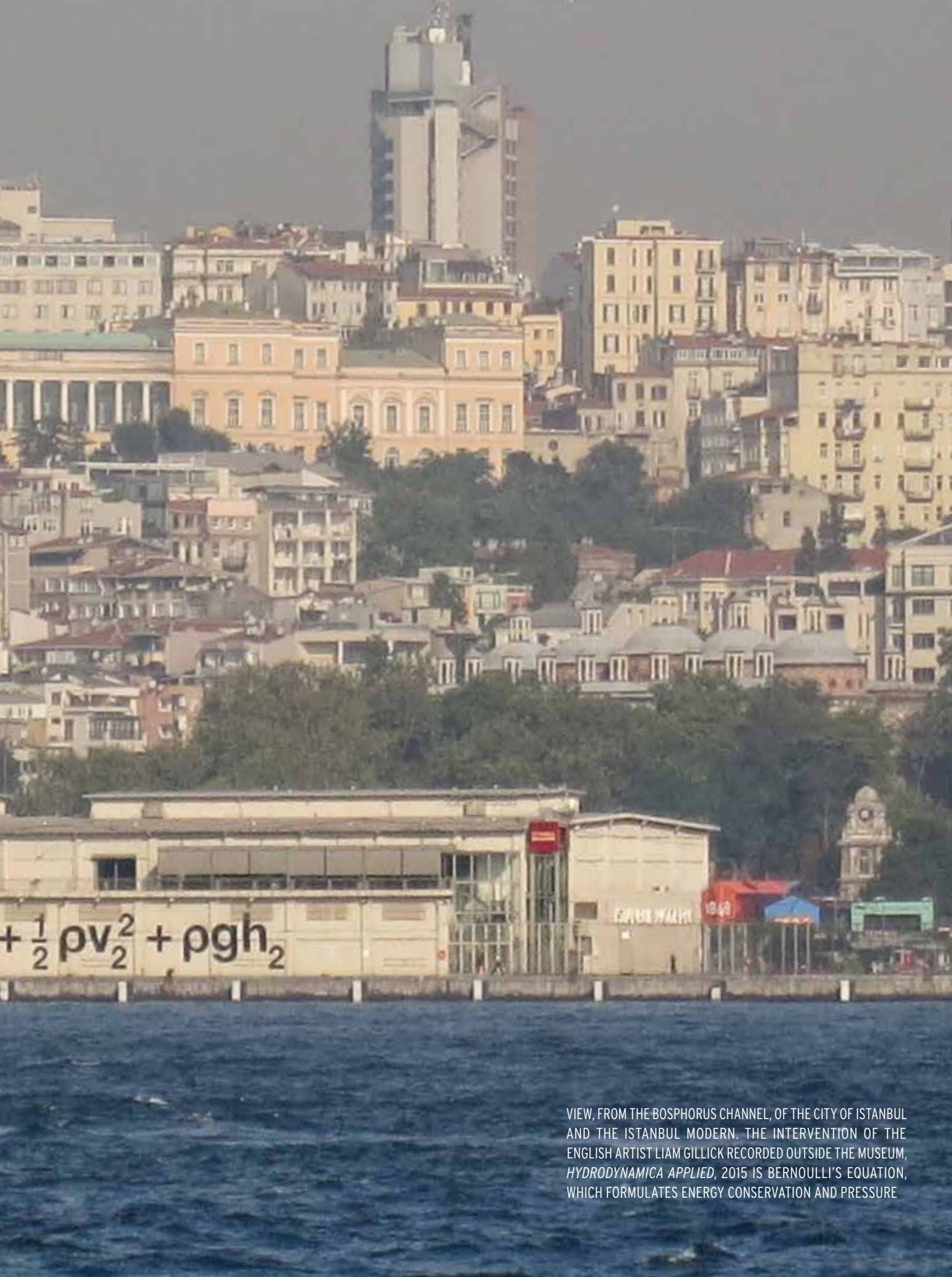


BRIDGE TO THE COMPLEX THINKING

ISTANBUL BIENNIAL CAUSES UNREST BY NOT COMPLYING WITH THE BEAUTY STANDARDS OF THE TWENTIETH CENTURY

TEXT BY AND PHOTOS BY PATRICIA ROUSSEAU



VIEW, FROM THE BOSPHORUS CHANNEL, OF THE CITY OF ISTANBUL AND THE ISTANBUL MODERN. THE INTERVENTION OF THE ENGLISH ARTIST LIAM GILICK RECORDED OUTSIDE THE MUSEUM, *HYDRODYNAMICA APPLIED*, 2015 IS BERNOULLI'S EQUATION, WHICH FORMULATES ENERGY CONSERVATION AND PRESSURE

"MY MOTHER WAS AN ARCHAEOLOGIST.

She had a very special way to place something next to another, or install them or organize them, decorating the house with objects that she found. When I was a child during the Vietnam War, she received numerous visitors in Washington, and when I woke up in the morning, I never knew exactly who had slept over. I have the feeling that the DOCUMENTA (13) and other exhibits that I drafted tend to recreate that atmosphere. On the one hand, the vitality of different people in the house, and on the other hand, the presence of objects that she had collected, some of them precious and others random. The importance of the relationship between cultural material, the history of the past and the politics of the present."

In this section of the interview to *CI MAG*, a Turkish publication, published in Istanbul in September this year, the artistic director Carolyn Christov-Bakargiev, who has just been considered one of the TOP 10 in the ranking of 100 most influential people in the art world by the renowned English publication *ART Review*, poetically summarizes why the Istanbul Biennale may have largely contributed to the validation of the theory of complex thinking in contemporary times, and how contemporary art is a pivot, a trigger element to reflect on the individual, history, politics, science and literature. *"If we try to think about the fact that we are, at the same time, physical, biological, social, cultural, psychological and spiritual beings, it is clear that complexity is trying to conceive the articulation, the identity and the differences of all these aspects, while the over-simplifying way of thinking separates these different aspects or unifies them by a crippling reduction."*

This phrase coined by sociologist and philosopher Edgar Morin in the 70s, launched the concept of what came to be known as "complex thinking", a critique of the scientific paradigm of modernity, a challenge and a motivation to think about ourselves, and to our surroundings, differently from the way we were induced and taught to look at the nineteenth and early twentieth centuries, when we should study and understand the phenomena into separate disciplines, isolated, and believe in



them as long as they could be measured by the standards of scientific determinism and mechanistic.

Since 1970, the concept of "inter-disciplinarily" and "trans-disciplinarily", followed by biologist and Swiss educational psychologist Jean Piaget and by the Franco-Romanian physicist and philosopher Basarab Nicolescu, respectively, brought the possibility of admitting the existence of a new type of knowledge approach, one that synthesized the juxtaposition

