

**Art-criticism and Curatorial Practices East of the EU”
International Workshop and Round-table in conjunction with the 8th Biennial**

**WORKSHOP
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**Session 1
Borusan Culture and Art Center**

Henry Meyric Hughes

First and foremost, I would like very specially to thank Beral Madra and all her colleagues in the Turkish Section of AICA for working so hard to bring this together. This makes for a very auspicious relaunch of AICA-Turkey, which was founded in the 1990s but which subsequently enjoyed moments of quiescence. I hope that, through the initiative of Beral Madra and her colleagues here, we shall now witness the beginning of a glorious new chapter in this Section’s distinguished history.

As you know this is a workshop and a round-table, and our aim is to keep it as informal and informative as possible, so that it provides a real opportunity for us to get to know each other, exchange views, and react to the major international art event which has brought us here together and will be officially inaugurated this afternoon. The theme of our meeting is, “Art-criticism and Curatorial Practices East of the EU,” and this applies especially to the workshop. In this connection, we should warmly thank Vanessa Reed, of the European Cultural Foundation, who is with us today, for her personal engagement and for her Foundation’s role in enabling so many of you from this region to be with us here.

‘East of the EC,’ Istanbul symbolically performs the function of a gateway to the West in a very similar way to Venice – the progenitor of all art biennials – acting as a gateway to the East. Indeed, it provides a setting and a history that are every bit as extraordinary as Venice. It was, of course, Beral who had the courage and the vision to create the Istanbul Biennial, in 1987. When I took up my job as the Director of Visual Arts at the British Council in those days, almost the first letter I found on my desk was from Beral, saying, “Please help, if you can, with the new Biennial.” Unfortunately, I could not get away, so I recommended a colleague, Norman Rosenthal, the Exhibitions Secretary of the Royal Academy, to take my place, and he worked with Beral and many others in planning the first event. (I think we gave some assistance to Richard Long to take part in this). I did not actually see the first Biennial, but I believe the climate was different, unimaginably different, from now. Beral was saying that most of her close friends and collaborators were in prison at the time, or under threat of imprisonment, and it is hard to imagine the courage which was required to dream of creating an international exhibition of difficult and, doubtless, controversial contemporary art. There was another great moment, of course, after the fall of the Berlin Wall and the political changes in Eastern Europe, when I was privileged to be involved, and this time to actively participate, in the 1992 Biennial, when we gave Damien Hirst his first public showing in a public space outside Britain - an historic first, of kinds. Coming soon after the fall of the Berlin Wall and the collapse of communism in Eastern Europe, this was an incredibly exciting moment in Istanbul, because we were all aware of the change from its situation as one of the outposts at the extremities of Europe (as we then defined it), to acting as a cross-roads for people and ideas for the first time in its recent history. Incidentally, the second British artist we brought to the Biennial in 1992 was Hannah Collins, who made some large-scale photographic works in the outskirts of Istanbul, showing coal merchants and carpet dealers and the migrants who had come from Republics such as Azerbaijan, in the former Soviet Union, and who were enjoying their first contact with the outside world in decades. The Biennial rose to the occasion, with an impressively large contingent from Romania, another from Russia, and a bright young group from Bulgaria including Nedko Solakov, who made his first international appearance here.

Now, of course, the Istanbul Biennial is very much a part of the global art circuit – not merely a point of interchange between Europe and Asia. It has had a Japanese curator, and now – at a particularly sensitive time - an American one. I think this is particularly significant, in this fragile political climate, when we read so much about Sam Huntington’s *Clash of Civilisations* and such like. For Istanbul, like Budapest, Belgrade or Sarajevo, is placed on the same cultural fault line as Venice and straddles all manner of different ideologies, religions and beliefs. It is this that accounts for the excitement of the

city and the rich resources it offers to visitors. The production of cultural difference is something that I consider central to the theme of our discussions.

This summer, I was involved with curating the Cypriot pavilion at the Venice Biennale. I mention this because I, like our hosts here, had very much hoped that we might be able to invite representatives from both the communities of this divided island to take part in our meeting and debate. Sadly, the political obstacles were too great! Yet art knows no bounds – or rather, it only knows the bounds that we ourselves impose, those of our making or those of our choosing. Its function is to test those bounds to the limit, to straddle that limit, and to surpass it. It makes easy things difficult and difficult things easy and puts up a strenuous resistance to the homogenizing influences that press in on our hectic and sometimes superficial lives.

Last night Dan Cameron, the Curator of this edition of the Biennial gave a short address to some of us at dinner. He said that *Poetic Justice*, his theme here, is no trope. He said art and life were the same, that there was no difference. Rather to my surprise, he talked about the beauty of politics and the political process. I think these themes, too, are absolutely central to our discussion: to what extent do we welcome the breaking down of barriers? And at what point do we start putting up fences of our own? I think there is a sort of dialectical process there, where art starts and life ends, or life ends and art starts. This, too, could provide a very useful departure point for our discussions and for our critique of the exhibition we are about to see.

Istanbul is a biennial like many others now – strong, weak and, above all, unpredictable - though it was a pioneering effort when it started out. Biennials have sprung up all over the world in recent years, so it will be worth asking ourselves what is special about holding a biennial here. What makes it different from biennials anywhere else, and the work (in its setting) different from anything we might see in São Paulo, Sydney or Dakar? We need to ask ourselves how such an exhibition relates, not only to its physical and historical environment, but also to the people in the city and to the expectations of its sponsors. I, for one, should love to hear more about the relationship of this biennial to the artistic situations in the rest of Turkey and Central Asia.

Perhaps I should mention, at this point, that I am also the President of the International Foundation Manifesta and one of the founders of the Manifesta Biennial, which has the unusual characteristic of being nomadic. I am very sorry that my colleague, Hedwig Fijen, the Director of the Foundation, was prevented from joining us here, at the last minute, as the result of a domestic accident on the eve of her departure. Later on, I hope to be able to say a couple of words about Manifesta, too. But we should move on, at this point.

Before we do so, having thanked Beral and AICA-Turkey most warmly for hosting these events, I should also like to thank AICA-Hellas, for offering a sum of money to International AICA, in Paris, for use in memory of our late, distinguished colleague, the critic Pierre Restany. In discussion with Efi Strousa, the President of AICA–Hellas, and Beral Madra, as President of AICA-Turkey, it seemed most appropriate to AICA’s Executive Bureau in Paris to use this generous donation as seed money to launch the present Workshop and Round-table discussion. I think there could be no more fitting tribute than this gathering to the ambitions of our old friend, Pierre, with his nomadic inclinations that formed the basis of his life and thought. No one knew better than Pierre how important it always was for the critic to stand out from the crowd, to risk the fallibility of his own opinions and to be willing to follow his artistic reasoning, wherever this might lead.

