

Statement by the Jury for the Akbank Sanat International Curator Competition 2015

ARTLEAKS - MARCH 8, 2016

We were very disappointed to hear that Akbank Sanat took the decision to cancel hosting the prize winning exhibition proposal 'Post-Peace' conceived and curated by Katia Krupennikova. We selected Katia's proposal for its embrace of the complexity of the current global situation and its identification of the proliferation of war as a dominant characteristic of our times. Akbank Sanat went on to produce the exhibition giving the curator all its financial and technical support only to unilaterally announce the exhibition's cancellation less than a week before its scheduled opening on March 1st 2016. Akbank Sanat's statement pointed toward the sensitive nature of the situation in Turkey as the reason for this very cautious move. Given what we know of the situation, it remains important for us to note that although we understand the complexity of the current political conflicts in Turkey and their possible impact on the art context, we still cannot help but identify this as censorship. We wish Katia and the participating artists in 'Post-Peace' all the best in locating an alternative venue in Istanbul or elsewhere.

Bassam El Baroni, Paul O'Neill, Iris Dressler and Hans D. Christ

FOLLOWING THE CANCELLATION OF THE 2015 AKBANK SANAT INTERNATIONAL CURATOR COMPETITION

I was in Cyprus when I found out about the cancellation of the Post-Peace proposal exhibition, which was the winner of this year's Akbank Sanat International Curator Competition. I have been working on Kemal Ankaç's Cultural Massacre project for the past year, and was setting up the exhibition and working on its book. I was far away and working intensely on this project. Therefore, I decided to keep silent for a while as I had difficulty in keeping up with the rapidly accumulating emails and phone calls, and furthermore, I realised that I needed time to perceive, grasp, and digest what was going on.

We are going through a period in time in which we are forced to perceive everything as either black or white, and accordingly, we are rushed into making either black or white decisions. To observe this during my silence was as painful as the cancellation of the show. I am determined to stay in the grey area and derive a positive conclusion from all that has been going on. And while doing so, I will not rush.

First off, I would like to talk about the process of this competition. In 2011, I took a proposal to Akbank Sanat to develop a competition that would provide support for emerging curators, reinforce interest in curatorial practices, and encourage new projects in the field of contemporary art, and this institution has been supporting this competition since then, including the first year's preparations. Since the beginning, the competition's format and structure has been modified every year according to the experience derived from and feedback given by the jury of the previous year. Three people work as application reviewers in leading up to the selection process, where both the reviewers and the International Jury (consisting of three or four people) change every year. Apart from the 1-person staff who



ARTLEAKS

Editorial and Layout: ArtLeaks (Corina L. Apostol, Rena Rädle & Vladan Jeremić)

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Wall Newspaper #3

“Post-Peace” exhibition cancelled in Istanbul

ARTLEAKS - FEBRUARY 29, 2016

In October 2015 I won the Akbank Sanat Curator Competition with an exhibition project which brings together artists from a variety of origins to question how war and peace appear today. The title of the show is “Post-Peace,” a term that is a possible name for our difficult and confusing present. It was planned to open on 1 March 2016 and run until 7 May, 2016 in Akbank Sanat, Istanbul.

The participants are: Anonymous Stateless Immigrants, Ella de Búrca, Anna Dasović, Yazan Khalili, Adrian Melis, Dorian de Rijk, belit sağ, Alexei Taruts, Anika Schwarzlose, Anastasia Yarovenko as well as writers Oxana Timofeeva, Ece Temelkuran and Etel Adnan and participants of the public programme Lyubov Matyunina, Yaşar Adanalı, Pınar Öğrenci, Koken Ergun and Jaha Koo.

The project was selected by an international jury consisting of Bassam El Baroni (independent curator and theory tutor at Dutch Art Institute, Arnhem), Paul O'Neill (curator, writer and Director of the Graduate Program at the Center for Curatorial Studies, Bard College, New York), Iris Dressler and Hans D. Christ (directors of the Württembergisch Kunstverein Stuttgart). Developed and coordinated by Başak Şenova, the competition is intended to provide support for emerging curators, reinforce interest in curatorial practices, and encourage new projects in the field of contemporary art.

On the 25th February, 2016, a few days before the opening, the exhibition was cancelled by Akbank Sanat. The official explanation letter to myself and the jury states the following reasons: “...over the course of our preparations, Turkey went through a very troubled time. In particular, the tragic incidents in Ankara are very fresh in people's memories. Turkey is still reeling from their emotional aftershocks and remains in a period of mourning. Therefore, many events, including – but not limited to – exhibitions, concerts, and performances, are being cancelled every day.” I, along with the artists in the show, believe this to be a case of political censorship. I fully recognize the tense political atmosphere in Turkey right now, and the reasons why Akbank Sanat may not wish to be associated with the exhibition. But this is also why it is essential to have open discussions and a place for people to engage with different perspectives on issues relevant in the Turkish context and beyond.