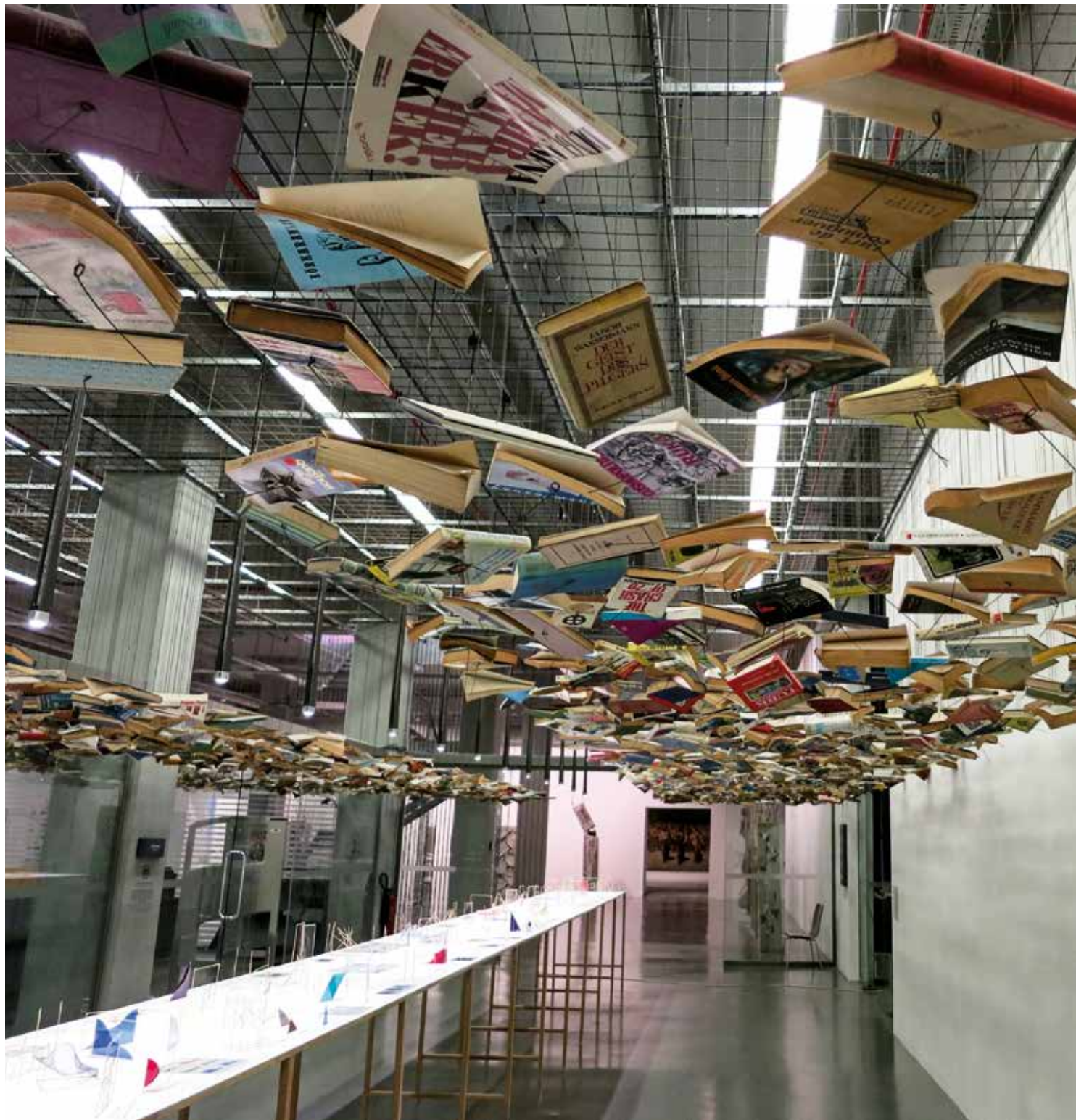


AT THE ISTANBUL MODERN, INAUGURATED IN 2004, WITH A LINE-UP OF 55 SPECIAL GUEST ARTISTS. THE BRAZILIAN ARTIST CILDO MEIRELES PRESENTED THE OIL ON CANVAS ENTITLED PROJETO DE BURACO PARA JOGAR POLÍTICOS DESONESTOS, 2011 (SEE ISSUE 31 OF ARTE!Brasileiros). BELOW, VIDEO OF THE TURKISH ARTIST NILBAR GÜRES, SOYUNMA (UNDRESSING), 1977, RESIDENT ARTIST OF THE 2014 BIENNIAL OF SÃO PAULO



of various disciplines, through epistemological boundaries of each science and allowing an experience of the different levels of reality: reflective, sensory and experimental. Entitled *SALTWATER: A Theory of Thought Forms*, the Istanbul Biennale provided the backdrop for developing this idea and cause the “displacement” of space and thought possible. On foot, by boat, by car or “tranvai” visitors from Turkey and around the world attended facilities, specific sites and saw

AT THE ISTANBUL MODERN, INSTALLATION *THE PROPHETS*, 2013, BY RICHARD IBGHY AND MARILOU LEMMENS, FROM CANADA, ON THE OPPOSITE PAGE, THE MOST REPRESENTATIVE WORK OF THE ART POVERA MOVEMENT, MICHELANGELO PISTOLETTO, *VENUS OF THE RAGS*, 2015







works that addressed different layers of history, geography and use of technology.