In addition to thanking the European Cultural Foundation, I should also like to acknowledge the generous help and support we have received from Istanbul Bilgi University and the Center here, the Borusan Culture and Art Center, the Istanbul Foundation for Culture and Arts, the Bir Culture and Art Center, the Eczacıbaşı Holding and the generous owners of the hotels that have sponsored our accommodation. I am sure that Beral is going to say exactly the same thing, and I hope, indeed, that she does, because we are all very indebted to these sponsors for their support. Finally, I should like, most especially, to thank all of you for being here and to say how much I look forward to an interesting and fruitful discussion. Thank you, Beral!

Beral Madra

Maybe it will be repeating Henry's words, but I think we should mention everybody who contributed to this forum. Ladies and gentlemen, dear guests, on behalf of AICA-Turkey (which is still in the process of being established due to bureaucratic reasons) it is an honor to welcome you here to this workshop and the round-table entitled, "Art-criticism and Curatorial Practices East of EU in conjunction with the 8th Istanbul Biennial," which we will visit this afternoon and tomorrow evening. Ladies and gentlemen, as AICA-Turkey we are at the beginning of what hopefully will become an important NGO, a tool in the art and cultural policy of Istanbul, of Turkey and in the cultural communication and exchange in the region. In this international meeting, from our side there are representatives of AICA-Turkey and the European Cultural Association, another young NGO with almost common goals; we have worked in collaboration with them for this important forum, and without the enthusiasm and solidarity of the president of European Cultural Association, Mahir Namur, and the vice-president of the association, Melih Görgün, I could not have accomplished my task. It was also my good fortune to have Nilüfer Sülüner as the perfect coordinator of this event. I am grateful to all the participants, renowned and established art critics, curators, institution directors and publishers who have accepted this invitation and are generously sharing their knowledge with us. We are generously supported by two distinguished institutions, namely Istanbul Bilgi University and Borusan Culture and Art Center where we are now holding the workshop. We would like to thank our sponsors Eczacıbaşı Holding, Om Yayinevi, Beyoğlu Belediyesi, Bir Culture and Art Center for their trust and generosity.

From the international viewpoint, this forum was made possible by three institutions with the kind interest of their directors, namely AICA International, the Manifesta Foundation and the European Cultural Foundation. Here I would like to thank Henry Meyric Hughes, Hedwig Fijen who could not come because of health reasons, and Vanessa Reed for their valuable contributions. Very meaningful support came from AICA-Hellas, as mentioned by Henry in detail, in the form of a symbolic contribution in memory of Pierre Restany, the legendary art critic and curator, the mentor of New Realism, who died in June 2003. I would like to thank the president of AICA, Efi Strousa, for this contribution.

Together with our guests from abroad, from East and West of Turkey, we will search for possibilities for closer and continuous relationships, for co-operation within and beyond the limits of AICA-Turkey. We hope that new friendships and a number of events will spring from this beginning over the next couple of years. I think this is above all the main objective of this workshop. However, the workshop is designed to provide a forum for discussion and the exchange of information for the young participating professionals who are all actively engaged in the fields of visual art and culture as critics, curators, journalists, television producers, academics and theoreticians. Preference has been given this time to participants from Turkey, Greece, Egypt, Lebanon, Azerbaijan, Georgia and Serbia Montenegro. I welcome with enthusiasm and joy all the participants from these countries. I am convinced that in the near future they will take the initiative and create vital projects for the benefit of the artists and the audience of the region.

Apart from the themes and issues indicated in the concept text that we will work on, what should come of this beginning is a growing awareness of what is happening in the world. We also aim to discover new ways to overcome the antagonisms created by the political and economic crises that have been severely affecting art and culture in recent years.

The workshop will end with a round-table discussion lasting half a day in which the public will be invited to take part. The round-table, which will take place at Istanbul Bilgi University, will focus on defining current practices in international networking and co-operation, available models and tools for co-production, funding opportunities and curatorial independence as well as on the Istanbul Biennial as a model within the current biennale system and within the cultural infrastructure of the region.

I would like to thank here all the members of the Borusan Culture and Art Center, especially the director, Sami Caner and the director of the art gallery, Binnaz Tükin, for their kind interest and help.

Vanessa Reed

I work as the Grants officer at the European Cultural Foundation, which is an independent foundation based in Amsterdam, and I am delighted to be here to represent ECF. We are supporting this meeting through our programs for exchange and collaboration in and around the Mediterranean. This is just one

aspect of our multi-layered work as a European foundation with quite a broad remit. The main reason that ECF was keen to support this workshop and symposium was not only due to the importance of a critical contribution in the framework of the Istanbul Biennale, but more specifically to ensure that a slightly different group of young or emerging curators and critics from the Eastern Mediterranean would be involved in AICA's activities. We know that AICA is a very important and strong, established network, but as a relatively small foundation we are not actually in a position to be able to fund, for example, ongoing structural costs for the various European cultural networks. Instead, we try to stimulate new opportunities, to open new windows that could build on and add different values to some of the initiatives that the network may have been engaged with. So, that's what we are trying to support here in Istanbul and of course, it is a very exciting context in which to have this workshop. I am sure you are, as I am, very much looking forward to discovering Dan Cameron's arguments on poetic justice and to enjoying an exploration of Istanbul from this perspective.

The European Cultural Foundation is a relatively small foundation, as I mentioned, which means we are quite flexible in our approach to ensure that smaller initiatives can be supported as models for collaboration in other regions of Europe. I should clarify that the ECF has absolutely no formal connection with the EU. We are based in Amsterdam, although many people always assume that we are based in Brussels, and we strive to act as an interface between the field and policy level. Through the work we do, whether through supporting projects or running programs, we are trying to use the outcomes of these initiatives as a tool for advocacy in lobbying towards policy makers and those who can actually change the landscape of our cultural activities in terms of the funding that is available.

So firstly, we are an independent foundation that was founded in 1954 to promote cultural participation and co-operation in Europe and beyond. We treat Europe in its broadest sense, which means that we will support and work with regions around the borders of Europe, including the South Mediterranean, including North Africa and the Middle East, and including the new neighbors of Europe as from 2004 onwards, e.g. Russia, Ukraine, Moldova and Belarus.