This situation is a very complicated one, and that is why I am currently in discussion with several institutions in Istanbul to host conversations about the ethics and responsibilities of art professionals working in tense political and social environments. I am also proposing to these institutions to co-host events and parts of the exhibition. I believe that turning this unfortunate situation into a critical dialogue is the best and most constructive decision.

More information to follow upon confirmations.

Katia Krupennikova
independent curator

More information about the exhibition:

Post-Peace, 2 March — 7 May, 2016
Preview: 1 March

Artists: Anonymous Stateless Immigrants, Ella de Búrca, Anna Dasović, Yazan Khalili, Adrian Melis, Dorian de Rijk, belit sağ, Alexei Taruts, Anika Schwarzlose, Anastasia Yarovenko.

Curator: Katia Krupennikova

Post-Peace brings together artists from a variety of origins to question how war and peace appear today. The works by peers from different parts of the world are united by common expressions of danger, fear, and the feeling of disorientation created by mass media's multiple versions of reality. This mood is present in the exhibition as an alarm pointing to how much “war” is present in our contemporary “peace.”

“Even the fierceness of war and all the disquietude of men make towards this one end of peace, which every nature desires.” The line, one of the chapter headings of Saint Augustine's *The City of God*, expresses a truism for many war planners and politicians: if war is not exactly peace, its end most definitely should be. This idea was expressed most famously in the catchphrase used to describe the First World War, “the War to End All Wars”—a line that was often derided at the time. Field-Marshal Earl Wavell memorably described the Paris Peace Conference as the “Peace to End Peace.” The First World War paved the way for the Second, whose conclusion gave us the “Postwar Era,” defined by the central antagonism of the USA and the USSR, the “Cold War,” with its myriad proxy conflicts and regional wars.

The defeat of the Soviet Union and the triumph of capitalist democracy was meant to usher in a new non-conflictual age, and even an “end of history.” Taking our cue from Wavell's felicitous phrase, perhaps the best way to describe the contemporary situation, in which the “peace” of global capitalism can only be bought at the price of continuous violence and warfare, is Post-Peace. Post-Peace is thus a concept that is used to define the time after the fall of the Berlin Wall, but may also apply to the whole period following the Second World War, with its decades of conflicts and antagonisms.

The concept of “peace” in the Post-Peace era has turned Eurocentric: the killing grounds have recently occupied Latin America, Africa, Asia, and the Eastern part of the Europe, places where former imperial regimes have been collapsing. International conflicts hide themselves behind local civil conflicts. A whole new vocabulary has sprung up to describe the new nature of warfare: preemptive, hybrid, nonconventional, asymmetric. Moreover, wars tend to be located in places that are nearly impossible to access by reliable eyewitnesses and media. Reality is obfuscated behind contradictory reports and calculated lies.

The exhibition Post-Peace is not directly about war, but rather about peace: it does not wish to add to the many representations of violence already circulating in the media. Gathered together in Akbank Sanat the selected artists will rather expose, through a visual conversation, the screen of peace as it functions today.

The public program, entitled *How I Learned To Start Worrying*. Symptoms of Post-Peace was to include: Lyubov Matyunina, Yaşar Adnan Adanalı, Pınar Öğrenci, Ece Temelkuran. Jaha Koo, Köken Ergun.

gives technical support, no one from Akbank Sanat is involved in the selection process. I only follow the proceedings of the selection and have no say whatsoever in the results. Afterwards, Akbank Sanat unquestioningly implements all aspects of the exhibition.

This year the reviewers were Annie Belz (Associate, Middle East & Africa, Artforum International), Stephanie Bailey (Managing Editor of *Ibraaz*, Contributing Editor of ART PAPERS, LEAP and Ocula), and Övül Ö. Durmuşoğlu (Curator and writer, Berlin/Istanbul). The jury consisted of Bassam El Baroni (Independent curator and theory tutor at Dutch Art Institute, Arnhem), Paul O'Neill (Curator, writer and Director of the Graduate Program at the Center for Curatorial Studies, Bard College, New York), and Iris Dressler and Hans D. Christ (Directors of the Württembergisch Kunstverein Stuttgart). Since Katia Krupennikova's proposal was evaluated and selected by proficient names in their fields, it was undoubtedly clear that another great project was to take place in Istanbul. I was acquainted with most of the artists Katia had proposed – I have been following them closely – and the new names would be new added values for me.

