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TASTE of TEA NINE DRAGON HEADS

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Parallel Event of the 15th Istanbul Biennale

2017

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Haydarpaşa Terminal, Istanbul
Sirkeci Terminal, Istanbul

2017

4 /

Introduction

Park Byoung Uk, Artistic Director of Nine Dragon Heads

6 /

Next Station - Haydarpaşa

Magda Guruli, Curator

8 /

The Search for Dialogue

Denizhan Özer, Curator

9 /

Nine Dragon Heads: the genesis and development over twenty years.

Ali Bramwell

12 /

Art works

132 /

Art events

134 /

Contemplation of Korean Participants in Taste of Tea
Jai-kwan Kim

138 /

The Dragon's Show Must Go on, Rain or Shine
Bedri Baykam

140 /

Artists' info

142 /

Curators Profiles

143 /

Organization

144 /

Sponsors and supporters

Park Byoung Uk,

Artistic Director of the Nine Dragon Heads

Over many years Nine Dragon Heads has facilitated artists from all over the world to unusual, unexpected, and at times conflicting circumstances. Projects have engaged locations of cultural, political and historic significance such as: the Demilitarized Zone, the Aral Sea of Uzbekistan, the Tibetan Plateau, Mongolia, Sarajevo, and within China places such as Beijing, Urumqi, The Taklamakan Basin and the Gobi Desert. Additionally, Nine Dragon Heads has engaged in a large number of projects in locations within my home country of South Korea.

For the exhibition Taste of Tea in Istanbul we've chosen to use the environment of Istanbul, the Bosphorus, and the two train stations Haydarpasa and Sirkeci as our source material and current working space – all with the aim of presenting a new body of engaged artworks. The exhibition, both indoor and outdoor, is composed of artists from all five continents with 20 nationalities present. Additionally our nomadic pavilion in one of the train carriages presents a selection of Nine Dragon Heads' archive materials which include documentation of our recent research activities in Istanbul. For twenty years Nine Dragon Heads has embodied non-traditional modalities. We have facilitated symposiums and exhibitions within the institutional contexts of museums and galleries, but more significantly we have engaged artists within public space on an international level, outside of their studios, where they've immersed themselves in the deeper questions of art practice, ethics, and the environment.

Over the last two years, 25 artists have joined the "Taste of Tea" project, we have conducted research workshops on location in Istanbul, worked with local scholars, held countless meetings, made logistical visits, as well as maintained strong working ties together. In Nine Dragon Heads' nomadic style this exhibition will last for three weeks, until we jump to our next activities. Nine Dragon Heads seeks to leave a new legacy of activity exemplified through the self-organizing principals of the participating artists and unfiltered and raw exhibition content. It's with great pleasure and humble respect that I cordially present this Parallel Event of the Istanbul Biennale.

I hope you'll join us for the Taste of Tea, lets taste!

Next Station - Haydarpaşa

Magda Guruli, Curator

Taste of Tea is a project of the International Environmental Art Symposium “Nine Dragon Heads” to be presented within the parallel events program of the 15th International Istanbul Biennale in September 2017.

Taste of Tea continues the journey of Nine Dragon Heads (NDH) on important geographic routes and the locations of special environmental, cultural and historical significance. The project follows the working pattern of Nine Dragon Heads projects that consist of open-air environmental symposiums and research-oriented workshops. This time the focus of NDH activity orients around the city of Istanbul.

The first research destination of the project was the Kadikoy District with around half a million population situated on the Northern shore of the Marmara Sea. Named as the Asian side of the city, it looks across to the European side of the Bosphorus. The interest of the research workshop in Kadikoy was sited around the famous Istanbul Haydarpasa Terminal, the main exhibition space of the Taste of Tea project, that until 2012 was the busiest railway station in Istanbul.

Another railway station that fell into the NDH route of research was the Istanbul Sirkeci Terminal, currently an active station and located on the tip of Istanbul’s historic peninsula, the Golden Horn. On the European side of the city, this is eastern

terminus of the Orient Express, the world famous long-distance passenger train that traveled from Paris to Istanbul, and which connects Europe with Asia.

The link of Taste of Tea project to these railway stations reflect the main goal of the project, which is to explore issues of particular environmental, social and cultural significance. These ideas of movement (train) and culture (in the broadest sense) both relate to and can be accessed via the substance of tea, a material that is linked to the different stages of Turkey’s establishment as a geopolitical entity.

A railway station is a public space and an important social junction. It is the beginning and end of a journey, a place for meeting or parting, of patience, and where the sense of time can be felt differently. Places such as train or bus stations, airports, and resting areas are all points where NDH artists can be found during their transit to various destinations. Thus the selection of these train stations for the Taste of Tea Istanbul project are a return to spaces the NDH projects are familiar with. However, along with other issues enclosed within the idea of Taste of Tea, this time NDH will conceptualize the nature of the journey itself, both through research and the physical locations.

Taste of Tea at the Haydarpaşa and Sirkeci Terminals, as a multimedia art project, is

not only a topic for guidance but also a social, cultural, philosophical and aesthetic framework for a for artistic research and contemplation. The idea of Taste of Tea can be as well understood as a situation, a momentum, an inspiration, and finally, as a great opportunity to bridge cultures and punch a hole in time.

The project does not address the topic of tea or tea culture in the narrow sense of its consumption or by directly citing the prevailing historical narratives associated with tea. It aims at the broader interpretation of taste, and tea, as phenomena and as a philosophic notion of the thing-in-itself. It is a tool for creative reflection and thoughtful navigation amongst the immense historical, cultural, geographic, economic and social features enclosed in the philosophy of tea.

Taste is one of five traditional senses. It is also an instrument used to define a personal and cultural outline of choice and preference. It is attributed to the human ability to judge what is beautiful, ugly, good or right. The history of cultivation and dissemination of tea intersects with the process of building up knowledge about the wider world and self-expression. It's like a connecting thread between fragments of conventional empirical being and journeys through geography and time. Thus the Taste of Tea project aims at the broader interpretation of taste – the sense or emotion, we use tea

as an instrument to understand the world around us, and for identifying the hidden cultural and social forces behind life.

In similar ways to the arts, the ritualistic production, serving, and consumption of tea is one of the best means for surviving the intensity of the modern fragmented world. It is one of the simplest and healthiest stimuli for people to gather around and to slow down with. It is central to the way of life and also is a mean of exchange in many cultures. It functions similarly in both private and public spaces, as well as within street culture.

Taste of Tea as the title of a multimedia art project is not only a topic for guidance but also a philosophical and aesthetic framework for a creative approach and a prospect for research and contemplation. By means of installation, video, sculpture, photography and performance featured in the exhibition space, Taste of Tea will bring together the documentation gathered at the research workshops. The project synthesizes and facilitates joint and individual artworks, while threads of overlapping artistic inquiry are produced in a process of evolving collaborative association.

The Search for Dialogue

Denizhan Özer, Curator

We have arrived to the 21st century. In the present we can easily observe how the central values of daily modern life have made significant changes across the spectrum regarding human life, and how the comforts we have created directly impact both the environment and the very life we live. In these times, human qualities have become categorized, quantified, and repurposed to the point that the power of an individual to create useful work has nearly come to the point of extinction. This is a result of fundamental changes created through modern life, and in this sense humans have become the puppets of the new world order. Even though the advances in developing technology appear to make the world a better place, we cannot ignore the expansion of cities, diminishing agricultural areas, continued pollution, regional wars, mass immigration, the violation of human rights, and the lack of investment in education and health. These leave an emptiness and much despair in the spirit, and they subdue the drive to extend life into the future.

Now, more than ever, we need to face ourselves and what we have become. We must dare to find the methods and rational to struggle against all of the negativities and to take action. Without this determination we will continue to be betrayed ourselves and lands we live in. Rollo May once stated that "Courage is not the absence of despair; it is, rather, the capacity to move ahead in spite of despair." He emphasized the importance of accomplishing this not solely by our individual persistence, but together in collaboration. The courage Rollo May

spoke of is not daringness, an unconscious act, or an impulsive individual reaction, but rather the action of joining together, acting consciously, rationally, and merging our unique shared ideas into an alliance.

Nine Dragon Heads, the international art group founded on the Korean peninsula in 1996, has acted in such a form, and created substantial awareness by addressing these issues through the arts. They have consistently realized projects with artists who contemplate the problems of the world, who are humanistic, political, and who address environmental matters both individually and collectively through their artwork.

Courage is an essential component contained within human existence and it is mobilized when when decision-making is called into action. The objective here is not the physical courage that directs people towards acts of violence, it is the moral and creative courage which acts against all forms of despair. Nine Dragon Heads cares and intervenes, it connects people from diverse geographies and attempts to bring resolutions through art.

The exhibition and project "Taste of Tea," realized at the Haydarpaşa Terminal and in context of the 15th Istanbul Biennale, will create a new situation and inspiration for the city of Istanbul. Tea is very much a medium of exchange and central to life and dialogue here in Turkey. The exhibition seeks to open visitors to this dialogue and create points of reflection about the broader meaning of exchange, of the arts, and of collaboration.

Nine Dragon Heads: the genesis and development over twenty years.

Ali Bramwell

In a mountainous area centrally located on the Korean peninsula is Daecheong Lake, a man-made hydro lake completed in 1981, that provides power and drinking water for the region. The lake head for the dam floods a fertile valley and the site of a long standing agricultural village named Muneui. The flooding of the lake head drowned a number of people who refused to leave the homes and land that had sustained their families for generations. Those that did evacuate were displaced and forced to start again trying to make a living with no land, creating an impoverished and grieving population in a new settlement on the edge of the new lake, also named Muneui village.

On the Western side of the new lake, only a few feet above the new water line is a very old cave system formed by water passing through limestone and commercially valuable quartz deposits. The cave system is an important prehistorical site; Homo Sapien bones were found there during an archeological examination between 1976 and 1979. Archeologists discovered signs of very old flower cultivation and believe that the cave is the earliest recorded site where humans planted for aesthetic pleasure rather than merely food. This cave system has the name Nine Dragon Heads. A road cuts around the new lake waterline, half way up what were previously been inaccessible mountain valley walls, establishing road access to the rich quartz deposit in the caves and making it commercially viable to extract. Mining operations progressed and much of the ancient system was destroyed.

In 1995 Korean artist Mr. Park, Byoung Uk staged a 'performance' occupation of the last intact undamaged cave chamber in the mining work site, refusing to leave, in the process successfully drawing attention to the destruction of the important site and forcing the mining operation to cease because of public pressure. The following year Park Byoung-Uk invited twelve international artists to create work in a wooded park area near the new Muneui village. This was the genesis point of Nine Dragon Heads International Environment Art Symposium; motivated by a need to keep attention focussed on preserving the historically important archaeological site, the natural beauty of a relatively low population density area in the crowded Korean peninsula and a desire to help build economic sustainability for the people displaced by the hydro plan by bringing art tourism.

An important factor in play in this period of Korean contemporary art history are the privations faced by a country engaged with totally rebuilding itself, focussing on economic growth had become a form of Nationalism and trade unions and industrial action of any kind was illegal (industrial activists still face prosecution in ROK). The country was in traumatic recovery from the events of the previous decades, including the military dictatorship that ran for nearly three decades from 1960 until 1987. During the period of military rule intellectuals, artists and poets faced forms of repression and even imprisonment. In this political environment a significant thread of South Korea's contemporary art history and

development took place in offsite projects, most frequently occurring in remote low population natural sites chosen for their restorative natural beauty but also for their distance from the observing eyes of the state. The NDH event is part of a distinct continuum of artistic development in Korea, beginning with a small group of artists (contemporaries of Mr Park, Byoung Uk) who wanted to consider artistic problems outside of traditional Korean art forms and in counterpoint to state repression and overriding economic priorities. Examples of other artistic projects that evolved out of the activity of this early experimental artistic group are Baggart Art project and Gwangju Biennale, both of which still operate in outdoor symposia formats after thirty years of activity.

The NDH project was instituted within a context of robust economic growth and a new era of democratic governance in ROK during the 1990's. It was influenced by the immediate historical past and emerging present socio-political developmental histories by a strong connection to the principles of art having a role as part of the newly emerging national understanding of democratic process, addressing problems of balancing needs of economic growth against the needs of the community and the environment. While there are many overlapping artistic concerns with Western outdoor symposia event forms (such as the long running Mildura Triennial in Australia) that emerged and developed during the 1960's and 1970's, there are also important differences, especially the legacy of connection to newly emerging forms of experimental art practice in South Korea. Because of the unique political circumstances Korean site projects in general should be considered in a parallel but separate way to the rise and development of Landart, Arte Povera, post object, time based and ephemeral practices as they emerged in sculpture symposia and eco projects internationally.

The event "Nine Dragon Heads Environment Art Symposium" was held on the shores of Daecheong Ho every spring from 1996 until 2005. While remaining connected to

its early motivation and site relationship it encompassed a broad range of practice approaches including large scale contemporary sculpture and site-specific installations both permanent and ephemeral, performance and time based art. The range of conceptual approaches was similarly broad because the very diverse international group of artists who participated inevitably inflected the artistic focus and progression of the events with their own histories and assumptions, creating theoretical bridges to currents of thinking from other communities of activity. The physical and social location at Daecheong Lake was a dynamic palimpsest of old ways being destroyed to make way for new, this dynamic was reflected in the projects during the formative period also, with each new group of artists frequently overwriting and incorporating traces of previous works in an annual spring regeneration.

A core group of artists returned to the project many times, gradually creating a quite different self organising curatorial principle based in part on overlapping artistic and theoretical concerns but in larger part on shared situation and cumulative social history and continuity. Mr Park began to shift the project's organisational structure away from himself as central curatorial figure to a more distributed network, by asking various attending artists to make recommendations for future participants. Each iteration of the project would have a continuity of ethos via the repeat attendance of previous participants and also a refreshing of energy and artistic invigoration through including a number of newly invited participants; the new artists were always linked by recommendation to somebody who had already participated. A social mapping began to occur, the project community developed around existing social linkages and communities of practice from around the world, developing deep and lasting geneological branches based on various threads of artistic like minded-ness. Over four hundred artists from twenty eight countries have participated in NDH projects since its origins at Daecheong Lake in 1996.

One key moment of catalytic change within

the projects structure and goals occurred in 2005 with a new large scale roading construction on the shores of the lake. A four lane highway was built to accommodate the steady and exponential increase of tourist traffic, in the process destroying an area of wooded land that housed a large number of sculptural and installation remainders made by artists who had attended NDH annual events over that initial ten year period. The physical legacy of the project was broken in the course of its success in helping to develop the region economically, an ironic symmetry that the destruction in the name of progress mirrored the activity that created the impetus to begin the project the first place. The new roading infrastructure project development forced a critical re-evaluation of what the future direction of Nine Dragon Heads should be. It was both a painful loss and a valuable opportunity for critical self assesment. The decision was made to stop using Daecheong Lake as an artistic site and shift the nature and focus of the project towards other emerging artistic concerns.

This was when Nine Dragon Heads nomadic phase truly began. Because of the large number of international artists who attended over the years the project was always confronted with the kinds of conceptual considerations that frequently come up in international conversations about globalisation of art practice and politics of locality. There was already a culture of reciprocity at work within the extended NDH community where participating artists regularly invited each other to projects in their home countries, further deepening the professional and community networks. Strong histories of artistic exchange were established very early between artists in Korea and Austria, similarly Mr Park has maintained over the years since 1996 a strong artistic exchange through NDH between Korea and Bosnia with many artists working on projects in both locations. It was a natural progression for the project as a whole to begin to engage with other specific

localities and their eco political histories by producing projects that are consciously nomadic and mobile, with all the challenges and potentials that entails.

The phase of NDH activity from 2006 to 2015 is characterised by a consistent emphasis on maintaining ethical site relationships and serious research based working practices on location in carefully pre-selected situations. In keeping with the ethos that drove the beginnings of the NDH project, working sites are selected on routes of socio-political significance, transitional or marginal political situation, environmental risk, historical and cultural resonance. In the ten years since the final project at Daecheong Lake a major thread of NDH activity has taken place on trade routes between east and west, with several consecutive projects having particular focus on locations along the historic Silk Road through China, Mongolia, Tibet and into countries in transition in Central Asia and Eastern Europe including Uzbekistan and Georgia.

During this period NDH maintained its artistic links with Korea, continuing to work within the Korean Penninsula in similarly carefully chosen locations, including the Demilitarised zone, sites where significant historic events occurred and contested land reclamation projects where populations are displaced and natural habitats threatened by commercial development and large scale geo-engineering. One notable legacy of the developmental history of contemporary art in ROK within the NDH project as it exists today is an embedded understanding of the role of art gestures as integral to socio-political voice. The assumption that art can and should speak is one enduring fundamental principle. Another key trace is a tendency towards ameliorative and restorative social principles, arising from its locally focussed origins within specific ethical motivation for positive change. These principles remain embedded in the projects current focus.