On the operational front, we run our own programs and award grants for innovative collaborative projects. On the political front, we are very active in advocating culture, and in recent months, we have been striving to position ourselves more clearly as this interface in critical times of political change. At the moment, we are supporting the cultural dimension of EU integration and enlargement. As you may have seen in some of your papers, the European Cultural Foundation is running a new program or action line called "Enlargement of Minds". This includes a series of seminars organized in different border regions of the new Europe, which bring together artists, journalists, policy makers and intellectuals to formulate innovative proposals for cross-cultural exchange with advocacy strategies that could make these proposals a reality. As Europe enlarges, everyone is talking about the economical and political realities but no one thinks or has been really addressing what it means to be European in terms of culture, in terms of identity, in terms of who will now be excluded, who will be included. To avoid this idea of fortress Europe, we are trying to involve as many people from the fringes of Europe to devise arguments for what these new tools for cultural co-operation should be.

Like many foundations, our work on the ground is based around certain thematic priorities. Some of the very energetic young curators and critics who are here for this meeting have already confronted me with this issue. Whether there is a need or whether there should, in fact, be any labeling of this kind in funding policies is a recurring issue for us. But for the moment we are still working (in a flexible way) around themes such as intercultural dialogue, participation through the arts and the strengthening of cultural infrastructures which we believe is completely necessary for cultural activities to flourish. But within this, we of course support a wide range of innovative collaborations and partnerships relating to contemporary art and culture that exist in their own right without being put into a specific box. For example, through our in-house programs we collaborate with a small number of organizations whose work reflects specific issues that we feel are crucial in relation to current European developments that are not addressed by other European foundations. In general, we are trying to fill the gaps where the needs for cultural production and exchange have been neglected somehow.

This brings me back to the Foundation's commitment to supporting projects in the Mediterranean and explains why our intercultural program has for more than five years now focused quite strongly on Mediterranean dialogue, whether North, South or horizontal (within the region). This began with *Mémoires de la Méditerranée*, which was a large scale literary project in which over fifty contemporary Arabic works were translated into nine European languages. And now, through our

“Mediterranean Meeting Points” programme, we aim to increase the dialogue about culture between and around the different shores in the Mediterranean and to advocate the importance of cultural debate and exchange to counterbalance the more standard political and social stereotypes that are sometimes perpetuated. In this kind of work with “information multipliers”, we have been tackling the media by supporting organizations that stimulate exchanges between journalists from Europe and the South Mediterranean who will carry out special missions in which they’ll travel to explore and report on cultural issues and events for online portals or standard press outlets.

We are also working in the field of academic research. In this context, we have a partnership with the Robert Schumann Center for Advanced Studies at the European University Institute in Florence, Italy. Here, we are supporting two specific calls for papers and associated workshops to ensure that cultural research is included in this center’s fifth Mediterranean social and political research meeting. The two cultural topics, open to researchers from the Middle East, North Africa, Europe, and bordering regions of Europe, are “Cultural policies and immigrant cultural production in the Euro-Med space” which seems to concentrate on literature, film and cross-border media, and “Euro-Mediterranean expressive culture between market and cultural policies” which includes a call for papers on visual arts.

Our work in the Mediterranean is not restricted to media and research. We are equally keen to work in specific domains of the cultural sector to stimulate exchange between young or emerging cultural operators, artists, or critics. That’s why we have supported this AICA Turkey meeting. In the field of performing arts we also support a fund for mobility called the Roberto Cimetta Fund, which stimulates the mobility of performing artists and cultural managers in the Mediterranean; to involve a younger group in our participative artistic activities we recently organized a workshop in Casablanca as part of a junior initiative for one-minute video films.

Finally, I thought from my perspective as Grants officer I should talk a little bit more about ECF’s grants. Our grants are awarded on a very wide scale to cross-border cultural collaborations within Europe and around the regions. In this context, we are inviting independent organizations to contribute new ideas and to broaden the scope of our work through initiatives developed according to the needs of their particular region, their inspirations or according to their experience of cultural practice. The grants budget is quite modest and may often require applicants to have thought quite creatively about partner funders. But what we hope is unique about ECF is that we really try to collaborate not only in terms of funding but also through content and to find ways of using grantees’ project results as a means of advocating or lobbying for changes at policy level. And maybe my presence here shows this - we are keen to have direct contact with all the people that we work with and we are really open to using you as catalysts and as resources for the rethinking of our own program or policy work.

To give this rhetoric some structure I want to end by giving some examples of projects that we have funded that many of you may be familiar with in the field of visual arts. For example, we contributed some of the setting-up costs for the first three editions of Manifesta, which I think Henry Meyric Hughes may tell about you about later. Now that Manifesta has really established itself as a strong kind of... I don’t know if I should use the word institution, let’s say a strong, well-connected “body” with secure funding, we no longer support them but we are still in touch in terms of content and other avenues for collaboration including this AICA meeting. So that’s an example.

We also supported the traveling exhibition *Contemporary Arab Representations* in Witte de With, Rotterdam, in the Netherlands, one edition of the curators’ course at De Appel, Amsterdam, for which training participants mainly from the border regions of Europe applied for the funding as part of their course, and a wide range of grass-roots initiatives submitted by small artist-led organizations. We are also keen to support information tools like web sites or publications that help to strengthen the flow of information about the cultural sector in that region. Next year, we will be particularly interested in projects that address alternative, neglected or unexpected spaces for creativity within Europe and in the Mediterranean. So, again, if you’re developing projects that could fit in with these ideas, please feel free to come and talk to me about it.

For more information, see www.eurocult.org

Efi Strousa

I represent the Greek section of the AICA but in fact, Vicky Karaiskou, who will be participating in the workshop, will represent us. Before going on with my speech, please allow me, first, to thank the AICA and the Turkish section of the AICA for inviting me and honoring me with this invitation. Now I realize, looking at the audience, that the honor is even greater because it is flattering, as most of you here are really at the threshold and are young art critics. I am flattered that I am invited to be here and say a few words. I want to really congratulate Beral Madra again for making this effort to establish the Turkish section, very much needed. Mostly needed because I know from experience, as well, that outside any official structural form an association can do work if it's in the right hands. It is even better when it is a free association, not really determined and controlled by state policies. I think to this end that the Turkish AICA section could definitely be an instrument for doing a few things that have been neglected so far; it can have a different policy.