In the words of Carolyne, "there are streams of people, ideas, wars, weapons, love - everything but they are not always visible." (page 11)

Oceanic movements that bathe the coasts of Turkey, with chains that cross the Bosphorus channel, the Mediterranean to the Sea of Marmara and the Black Sea, produce underground movements that carry debris from several continents and are home to endless stories of power in our civilization.

The city of Constantinople - now Istanbul - is located between the main trade routes linking Asia to Europe, and was the centre of the Roman

and Byzantine Empire, and later, seat of the Ottoman Empire, which aroused in the eleventh century, when nomadic Turkic tribes settled in Anatolia, a region that is now part of the Turkish territory. The Ottoman Empire was one of the largest of the fifteenth and sixteenth centuries, encompassing much of the Middle East, Eastern Europe and North Africa. It lost its supremacy over the course of History. The Turks fought in World War I (1914-1918) on the side of Germany. Its defeat in the war further disrupted an already crumbling empire, which was eventually abolished soon after, in 1923, when the Republic of Turkey was proclaimed.



ON THE ISLAND OF BÜYÜKADA, A BOAT PROVIDED THE SETTING FOR THE INSTALLATION *SALTWATER HEART* OF THE TURKISH ARTIST LIVING IN BERLIN, PINAR YOLDAS. A SYSTEM OF TUBES INVOLVES THE BOAT, AND ITS OPERATING SYSTEM WAS BASED ON THE HYDRODYNAMIC FORMULA THAT IS ENGRAVED ON THE OUTER WALL OF THE ISTANBUL MODERN, A WORK OF LIAM GILICK; ABOVE AND INSIDE THE BOAT NEURATHIAN BOATSTRAP, MARC LUTYENS. COMPLETE DARKNESS IS MEANT TO MESMERIZE THE PUBLIC

One of the social traumas brought out by the Biennale in different perspectives is the genocide in 1915, thousands of Armenians suspected of “nationalist sentiments” of hostility against the central government.

On May 26, 1915, a special law authorized the deportation of Armenians for internal security reasons. Then, on September 13, a law was passed that determined the confiscation of their property.

The Armenian population of Anatolia and Cilicia was sentenced to exile in the deserts of Mesopotamia. Many Armenians died on the journey or in concentration camps.

One hundred years later, the Turkish republican government became involved once again in conflicts with neighbouring countries, in this case, with Syria. The art translates human suffering. Human suffering takes different forms and develop symptoms at every age.

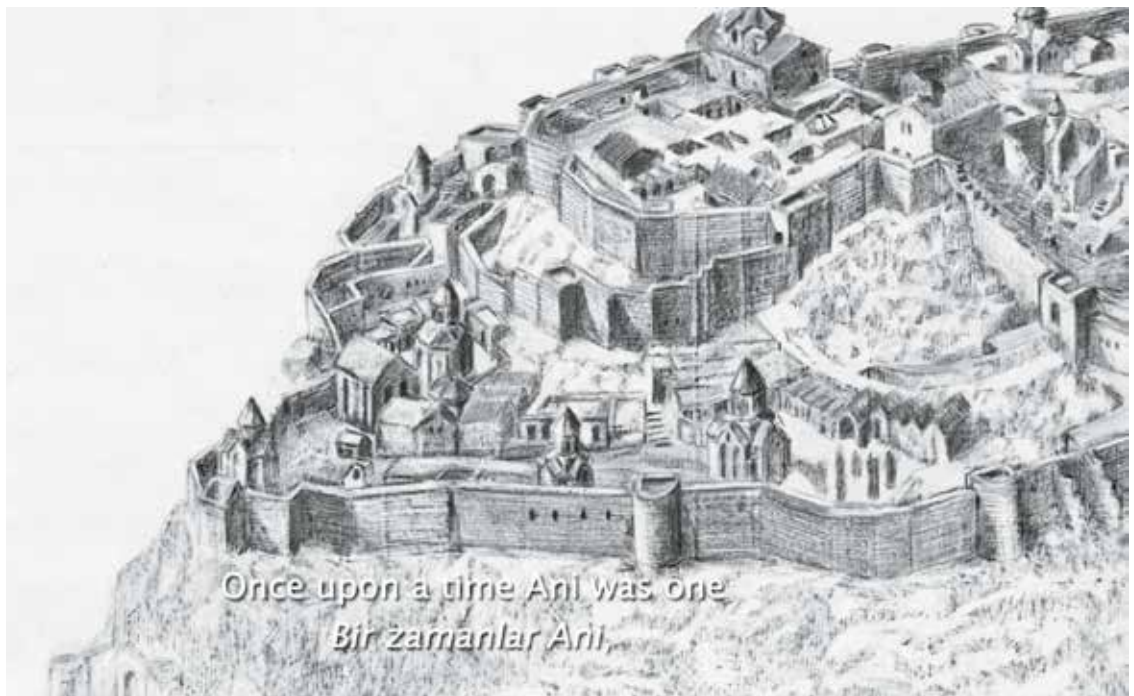
The contemporary artist investigates pain, geography, biology, the past. Their works update the images of the human memory and transform the present. It investigates and creates files.