Ali Bramwell, NZ

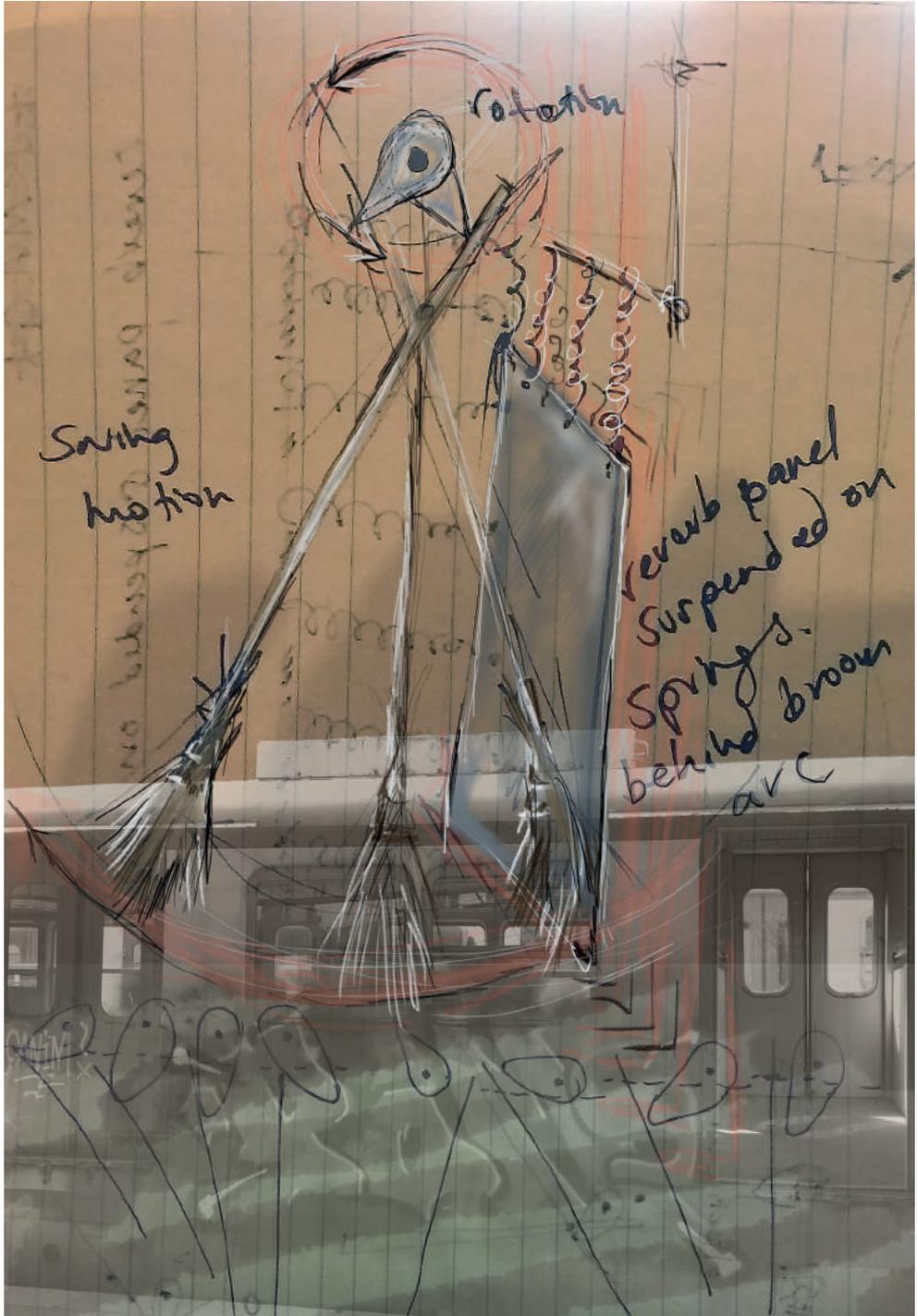
Switch, 2017

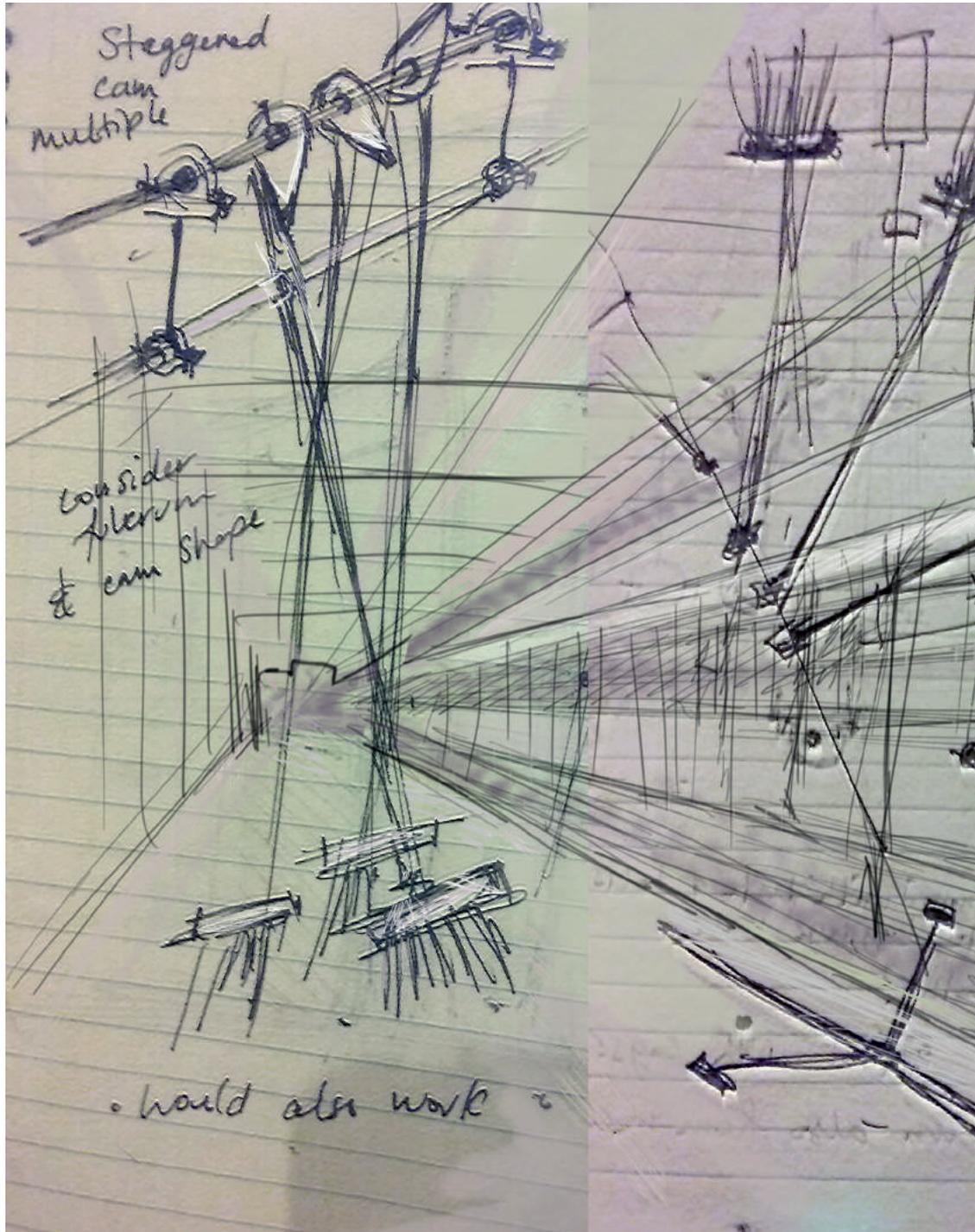
Media: installation, modified ready-mades,
mechanical drive, steel reverb panel
Courtesy the artist

Switch activates a carriage doorway, making it impassable with mechanical activity. A row of identical generic cleaning tools individually slowly raise out of the doorway towards the platform and then fall quickly back inside against a suspended steel reverb panel. Driven by a motorised cam shaft installed just inside the doorway, the falling brooms become the strikers for a percussion instrument with an idiosyncratic slow rhythm that fills the otherwise empty carriage with intervals of drumming and booming sound. Running continuously for three weeks the

bristles of the brooms will begin to break and wear after the repeated blows, this wear from repetition will give the work what Walter Benjamin described as “aura” and add to a metronomic sense of time passing already established by the repeating soundscape created. The work can be viewed from the platform outside of the carriage as the brooms appear rising slowly and incongruously from the side of the train, alternatively Switch can be experienced bodily as a percussion experience while inside the carriage.









Alois Schild, AT

Teahouse of the Disoriented, 2017

Media: spatial object, 1200 X 400 X 300 cm, steel plates
Courtesy the artist

A monumental walkable sculpture of oxidized and entirely perforated steel plates will be erected. In times of refugee camps and emergency housing, this installation will remind the visitor of a tent or yurt. The crinkled plates seem to have been fastened together more or less fortuitously and in a very short time to form an improvised dwelling or shelter.

Those who venture into the interior, however, will have the feeling to enter a cathedral or an oversized lantern. Thousands of light beams cross the room and draw filigree patterns on the floor and walls evoking the aesthetics of the oriental Mashrabiya.

These decorative wooden lattices of traditional Islamic architecture were used as balcony claddings in residential buildings and palaces, creating a steady airflow through their holed construction. The Arabic word is derived from the root š.r.b which generally denotes drinking and literally means “place of drinking”, for the reason that from India to Spain, people cooled off in the shadow of the Mashrabiya, where porous jars were kept, which were constantly cooled by evaporation. Later, the Mashrabiya were equipped with comfortable cushioning and evolved into retreats where events happening on the street and in the courtyards could be followed secretly

(especially by women!). In mosques, the Mashrabiya produced an atmosphere of meditation and reflection. The “Tea House of the Disoriented” has the same powerful aura produced by light interaction, which astonishes the visitor.

Gradually the poor material and the ephemerality / fugacity of the construction reappear. On closer inspection, the frayed perforations, which just seemed so magical, could also be bullet holes or impacts of violence. The rough-and-ready appearance and the damages rather suggest an improvised construction than a palace. Right now, the teahouse seems peaceful, but is it perhaps an indication to a past or future war zone?

The tea culture is an extremely simple and natural way and occasion for gathering, pausing and exchanging with people. It plays a central role in the lifestyle of many cultures and is an expression of hospitality.

The Tea House of the Disoriented is reduced to the bare essentials: even tea set, tables and upholstery are missing! What is essential is the idea of common exchange, in a time of cultural misunderstanding, of complete distrust and the lost of welcoming culture.







Antti Tenetz, FI

Kahve falı - advice for coffee fortune-telling, 2017

Media: mixed media installation, acrylic, coffee, steel, wood, QR-code directing to web and video content, sizes 100 cm, video, 5'00"

All images by Antti Tenetz

Courtesy the artist

Kahve falı- advice for coffee
fortune-telling

“Ne Kahve İsterim
Ne kahvehane,
Gönül sohbet ister
Kahve bahane...”

I don't want coffee,
I don't want a coffee shop
My Heart wants to chat
Coffee is just an excuse

Tasseography (also known as tasseomancy or tassology) is a divination or fortune-telling method that interprets patterns in tea leaves, coffee grounds, or wine sediments.

Words from women and advice for coffee fortune-telling:

You need a few things in order to read coffee.

First you have to have instinct, you have to understand what enters your mind and say it directly. You also have to be honest. You have to be open and caring, It has to be voluntary.

So that you can say whatever comes to your mind at that time precisely without any prejudice or without forcing it. The Second thing is to give meaning to shapes in the coffee. You have to see. Seeing, interpreting, filling gaps and direct communication. Coffee telling is like seeing the world through ancient eyes that operate through gestalt theory and it relates to the constructed technological and scientific world of machine vision and interpretations of AI systems. Narrative is always subjective and positive towards the asker. Work uses QR-technologies in order to bring narrative to space of train wagon. Like stories, technologies emerge on time and location.

Qr-code in coffee cup





Video still. Skyline view towards Altın Boynuz, Haliç, Golden Horn



1917 x 11

Aslı Özok, TR

Garden of Armina, 2017

Media: installation, 500 scarves, 120x120 cm each, 4 speakers
Courtesy the artist

It can be said that human rights and equality exist in the truest sense when women and men are held as equals within society. Within the scope of art, philosophy, and mythology, women have always been symbols of freedom, democracy, and justice. In fact, women's freedom is the freedom of mankind.

Throughout the ages the figure of women have been the most important plastic element in artists paintings. Over time these paintings were made according to individual artists expressions, and they always reflected

the current beliefs and ways of thinking of the time.

Garden of Armina brings the "woman's figure" together with new conceptual fabrics and motives. For example these fabrics integrate the twitter logo, a current symbol of freedom of speech and communication. The artwork departs from scarves and hand painted clothes; they present the woman on her own, they show the freedom of the woman in the family, and in society, and ultimately questions them aesthetically.



Garden of Armina,
2016, oil on canvas & red Swarovski stones,
175 X 142 cm. In private collection.



Garden of Armina, detail



Garden of Armina V, oil on canvas & Swarovski beads, 175 X 180 cm. In private collection.

Bedri Baykam, TR

Assassin Greed, 2017

Media: Media: multimedia installation
Courtesy the artist

What to do those live creatures have in common?

They are victims of greed, of racism, of money-hunger, of power-hunger, of egoism related hatred, of white supremacy aggression or misinterpretation of religion... They are also often direct or indirect victims of capitalism and it's endless thirst for the accumulation of senseless wealth and instant cash, no matter what's the cost as far as nature or human lives go...

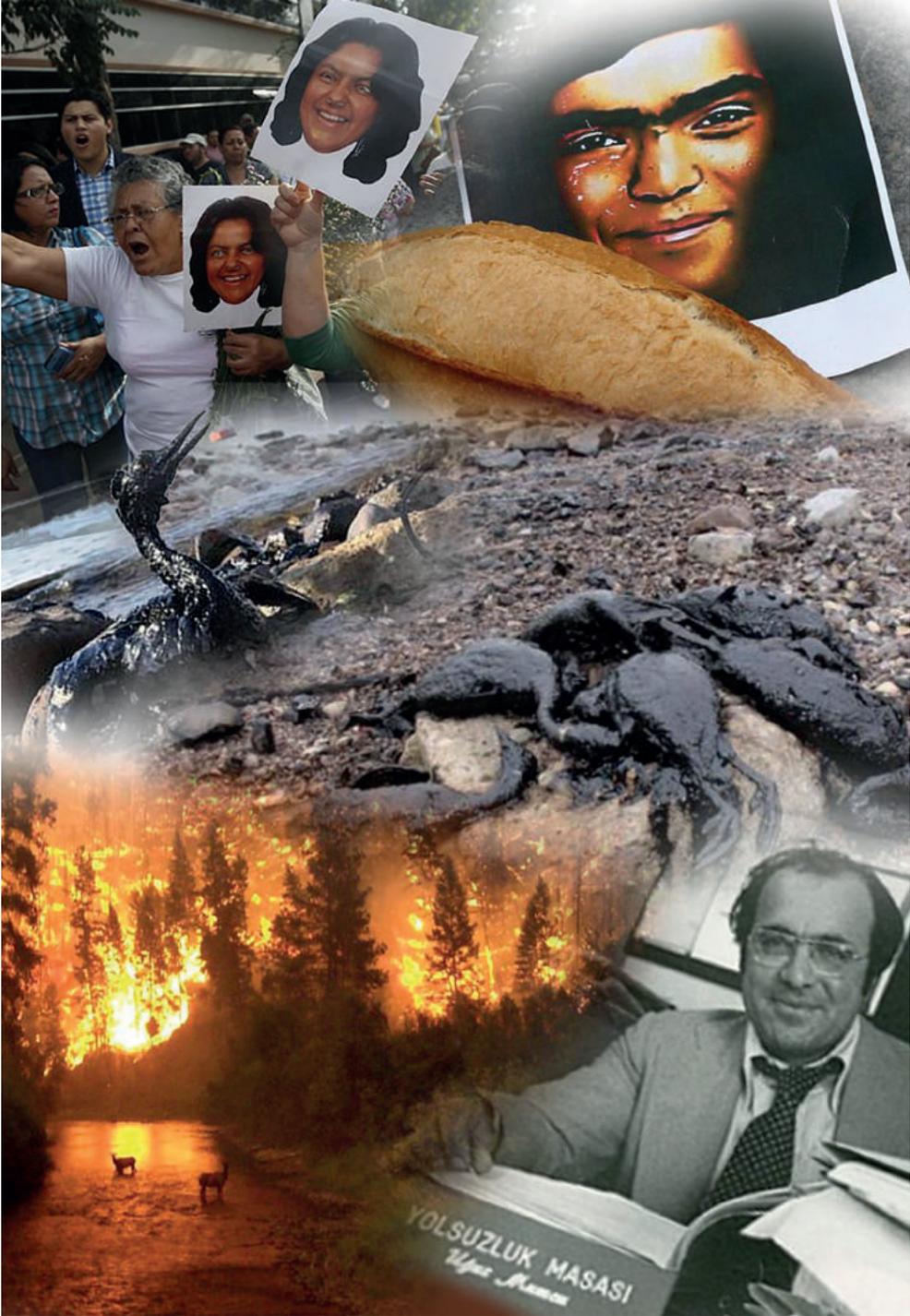
They are humans; trying to exist as journalists, as activists, as honorable nature, democracy and human right defenders citizens... They are also often assassinated or thrown into jail.