Now, the question of policy and strategy is one of the points that I want to make in relation to this workshop, a very important practical question the young critics and curators (who are quite mature and experienced from what I see) should discuss among themselves. In the face of the new cultural and political reality that we have been living through over the last ten years - which is not a long time, really - we have to be patient and see the results; although I hear so often that the rhythms are different! The rhythms are different, but on the other hand, this is what we have been saying for the last twenty or thirty years. The new conditions of technology are creating new rhythms and structuring the institutional frame. These enlarged political entities like the EU cannot always be that effective unless we can be a little more inventive. At this point, I refer to people who belong to the field of arts, criticism and theory.

I think we have quite a challenge now, all of us, unrelated to where we come from. The new occasions offer us quite a challenge right now. Because it could be just doing things without a specific end, we should try to see what we aim at. Although it might sound quite evident to all of us, just doing something we want to feel, to work, to act, with means that we do not have and some big programs, some big, very richly funded institutions can offer to us, give us the field to act. Allow me to say that this is not enough, I believe.

Yes, we have to act but we have to do a little work, preparation work, which we can do in these workshops, along with some effort, of course. We do not have to put one thing after the other, but think about and analyze today's reality, which is theoretical work as well; curatorial work must have very strong theoretical support. Being just managers is not enough, because really, it can have no substance and it cannot be very convincing. So, let us try to do with a few things that can make some sense and see why we do it. In addition, this idea of networking is one of the things that really have brought us together.

Why are we here? We are here because most of us come from countries which have been in the periphery throughout modern times in terms of art production, art promotion, art making as well as in terms of ideas. Ideas did spring from different centers; ideas that we conversed with, but we always were the side that would approach an idea, which could instigate stimulators. We were not the mothers or fathers of it. In other words, one question is this: let us make clear why we are here together. Moreover, is it enough now, to bring to the fore the artistic potential, the critics' views that exists in different areas of the world? In relation to what kind of cultural system? In relation to the hegemonic cultural policy that exists today? Can we propose another alternative policy? I think this is a lot of work to be done. How can you do this work? Can you do it only by curating exhibitions? Yes, but it is not satisfactory. I have a very strong feeling about supporting and encouraging work on a theoretical level. To trust each other we need this kind of initiatives. We have to get together and try to know the person with whom we are collaborating. Here, we come back to what we do not have. We do not have instruments like journals; therefore, editorial collaboration could be a joint effort from different areas. The funding would not be very difficult; the organization would be quite complicated, but this can be the topic of discussion.

I think it is very important to make some efforts to bring together people who operate in the art field with artists or critics or curators or theories. On the other hand, if you do not want to say hello and good-bye again, as it might happen on other occasions, we must work hard to find out how we can create alternative forms of institutions. We cannot compete with very big institutions, museums, art centers or very big organizations because they have their own policy; they are doing their work marvelously. So, let us examine the things we need and the kind of institutional framework we can

create for those things to exist. For the exchange that I have just heard, I do congratulate the people who are working for the ECF. On the other hand, it is good to know that there are other kinds of network initiatives working on the same policy lines as the ECF.

One of the things that we should also really state here is that we are countries from mainly Mediterranean and East European areas. Some of us are neighbors. The neighbors usually know less of each other than they know about what is going on in New York, in London, in Paris and so on and so forth. Conditions have created this distance. I am not talking only about the political differences that really do not concern us, because we know that we can overcome that. We have here the example that at times, there was a question of reconciliation between Greece and Turkey and we would hear from foreign ministries, "You are crazy! Don't! What are you doing?" Now, this is the change, the changing rhythms, those quick rhythms of political changes. Things are very different now all over the world and we have to support this continuity of initiatives. We should have some guarantees in a way when we start something, so that it is not an effort of once or twice and then we cannot go on doing things. I mean, big institutions in the West have a sustainable policy, and because they have a history, they are seriously taken into consideration. We must start creating this history. In other words, we have to establish alternative initiatives and create possibilities of more time to get to know each other. As to the grants given to young curators for meetings in certain places, I have the feeling that many young curators would have liked to have grants for residencies in different countries. A young curator should be able to spend three months in Georgia, in Azerbaijan or in Belgrade. I am talking about a part of the alternative policy. The artists should be able to work and realize projects in certain places, and not only exhibit. They should carry out the projects together with a community, with an artistic community or with the critic's community. If somebody from Turkey can come to Greece, for instance, spent time there, work with the Greeks, do things together and get the work published so that it will have a wider resonance, then we are not just spending money and energy with very good intentions but with no results.

Ahu Antmen

Before I start, I'd like to thank Beral Madra for initiating the re-founding of AICA in Istanbul, and for encouraging us, a younger generation of art critics and curators, to become a part of it.

I will talk about the International Student Triennial held in Istanbul this summer.

The event is organized by the Marmara University Faculty of Fine Arts where I work, and I believe it is the only one of its kind in the world, because it brings together not only students of art, but of all fields of design as well, and tries to create a dialogue between art and design schools from all over the world.

The triennial was launched in 1997, and that year there were eighteen schools from eleven countries; the following triennial had twenty-two schools from thirteen countries; this year we had twenty-six countries and forty-seven schools. Of course all these numbers mean one thing, and that is that we had hundreds of students from all over the world within a time span of nine years, in an event that is a little like a model of a biennial with its stress on a kind of *cultural globalism* – if we may call it that. But, of course, we do not have a curator or any pre-conceived concept. I personally think it's more interesting that way, since we have a chance to see what kinds of issues students of art - and in an indirect way art schools - are engaged with.

I believe the issues the triennial raises are quite relevant to the issues that come up in discussion in relation to the big international shows of the nineties. I think we are all aware that it is the 'international' or 'global' aspect of these shows that is questioned most of all when we're looking from a non-Western perspective. The East of the EU wants to be part of this 'art world' but at the same time, we are paranoid about being tokens in it. What strikes me in all the recent big, popular international shows like Documenta, Manifesta, and Venice is the international aspect of these events. They are so "international". They have artists representative of the whole wide world: you can almost review your geography with the kind of map this situation entails! Yet when you look more closely, when you look beyond the articles about the concept and artists and examine the biographies, then you see that many of these artists are actually living in a close-knit artists' society in Europe. Modern art started off in the Western metropolis with a handful of 'outsiders' and it remains in the metropolis with a handful of outsiders, it seems. Many of these people are called "cultural nomads" or "universal strangers". I

recently met one of these people in Berlin. She was a struggling 35 year old “young artist” from Japan and she wasn’t homesick perhaps, but she wanted to be at home more often but couldn’t because she had to be in Berlin, and although she had a job somewhere, she couldn’t afford to go to Japan more than once a year anyway. In fact, during my recent visit to Berlin, many of the artists I met were from other cultures and they were all in the same situation.