Forms of expression that organize human knowledge based on different perspectives and revisit memory came to stay. Beauty is not and has not been the same for a very long time.



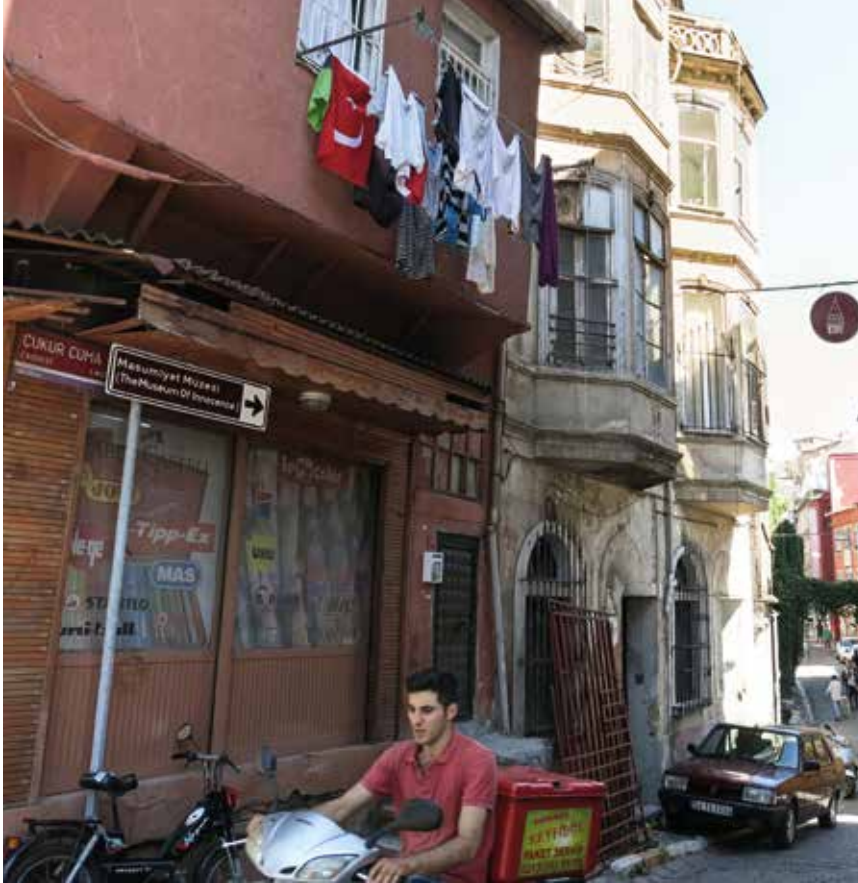
IN THE DISTRICT OF BEYOĞLU CENTER OF ISTANBUL, AT THE GALATA GREEK PRIMARY SCHOOL, THE WORK *THE SALT TRADERS*, 2015, BY ANNA BOGHIGUAM, EXPLORES THE CONCEPTS OF TIME, POWER AND NAVIGATION. AN IMMENSE VESSEL THAT TRANSPORTED SALT IS USED IN THE TRADE OF SLAVES