They are animals; they are named whales, seals or caretacaretas ... Or tigers, pumas, elephants... They are trees, bears, insects, rabbits, aunts, grass and flowers, trying to exist in forests.

No matter if they live in the oceans, in cities, in forests, in villages, over or under the ground... They are attacked by a breed that believes only in money, in hatred, in misuse of power, in killings and carelessness...

Those killer-destroyer merciless beings also all hate the same concepts, no matter where they are... They hate democracy, freedom, equality, nature, peace and universal brotherhood. They can't even be real friends among themselves. They only care about their own interests. We have to resist against them, fight that rotten destructive spirit wherever we find it.

This is our own solidarity, our fight... If we lose, we will go with them down the precipice... And they don't even realize that we are all in the same boat... or train.







Christophe Douchet, FR

Animaux, 2012

Media: installation, wood, iron, paper, paint, 230 X 280 cm.

Courtesy the artist

I have been inspired by the reading of anthropologists such as P. Descola and B. Latour who stressed the fact that we, as modernists, have the tendency to distinguish nature from culture, and the secular from the sacred in a dualist cosmogony. Through them, I have discovered another way of configuring the world is possible, this is

through analogism, totemism and animism. I have tried to incorporate the latter in my work, in a sort of melting where we are not any more in a relationship with the façade of the world, but in a relationship with the world. The artist and the art are not separated entities but rather a single recovered unit.



The Daphne Crown, 2015

Media: object, Murano glass, garden of Palazzo Loredan, 56th la Biennale di Venezia
Courtesy of the artist

This project consists of placing a glass crown upon a hidden and forgotten sculpture of the mythological Greek nymph Daphne, in the palace garden of Palazzo Loredan. This work makes a reference to the metamorphoses of Ovid, as told by art history.





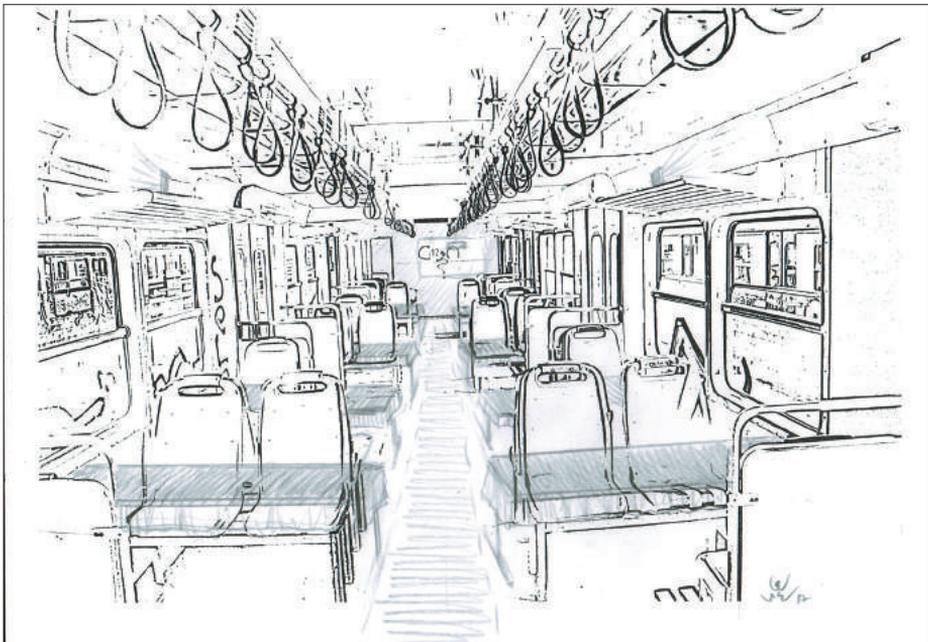
Daniela de Maddalena, CH

Hospitality, 2017

Media: performance, 45'00", Istanbul Sirkeci Station
Courtesy the artist

Materials: Turkish tea glasses, spoons, salver, water, 3 bins containing the main ingredients for survival, small table, table cloth.

Performance: Under the eyes of the audience the artist prepares drinks. Every mixed drink she offers on a salver, and alternates her service between men and woman, as an act of hospitality.



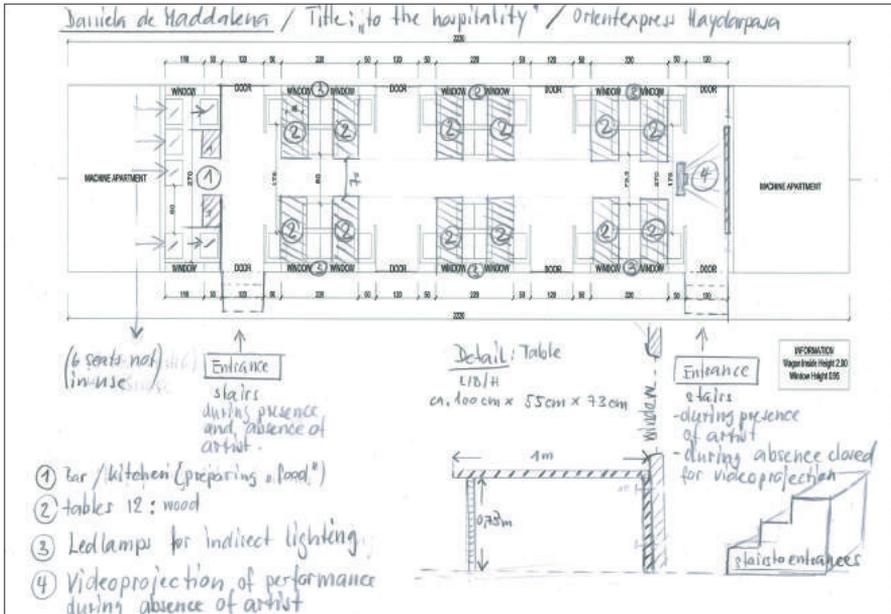


Hospitality Inn, 2017

Media: performance, Istanbul Haydarpasa Station
Courtesy the artist

In an old railway passenger coach at Haydarpasa station, the artist presents the restaurant, "Hospitality Inn", an installation and performance which welcomes all guests. The ambiance is surprisingly nice and visitors feel comfortable here. The menu is rich and inviting, and the prices are strange: 1 Kurus. A waitress asks for orders and as "a present from the kitchen," the waitress

brings a salver carrying fresh water with 3 containers, each with an essential ingredient for survival. Under the eyes of the guests and as a sign of hospitality, she prepares a welcome drink in Turkish tea glasses. Then the ordered dishes are served. Every course is announced, and as a surprise for the guests the plates will remain empty.





Denizhan Özer, TR/UK

Connection, 2017

Media: site-specific installation, polyester sculpture and fabric, various sizes
Courtesy the artist

In my works, the human element and human problems, both individual and social, always occupy the front ranks. In particular, I try to tell the real- life stories of those people who are marginalized, oppressed, and in flight, and those who leave behind their homes and countries and who are affected by war, terrorism, faulty policies, and all kinds of difficulties but despite everything try to be happy. I accept as requisite time frame an event that will re-discover life afresh and that will be experienced and, therefore, the past, by being documented, will be remembered and a lesson will be learned and transmitted

to the future. That is why in my in my works I try to present the relation between art and life by documentation. In this connection, the events that happen in daily life, what I witness first-hand, read, watch, experience have an influence on the conception of the structure of my works. The records that I have been collected for a long time have begun to occupy a place in my works and the works I have made have turned into political works that constrain life, compel the taking of risks, and send meaningful messages.









Enrique Muñoz García, RCH/CH

Backside of the News, 2017

Media: installation made of newspapers
Courtesy the artist

Enrique Muñoz García's work evolves around social and political topics influenced not only by his work as photojournalist but also his political experience of a dictatorial regime in his home country Chile. Muñoz García was born 1969 in Ancud, Chiloé Island, Chile and lives and works since 1998 in Biel/Bienne, Switzerland.

The major interest of his work lies in the exploration of the unspoken and revealing the futile. His recent work Backside of the News is an installation in a fragile public space. It shows train carriages covered with front-pages from Turkish newspaper preventing the viewer from seeing inside. The carriages stand in a train station and unfold a larger symbolic meaning.

“As important instrument of democratic procedures, mass media have a two-fold function: On the one hand they research and deliver information for the public, on the other hand they reflect the public meaning. Muñoz García focuses on the gap between information production and its reception where important control mechanisms are at stake. He raises questions about press freedom and manipulation in the creation of news. The front-pages used in the work very much reveal the orientation of a paper but what is more they reveal what newspaper omit. Generating one news most often goes hand in hand with covering another information.”

Marina Porobic, art historian & curator







Eun Su Lim, KR

Dream for movement - Seeding, 2017seeds

Media: installation, vinyl string, wrapping cloth, dyed seeds
Courtesy the artist

The desire for novelty comes from a necessity for change. In the already firmly structured sphere of reality, not only is it hard to find the life energy of creation, but it's also difficult to properly exercise imagination and freedom. Life constantly improves its environment due to its flexible nature and characteristic for constant change. We need the drive to overcome this unstable reality through self-improvement by communicating and sharing with different worlds.

Life's new act and a new beginning happens by marking two dots in different places and drawing a line to create a path between them. With life's vigour, people who dream of movement and artists who have already acquired freedom are constantly creating unique paths toward new worlds.

Wakening the dormant memories of movement to find new worlds is not only about broadening the physical world, but to continue the life's lineage through freedom and return to the original healthy state, which is the expression of life's will.

After humanity originated in Africa, the reason for their migration to Asia, Europe, and the Americas was not only curiosity. The reason for their migration was either the difficulty of sustenance due to the rise in population or the change in the natural environment, or life-threatening social and political events that caused the reality to deteriorate to levels where it was impossible to survive. Bad conditions for life must have been the crucial motivation for humanity's movement.

The modern people who have inherited the genes for movement are executing life's will in various places through different lifestyles. Our world is now a unified place. Compared to the process of migration that took people centuries to occur, now people can move anywhere in a matter of hours. Not only did we overcome the boundary of physical space but we have also reached the state where we can obtain information about survival from the virtual space. Movements were made much easier with the ability to process necessary information in real time through internet networks.

Life is constantly moving and changing: winds whistling past the mountain range, rivers running through the fields, migratory animals and birds traversing land, sea, and sky, and people crossing borders for work or survival. Life is furthered when paths link different places within the world.

The train has been used as an important mode of transportation since modern times. It has played an essential role in uniting regions to realize the people's desire for travel. The Haydarpasa train Terminal has connected Europe and Central Asia from 1872 to 2013. As the train passed, a new breadth of life was circulated to the neighboring stations through the presence of its passengers. There are many feelings left in Haydarpasa Train Terminal; the anticipation of encountering a new world, hopefulness of a better future, and excitement of starting afresh by sowing seeds into new ground.

I decided to represent traveller's hopes in this now-closed train. I tried to reproduce the feelings of hope by using the most basic travelling materials: Bojagi [a traditional Korean wrapping cloth], plant stalks, and seeds. The Bojagi surrounding the seeds was collected from families, friends, and acquaintances. These people recorded their thoughts about moving on the Bojagis. The seeds represent the dreams of past Haydarpasa Train Terminal passengers and the desires of current day travellers. I wanted to visualize their hopes for movement with these dyed seeds. The set of blues lines symbolize the wind, a stem of life, roots, and

a stream of water spreading between itself and a new place,.

Although the train has stopped, the history of movement remains. We still dream of moving. My work Dream for Moving – Seeding represents the desires of those who want to travel and the desires of past travelers when they left the Haydarpasa Train Terminal. In addition, my vision also encompasses recreating the life of a new world by linking the past and present dreams inside the immobile train in the closed train station.







Gabriel Adams, USA/NZ

Orient Inferno, 2017

Media: Disco installation, lighting, sound, reflective and decorative materials, etc, size and materials variable
Courtesy the artist

Orient Inferno is an installation which aims to transform a stationary commuter train carriage at the Istanbul Haydarpaşa Terminus into a disco lounge. By adding key elements such as lighting, sound, reflective, and decorative materials, the carriage will become a place for listening and dance, transporting visitors to an alternate space and time. The sound-scape primarily draws from musical works produced in Istanbul between 1960- 1980, an epic period of global fusion within the post Ottoman Empire.

Orient Inferno is a collaboration between:

Gabriel Adams (USA/NZ), Özden Demir (TR), and Alp Gökalp (TR)

Note:

“Orient” refers to the Orient Express, a long-distance passenger train service which served Constantinople and the Haydarpaşa Terminus

“Inferno” refers to “Disco Inferno”, a 1976 song by American disco band The Trammps.

Also “Inferno”, the first part of Dante Alighieri’s 14th-century epic poem the Divine Comedy

Collaborators:

Özden Demir (TR) has worked for sustainable fashion projects and has her own brand of clothing. She is a specialist with vintage designs, fabrics and materials, and has studied Fashion Styling for the Media at the London College of Fashion.

Alp Gökalp (TR) is stray cat rescuer by day and fussy musicophile by night. A graphic artworker and writing professional, he is based in London and Istanbul. <http://alpgokalp.co.uk/>

Gabriel Adams (USA/NZ) an installation artists and project maker who is constantly on the move. He travels most often via flying carpet and prefers a collaborative approach to art making. He has degree in sculpture and is known for making ice cream within the context of art.

<http://www.gabriel-adams.com>



Turkish Records, Turn Table, and Cat in Kadıköy, Istanbul.
Photo by Alp Gökalp,



As she entered the dance floor
she shook off her troubles and healed her soul with the inferno...
Photo by Alp Gökalp,
Jacket Design by Ozden Demir.





Gordana Andjelic Galic, BA

Home Sweet Home..., 2016

Media: video projection, 18'33"/loop
Courtesy the artist

The motivation for this work of art was my personal refugee experience, both four years abroad and four years in my own town, increased by empathy towards refugees from Syria and other Arab countries who at the moment are not even aware of what awaits them all.

I have found the idea for the work of art entitled Home, sweet home ... in the Alphabet of the homeless which is made of symbols or codes and originated in America after the Civil War and the Great Depression of the thirties of the last century. By time, with the increasing number of homeless people and their frequent and massive migration, the "alphabet" has spread worldwide.

Thousands and thousands of people, released from the army or fleeing from someone's violence, higher national or simply predatory interests, have been left to wander from place to place without money and food. Without the support of the country for which many of them had fought

but undoubtedly all been its victims, to go from institution to institution asking the way home and the path to personal dignity.

On this road, they turned to and leaned on each other, they communicate in the "language" difficult to understand for those who were spared such a fate.

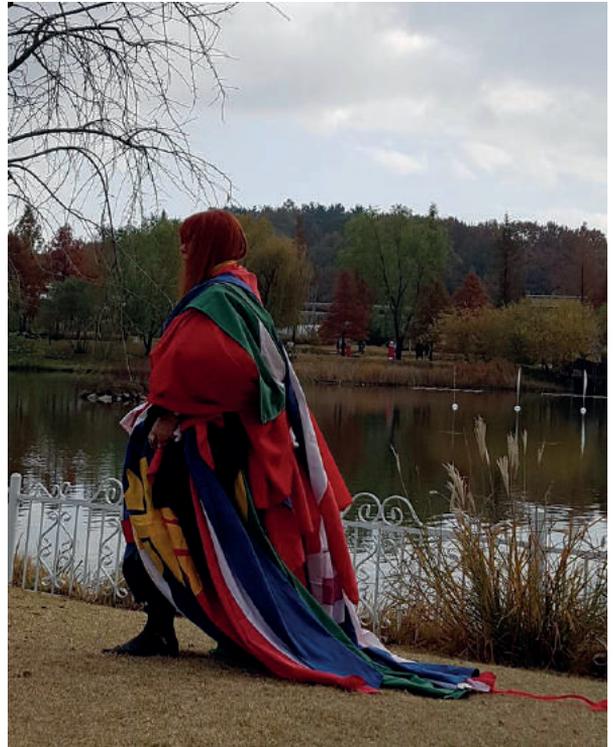
In the work of art entitled Home, sweet home ... I use this system of symbols or codes, the alphabet of the homeless, which they write in chalk or charcoal, on fences, posts, sidewalks, buildings, trestles. These symbols are a guidance, information and warning to their own kind yet to come, how to avoid possible dangers on this extremely precarious and uncertain road.