What does this mean? I think it means that for every artist who makes it, who becomes a ‘universal stranger’ of the art world and has the chance to travel all over the world and even gains the comfort of living - even though perhaps only part-time - in his or her native country, there are hundreds who have not made it and live lives of expectation far away from their homes.

Now if we return to the triennial, to the point I started from, we come across some very important developments in relation to this situation. In recent years, it seems that Western art education institutions are flooded with students from non-EU countries. This situation apparently has an immense effect on education practice in these schools. During the triennial, many professors of participating schools voiced their concern about the hardships art schools have in trying to find the “correct position” in a global environment.

I think the points made by Prof. Michael van Hoogenhuyze (Head of Image and Sound Department from the Royal Academy of Art in The Hague) are worth sharing. Prof. Van Hoogenhuyze talked about how in the 1980s there were many student exchange programmes within Western art academies, but how these programmes had become more or less outdated in the 1990s. Today, more than thirty percent of students at the academy are students from abroad, and they don’t go to study at the academy via an exchange program, but on their own. Prof. Van Hoogenhuyze says that this situation has many consequences for the teaching staff. First of all, they have to speak in a language that the professor calls “airport English” to be understood, and have to simplify everything. In addition, in an environment with big differences between situations, they start looking for similarities, and stressing those similarities to create an understanding between everybody carries the danger of superficiality. Prof. Van Hoogenhuyze seems optimistic, though, and he says that these developments create change in the environment. He says that the staff members have to change their ideas about art and their norms about quality in order to give students freedom to develop their own ideas. “When a student comes from a country where a decorative style has a different and important meaning compared to Western European art, we cannot use our ideas to criticise that work according to the principles of Western Europe. It is the same when students show us images about their experiences of situations of war in their countries. Sometimes it is necessary for them to make that work. In such a situation, you cannot just talk about it as a normal work of art realised according to some laws of aesthetics.”

Looking from a non-EU country, this point of view seems really important because here, east of the EU, students of art have always tried to adapt themselves to Western perspectives. The idea that art education in the West can adapt itself to differences it is now accepting as part of its agenda seems exciting. Here we have many young artists making videos or digital works without having taken a relevant course because many schools don’t yet offer such programmes. When everything falls behind, all you have is difference. And expressing that difference in ‘airport English’ doesn’t do in the field of art. Many of the young people who make videos in Turkey haven’t been taught the relevant simple technical skills that would help them, let alone seen enough examples of the medium. So I’m curious; should artists of non-Western countries try to find a way to study in the West? Should they live in the West and try to be a part of the scene, no matter what? Is this the only way to be a part of a greater circle? These are the kinds of questions many young artists ask themselves. What should an artist, East of the EU, do?

Susan Barnes Bubic

I am director of the British Council in Istanbul. A very large part of my job is to manage the British Council’s arts program in the whole of Turkey, with our other offices in Ankara and Izmir. Beral has mentioned that we are a member of European cultural institutes now in Istanbul. We work increasingly closely together and we find the more we talk, the more we have in common. We are all heading in similar directions. As we work here, we gain an understanding of what is happening in the community here in which we work. We are all recognizing the similar drives that influence peoples’ thinking and

peoples' plans here. It is a priority for all of us to find common ground and to work with our Turkish colleagues and partners and with our European partners, to achieve common goals.

Let me go back a stage or two. I think many of you will perhaps know the British Council already from your own context, wherever you come from, whether it is Turkey or other countries around the region. The council is charged with the task of handling cultural relations on behalf of the United Kingdom with other countries. We agree the principles of what we do with the British government and we receive a substantial amount of funding to do what we do. However, the Council is very privileged to be allowed to work substantially at arms length from the government and to interpret the principles that it agrees with the government, in the light of the circumstances in which we operate in countries around the world, one hundred and ten countries now. Culture in terms of the British Council's work is a broad brief. It encompasses not just the arts but also education and English language learning and English language teaching, science and technology and innovation in the science sector, as well as sectors like governance and human rights and social inclusion. However, there is one underlying principle that links all of these quite diverse areas of work and that is mutuality. The principle that whatever we do, whoever we work with, there has to be something that interests or benefits both partners or all partners in situations where we have more than one interest group with which we're working. Therefore, mutuality is something that influences and colors everything that we are doing, increasingly now. In fact, the British Council has just rewritten its purpose statement, just in the last few days, to reflect and show this. This really is the priority now. It is only one sentence; let me read it to you: "The British Council's statement of purpose: To build mutually beneficial relationship between people in the UK and other countries and to increase appreciation of the UK's ideas and achievements". Now anyone who knows the Council will know that it actually used to say something like that. However, what they have done is turn it round, to put this business about mutually beneficial relationships at the beginning because that is the drive now for everything. That is the core of what we do.

There are other principles that underlie everything that we do that do perhaps bear mentioning before we move on to put some flesh on these very high-minded bones. As well as mutuality, diversity is a fundamental of the Council's work these days. The society in the UK is very diverse now. That is not a perception that is always widespread in the countries in which we work. Therefore, it is an important part of our work that we project and show this diversity and reflect it in everything that we do. Focusing on young people, the Council decided a few years ago that it was actually not achieving as much as it could do by talking mostly to the people in power, the power generation, the influences, the decision makers. We still talk to those people but actually, the people who are most receptive and most open and eager to engage are, in fact, young people. In addition, the Council's work has shifted its focus to this very young audience and that is what we are looking at all around the world now.

Putting it into practice, my personal recent background is quite relevant to the geographical spread of your participants and the theme of your discussion. Since 1990, I have worked on the periphery of Europe. I spent from 1990 to 1995 in the Eastern part of Germany immediately after German unification. Then I moved on to Bosnia immediately after the war to open a British Council office in Bosnia. And then I came to Turkey, to Istanbul, at a time when all these changes in the Council's work were beginning to be felt particularly in our arts work. Therefore, I bring not only my Turkish experience but also some other experience of these fringes of Europe to bear on what I am saying this morning. The Council's work in Turkey covers most of the themes that the Council covers globally: human rights, governance, and science. Nevertheless, the arts these days are significant, because there is a realization that the arts are a central accord and a growing interest amongst the young community in Turkey. On the one hand, we continue to work with professional networks in the arts. Increasingly our programs are bringing together professionals from communities in the arts. We work increasingly with Mahir Namur and his European Cultural Association who is one of the movers and instigators with Beral of the kind of work that is going on in here now in bringing together networks of young people. However, we also work increasingly with our partners, with our colleagues in sectors like governance, because there is a realization that working with and through the arts increases the impact in the accessibility of what we are doing in fields like social inclusion.