BELGIUM ARTIST FRANCIS ALÿS, AN ENGINEERING GRADUATE WHO HAS BEEN A RESIDENT IN MEXICO FOR MANY YEARS, COLLECTED DIFFERENT WHISTLES BUILT IN WOOD TO REPLICATE THE SOUND OF BIRDS WHO FLEED FROM ANI, DEVASTATED CITY OF ANATOLIA, LOCATED BETWEEN TURKEY AND ARMENIA. IN *THE SILENCE OF ANI*, 2014, HE RECORDED LOCAL YOUNG MEN PLAYING SEEK AND HIDE UNTIL THEY WERE EXHAUSTED, HONORING THOSE WHO PLAYED AND DIED IN THE MEDIEVAL TOWN. ANI WAS KNOWN AS "THE CITY OF 1.001 CHURCHES" AND COMPETED IN SIZE AND BEAUTY WITH CONSTANTINOPLE AND JERUSALEM. IN THE ELEVENTH CENTURY SUCCESSIVE INVASIONS LED ITS RESIDENTS TO LEAVE THE CITY



THE IDEA OF DESDOBRAR EXHIBITED IN DIFFERENT SPACES DETERMINANT OF THE CULTURAL HISTORY OF ISTANBUL - BUILDINGS, SCHOOLS MUSEUMS - WHOSE BEST PART IS WALK TOUR AROUND BEYOĞLU LEADING TO THE **MUSEU OF INNOCENCE**, TYPICAL CONSTRUCTION OF ISTANBUL, WHERE TURKISH WRITER ORHAN PAMUK, AND WINNER OF THE 2006 NOBEL PRIZE, BUILT, AFTER FINISHING THE NOVEL WITH THE SAME TITLE THE SPACE THAT RECRIATES NOT ONLY THE HEARTBREAK OF KEMAL AND FÜSUN, BUT ALSO THE POLITICAL AND SOCIAL HISTORY OF THE 70S IN THE COUNTRY. BASED ON THE IDEA OF OBSESSION WITH ACCUMULATION THAT THE UNREQUITED LOVE OF YUSSUM CAUSES HIM, KEMAL COLLECTS EVERYTHING HIS LOVING ONE USES, THROWS THEM AWAY OF SIMPLY GAZES AT THEM. THIS LITERARY THEMATIC IS REPRODUCED BY PAMUK IN THE MUSEUM, BUILT FROM THE OBJECTS COLLECTED AT ANTIQUE SHOPS, BOOKSHOPS, FAMILY HOMES AND STORES. ICONOGRAPHIES OF THE ERA BRING TO MIND THE CLASH BETWEEN EAST AND WEST, BETWEEN TRADITION AND MODERNITY. USING AS STARTING POINT THE STORY OF DISILLUSIONMENT AND LOVING OBSESSION, ORHAN PAMUK DRAWS A SOCIAL AND CULTURAL LANDSCAPE OF TURKEY. THE TOP FLOOR OF THE MUSEUM HOSTS THE WORKS OF ARMENIAN ARTIST ARSHILE GORKY, *ACT OF CREATIONS*, 1947, AND *VALE OF THE ARMENIAN*, 1944









IN BÜYÜKADA, ONE OF THE NINE ISLANDS THAT COMPOSE THE ARCHIPELAGO OF THE PRINCES ISLANDS, LOCATED IN THE SEA OF MARMARA, LESS THAN AN HOUR BY BOAT FROM THE CITY OF ISTANBUL, SEVERAL WORKS WERE PRESENTED BY MAKING USE OF THE BEAUTIFULLY DESIGNED HOUSES, SEVERAL OF THEM IN RUINS. THE HOUSE SHOWN ON THE OPPOSING PAGE AND BELOW CAUGHT FIRE AND WAS COMPLETELY DESTROYED. LEON TROTSKY, ONE OF THE GREATEST REPRESENTATIVES OF THE RUSSIAN REVOLUTION, LIVED IN THIS HOUSE BETWEEN 1929 AND 1933, BEFORE MOVING TO MEXICO, WHERE HE WAS MURDERED BY STALIN'S SECRET POLICE