The work criticizes and concerns those who have contributed, and still contribute, to generation and development of such a condition that intentionally prevents thousands of refugees and forcibly displaced people to return to their homes.



Recycling, 2016

Media: object, performance, Suncheon Bay International Eco-Environmental Festival, South Korea.
Courtesy of the artist





Harold de Bree, NL

Disruptively Mislead, 2017

Media: site-specific installation, colored tape
Courtesy the artist

Disruptively Mislead uses WWI Dazzle camouflage patterns to make the viewer aware of the limitations of his visual abilities.

Continuing this path one only wonders what other fields of the mind can be tricked and are prone to deception. In fact the reality around us is never fully visualized by our brain. And our minds wonder back and forth

in made up pasts and imagined futures, and almost never find themselves in the “presumably” continually onward going now.

Returning to Disruptively Mislead, what else may lurk between its disruptive lines?







Iliko Zautashvili, GE

Travel and Game, 2017,

Media: installation, oriental wooden bench, two swings, object made of dices,
two backgammon sets, size variable
Courtesy the artist

“A man climbs a mountain because it is there. A man makes a work of art because it is not there.”

Carl Andre

“Travel and Game” is a spatial installation situated on a railway platform and comprised of an oriental wooden bench (a.k.a Pyung Sang in Korea), two swings, two sets of backgammon (“Tavla” in Turkey, “Nardi” in South Caucasus) and an object built by dice in the center of the bench.

By means of specific placement of the objects, and by using their internal functions, the place transforms into a performance space. For that purpose, the objects of the installation adopt a new function, which is boosting the potential of socialization, meeting, waiting, exchanging and any other activities that may take place inside the installation concept.

The installation acts as a kind of stage that hosts a certain number of people at any given period of time, and it triggers a special

way of behavior. It can be talking, eating, sitting, lying down, playing or swinging. The installation thus divides the audience into two different parts: the part that is within the installation, fulfilling the various functions of the used objects, and the part that stays outside the installation in the form of an audience.

Items used in the artwork are “transitional objects”, essential for the aesthetic and philosophical conceptualization of the space. The given objects are not considered as artworks by themselves. The art in the work is the relation between the objects and happenings that can take place inside and outside of the installation, throughout time.







Impulse, KR

Collaboration group

Kam Yeonhee

Park Yongsu

Park Jae Seuk

Cha Yeongwon

Temps Magasin 1883, 2017

Media: mixed materials, various sizes. Courtesy the artist



Is it passive or active to see? When I look at things, I mean to look at things I usually know.

I overthrow this hypothesis. Let's visualize the situations that happen in everyday life, and then create new images that transform these existing images. I hope that through this process, we (artists) will not imprint our story upon the audience, but rather blend the images we show with the viewers' opinions and create another open view.

Can visitors be part of the exhibition? They arrive and attempt to fill the gap between knowing and unknowing, and they do this with active participation. Artists can use their freedom of expression to embrace active audience participation as part of their work, and intensify the ambiguous boundaries of art. This work plays the vague boundary between art and non-art. The process of overcoming this for the audience will be another journey.

Kam Yeonhee

Light, Sound and Life

Sound is happiness. The sound of happiness was the beginning of this work. Work should be happiness.

The person who knows it does not do it, the

person who likes it is not the person who enjoys it, the person who enjoys it is not the only person who is happy, and the person who is happy is not even the person who appreciates life.

Happiness should be life. Life began with the sound of light. I cannot see this light. I cannot hear this sound. Light is sound, and sound is light. There is sound in light, there is light in sound. See the world with light, hear life with sound. Life must be blessed and happy.

Park Yongsu

I was used as a container until recently. When I realized that I was misused and that this was all worthless, I was eventually kicked out.

I came out and not one or two of my friends were in the same position. In fact all the empty PET bottles were with the same story. My friends tell me that if they are lucky, they take another person, but usually they stay in a green car. When the green car was loaded, he left the empty PET bottle friend, leaving and saying that he would not be coming back.

I don't want to end my life like this. I want to create something new and with value. I think that abandoned things are kept

abreast of memories of what was once just used material. Usually the bottles lose their functionality through landfills or incinerators, sometimes some of them are recycled, but otherwise they are forgotten in the world. Maybe they would prefer to live on and not end their life. I use abandoned object such as these to express the desire of worthiness, and describe their cries through the form of a totem.

Park Jae Seuk

Imaginary Record

To live is to take time. The immaterial space of time is filled with memories and thoughts of time, we call this 'living' and being 'alive', and they are constantly connected. People continue to think from the moment they are born until they die. What should I eat today? What if the sun explodes tomorrow?

I cannot stop thinking about the schedule of the day, my dreams, and other outlandish or unnecessary imaginations. The mind creates so many fragments and records of past thoughts. For example, a stone that rolls on the road can become something precious,

and then these precious memories cannot be abandoned. Over time our memories accumulate, they become like days, and eventually these memory-days take on their own life. This connected chain is our constructed perception life.

Imaginary Record leads to free and irrational thoughts by performing certain actions (sitting, writing, walking, etc.) in the work space. As the audience participates together, they memorize, record and share the idea of 'now'. It will bring up reactions and thoughts within the audience, perhaps pleasant memories, erasing worries, or helping to process existing thoughts.

If you start thinking, sit on a chair. Please free your thoughts.

Follow him as he leads.

You do not have to get back on the road again because he let

you off the road. Think about it.

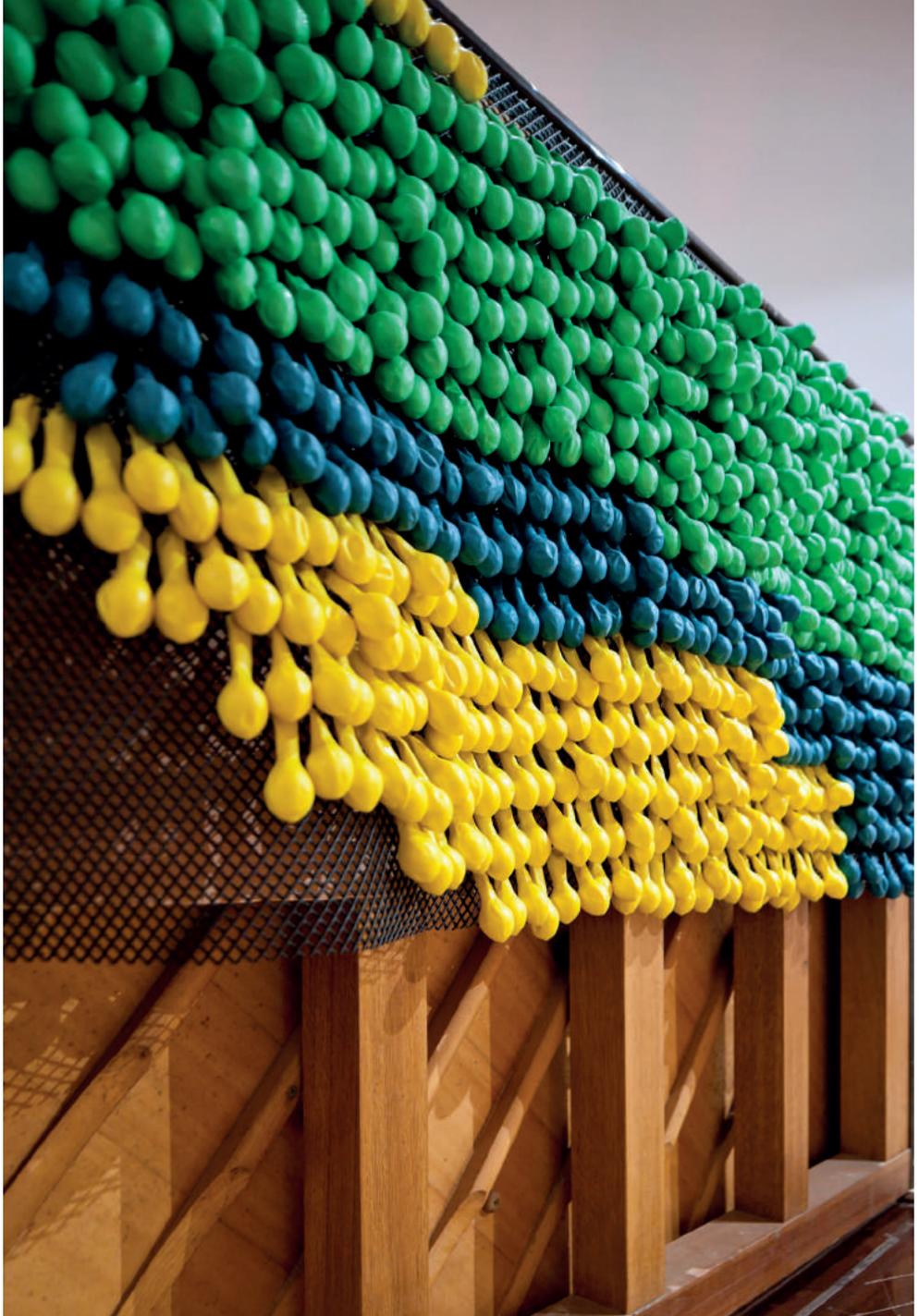
Keep moving forward everywhere.

And if you want to stop thinking, just stop right there and come down.

Cha Youngwon







Jessy Theo Rahman, NL

On a Train to Nowhere, 2017

Media: performance
Courtesy the artist

The performance by Rahman, accompanied by local singers and musicians, is based on the song: Es fährt ein zug nach nirgendwo (Engl. There is a Train Driving to Nowhere) composed in 1972 by Austrian singer and songwriter Christian Anders (= Antonio Augusto Schinzel – Tenicolo). Rahman heard

the song in the early seventies by playing his sisters' vinyl record with the Dutch title HERFST HITS'72 (Engl. AUTUMN HITS'72). He asked himself questions like: Will this performance diminish or widen the gap between low and high culture, east and west, lovers, etc.









Kazunori Kitazawa, JP

Void House, 2017

Media: : objects, feather, Far East sculpture - ART Box, 30 X 30 cm
Courtesy the artist

“The outsider many indeed wonder at this seeming much ado about nothing. What a tempest in a tea-cup!, he will say. But when we consider how small after all the cup of human enjoyment is, how soon overflowed

with tears, how easily drained to the dregs in our quenchless thirst for infinity, we shall not blame ourselves for making so much of the tea-cup.”

Tenshin Okakura
The Book of Tea, 1902, Chapter I,
The Cup of Humanity,









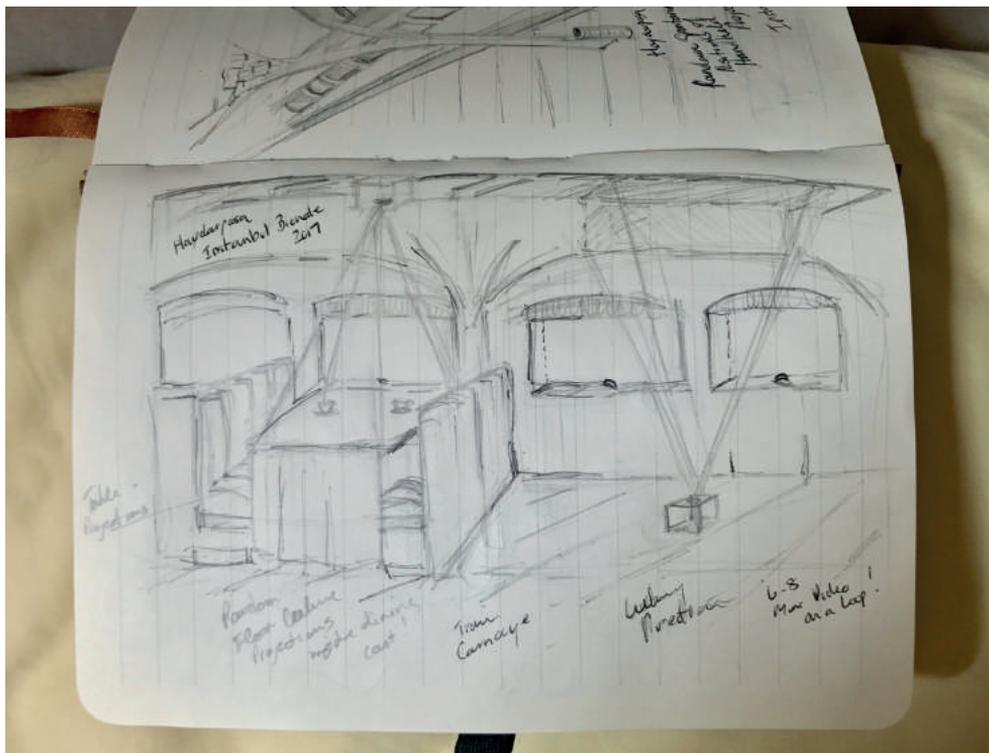
Kelli Sharp, AU

High Tea at the Birds Eye View, 2017

Media: video installation, 200 X 200 cm
Courtesy the artist

Human connections are layered and as complex as our interaction with nature! Hopefully from this we learn and grow with each experience. The art of tea making, whether in solitude or partaking with another, truly represents the art life scenario within and of itself. A Birds Eye View of all of these shared moments whether strangers, friend or foe it has the power to connect even the most unexpected. With each sip,

slurp, slop and sometimes sleuth around discussion, conversation, negotiation and babble we find shared secrets of joy and darkness. Either way it is the humble pot of tea that is our silent partner in the room that allows us to connect. Within us, hopefully in this conscious biological organ, mother nature's most amazing creation we can find a place of peace within and with all "other".







Kim Jaenam, KR

Speech Balloon / Lost Landscape-Istanbul, 2017

Media: video installation in cabin: PVC balloon, Helium Gas, various sizes
Courtesy the artist

The presentation of the speech bubble series in Istanbul gives an implicit meaning about the past, present, and future of this specific location. They represent the vanishing and floating of immaterial languages, a crossing of time and space on the border between text and image. The ideological landscape and new imagery image have made not only

the language intervention, but also human beings, nations, environments, and speech bubbles. The personal projection of ideas onto the speech bubbles are expected to become historical, social, and new cultural landscapes. The empty speech bubbles give all of us the time for dreamlike contemplation and amusement.









Kim Jaikwan, KR

Suggestion for New Future composed of Video Art from the Geo-Optical Art 50 years, 2016

Media: :video, 10'00"/loop

video production assistants: Jong-han Lee, Jong-beom Choi, Ki-seong Kim

Courtesy the artist

Prologue

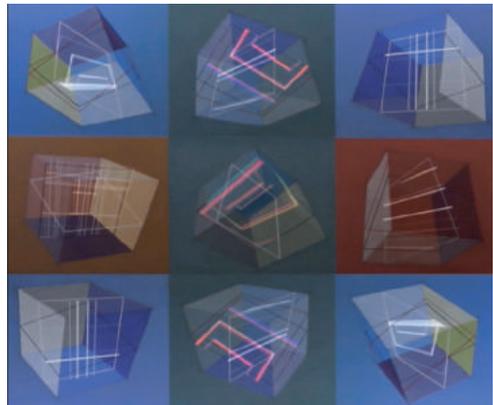
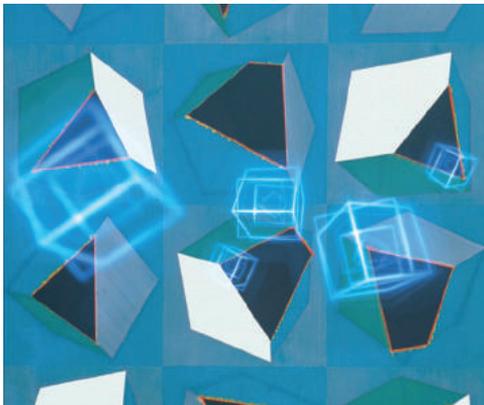
Art is product of a more humane frustration. Through the existence of life and experience, I think it is necessary to learn faith, skepticism, and humility. Not only does art bring out images that exist in the eyes of the world, but also creates a new image in the mind, creating a new image of philosophy and conception. Pythagoras, ancient Geek philosopher, tried to explain the principle of the universe by 'the Number'. The poet Cheon-deuk Pi said, "[Math is] a Crystal beauty." Geometry is not a tangible substance, but it is an abstract entity.