The staff in the institution, the artists, and the curator all spent a tremendous amount of time, labour, and energy. Most of the works in the exhibition were commissioned and produced, the catalogue was prepared, and many artists were invited to Istanbul. Most of the budget for the exhibition was spent. A very strong public program was planned. Hence, as we read in both Katia's and the institution's statements, this process was highly appreciated by all the actors involved in the project.

However, Akbank Sanat cancelled the exhibition 5 days before the opening. There was only a one-sentence statement: “Due to evaluations of the delicate nature of recent events in Turkey, the exhibition has been cancelled”. No negative remarks were made concerning the exhibition, curator, or artists.

At this point, rather than throwing trite accusations and coming to rapid conclusions about the incident or those involved, we have to take a step back and think. I believe that it is time to produce some important questions which we should first direct to ourselves instead of coming up with rote answers.

The first question I ask myself is whether there is a possibility of turning this occasion from an unfortunate incident into a constructive occurrence. This is the only thing I strive for at this point. I'm sorry if I have disappointed those who expected a partial statement from me, but I refuse to think in terms of black and white. I still believe that another world is possible.

Başak Şenova, organizer of the Akbank Sanat International Curator Competition

Anonymous Stateless Immigrants Statement on “Post-Peace” Exhibition Censorship

ARTLEAKS - MARCH 9, 2016

As artists in “Post-Peace” we express our discontent over the decision by Akbank Sanat to cancel the exhibition over “the delicate situation in Turkey.” As members of ASI (Anonymous Stateless Immigrants), we proposed to create a “Refugees Cultural House” envisaged after Alexandra Exter's (1882-1949) “A Stage For Tragedy.” This platform was designed to bring together refugees interested in culture in Istanbul together to produce and perform music, theater, and dance for the duration of the exhibition; it began in October 2015, and continued unhindered for five months. We were promised an exhibition budget and participation fee. Talks between curator Katia Kruppenova, Akbank Sanat, and other artists increased during these months. Materials were purchased and performances were confirmed. The musicians Hozan Peyal, Maryana Golovchenko, Hannibal Saad and Moutaz Arian were all invited and confirmed to perform, each promised an artist fee.

Notice of exhibition's cancellation was delivered to us via email by Katia Kruppenova on Thursday, February 25, 2016, four days prior to the opening. Few artists participating were already in Istanbul, flights were paid for, hotels and accommodations booked, then cancelled by Akbank Sanat, leaving several artists stranded and in desperate need of last minute accommodation upon arrival to Istanbul. We strongly condemn Akbank Sanat's malicious and irresponsible behaviour in this regard. By cancelling the exhibition a mere four days prior to the opening, then cancelling accommodations for artists already either in Istanbul or en route, they left many in dire financial straits by forcing them into expensive hotels at their own cost. Akbank Sanat's official reason for the cancellation was pitiful. When pressed by members of the media to elaborate on reasons for the cancellation, Akbank Sanat responded with the following meagre and unexplanatory statement:

“We have been organizing International Curator Competition for 4 years. We have supported and hosted many curators and artists during these exhibitions. As you all know, the last competition was held 5 months ago. In the intervening months, we worked very hard on the project and gave it our full support in anticipation of a wonderful exhibition.

However, over the course of our preparations, Turkey went through a very troubled time. In particular, the tragic incidents in Ankara are very fresh in people's memories. Turkey is still reeling from their emotional aftershocks and remains in a period of mourning.

In accordance with Akbank Sanat's sense of responsibility in the Turkish contemporary art world and following various considerations regarding the delicate situation in Turkey, the exhibition has been cancelled.”

In response, curator Katia Krupennikova stated:

“In October 2015 I won the Akbank Sanat Curator Competition with an exhibition project which brings together artists from a variety of origins to question how war and peace appear today. The title of the show is “Post-Peace,” a term that is a possible name for our difficult and confusing present. It was planned to open on 1 March 2016 and run until 7 May, 2016 in Akbank Sanat, Istanbul.

The project was selected by an international jury consisting of Bassam El Baroni (independent curator and theory tutor at Dutch Art Institute, Arnhem), Paul O'Neill (curator, writer and Director of the Graduate Program at the Center for Curatorial Studies, Bard College, New York), Iris Dressler and Hans D. Christ (directors of the Württembergisch Kunstverein Stuttgart). Developed and coordinated by Başak Şenova, the competition is intended to provide support for emerging curators, reinforce interest in curatorial practices, and encourage new projects in the field of contemporary art.