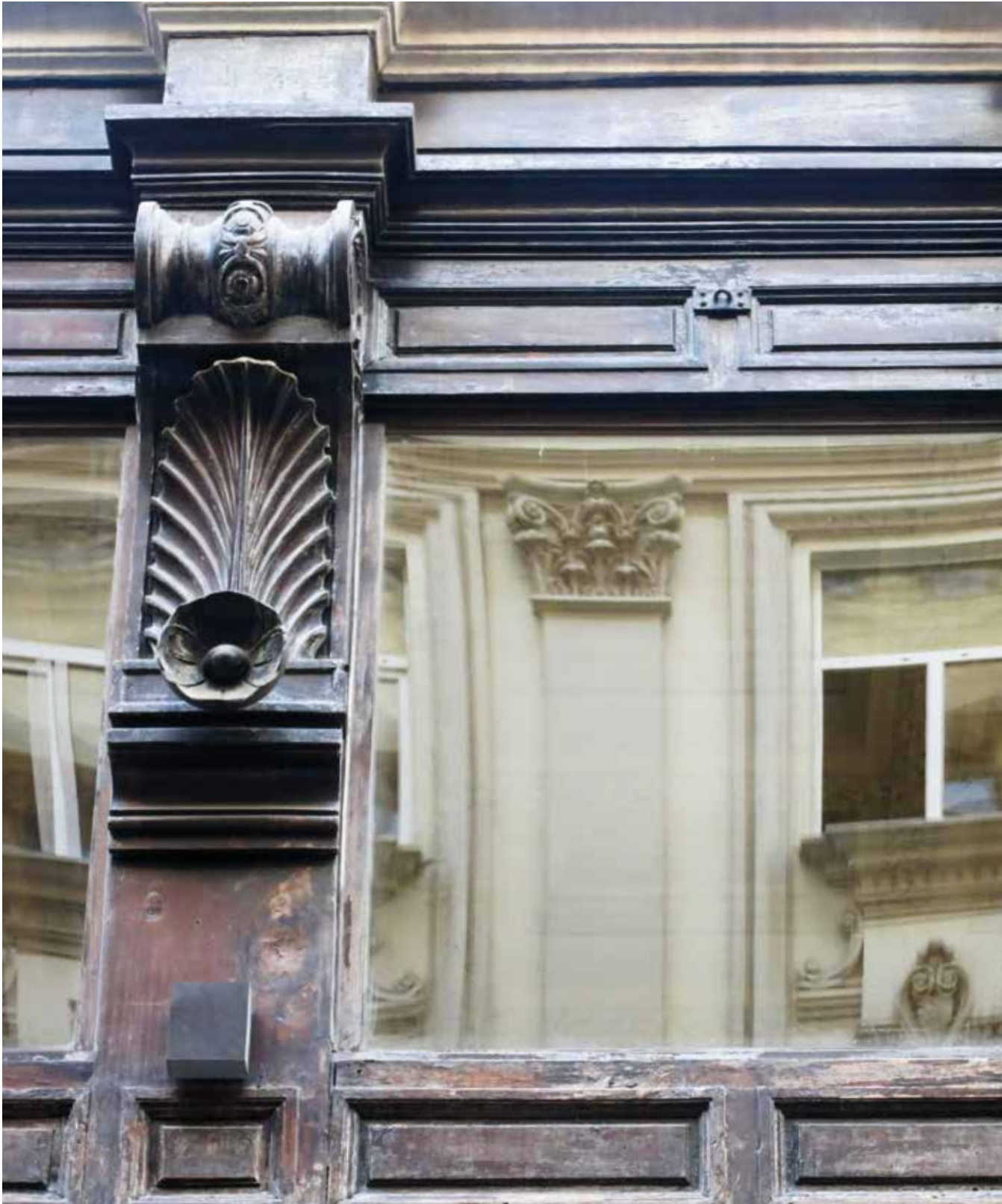




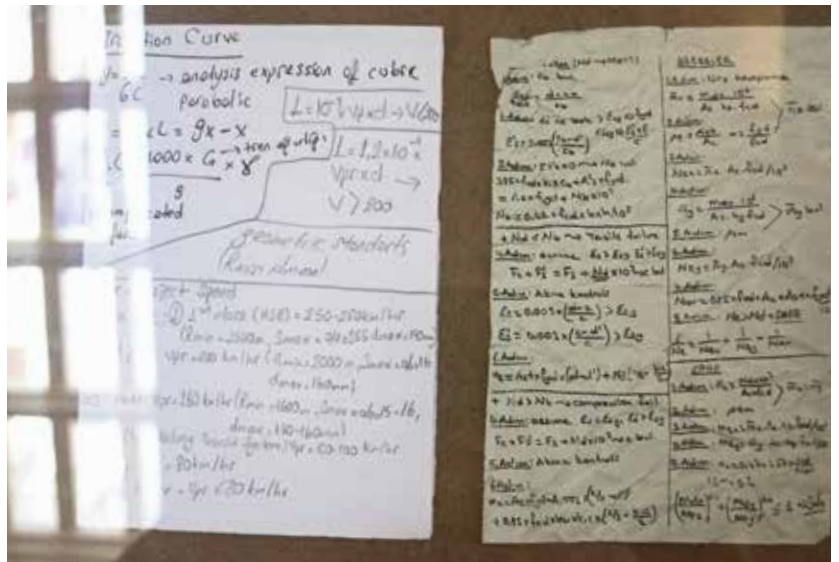
DEPARTING FROM THE GARDENS OF TROTSKY'S HOUSEA PATH WINDS DOWN INTO THE SEA THAT WAS THE SCENE FOR THE MONUMENTAL INSTALATION OF THE ARGENTINE ARTIST ADRIÁN VILLAR ROJAS, *THE MOST BEAUTIFUL OF ALL MOTHERS*, CONSISTING OF HUGE SCULPTURES OF GLASS FIBER AND ORGANIC MATERIALS COLLECTED BY THE ARTIST ON THE WHICH EMERGE OF THE SEA CREATING AN ALMOST GHOSTLY AND SURREAL ATMOSPHERE. THE IDEA OF GOING, LEAVING, COMING AND ARRIVING PERMEATES THE ENTIRE BIENNIAL







SALT GALATA IS A PRIVATE INSTITUTION SPONSORED BY GARANTI BANK WHOSE MAIN FOCUS IS THE RESEARCH AND CONSTRUCTION OF ARCHIVES ON CULTURE, POLITICS, DESIGN, ARCHITECTURE, ECONOMICS AND THE SOCIAL HISTORY OF THE OTTOMAN EMPIRE AND TURKEY. A SPACE FOR RESEARCH, CRITICISM AND DEBATE. HUNDREDS OF DOCUMENTS ARE SCANNED, PHOTOGRAPHED, CATALOGED AND ARCHIVED AND SERVE AS A STARTING POINT FOR THE COMMUNICATION PROGRAMS AND EXHIBITIONS OPEN TO THE PUBLIC. SALT GALATA IS INSTALLED IN A BUILDING IN THE NEIGHBORHOOD OF BEYOĞLU, BUILT BETWEEN 1850 AND 1860, AND CONTAINS VALLUABLE RECORDSS OF THE CONFLICT AND OF THE SLAUGHTER OF THE ARMENIANS, AS WELL AS THE DOCUMENTATION OF THE ARCHITECTURE OF THE LAST 100 YEARS



THE WORK OF ARTIST ZEYNO PEKÜNLÜ CREATED FROM NOTES TAKEN BY STUDENTS WHEN PREPARING FOR THE EXAMS IS ON DISPLAY AT THE SALT LIBRARY