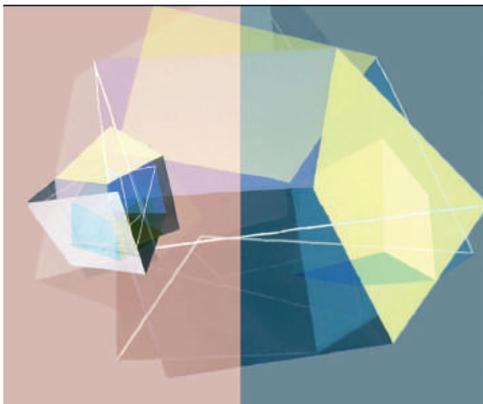
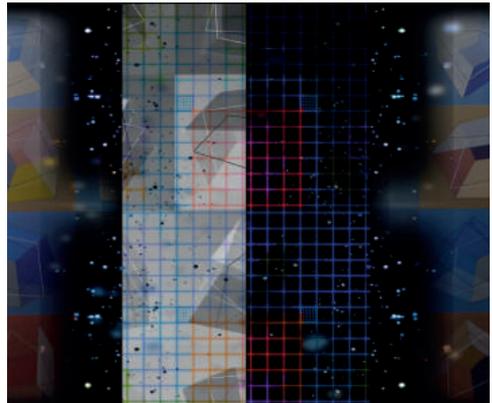
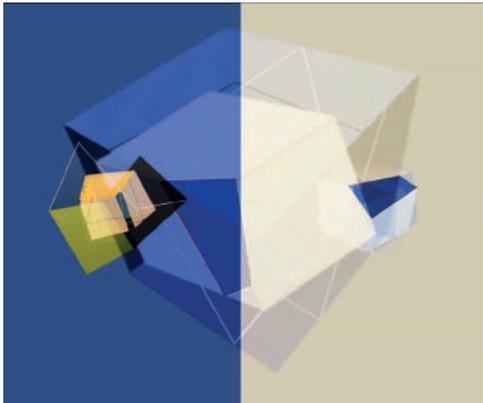
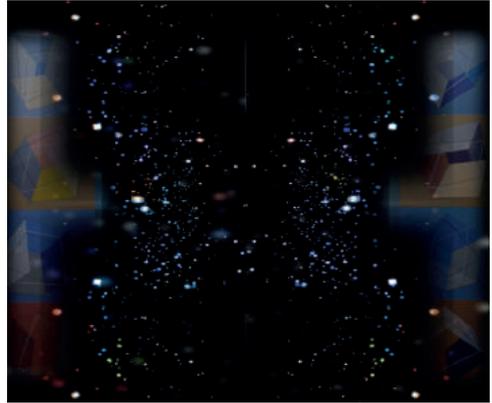
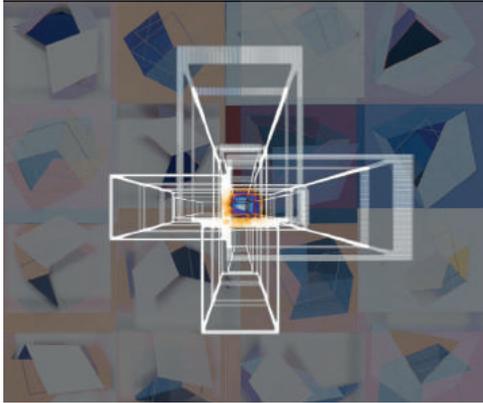
My work, which has departed from 'Grid and Cube', has undergone a series of changes, recently immersed in the beauty of the distorted geometry and the multiple cube.

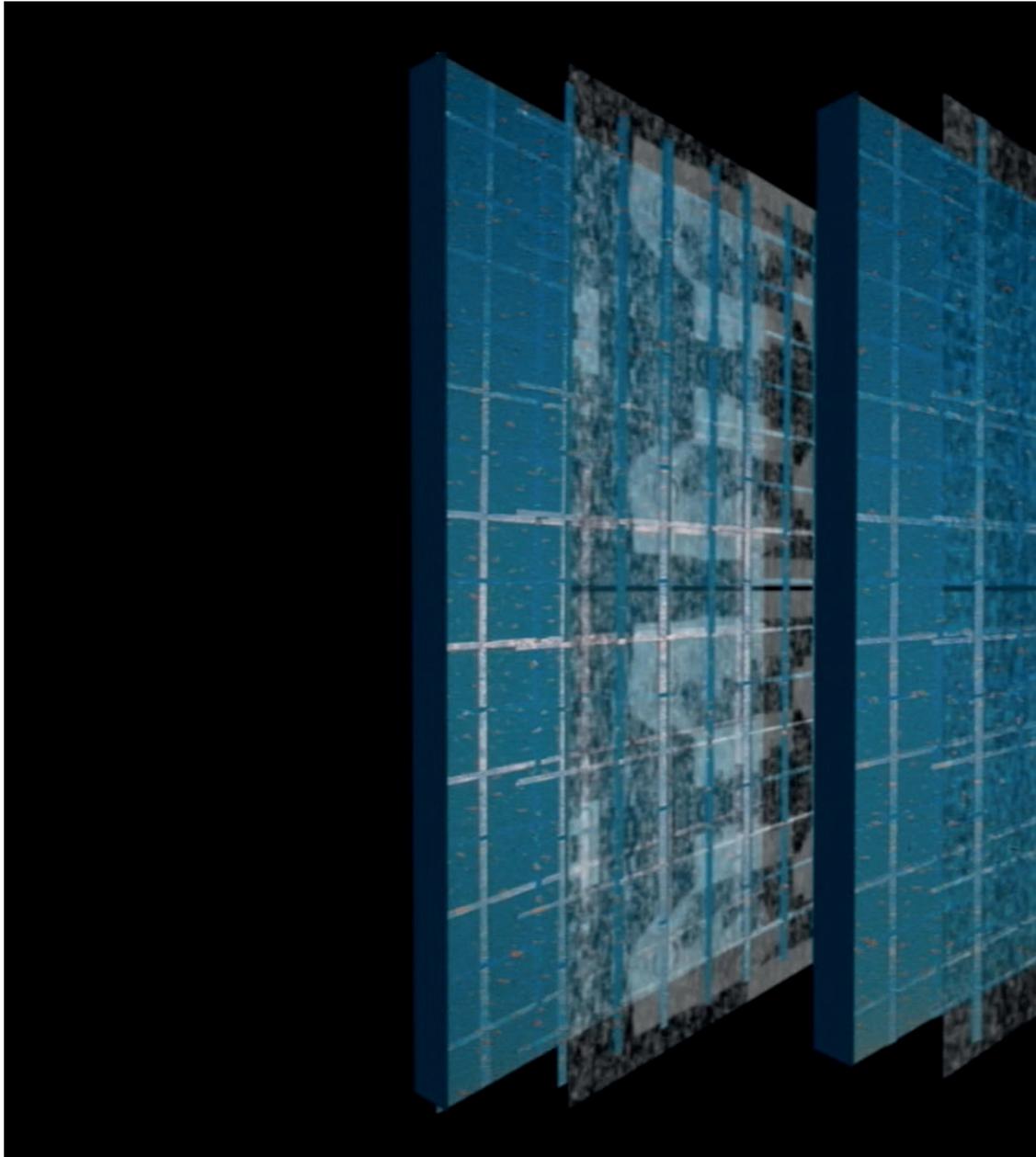
Epilogue

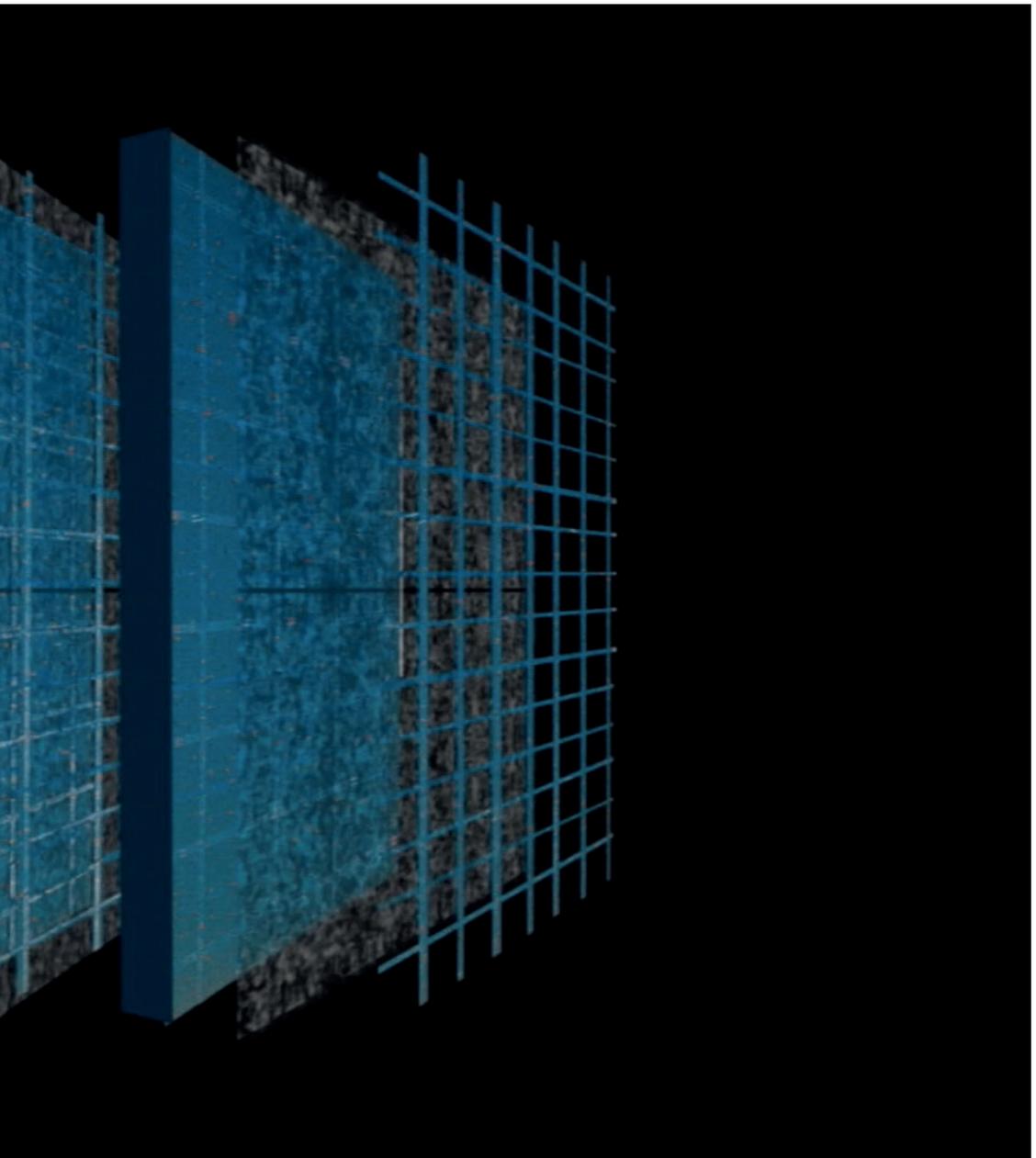
Life and Art of Marcel Duchamp, his pellucid spirit comes as a huge echo.

The value of his art world is an apologue, a message crossing a difference of time and space. And it's pointing to the way I should go.









Lee Leenam, KR

Ancient words, ancient night, 2017

Media: beam projector, 5'30". Courtesy the artist

Inside a passenger train that once traversed Asia and Europe there remain traces of human activities and events that have shaped our history and modern civilization. Events such as the rise of conflicting desires and the interests among individuals and nations. The communication pathway to resolving disputes is complex and often distorted by our perception of the surrounding world. In this artwork, the insatiable nature and the hypocrisy of human desire is depicted as a missile blasting through a passenger train which culminates in a grand finale. Colorful

bursts of flowers, bewitching in their seductive, disguising tone, drown out the background noise of explosions and nuances of apprehension, all expressed through the retro tunes sung by the legendary Korean folk singer Kim Choo Ja. It is when we stop looking outside the train and when we feel safe in our comfort zone of the perceived boundaries, that we will fail to see that the flowers are a mere display of digital images and that we are continuously in relative motion with the outside world.





Disclosing the Secret: East-West Synthesis, 2017

Media: beam projector, 5'30", a canvas with a classic style frame
Courtesy the artist

The heterogeneous nature that distinguishes the East from the West wherein both sides have historically perceived each other as outsiders, has gradually brought out the need to see the world with critical eyes and to embrace the differences in perception unique to one's culture. In truth, the stereotypical East-West binary that originates from religious, cultural and

language differences dissolved significantly over the centuries as the two halves began engaging as a global community. Fittingly illustrating the point, the artwork discloses the secret – the magic formula to forming an amalgamation of the East and the West through the blending of a classical painting with a modern, digital touch.





Light House, KR

Moon Sangwook

Yoon Hyunseob

Jang Wongyu

Origin of Creatures, 2017

Media: multimedia installation. Courtesy the artist

Origin of Creatures

Water is the basic principle of a creative universe, a natural existence and creation of life. A life is born in a state of chaos and then slowly develops order, and finally calmness. We will express a chaos and a calmness, a meeting of oriental and western water, through video images, photo images, sumac paintings.

Moon Sangwook

Abstract Scenes

The lotus flowers that were in full blossom last spring now have made symmetrical figures on the surface of gentle waves in the lake. The image from the calmness on the water even agitates my heart, which eventually leads me into a deep meditation. The sea of thoughts lets me be lost in an infinite world of imagination with various abstract images formed by calligraphy, hieroglyphics, swimming, snow, rain, chaos, etc.

The photos here are all fake. Although the truth should be shown to all with an image identical to nature, since long before in photography the belief has been proved to be false that a so-called the representation of 'reality' can show the reality itself. Today, we are said to be living in a surrealistic world of virtuality where the fake looks more real than the genuine. I've tried to recreate a new form of virtual images with the photos already taken through the process

of manipulation. Now I believe the virtual images, which are made by turning three dimensional space into a plane surface, can come closer to the essence of the objects.

Moon Sangwook

Whether intended or not, relationships are inevitable in human life.

They exist and influence people's lives, before birth, during lifetime, and even after death. In today's society, development of the internet and mobile technologies led to more broad and active online communication, but, simultaneously, face-to-face offline exchange has diminished. And, since 2014, I have been creating artworks based on the themes of exchange and relationship. I believe the most important factor in forming various forms of exchange is individual humans, who are the agent and subject of such exchange, and, more specifically, their individual personalities, which was a theme of my work over the past year.

While it is not possible to reduce different personalities of 7 billion people on earth into a few types, for this exhibition, I decided to show people's personalities in 14 different types. Different materials, textures, and colors were used for different personality types, but all of them are in a circular shape, which represents our soul, circulation and emptiness.