Let me give you an example of that. Our governance team in Ankara has just launched a disabled rights program in Turkey, which is part of the work that the Council is doing to support Turkey's preparations for EU accession. The Council recognizes that it is a priority for Turkey to make changes in many areas of governance and civil society in order to prepare and to position itself for eventual entry to the EU, and there is work that we can do. We have groups of people with similar interests in the UK, and

human rights and social inclusion is one of those key areas. To mark the launch of the disabled rights project we brought a dance company called Candoco, whom some of you may know. It's an integrated dance company with dancers who are both disabled and able-bodied. This is a leading contemporary dance company from the UK and they gave a spectacular performance in Ankara. However, the point was that it brought dance to an audience of people here in Turkey. Many of these people rarely have the chance to go any arts manifestation at all because it is very difficult for disabled people to get around in Turkey. It is not easy to go to public places, institutions, to theatres, to dance events and to art galleries. Part of the project was building ramps so that disabled people could get wheelchairs up into the State Opera House in Ankara and those ramps will stay there now. This was a high quality arts event but it also conveyed messages about empowerment and accessibility, which had relevance. It also brought these messages to the disabled community in Turkey. That is part of the power of the arts work that is being done in the UK that we are learning to share with colleagues here in Turkey.

I have said that we have focused on a young audience. That affects not only what we do but also how we do it. Young people rely on the Internet and on the electronic media for their information, their entertainment and their networking. I think it is up to all of us who are working in the arts community to take account of this interest that is driving young people forward and use that to shape the programs that we develop. It affects the program, the work that we are doing. Networking does not mean a physical bringing together of people anymore. Because of the ease and the accessibility of the virtual networks, this is a huge boon; it is a bonus for young professionals in a sector that traditionally has very little money, where travel is not easy for young and struggling artists, curators and critics. The virtual network is an innovation that empowers many young people and that is becoming a core part of what the British Council does and what many of our European partners are doing.

I think, I could talk a lot longer but I think I've sort of tried to show you how the British Council, amongst all the European cultural centers, focuses on what's happening in Turkey. The demographic changes, which bring to the fore the power of the young generation in Turkey, influence what we do and how we do it. It also indicates how we can use the arts as a powerful means of bringing people together and how we can strengthen and empower other groups in the community. These are influences that shape what the Council does and what many of our European partners are doing. As we work with Turkey to bring it closer into the European fold and as we work to enlarge Europe, it is becoming a very flexible boundary, the European boundary. That is a positive change and development that I think we all endorse and support.

Jeroen Boomgaard

Before this workshop, the organizers put a question before me, and that question I will read to you. The statement was, "Redefinition of justice & poetry in contemporary art within the current world affairs and to what extent the artworks in the Istanbul Biennale come closest to matching up to the Curator's initial statement of intent". I'm sure you're all aware that art critics have a lot of fantasy and often, really I mean, don't care about the works of art they write about, and often have not seen them. But, you know, talking about an exhibition I have not seen is just a little bit too much. So, instead of evaluating Dan Cameron's efforts, I will make some preliminary remarks very shortly in "airport English" and do a proposal on the way we may follow up the problem that is raised here.

The first part of this question was "Redefinition of justice and poetry in contemporary art within the current world affairs". I would say, "Where to begin?" First, the question seems to be, do we really think that art can play a role on such a huge stage as the current world affairs? I honestly do not think that the likes of Bush, Blair or Bin Laden, for one minute in their lives, think about the power of artworks or are in any way influenced by them. So, current world affairs? I don't think so. That does not imply, however, a fatalistic point of view about the powerlessness of art. Even if art can only influence on the micro level, and not on macro structures, it does not mean that it should not deal with big ideas like poetic justice, for instance.

The next question is, of course, how should or how can art deal with issues like this one? An artwork is an individual reaction to a certain set of rules or codes, you could say. In that sense, it comes very close to the definition of poetic justice as it is supposed to be the key concept in this exhibition. Which is also about, you know, a sort of individual notion of your own world and justice. Art claims the right or artists claim the right of the individual to set his or her world against the world. But individual as the

work of art may be, it always has a relation to the world it places itself in. So, in places where and in times when the rules regarding the individual or poetry or the codes of justice are different, artworks will take on a different position. In that sense, contemporary art can be read in terms of changes in the concept of something like poetic justice. In countries where codes and rules regarding justice and the individual, are religiously orthodox, the tendency in art to search for more individual forms of poetic justice will be clear maybe. In countries, however, where individual justice seems to become the leading principle, artists may be seen to search for more consensual or even coded forms of poetic justice, as is apparent in works of artist groups in Western Europe, who work with ideas of responsibility and co-operation. So that's a completely different kind of work in a different set of rules. The question remains, can art influence, by doing this, the world it reacts to? I don't know, really I don't know. I know however that it should do, it should try to do so, without setting its hopes too high. Because there is no other way art can deal with the world than in this idealistic way.

The second part of the statement or question was, "To what extent the artworks in the Istanbul Biennial come closest to matching up to the Curator's initial statement of intents?" Again, I'm not sure I understand the question completely. I think we should first ask ourselves to what extent the exhibition comes close to matching up to the Curator's initial statement of intent. So, not the works but the exhibition. Of course, an exhibition is a collection of works of art gathered together in a certain concept or theme. On the other hand, it is also a concept or theme elaborated with the help of works of art gathered for that purpose, whether they completely agree with it or not. In that sense, an exhibition is always a story, a story you can read in the way the exhibition unfolds itself, from work to work, from room to room, from artist to artist. The story may be obscure or modeled, and that can be very irritating because you do not understand what the works are doing here together. In my view, that was maybe the case in the last Biennial of Venice, because I never could understand there what these works were doing together in the same exhibition. The story can also be very explicit and that may be even worse because everything you see becomes in a certain sense predictable and the story may become very boring. Maybe the last Documenta suffered a little bit from this tendency. The question here can be, what is the story Dan Cameron tells us on poetic justice? And how does he tell it? Does he manage to show different sides to the concept? The relation to time and place for instance, an aspect that in many biennials seems to disappear without a trace: will he manage to raise questions and debate on this topic? Because the story of an exhibition should be like any good story, it should grasp you and lead you but also make you wonder, and afterwards you should think about things you have never thought about before.

