

GLOBAL DESIRES

KÜRESEL ARZULAR

Globalization of Contemporary Art and Culture
Çağdaş Sanat ve Kültürün Küreselleşmesi

A Series of Discussions on Artmaking, Theory, Criticism, Policies, Management
Sanat Üretimi, Kuram, Eleştiri, Politikalar ve Yönetimler üstüne bir Tartışma Dizisi

Organized by Pera Museum in collaboration with AICA Turkey
Pera Müzesi tarafından AICA Türkiye işbirliğiyle düzenlenmektedir.

January 2006- December 2006
Ocak 2006- Aralık 2006

Preliminary Notes on the Concept of the Series

Since almost ten years art and culture of this world are being interpreted, criticised, determined, discussed and re-evaluated within the framework of globalization. Globalization became the explanation and resolution for everything that can or cannot be explained or resolved.

One of the significant book on the globalization of the culture was edited by Fredrich Jameson and Masao Miyoshi in 1998, defining the globalization as a new kind of social phenomenon, as an intellectual property of no specific field, and as a relational and multileveled phenomenon that concerns politics and economics in immediate ways, but just as immediately culture and sociology.

Many years after, we are acknowledging and experiencing in the realms of politics, economy and culture the ambiguity, the complexity and the deceit of globalization. Even the definition and content of globalization is twofold: In one way it is the universalisation and uniformity, in the other way it is the emergence of the local and the particular. It can bring political freedom to nation state countries, but it can also dominate the countries through the freedom of the market place.

Globalization's believers argue that wealth stimulates culture, and that trade and access to international markets are the best way to create wealth. Opponents of globalization argue that there is no equality in politics, economy and culture. According to them, free trade naturally prefers stronger politics and larger economies, and the predominant western influence dominates and manipulates the cultures and traditions of the developing world. We like to think that globalization hints at internationalism and solidarity between countries, as opposed to nationalism and protectionism, which have negative connotations. However, we don't like privatization and deregulation, the discrepancy between the private sector and that

of governments and the ever increasing potential for a global breakdown. Since a decade we also know that alongside the transformations favouring globalization and within it multiple and post-modern postcoloniality, there are still prevailing imperialisms and modernisms, so that we can still discuss Eurocentrism and American capitalism.

Since a decade, the artists, art critics, curators and theoreticians are touching these and other global dilemmas through art making, theorizing, criticism and regulating the culture industry and its different systems according to the requirements of this new ideology. It seems so, that we will be living with this ideology for a long time, as Zygmunt Baumann in an New York Times interview (2002) defines : *Confronting the new global situation, and particularly confronting it effectively, will take time - like all truly profound, watershed-like transformations of human condition did, do, and will. And like in the cases of all such transformations, it is impossible (and highly inadvisable to try) to pre-empt history and to predict, let alone pre-design, the form it will take and the settlement to which it would eventually lead. But such confrontation will have to take place. It will probably constitute a major preoccupation and fill most of the history of the just starting century.*

Maybe we are going through a period of creating new forms of arts and cultures and therefore we have to be more precise and stoic. Or, as cultural activists we should frequently ask the question "How does globalization affect the art and culture?" and invite the artists and experts from social and cultural sciences to explore, theorize and constitute a more clear perspective of what we are going to invent at the end.

These series of discussions involving artists, art critics, theoreticians and curators mainly from EU will try to offer an exchange of perspectives on globalization and its affects on art and culture. The discussions will be in the form of open interviews. The interviews will be conducted by AICA Turkey members or by renowned Turkish intellectuals and theoreticians according to their field of expertise.

The Logistics of the project:

Hereby AICA Turkey acknowledges collaboration in coordinating and executing the series of discussions in Pera Museum, according to the agreement signed by both sides.

AICA Turkey will be responsible of:

- the concept text
- the selection and invitation of the participants
- the moderation of the discussion
- the coordination of each event in collaboration with Pera Museum staff
- the editing of the publication
- the organization of the distribution of the publication

The timetable and participants (the list of participants is provisional; the definite list can be presented by 15th December 2005)

2006	International/	Local/
January	A famous artist ?	
February	Catherine David	
March	Els van der Plas (director of Prinz Claus Foundation)	
April	Irit Rogof	
May	Rana Khabbani	
June	Boris Groys	
October	Peter Weibel	
November	Carolyn Christov Bakargiev	
December	Marius Babias	