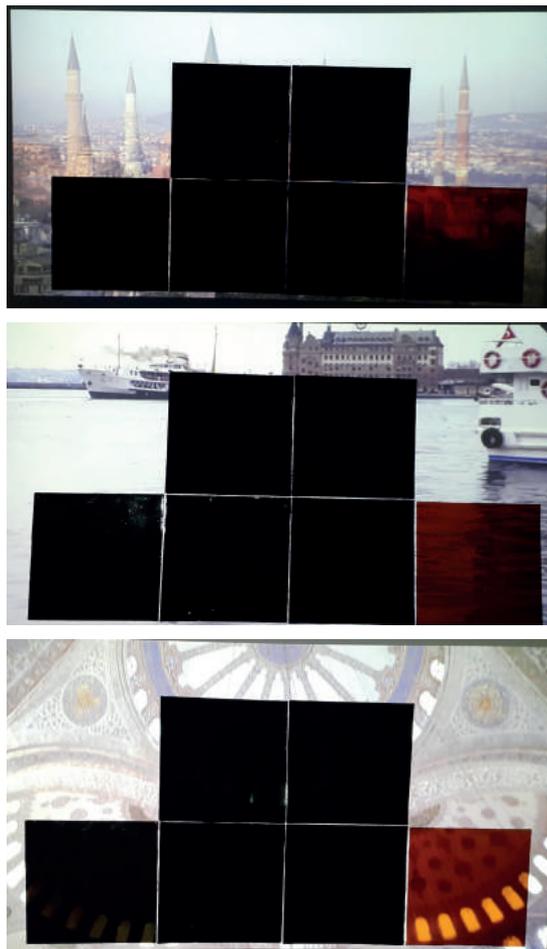
Yoon Hyunseob

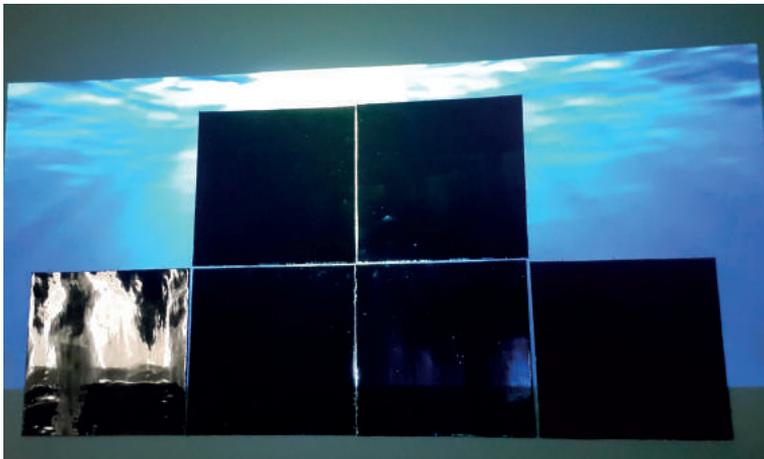
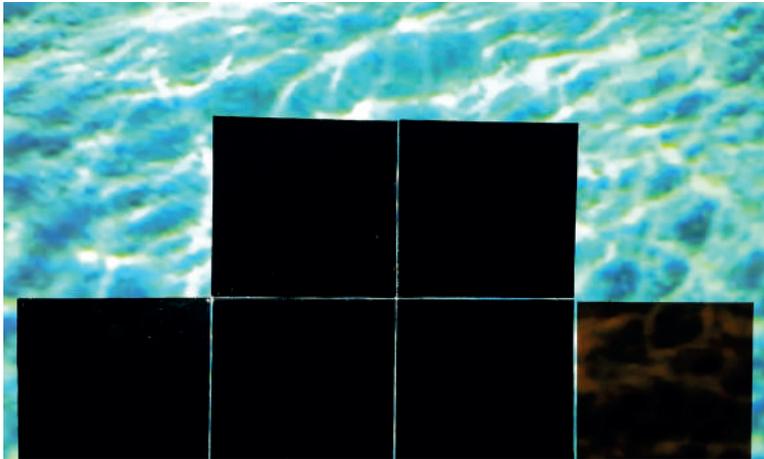
Illustrating what human beings come to make, where the people stand and live, the family, the school, the encounter with job regulations. Looking for the place that where the movement of humans shows and asks: In the city what kind of form does the human being which is not standardized hold? What is selected and thrown away in the end? What meaning does the city have for human beings?

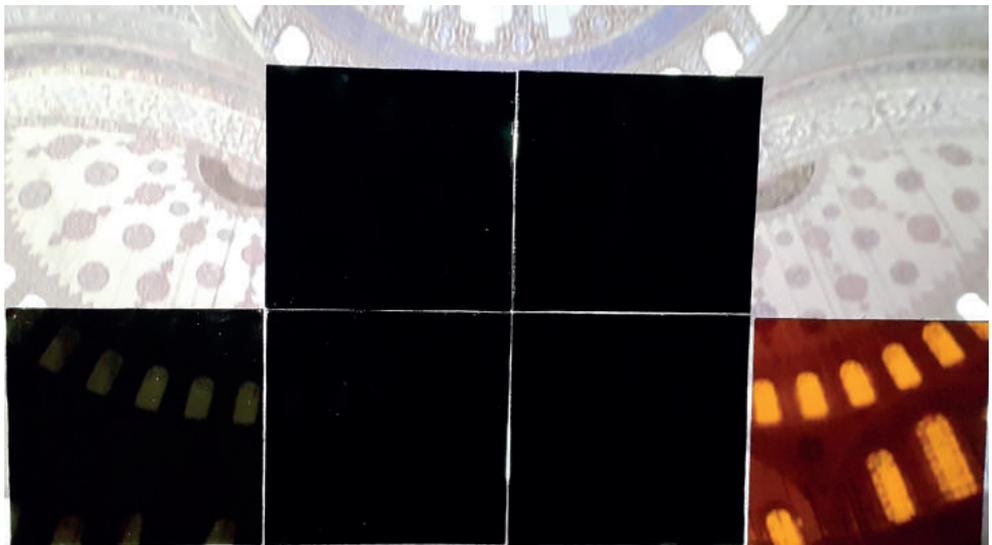
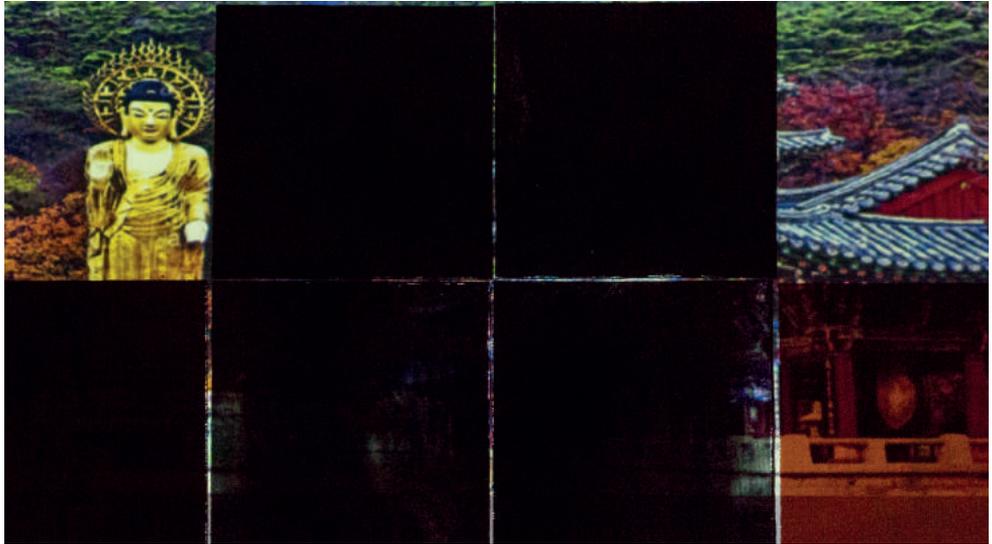
Gorgeously, the building which comes to light in the city center seem at odds with the cold-hearted factory production that starts to feel like human nature, in this was earned a pathos about the city

Of course, this is extremely personal and in compliance with time and the sensitivity which for me are immanent about how the city was perceived, purely only was a work in compliance with [Barthes] punctum.

Jang Wongyu







Pang Hyosung, KR

Under the Tree, 2016

Media: performance. Courtesy the artist

Mr. Pang stands on the street holding a book called "Zelcova tree at the corner," He begins to read the book loudly. The book contains the story about the sign of Earth's destruction. He shouts, "why was the shell mound in the Himalaya?"(p.32)

"Earth was covered by shells in the beginning. I can prove that." (p.48)

"As people get cleaned, water gets contaminated. Even caring for nature

pollutes nature."(p.87) then he tears the pages of the book one by one.

He stands under the tree.

He buries the book under the tree and covers it with fallen leaves.

It is a performance in which the performer shares knowledge through the book and returns the paper from the tree by burying the book under the tree.





Limited-Unlimited, 2011, performance,
Biel/Bienne, Switzerland



A sip of water, 2014, performance,
Sarajevo, Bosnia Herzegovina

Time Capsule, 2016

Media: performance.
Courtesy the artist

Time Capsule Performance by Mr. Pang has a special meaning. This is not a normal time capsule which portrays the time lapse or collect monuments, but aims to collect what we breathe and feel. In the beautiful nature of Suncheon Bay National Garden the performer brings a glass jar and collects bird feathers from the lake, seeds, fallen leaves, bark, hair of spectators, buttons, cigarette

butts, saliva, etc. using a pair of tweezers. The last step was to urinate in the jar, close the lid, and bury it under water. The performer tries to preserve what we feel and think in the moment, contain it carefully, and open it after a certain period. It is a performance which the audience collaborates and communicates with each other as if they are traveling through time.



Time Capsule, 2016, performance, Suncheon Bay International Eco-Environmental Festival, South Korea.



Nomads of the city, 2011, performance, Biel/Bienne, Switzerland

Serdal Kesgin, TR

Exponential consumption, 2017

Media: : site specific installation, shopping bags and epoxy resin, 83 X 97 cm each

Courtesy the artist

One of the most important features of today's society is that it seeks a dialogue related to consumption, assuming the meaning of life is based on it. Every product bought and every thought consumed make life meaningless, because these actions are done with decisions outside the system of thought. Besides that, they transform human life into a pattern focused on consumption. In a life that is getting faster and more stressful, it is a scientifically proven fact that people are choosing to relax by shopping or become uneasy and feel dissociated from communal living if they cannot go shopping.

A man that, instead of sharing life in its true meaning, prefers to relax by shopping and consuming gets lonelier and camouflages his loneliness with the world of brands and images. This situation de-subjectifies the man, making him an ordinary individual. It is clearly seen that people that prefer to exist by consuming and determine their status

are evaluating each other not by their true personalities but by the images they present. The reason for this is the created world of images. Social life takes form through agents like computers, telephones etc. Activities such as being together, drinking something together, having conversations, sharing life, seeking a true dialogue or touching the life that goes on beside us are almost utopic now. The world of Consumption from another perspective, became bling to the world in which it exists and lives via consuming itself.

In this work, I symbolically show the people who do not see anything but the images and brands, by folding their shopping bags and by making windows via putting them in piles. I will demonstrate the world that is not seen because of consumption; the world that is, without knowing where we are going, owned by us with the eye of an artist and as a self-criticism.







Seren Ceren Asyalı, TR

"Gün" The Day, 2017

Media: side specific installation and performance, tea glass, tea spoon and other materials
Courtesy the artist

In the traditional Turkish society women have meetings they call "gün" (the day). The host whose house is going to be used for the meeting prepares foods and treats, lay her table neatly. Women that are invited to the meeting dress up with their most beautiful clothes. Throughout the meetings people eat, gossip, share recipes and drink tea and coffee. After these are done, there comes the time for some entertainment. Before the day is over, one of the women lead the way and wraps a shawl around her waist, takes a used tea glass, puts a teaspoon in it and sandwiches it between the scarf and her waist; then begins to tap out. Other women, to get rid of what they ate that day and of their troubles, begin to go along with her. The music formed by the tea glass and spoon with the movements of her belly is accompanied by belly dance, applause and laughter. By this way the day is over until the next meeting.

In this meeting, the essential dialogues and the taste of the tea is a tool that forms a place for entertainment. These meetings are done every month with great pleasure. What is done is literally a collage; people coming from all around, traditional dishes from all around, music, conversations and tea. Wherever you come from, whatever your custom is, these conversations makes us meet on a common ground and the tea makes these conversations taste better.

With my performance, I will realize my work on this ritual that became a tradition in a particular segment of society and the conversation, dialogue, tea and finally the entertaining performance with the tea glass and spoon which are parts of this ritual through installation art, by harmonizing it with the logic of collage and artistic sensitivity.







Shin Yonggu, KR

Assemble the Pieces of Dream, 2017

Media: performance, 20'00"

Courtesy the artist

Assemble the Pieces of Dream is a journey in search for the lost wing of origin.

The remaining wing represents the imperfection of humanity.

In Greek mythology, 'the wing of Icarus' is often referred to when warning against endless human desires. '

The wing of Icarus is a portrait of ourselves racing for dreams and reckless challenges.

It is a search for the wing of origin that has been lost by human desires.

The wing in the performance represents various ideas such as the pursuit of a new identity, the escape, and to soar.

I have built a tower throughout my whole life.

I was blinded by the sun, and lost my wing.

When I thought it was the last chance, the tower became my cage.

My other lost wing, where are you waiting for me?

The moment I lost myself, I lost my wing.







Sim Jeabun, KR

It was there, 2017

Media: installation, bones, basket, photography
Courtesy the artist

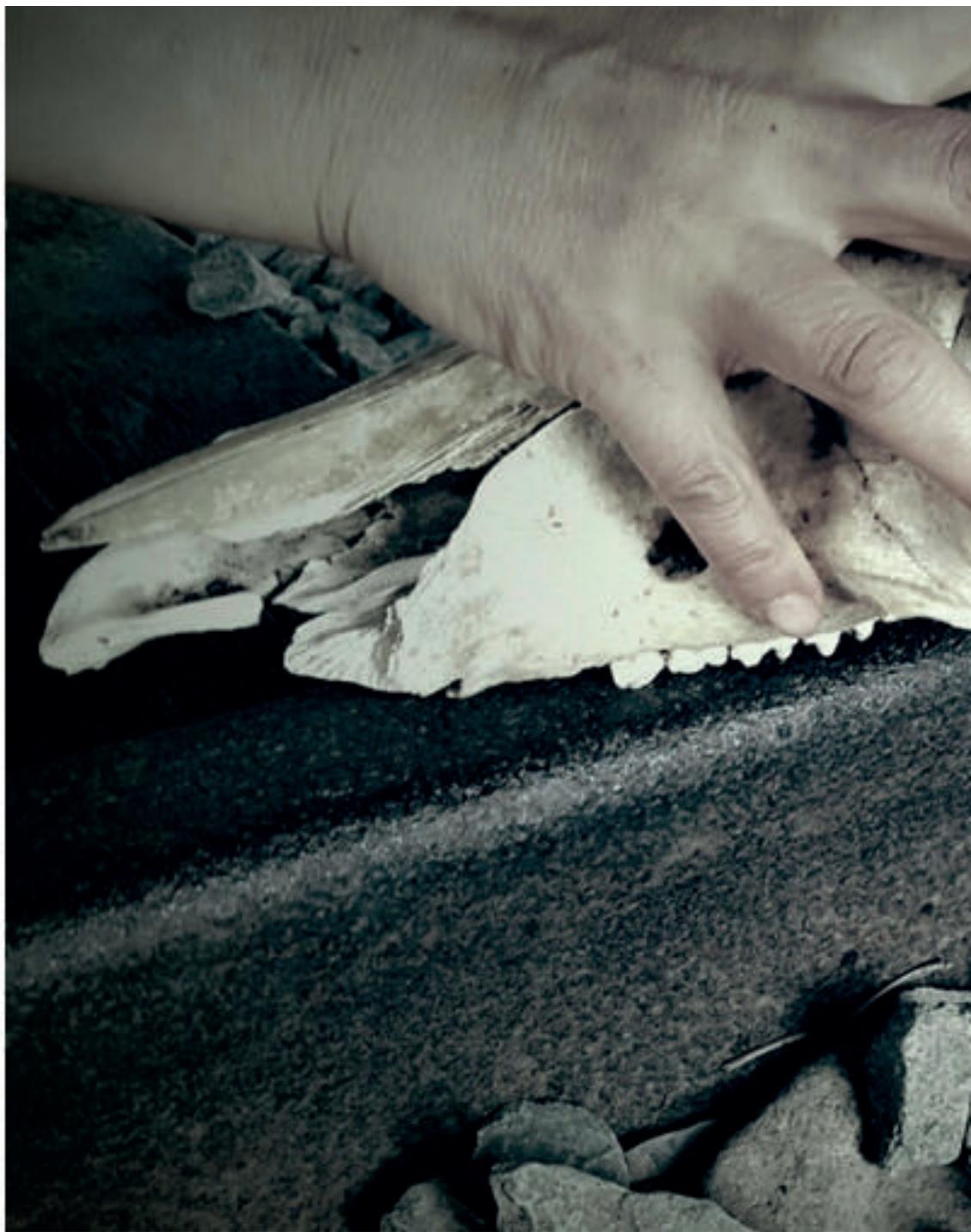
This work starts from the point where my life and relationships meet contemplations about reincarnation. The first time I encountered bones such as these was when I was in an open landscape near the Aral Sea. Now, when I find traces of living things that were once alive, I ask myself, what messages do they leave us with? Is it only the existence of the physical material of the bones fading in the sun and wind? Or is something more? I see this relationship in such an interconnected way, where each element is dependent upon the next. If one element exists, then so does the next, and if one element disappears, then another element also disappears. I contemplate

these bones and I wonder what life will be like after I die and return to nature. What will be the next relationship, and will there be a reincarnation?

The trains and movement of the Orient Express at Haydarpasa have stopped. The station holds these memories which once moved between East and West. They are in atmosphere, but it seems there are no new stories here. With this installation It was there I will to leave the train tracks with a new element, with a symbolic story I have carried from the Five Oceans that will exist as point of contemplation and as a message of future hope.