Then, finally, comes the question, which works come close to the concept? However, I repeat, they can only come close if the story of the concept the exhibition tells us is told well. My proposal is to try to answer these questions with the help of some of the participants here. Because I see that we have a session on Saturday afternoon, session number 4 and it has five participants, Eva, Tea, Mai, Sandra and Levent, I would ask them if they could sort of, you know, walk through the exhibition in the next couple of days and try to read the exhibition in terms of the way it relates its concept and what remains of the intention of the Curator. If you try to read this exhibition in this way maybe the result may be completely different from what the intention was. It may be better or it may be worse. Then again, we can also, of course, discuss particular works of art that come close to this concept of Poetic Justice. I would like to leave it at that. Thank you very much.

Haşim Nur Gürel

I want to start by thanking AICA International and Henry Meyric Hughes for their initiative in revitalizing AICA-Turkey by standing firm on their decision to back Beral as its founder president. I also thank all participants of AICA for collaborating in this meeting.

I am the director of Eczacıbaşı Virtual Museum, a project that has taken a good part of my last five years. I will talk about this project since it in a way proposes a solution, an approach that can be useful to art-criticism and curatorial practices East of EU. The history of Eczacıbaşı Virtual Museum shows in a way, what critical, free critical texts can deliver or realize. After writing on all aspects of the Turkish visual arts in Turkey for more than fifteen years, I proposed in 1998, since it seemed that the needed real museum organizations would take quite a time to be established in Turkey, that in the meantime we should prepare the concepts of future institutions, the future collectors, creators, researchers of Turkish visual arts, by installing a virtual museum on the Internet. The site is www.sanalmuze.org. The

site was launched in 1999, and after four years, we have an allied mail group of about ten thousand. About hundred and fifty thousand visits are realized every year and two thirds of them are from small cities in Anatolia.

The objectives of Eczacıbaşı Virtual Museum consist of putting together a memory of Turkish visual art history, providing a platform of discussion encompassing contemporary art as well, connecting curators, critics, art historians, collectors, art teachers and art lovers in Turkey by Internet, creating new projects for visual art education for school children and putting together exhibitions and educational projects achieving interface by temporary real exhibitions. In addition, to organize mobile exhibitions - we have not realized it yet, but we are projecting it - by mobile exhibitions going to schools and accomplishing education projects there, this also is part of the concept. Organizing real exhibitions of contemporary artists with the aim of realizing a survey of the field, we made the first real exhibition last year at a big fair in Beylikdüzü, which put together 60 contemporary artists of Turkey expressing themselves in all kinds of media, from painting to videos.

Creating virtual exhibitions of all kinds that are almost impossible to realize in reality, can be done on the Internet. You know, there are big security problems, insurance problems to put together big exhibitions with real works but on the Internet - if you can get the copyrights or if there are not any copyright problems - you can put all kinds of exhibits together. For example, we made an exhibition of portraits and self-portraits of Van Gogh on the 150th anniversary of his birth, and another of Gauguin's portraits and self-portraits on the centenary of his death, and so on. We also put together important exhibitions, retrospective exhibitions, of Turkish artists. The real works are in all kinds of private collections, in museums; but if you have good images of them then you can put them together with good interpretative texts accompanying them, and they are very useful for art education and for the greater audience learning about art and artists.

I want to say a few words about the theme of the Biennial. I think Dan Cameron is very romantic and unreal in his approach. I want to talk about it more after visiting the other exhibitions also. However, I think the choice of *Poetic Justice* as a concept and a USA citizen as the curator of the Istanbul Biennial at the time of the Iraq War is very ironic. That the main sponsor of the Biennial is the Japan Tobacco Company is also very ironic.

I think we should talk more about concepts, curators, nationalities and sponsors. Last night we were talking with an important curator from Turkey who was in a very unlikely outfit for him -if you know him well- and he said, "I am after money, so I am dressed up." We talk too much about art; we should also talk about the real side of it. Because that is a very important side of art. A few days ago I was listening to the news about the Cancun Summit and there was an analysis pointing out that the industrialized countries, by giving subsidies to their own farmers and then dumping all their output of vegetables and foods on the international market, were destroying the small countries' farmers' economies. I think, it is in a way the same with art and the art market. The Western countries are subsidizing their own artists and dumping their output on the international market (by fairs and biennials), so in countries like Turkey we have a hard time promoting our own artists.

DISCUSSION

Henry Meyric Hughes

I think the last speaker has a very interesting idea of dumping. This is what we should all be aware of when we look at something like the Biennial here, not only of the work we're looking at and the concepts behind the work but of the structures. I would say something in two words about Manifesta. The idea of Manifesta was really to try to compensate for an imbalance in the type of work and the type of artist we were being shown in Western Europe. It came after the fall of the Berlin Wall, and it is very evident in the big events like the Venice Biennale, or Documenta, where only artists are being shown who have dealers, who are, on the whole, part of the economic system. That was true with the Venice Biennale and Documenta up until very recently. Even in Catherine David's Documenta, there were only two or three artists from Eastern Europe - that is half of Europe, after all- and I think they came from Paris and New York. Therefore, there was a real need to create a new kind of platform and a new voice for young artists before they would reach the gallery system. In the case of Eastern artists, there many who probably never would have made it at all.

But again, to go back to my original point, let's look very carefully at funding structures because I was listening avidly - as you may imagine, having worked for twenty years for the British Council - to my colleague talking about the British Council. Of course, you know that all organizations are becoming much more self-conscious. I mean, you can't anymore simply promote your own country's culture. The artists, of course, and creative people don't belong to a given geographical space. They may live in London or they may live in Istanbul or whatever, but of course, ideas travel across frontiers, work does and so on... But when you create something new, like a European biennial, like Manifesta, it's almost impossible, in the initial stages at least, to find funding structures that correspond to what you want to do. And I mean we had very good help and welcome assistance from the ECF at the beginning. It took us some time to get into European money. Manifesta survived on the whole because basically the funding institute is in situ; usually by the city, by Rotterdam initially and by subsequent cities, but also I'd say by the national cultural organizations like the British Council, and so on. They wanted to help us but this money is coming from the government sources. We always said, we want your help but we don't want you to have any choice about what we do, which artist we chose and so on. And I just raised that as an issue because what we're trying to do all the time and what you'd like to do, to come to the dumping, is to create alternative policies. But where do you get the money? It's like the biennial here which depends on tobacco sponsors. It's a very interesting subject.