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The official explanation letter to myself and the jury states the following reasons:

“...over the course of our preparations, Turkey went through a very troubled time. In particular, the tragic incidents in Ankara are very fresh in people's memories. Turkey is still reeling from their emotional aftershocks and remains in a period of mourning. Therefore, many events, including – but not limited to – exhibitions, concerts, and performances, are being cancelled every day.”

I, along with the artists in the show, believe this to be a case of political censorship. I fully recognize the tense political atmosphere in Turkey right now, and the reasons why Akbank Sanat may not wish to be associated with the exhibition. But this is also why it is essential to have open discussions and a place for people to engage with different perspectives on issues relevant in the Turkish context and beyond.

This situation is a very complicated one, and that is why I am currently in discussion with several institutions in Istanbul to host conversations about the ethics and responsibilities of art professionals working in tense political and social environments. I am also proposing to these institutions to co-host events and parts of the exhibition. I believe that turning this unfortunate situation into a critical dialogue is the best and most constructive decision.”

We stand in solidarity with Kruppenova and all the other artists who have been censored. Since our voices have become silenced, we would like to use this occasion to state that such a contemporary system of organizing contemporary art has no integrity to art, artists nor creation of content and context for discussion and formation of alternative communities. Accordingly, censorship can be seen as a byproduct of biopolitical control undermining even the possibility of alternative initiatives through the reproduction of fear and spatial polarization.

All told, censorship reminds us of the power of art and culture to act outside dominant hegemonic structures and interests. This might be the only advantage of a broken arm when censorship becomes a form of readymade political art.

Anonymous Stateless Immigrants collective

6/02/2016

Istanbul

Artists’ Response to the Cancellation of the Post-Peace Exhibition (Istanbul, Turkey)

ARTLEAKS - MAY 5, 2016

In the weeks since the initial writing of this statement, the context which necessitated it has been evolving rapidly. The cycle of violence that is taking place, the recent attacks in Ankara and Istanbul, deeply saddened us. While the censorship of an art event may seem like a relatively minor matter in light of this, we believe we have an obligation to speak about our experience, especially now. By publishing this statement we want to counter the self-censorship and state censorship which occur all too frequently in times of crisis and emergencies. This is the current situation in Turkey, but it is not limited to Turkey alone. The use of public emergencies to legitimize the suppression of cultural expression, journalism, and academia is a more general current in which many are swept up. It is the responsibility of cultural workers to speak out against this silencing, and to advocate for spaces of discussion and reflection, cultural tolerance, and universalism. For these reasons, we are publishing our collective statement on the censorship of Post-Peace.

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As artists and contributors of 'Post-Peace', the exhibition curated by Katia Krupennikova and selected in October 2015 as the winning proposal of Akbank Sanat's International Curator Competition 2015, we strongly state our indignation towards Akbank Sanat's last minute cancellation of the exhibition.

We were invited within the framework of the exhibition “to question how war and peace appear today”. The opening was scheduled for March 1; it was cancelled on February 25. In an email to Krupennikova and the jury members, Akbank Sanat director Derya Bigalı stated that “over the course of our preparations, Turkey went through a very troubled time. In particular the tragic incidents in Ankara which are very fresh in people’s memories.”

We are very aware that the social and political situation in Turkey has intensified during the period leading up to the exhibition. Human rights in Turkey are rapidly declining on a daily basis; the freedom of expression of independent media, cultural organisations, and citizens in Turkey is facing unprecedented pressure and (self) censorship. In our view it is urgent and essential that art and culture engage with and address this distressing situation.

The premise of Post-Peace was to offer a platform for a plurality of voices to explore how much “war” is present in contemporary “peace”, as stated in the curator’s initial proposal. The silencing of Post-Peace by Akbank Sanat points to an alarming symptom, currently all too visible throughout Turkey, a climate of fear and paranoia. We deplore the situation in which an art institute actively interferes with what they think should be the boundaries of public discussion and knowledge.

Because of Akbank Sanat’s irresponsible action, our labour for this exhibition is now invisible. This forces us to create a collective statement in order to give voice to the experience of censorship. We

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belit sağ // Open Letter

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It was my intention for a long time to publish a statement about the censorship of my video Ayhan and me (2016), part of the group exhibition Post-Peace that was censored by Akbank Sanat. When the exhibition was censored, I wanted to prioritize the group statement of the collaborators and artists of the exhibition. The group statement is out, and it’s now my turn. I would like this statement to be seen as a contribution to the statements made by Katia Krupennikova, the curator of the show (<http://bit.ly/21CBqUy>); the jury of the Akbank Sanat International Curator Competition 2015 (<http://bit.ly/23t-KRVu>); Anonymous Stateless Immigrants Movement (<http://bit.ly/24B03Tp>); and the artist and contributors of the exhibition Post-Peace (<http://bit.ly/1Ygs1zS>). With this statement, I aim to share my own experience.