Suh Yoonhee, KR

Memory Gap Istanbul, 2017

Media: installation, single channel video of performance, 4'00"/loop
Courtesy the artist

Yoon Hee Suh's Memory Gap series starts with traveling for recipes to dye fabric (or hanji) which then become her canvas. The materials used for dyeing differ every time because materials are chosen by the place she travels to work. The dyed canvas embodies the space and memories of the workspace, but it also expands its grounds for interpretation and exists in a different space within the artist's memories. Furthermore through her work process, Memory Gap demonstrates the ability to heal itself in which it consoles the audience and connects to their memories. All the gaps in between the time and space of this series communicates throughout the gaps of the audience with patterns of beautiful drawings and colors filled with stories.

This video clip works as a poetic image before the audience takes a closer look at the main performance. The clip symbolizes the story of time, space, and people within the series of Memory Gap.

The clip started with Yun Hee's thoughts and inspirations driven from her own story: "As I mainly talked about the story of place, I had great interest in the combination of East and West within Istanbul, oppression and liberation of women within Islamic culture, and how these components were embodied in the history of the Bosphorus Strait. I also wanted to include my pain, the exotic traditional ingredients used, Istanbul's story and a comforting message given within the portrayal of a Turkish woman, as was seen in the work process video. That is how this clip came to be."







Susanne Muller, CH

Vor em aacho wird gwarnt, 2017

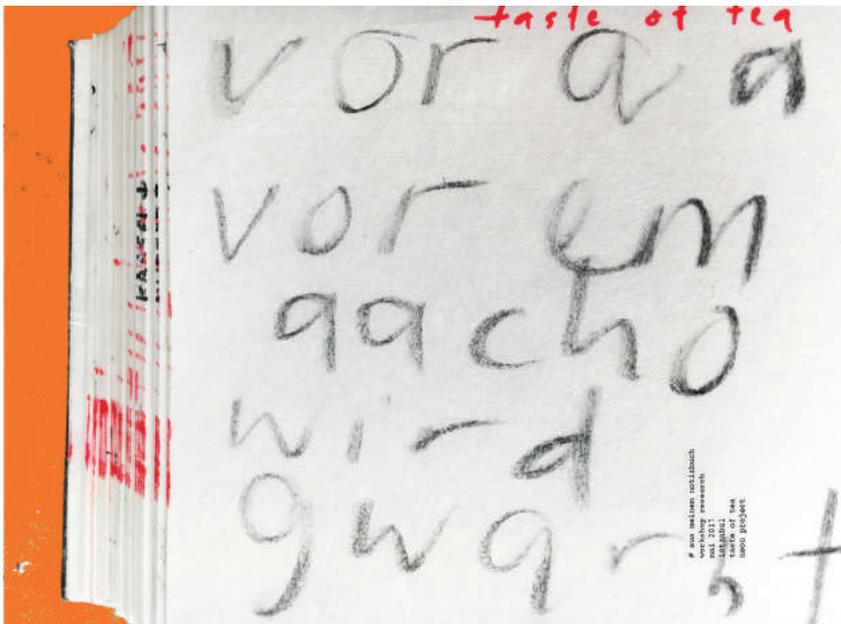
Media: neon installation, 823 X 80 cm
Courtesy the artist

Vor Em Aacho Wird Gwarnt
Vor Ankommen Wird Gewarnt
Warning To Arrive

When Words Become Pictures

What Is So Compelling About An Artist Using Text? It Reminds Us Of The Communicative Power Of Art, Its Capacity To Transcend The Culture Or Circumstances Of The Maker And To Forge A Direct And Vital Link With A Viewer. This Artwork For Hydrapasa Station, Vor Em Aacho Wird Gwarnt Is Made In Istanbul 2017 With Conscious And Thoughtful With Location Influence.

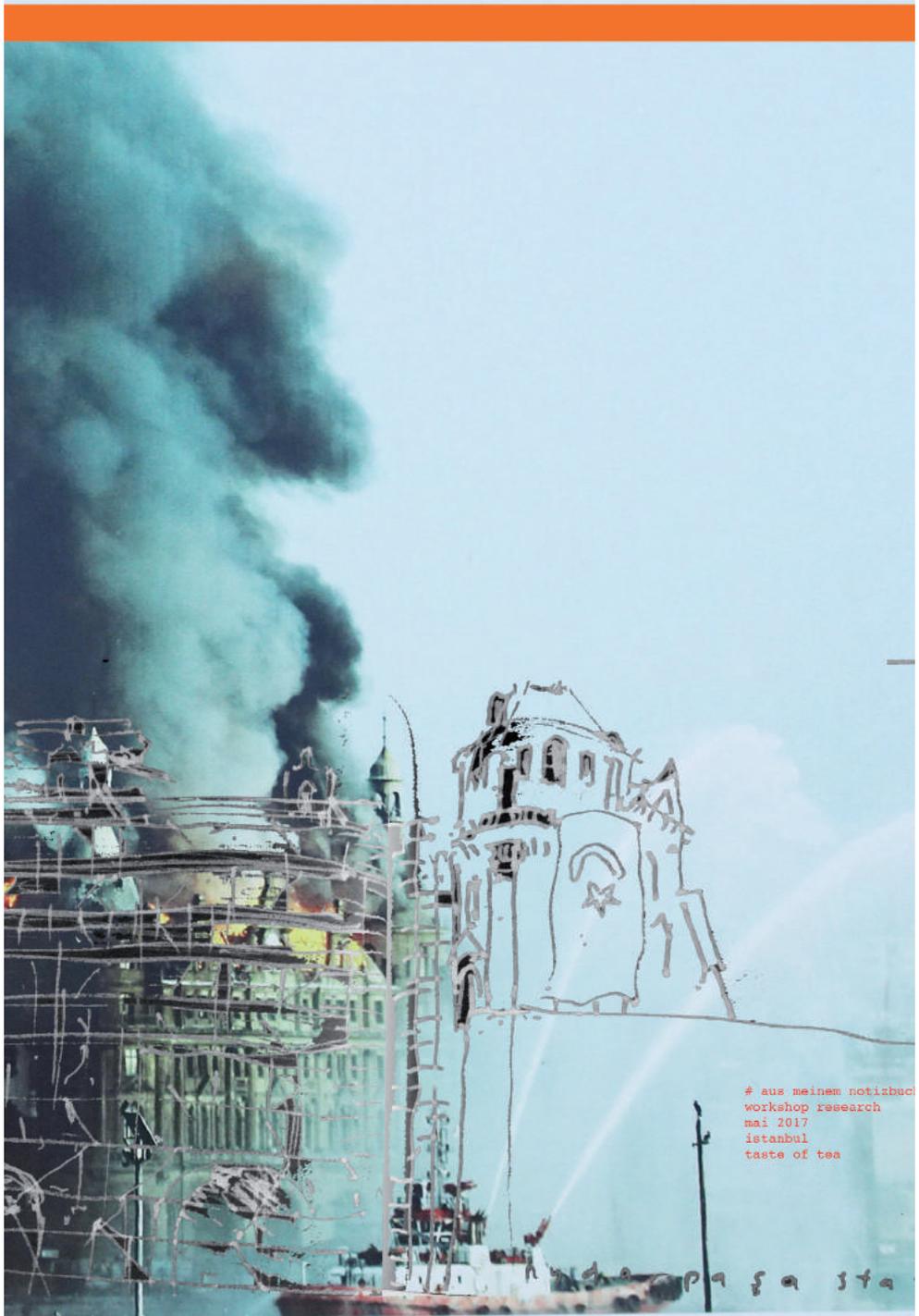
The Statement Is Handwritten In The Language Dialect Bärndütsch





von
ankammen
wird
gwarnt

aus meinem notizbuch
workshop research
mai 2017
istanbul
taste of tea



Yoo Joung Hye, KR

A Letter from Istanbul, 2017

Media: : installation, golden chrome thread with furry wings & copper wire, Coiling & Crochet
Photo by: Jeong Taegyung
Courtesy the artist

To my audience,

I see a golden iron gate facing the stairways across the Bosphorus Strait. Iron columns reach toward the sky and silently support the heaviness of history. I am at the Haydarpasa Station where the Orient Express once arrived. Here at this station our ancestors shared rich aspects of culture and transferred knowledge. I can see this within the installed mirrors, within the deeply carved columns, and how they reflect the past and the present. On these mirrors golden flowers brilliantly bloom, they create illusions and transport me to a foggy world of the past. When I carefully touch the mirror with my face, and look into the objects, I feel it's almost possible to become one of them. To be the reflection on the mirror and also to appreciate the other illusions. I almost fall into a world of chaos, but the fresh wind from the sea and the sweet scent from the flowers bring me back into this world. I walk along the platform, pass the dazzling golden iron gate, and I am mesmerized.

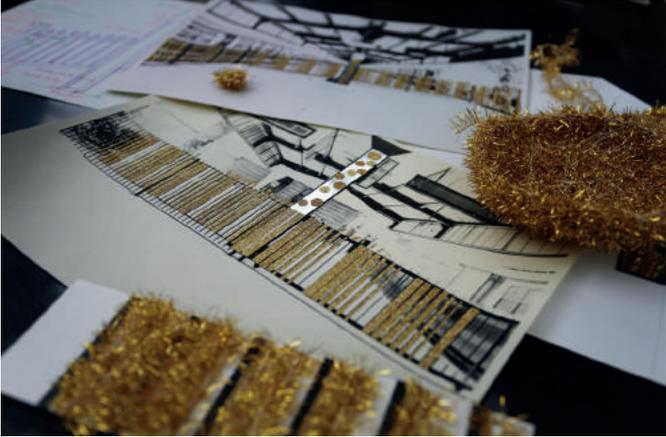
Istanbul is where the Byzantine and Ottoman cultures joined. This mixed with Oriental culture, and all together as one, it bloomed into a pinnacle moment. Just like in the life of a flower. To express this meaning and this cultural encounter, I have coiled the gate and fence with golden yarn. This passageway is now marked as a point for reflection along a path of flourishing culture. The countless golden threads evoke both material and psychological thoughts, while their floating wing-like golden-fur express seductive movements and alternative ways to appreciate this culture. They whisper to me: come into the world, share this culture, and bloom in harmony.

This golden gate functions as a key to connecting cultures. I adorn the past and the present, and open the gate for you, and your trip into an unknown future.

So long till I see you again,

Yoo Joung Hye

From Istanbul









3

TGV
MAGLEV

Conference

16th. September. 10:30-12:30
Pyramid Art Center

Speakers:
Bedri Baykam, TR
Ali Bramwell, NZ
Kim Jai Kwan, KR

Daniela de Maddalena, CH
Eun Su Lim, KR
Gordana Andjelic Galic (B&H)
Jessy Theo Rahman, NL
Pang Hyosung, KR
Seren Ceren Asyali, TR
Shin Yonggu, KR

Performances

14th. September. 17:00.
Haydarpasa Terminal, Kadikoy
15th. September. 12:00. Sirkeci
Terminal, Sirkeci

Nomadic Party

11th. September.
18:00 – 24:00. Karga Bar,
MODA, hosted by Nine Dragon
Heads and Light House.

TASTE of TEA



Contemplation of Korean Participants in Taste of Tea, 2017

Jai-kwan Kim / Ph. D. of Science of Plastic Arts

I would like to begin my critique of the 2017 Istanbul Biennale with some of the interesting things I read in “A Lecture of Contemporary Art” (Joo-Youn Cho, 2017), which discussed the birth and death of fine art in contemporary art.

Carl Sagan (1934~1996) an American astrophysicist, introduced the Cosmic Calendar that summarizes the 13.8 billion years of cosmic history into 12 months in his publication, “Cosmos (1980)”. In this calendar it records the Big Bang, the birth of the Galaxy and the Solar System. Here the history of Earth only takes the last 14 seconds. The historic era began with the invention of hieroglyphics, so it was 4,000 B.C. or 6,000 years ago in human time. What is more interesting is that the mankind invented drawing long before they invented hieroglyphics. Drawing was invented at 11:59 on December 31 according to the Cosmic Calendar and it was about 30,000 years ago in human time. That is why the history of paintings is much longer than the history of letters. The last piece of art for the 21st-Century contemporary art was art from the Paleolithic period. The Altamira Mural Paintings first discovered in 1879, was not even acknowledged by the archaeologists at first because it was too well done for prehistoric art. Anyways, the Altamira Mural Paintings is the first principle of art in the art history of mankind. In other words, it is the first work of representation.

If mural paintings represent the art of the Paleolithic Era, what could represent contemporary art? Needless to say, it is Abstract Art. Mural painting marked the beginning of representation when Abstract Art marked the beginning of non-representation. Nothing shows the original characters of contemporary art more clearly as abstract art does. The best examples are Wassily Kandinsky (1866-1944) and Piet

Mondrian (1872-1944). Kandinsky is known as the father of Abstract Art as he eliminated the realistic shapes and completed his art with nothing but pure shapes. He pursued artistic spirituality and new spirituality for the aesthetic senses in the geometric abstract, not just in the amorphous abstract. The Neo-plasticist paintings of Mondrian created between 1920 and 1930 were composed of dynamic and tense relations with certain combinations of horizontal and vertical lines, lines and planes, primary colors and achromatic colors. His fine paintings do not represent the most basic world of dots, lines, planes, and colors, but they have the fine aesthetic possibilities. The principles of contemporary paintings and the principles of fine art are all reflected in the paintings of Kandinsky and Mondrian. Since a century has passed, the contemporary art uses even clearer languages. “Representation” reproduced the world visible to the eye, whereas the contemporary fine art expresses even the world invisible to the eye with “sign of Representation”.

The essential characteristic of contemporary art is rejecting reproduction. Of course, there was a gradual process that ended up there. The first case was the emergence of Romanticism in the early 19th Century to haul deviation from the classicist aesthetics that represented the principle of representation. For that reason, Romanticism is considered the origin of contemporary art. However, the most critical phenomenon of contemporary art was the emergence of Avant-garde. Avant-garde is the major keyword of contemporary art that can overcome the dullness of fine art. Romanticist aesthetics is anti-classicism, whereas modernist aesthetics is purism, and Avant-garde aesthetics is “anti-arts.” “Romanticist art produced the symbols outside classicism, whereas modernism created pure symbols isolated

from the world of images as deviation from romanticism expanded and strengthened the autonomy of art. Also, Avant-garde art criticized purism to create the discourse symbols that introduced social issues to art. Pure symbols are self-referential and self-critical, so they rarely deviate from the world of art. On the other hand, discourse sign began from attaching self-referential and self-completion, so they do not hesitate to adopt anything that is not art, or enter, or expand into anywhere that is not art (refer to “A Lecture of Contemporary Art”).

Late modernism of America, which is a major issue in the latest flow of the contemporary art, succeeded the modernism of Europe and the Neo-avantgarde of America. It also succeeded from the Avant-garde of Europe. Entering the late 20th Century, late modernism and the Neo-avantgarde became even more aggressive toward anti-art and even destroyed the pre-existing order; that was post-modernism. Eventually, art after post-modernism renounced the discourse symbols of the Avant-garde and also dismantled the debatable ‘text’ instead of the artworks.

The Biennales currently lead the flow of contemporary art.

The internationally acknowledged Biennale includes, the Venice Biennale (Italy), founded in 1895, Sao Paulo Biennale (Brazil), Whitney Biennale (USA), and Istanbul Biennale (Turkey), where Nine Dragon Heads will participate. The Venice Biennale, as all Biennale are held every other year, installs about 27 independent pavilions and auxiliary galleries, and aims to introduce the latest artistic trends of each participating country, generally from June through September. Sao Paulo Biennale is the major art event of South America and contemporary art exhibition with the second longest history in the world after Venice. It celebrated the

32th Anniversary in 2016. The Whitney Biennale is generally held in the first half of even years at Whitney Museum, and it focuses on contemporary American art, including paintings, sculpture, video art, installation art, and performance art. Other Biennale include the Istanbul Biennale, Lyon Biennale (France), Havana Biennale (Cuba), and Johannesburg Biennale (South Africa). The Gwangju Biennale in Korea also attracts international attention. Nowadays, most Biennale approaches the event for commercial value, national economy, and cultural image, unlike the original intention to encourage experiments and locality and nurture young artists.

Here, I would like to point out that Istanbul Biennale is developing into one of the most noticeable Biennale in the international art scene. Bertrand Russell (1872-1970), an acting thinker of England, said about the development of civilization that “The Arabs learned from Egypt, Rome learned from the Arabs, the Arabs learned from Rome, the Medieval Europe learned from the Arabs, and the Renaissance Europe learned from Byzantine.” The history of human civilization has actively and openly absorbed creative factors from the previous civilizations nearby and learned from the advanced civilizations to develop. We should focus on the fact that all past cultures and civilizations developed through Istanbul. The development of modern day Istanbul dates back to Byzantium of the Greek Era in 660 B.C. Historically, it was the gateway of trade between East and West, and was at the center of finance and trade with Geneva and Venice in the medieval times. It is still one of the major ports of international trade connecting Asia and Europe and the hub of international flights.