Ramon Tio Bellido

Who funds the Biennial?

Beral Madra

Now, the Japan Tobacco Company.

Haşim Nur Gürel

The only Turkish sponsor is Eczacıbaşı Holding.

Beral Madra

Bu in the past, at the beginning, the government was supporting the biennale. For the first, the 2nd and even until the 4th Biennale, the Ministry of Culture's support was maybe one third or less. I think Istanbul Biennale is really based on sponsor money, on international companies, local companies and maybe on municipalities and on private persons.

Vanessa Reed

Maybe I can just make a comment about various issues that are flying around about European funding. First of all, I just want to clarify again that the ECF is really a very different kind of organization in EU. EC and all the largest structures are at the core of what we're discussing here today. I wanted to go back actually to what Efi said earlier. Thank you very much for your comments, but all I wanted to say was for example, when you were talking about the needs for more sustained approaches like for artists to have opportunities to be on residencies or have longer term periods when they can actually work within different communities or different parts of Europe, we entirely recognize that. Again, as a small organization we just don't have the funds to support that. So what we are trying to do with our organization, more and more now, is really to support these smaller, let's call them seeding projects. Then we really try to work with all of you or at least we try to encourage the people who were supporting us - I use that in terms of advocacy - really at a time of big change within the European Union. This is reformulated in the Culture 2000 Funding Program. The director of our foundation, Gottfried Wagner, is on the think-tank of the reformulation of Culture 2000, for example.

If we go back to talking about the networks that need more sustained funding, or let's say alternative networks, again I think that this is an issue that has to be dealt with at the EU level where the appropriate scale of funding is available. I mean, at the moment the European networks that are still supported through European money are the ones that have been supported for quite some time, and they are only getting a very, very small budget line. It's really going to take a lot of work from all of us to engage the policy makers in this debate we're having now. For example, I think it could have been really good if somehow we had actually been able to invite some people from within the commission to be here and to hear what we're talking about, because we need to keep banging at the doors so that they really do hear what the real needs are.

So, that's one thing. Going back to another point that Efi mentioned and I agree on is important in terms of advocacy and lobbying. It is this bringing together of all the results of these different meetings

or the different networks you were talking about at Thessaloniki. Again, we are trying to do this as much as we can within our *Enlargement of Minds* program. We will have one workshop in Toledo later this year that is focusing entirely on the impact of enlargement on the Mediterranean. The title is something like 'opening eastwards'. We are actually inviting people who have been involved in all of these different structures in the Eastern Mediterranean, in North Africa, in the Middle East and in Europe. So, this is our effort at the moment. We try to bring these trends together. We will also be involving policy makers and representatives of the European Commission where another very important move at the moment is the establishing of the Euro-Mediterranean Foundation, which will actually be a hub of information that would deal with European funding for the Mediterranean.

Efi Strousa

I feel that it's very close to what Ahu mentioned on the level of education. How and with which structures can we help this? Definitely, it's always a question of funding. If representatives of certain associations, foundations or initiatives - even in this meeting here - can agree that this is one of the most crucial points that we face, it might be an issue that could have significant importance for all the regions, I think. We have to see how it can be, in a way, collectively financed and how it can be structured.

May I just add - quite unofficially at this moment, and it's at its final stage - that we are trying to take advantage of all the Greek sections of the AICA to establish a program of visiting curators because this is something that has to do, very luckily, with what Henry Meyric has just mentioned on how these artists appear on the international scene from regions which are not well known. When it is not well known what is going on in those regions, by inviting and meeting more curators you can get more information. It is very likely that you may meet in Greece other curators, younger, or older that you might find interesting to work with, or discover other artists through other curators and not be limited to the information tank that is filled by one or two galleries. And if we start this exchange program of inviting curators, it will be another practical way of broadening our knowledge about what's going on.

Vanessa Reed

Just one point. I am sure that Susan may be able to back me up on this, but in terms of these residency opportunities or exchanges, I think the problem - if we're thinking about the Mediterranean - is that it is already supported on a bilateral basis. I've met various cultural operators, curators, directors of institutions who managed to find their way through the help of foreign institute contacts and through bilateral funding to actually support residencies for one artist. For example, there's an artist here from Holland who is resident in a contemporary space just across the road for three months, which is facilitated through Dutch funding. Also, I've spoken to some of the participants from the workshop here who've also been involved in or have friends who have been involved in these kind of bilateral exchanges. But there is not any kind of real regional program for this exchange. So, again, that's something that I think we really need to advocate as being important to the larger structures.

Beral Madra

Regarding this residency program, I can give you an example that started in the middle of the 80s and is still going on. The Berlin Senate is giving a scholarship to artists - it could be a Chinese artist or a Greek artist - who live and work in Berlin at least for two years. They come to Istanbul, live here for six months and make an exhibition, or they can realise a project. It is in collaboration with Goethe Institute; that means that Goethe Institute also supports the artist in her or his needs, like exhibition space or like printing an invitation or this kind of logistic need. I can tell you about the budget of this initiative, which is a sustained initiative: it is around thirty thousand Euro each year for two artists, coming here, living here for six months.

Ramon Tio Bellido

Ramon Tio Bellido- I think Efi is talking about curators and one of the problems is the choices. What are the criteria for choosing the young, so-called young, creators, young artists? You were talking about, for instance, De Appel in Amsterdam, which is a curatorial course; it's a post-curatorial course. We have the same in France in Grenoble (Le Magasin) and in Rennes. I was the director of the course in Rennes for years and now it's finished for me, not for the course itself. What we try to do is really to form young curators, and we examine what is called in French, *Métiers de l'art*. It is something about all the charts that are related with art and exhibitions and it starts from registration to art curating. It's not only curating itself. That may be one of the criteria, if one among others. I mean that there are really people who are involved in that, who are trying to do that later in their own jobs. Maybe we have

to look carefully at these people. This is one of the criteria, because if it is not, who's going to choose in which criteria, in which standards? And then, where can these people go and work? I mean, I'm very keen about what you say for your triennial, Ahu. Something was very explicit. You were talking about a lot of young artists, who in fact were students. So where is the slight difference between students and artists and where does it start? It is always the same story, I mean one of the stories, we have.

Beral Madra

Now, we have to end this discussion. In this workshop we intend to talk about the structures we currently have, how to change or transform these structures. On the other hand, should we change these structures or not? What are the criteria of curatorship of this generation of art critics and curators? What is the border between being a student and being an artist? Maybe tomorrow we can also discuss these questions.