I am the only artist from Turkey that was supposed to take part in the group exhibition Post-Peace. My initial proposal was specifically about Turkey. This proposal went through a censorship process starting months before the originally planned opening date. I’d like to share my experience with the hope that it will shed a little bit of light on the censorship that of the exhibition itself and the problem of censorship in the art field more generally.

The group exhibition Post-Peace was initially planned to take place in Amsterdam. I was invited by the curator at this early stage. Later on, with this exhibition concept Katia Krupennikova applied for and won the Akbank Sanat International Curator Competition 2015. The exhibition moved from Amsterdam to Istanbul. In one of the talks Katia had with Akbank Sanat managers in November 2015, she mentioned to them my proposal. They told Katia that the political situation in Turkey is tense, and that they can not commission the proposed work. Katia asked for an official statement from the director of Akbank Sanat, Derya Bigalı. She didn’t receive a reply. I met Katia when she came back to Amsterdam. We wrote together to Zeynep Arınç from Akbank Sanat, with whom Katia has been in contact throughout the process. We asked for a formal rejection letter from the director, explaining the reasons for their decision. Zeynep Arınç replied to our email informally telling Katia that Akbank Sanat can not commission this work.

My initial work proposal, censored by Akbank Sanat, was about Ayhan Çarkın. Ayhan Çarkın was part of JITEM, an unofficial paramilitary wing of the Turkish Security Forces active in mass executions of the Kurdish population in the 1990s. As a part of the deep state and JITEM, Ayhan Çarkın confessed in 2011 that he led operations that killed over 1000 Kurdish people during the 1990s. These confessions were made on television, and videos from those confessions are accessible on Youtube. The work I was planning to make was about

are very aware that, in a way, we are lucky ones: we are fortunate enough to be able to share our experience, in comparison to those suffering from more brutal forms of censorship and silencing, whose voices threaten to be totally erased.

We strongly object to the short notice cancellation of the exhibition, and are united in the following viewpoints:

1. We want to underline that the explanation given by Akbank Sanat, emailed only to Katia Krupennikova and the jury members, is far from transparent and hardly credible, since the supposed reasons for the cancellation apparently did not affect the rest of Akbank Sanat’s program, like its film festival and music concerts. Hence, we claim that the cancellation of Post-Peace was an act of political censorship.

2. The censorship of Post-Peace unveils a situation in which corporations fund the production of exhibitions to enhance their image, and then brutally dismiss artworks and artists when they deviate from the corporation’s political agenda. In this way, the ‘taste’ of the institution becomes an instrument of repression and control. As artists that are involuntarily caught up in this situation, it is our responsibility to oppose this predicament, which has become symptomatic of a certain sector of the art world. If unchallenged, this kind of control over artistic production threatens to become the prevailing norm.

3. We would like to use this moment to publicly announce our solidarity with all those who suffer from any form of censorship inflicted on people and communities in Turkey.

4. We therefore strongly condemn and are deeply concerned about the ongoing trial against artist and writer Pınar Öğrenci and artist Atalay Yeni. Along with 23 other people, they are being accused by the Turkish government of conspiracy to terrorism, and might face up to 18 years in jail for attending the peace march “Barış İçin Yürüyorum/I Am Walking for Peace”. Pınar Öğrenci was scheduled to deliver a lecture performance during the public program of Post-Peace. We stand in solidarity with the declaration of “Barış İçin Yürüyorum/I Am Walking for Peace” that “The only way to cope with the ordeal we are facing today and to make an end to this war, death and destruction, goes through voicing our demand for peace louder, together and courageously, and to stand in solidarity with the people in the region.”

5. We remain committed to the open and reflective discourse that Post-Peace aimed to create. The situation that we are currently experiencing strengthens our resolve to make sure that this exhibition takes place, and to continue working on this urgent topic and to develop an international discursive platform about it.

Yaşar Adanalı, Anonymous Stateless Immigrants collective, Ella de Búrca, Anna Dasović, Ehsan Fardjadniya, Yazan Khalili, Lyubov Matyunina, Adrian Melis, Dorian de Rijk, belit sağ, Anika Schwarzlose, Alexei Taruts, Oxana Timofeeva, Anastasiya Yarovenko.

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