The 1st Istanbul Biennale was held in 1985 and the format of exhibition has changed several times since then. Nowadays, its

major contents are the suburbs and center and the awareness of body and identity. The Biennale broadly takes place in a number of venues, including public offices, ancient heritage, and modern heritage of Istanbul. The members of Nine Dragon Heads (general director, Byung-UK Park) that has been an international association of environmental art for nearly 30 years will be participating as a group with the title, "Taste of Tea." The Nine Dragon Heads consists of artists from 20 countries, including artists and performance groups active in Italy, the Netherlands, France, Germany, Switzerland, Austria, Poland, Finland, Georgia, Turkey, Bosnia Herzegovina, USA, Canada, Australia, New Zealand, Korea, and Japan. As the Fluxus of Europe expanded the field of art into "art and life, art in life", they beyond the borders between genres and regions around the 60s. Similarly the Nine Dragon Heads is also a multidimensional group that autonomously expands itself and ties life and art together through the many knots of 'interdisciplinary phenomena' exceeding all customs and borders of before.

Korea and Turkey share special friendship. Spatially, they are in the opposite sides of the Orient and Far East, so their people and cultures are completely different in many ways. However, Turkey is a blood brother that fought as an ally to South Korea during the Korean War in 1950. During the 2002 FIFA World Cup Korea/Japan, they also cheered each other during the semifinals in friendship. They have additionally increased exchanges in culture and the arts. About 10 Korean artists will be participating in the Istanbul Biennale in 2017. Jai-kwan Kim, Yoon-hee Suh, and Jae-nam Kim present paintings, installations, and video art. Jung-hye Yoo and Jae-bun Shim present installations. Hyun-sup Yoon and Won-gyu Jang participate in collaboration with

Photographer Sang-wook Moon. Hyo-sung Bang, Yong-goo Shin, and Eun-soo Lim participate with performances. Tae-gyu Jung participates as a documentary team along with Enrique Muñoz García and Paul Donker Duyvis. Also, Yong Soo Park and Youn Hee Gam have organized a collaboration team with younger artists Jae-suk Park and Young-won Cha to contribute sounds, drawings, and objects. E-Nam Lee will participate as a video-hologram artist.

We have regional events at three major areas; Jai-kwan Kim, Jung-hye Yoo, Jae-bun Shim, Sang-wook Moon, Yoon-hee Suh, Jae-nam Kim, Yong-soo Park, and Yoon-hee Gam will be exhibiting at Haydarpasa in East Istanbul where the Orient Express Train Station is located. E-Nam Lee's video-hologram will also be exhibited there. Hyo-sung Pang, Yong-goo Shin, and Eun-soo Lim will do their performances at Serkeci train station in West Istanbul, and Director Byung-Uk Park's presentation and conference will take place at Pyramid Sanat located in Downtown Istanbul. The artworks of Korean artists to be presented from the east to the west of Istanbul will respect the value of one another and create a great "Taste of Tea" to fit the spirit of the 2017 Istanbul Biennale.

* Jai-kwan Kim taught for 32 years (Dean) at the College of Art, Cheongju University and is currently active as the Curator of Schema Art Museum and an artist. He has held about 40 solo shows in Korea, USA, Japan, and France and represented Korea at the 19th Sao Paulo Biennale. He also participated in the 56th Venice Biennale Special Exhibition, "Jump into the Unknown" as the Korean commissioner in 2015.



The Dragon's Show Must Go on, Rain or Shine

Bedri Baykam

It's a great pleasure for Istanbul to host again a project from Nine Dragon Heads, an international group of artists wants the world to know that artists are something more important than sales tools and that the fraternity and solidarity of a group come before commercialism or the seeking of personal interests.

For the artists of Nine Dragon Heads, the care for each other and the friendship involved, come even before the institutional goals or profits. Again, the care for humanity is a serious concern, in a world where often only personal interests orient the temptations and relations of individuals with one another, as well as the deep thinking for ecology and the protection of the universe. Unfortunately, the world is badly suffering a period of lost consciousness and a deficiency of logical transparency about our survival instincts.

Istanbul was a major spot of the Silk Road. It has always been and will remain a crossroad and synthesis of the East and the West. No escaping from that now "un-original" title that has stuck to its forehead. No way out, even if its inhabitants or history believe that it's now a boring cliché. Sometimes even clichés become your nest. Nevertheless, it's no wonder that Istanbul remains one of the main stepping-stones in the very large radius of Nine Dragon Heads. Istanbul is their natural second hometown maybe after its original Korean genesis with European fertilizers used amongst others. The weight

of millenniums is never felt better than in Istanbul. Maybe Athens or Rome can rivalize with. But it's hard to match up a city that has been the capital of three empires, the meeting point of currents of civilizations, religions and cultures alongside trade...

THERE IS A DIFFERENT MARCO POLO NOWADAYS!

Maybe it will make the Nine Dragon friends smile, but Byong Park is like the Marco Polo of our times... He likes to plant seeds of friendship, thought capsules, treasures of ideas and carries with him the weight of the explorer who is bound to reach his goals while he navigates to the unknown. He can find new Americas or settle for less, he can resurface at the Venice Biennale or get lost in a small hotel in the Balkans. Doesn't matter. What matters is that the journey stays alive.

Istanbul is now more challenging than ever. The Haydarpaşa Train Station, although it was founded in 1908 during the last years of dismantlement of the Ottoman Empire, is a symbol of the new republic that was about to follow in 1923, with the astounding accomplishments of Atatürk. But now, this historical site of the once fresh young republic is going through some long dark period. Turkey has breathing problems having to endure its existence under the domination of a regime that doesn't enjoy democracy any longer. The multifaceted city of the Bosphorus, as well as the vast cherished lands where philosophy and so

many rich civilizations were born, are in these times a victim of superegos fed by religion.

In a city where the biennale has been around for 30 years precisely, unfortunately the official interest towards art has been decreasing steadily in the last 15 years. Art and artists have had rougher and rougher times continuously. The loss of the Atatürk Cultural Center in the center of the city, which has been superficially put to death-sleep, is a nonsense that brains living outside Turkey can never understand logically.

"Taste of Tea" has been central to Turkey for centuries. The tea culture will find you everywhere and it involves dialogue friendship human warmth and hope for the coming hours, days, for the future. It's interesting that for a city that has been famous for its "Turkish coffee" and that has spread coffee to Europe following the second siege of Vienna, "at home", tea has ended up getting the upper hand...

Istanbul has been a central major world city forever. Its chaotic language, rich metaphors, rich ancestral roots have always been a major focus point for any curious mind looking further in the history of different civilizations, for excavating new surprising information with its rich interpretations in any occasion of earth-digging that a major tunnel or giant building construction requires.

Nine Dragon Heads, has always been open to new experiments, findings, and to healthy curiosities. It's that spirit that has kept it

going for over 20 years, rolling with the world. It has always been multimedia and versatile in its essence naturally. On any one specific subject-location-assignment, the ending results can be great or less interesting or very original or on the contrary, non-understandable: At the end of the day, it doesn't matter. What matters is that the Show must go on, rain or shine and keep the flame of the transcultural and teatime analysis alive and well.

"The Taste of Tea" is crucial in Turkey; not just for breakfast. Anytime. Any occasion. May you buy rugs or get lost in any one labyrinth of the Pera district, there will always be a boiling tea, waiting for you in a transparent glass and it will be damn hot! Tea comes along in this city also together with cats... It's all about our use of nature and our collaborations with it. The animals, the plants, the cultural left overs and memorabilia, the archives and historical remains, all constitute an "ensemble" for us to profit and share with humility, modesty and respect.

"The Taste of Tea" can be light, bitter and full of smells. What matters is that it will always stay as a tool of introspection as well as an opening to the world, working both ways.

This world where to the contrary of the "tea spirit", we the humans, have produced so sadly our own terminators among ourselves...

Artists' info

Ali Bramwell (NZ)

Born in Otahuhu, New Zealand, in 1969.
Lives and works in Dunedin, New Zealand.
www.alibramwell.com

Alois Schild (AT)

Born in Tyrol, Austria, in 1960.
Lives and works in Kramsach, Tyrol, Austria.
www.aloisschild.at

Antti Tenetz (FI)

Born in Kuusankoski, Finland, in 1975.
Lives and works in Oulu, Finland.
www.tenetz.com

Asli Ozok, (TR)

Born in Ankara, Turkey in 1976.
Lives and works between Istanbul and London.
www.asliozok.com

Bedri Baykam (TR)

Born in Ankara, Turkey, in 1957.
Lives and works in Istanbul, Turkey
www.bedribaykam.com

Christophe Doucet, (FR)

Born in Talence, France, in 1960.
Lives and works in Taller, France.
www.christophedoucet.com

Daniela de Maddalena (CH)

Born in Aarau, Switzerland in 1958.
Lives and works in Biel/Bienne, Switzerland.

Denizhan Özer (TR)

Born in Hopa, Turkey, in 1962.
Lives and works in Istanbul, Turkey

Enrique Muñoz García (RCH/CH)

Born in Ancud, Chiloei Island, Chile, in 1969.
Lives and works in Biel/Bienne, Switzerland.
www.enriquemunozgarcia.ch

Eun Su Lim, (KR)

Born in Chungbuk, Korea in 1968.
Lives and works in Chungbuk, Korea.

Gabriel Adams (USA / NZ)

Born in Stockbridge, Massachusetts 1978.
Lives and works in Great Barrington, Massachusetts, USA
<http://www.Gabriel-Adams.com>

Gordana Andjelic Galic (BA)

Born in Mostar, Bosnia & Herzegovina, in 1949.
Lives and works in Sarajevo, Bosnia & Herzegovina
gordanaandjelicgalic.com

Harold de Bree (NL)

Born in Voorschoten, The Netherlands, in 1966.
Lives and works in The Hague, The Netherlands
www.harolddebree.nl

Iliko Zautashvili (GE)

Born in Tbilisi, Georgia in 1952.
Lives and works in Tbilisi, Georgia.
<http://www.artisterium.org/Upload/ilikoautashvili.pdf>

Impulse (KR)

Recent exhibitions include The stratum of modern art - the existence called state at the Kyoto Saga Art University Gallery; Chamagodo, Horse and Tea Road, held in China, Tibet, and the National Museum of Nepal. Nomadic Party, ARKO Art Center's Summer Exhibition by Art Council Korea; Georgian International Contemporary Art Exhibition, Georgia; No wall, Asian contemporary art exhibition, Thailand; Invitation to the Pyramid Art Center, Istanbul, Magic Garden, Innsbruck; Meeting Downhill, Quartair Gallery, Netherlands; Sarajevo Winter, Sarajevo National Art gallery; The 6th Nippon international performance art festival, Japan.

Artists' info

Jessy Theo Rahman (NL)

Born in Suriname, in 1961.
Lives and works in The Hague,
The Netherlands.
www.jessyrahman.nl

Kazunori Kitazawa (JP)

Born in Nagano Japan, in 1949.
Lives and works in Tokyo, Japan.
<http://vimeo.com/26700572>

Kelli Sharp (AU)

Born in Perth, Western Australia in 1963.
Lives and works in Perth and internationally.
www.kellisharp.com

Kim Jaenam (KR)

Born in Yeosu, Korea, in 1971.
Lives in and works in Seoul, Korea.
kimjaenam.com
<http://blog.naver.com/kjnart>

Kim Jaikwan (KR)

Born in Cheongju, S. Korea in 1947
Lives and works in Cheongju, S.Korea
www.schemaart.net

Lee Leenam (KR)

Born in Damyang, S.Korea in 1969.
Lives and works in Gwangju, S.Korea
[HTTP://www.22nam.com/](http://www.22nam.com/)

Light House,

the artists group initiated by a visual artist
Moon
Sangwook in Cheongju, S.Korea, in 2007.
<http://blog.naver.com/photomoonsw>

Pang Hyo Sung (KR)

Born in Seoul, South Korea in 1955.
Lives and works in Seoul, South Korea.
Serdal Kesgin (TR)
Born in Çorum, Turkey, in 1978.
Lives and works in Istanbul, Turkey.

Seren Ceren Asyali (TR)

Born in Istanbul, Turkey, in 1980.
Lives and works in Istanbul, Turkey.

Shin Yonggu (KR)

Born in Geochang, South Korea in 1971
Live and work in Seoul, South Korea.
<http://www.yonggushin.com>

Sim Jea Bun (KR)

Born in Kyoungnam, S. Korea in 1961.
Lives and works in Cheongju, S. Korea
www.simjaebun.com

Suh, Yoon Hee (KR)

Born in Seoul, S.Korea, in 1968.
Lives and works in Seoul, S. Korea
www.yoonheesuh.com

Susanne Muller (CH)

Born in Biel/Bienne, Switzerland, in 1953.
Lives and works in Biel/Bienne, Switzerland
and Berlin, Germany.
www.s-c-m.ch

Yoo Joung Hye (KR)

Born in Cheongju, S. Korea, in 1961.
Lives and works in Seoul, S. Korea
www.blog.naver.com/yoojounghye

Curators Profiles

Park Byoung Uk

Is an artist, art historian, artistic director of the Nine Dragon Heads, lives and works in Busan, S. Korea. He is an organizer, producer and independent curator, with activities at home and abroad as a formative pluralistic artist and art director with a particular interest in artistic exploration in public space. In 1996 was the author and founder of Nine Dragon Heads (International Environment Art Symposium), which has been now active internationally for 22 years. His professional background includes a significant number of freelance productions and direction of contemporary dance, including Director of National Dance Company of Gangmiri and Director of Busan International Dance Festival. He worked as a curator for Arko Arts Council Korea, Seoul. His latest projects include artistic director for Jump into the Unknown at the 56th Venice Biennale, Official Collateral Events, commissioner for the 30th Jubilee events of the Sarajevo Winter Festival and commissioner for SEEAF 2016, Suncheon Bay International Eco-Environmental Festival, South Korea.

Magda Guruli

Is a Tbilisi based curator of contemporary art. Since 2003 she has been curating exhibitions and participatory art projects in Georgia and abroad. In 2004 she co-organized the Georgian pavilion at the Venice 9th Architectural Biennale. Since 2008 she has curated Artisterium, a Tbilisi International Contemporary Art Exhibition and Art Event. Other exhibitions she has curated include: Atmosphere 41 Degree, National Centre for Contemporary Art, Moscow (2006), Atmosphere 41 Degree, City, parallel exhibition of the 10th International Istanbul Biennale, (2007), Journey to Tbilisi, Fine Art Museum of Nantes (2008), Go East! Next Step, Bialystok, Poland, contributing curator from Georgia (2010). In 2013, Guruli was invited by Istanbul Modern as art advisor for the exhibition Neighbors, Contemporary Narrative from Turkey and beyond. She was a commissioner of the Nine Dragon Head's project Jump into the Unknown at the 56th Venice Biennale, Official Collateral Events. Her latest exhibitions include Illegal Kosmonavtika, a winning project of the Apexart's Franchise Exhibition Program (2016-2017). She has participated in a number of conferences, workshops and symposiums in Turkey, Armenia, Azerbaijan, Ireland, S. Korea, Poland, Mexico, Sweden, Italy, Greece and Germany.

Denizhan Özer

Is an artist and a curator living and working in Istanbul and London. He is an artistic director of ART BOSPHORUS 2010, founder of the Rainbow Art Centre in 1995; Turquoise Art Group and T-Union art groups in 1996. He acted as the director of London Arcola Gallery between January 2000-2004. A project and exhibition director in Karşı Sanat Works in 2004. Founder (2007) and director of the Koridor Modern Art programs. Participation as an artist includes: 2015, Jump into the Unknown, 56th official collateral event of the Venice Biennale. 2011, Fiction Okzident, Tophane-i-Amire, İstanbul, Turkey. 2010, Journey With No Return, Kurt Kurt, Berlin, Germany; Journey With No Return, "A" Foundation, London, UK. 2009, The Golden City, Akbank Art Centre, İstanbul, Turkey. 2008, Sarajevo Winter, Nine Dragon Head Project, Turkish Cultural Centre, Sarajevo. 2007 IV Tashkent Biennale, Bedi-i Academy, Tashkent Uzbekistan. 2006, Strangers with Angelic Faces, Triangle Gallery, Space Studios, London UK.

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Venue

İstanbul Haydarpaşa Terminal
İstanbul Sirkeci Terminal

Opening period

14.09.2017 – 04.10.2017

Organizing Institution

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