

OUTWARD-BOUND

Contemporary Istanbul Keeps Going Global

TAKE MORE THAN a passing glance at the glittering city of Istanbul, even if you're a newcomer, and you'll notice that this bicontinental cosmopolis is working hard to keep growing and making new, out of town friends. The latest massive infrastructure projects alone — from the newly opened Marmaray sub-sea tunnel to the plans for a third airport, a third bridge over the Bosphorus, and a 31-mile canal connecting the Black Sea to the Sea of Marmara — evince a keen desire for continued progress and international connection.

And nowhere is the hunger for extra-regional ties more apparent than this week at the Istanbul Convention and Exhibition Center and Istanbul Congress Center, where art worlders from the city and around the globe come together for the 8th edition of the Contemporary Istanbul art fair.

The fair aims to attract 50 percent of its participants from outside the region of the Middle East, Northern Africa, the Balkans, Iran, and Russia.

Last year, when 68,000 people attended the fair, New York's Marlborough Gallery, London's Andipa Gallery, and Berlin's Galerie Michael Schultz were present for the first time. This year they are here again — among many other foreign galleries, including Galeria Javier López from Madrid and Galerie Lelong from Paris, both showing for the first time.

These galleries come represent-



George Rickey's "Untitled," 1998, at Marlborough Gallery

ing global art stars. Visitors to the fair can see Banksy, Roy Lichtenstein, and Andy Warhol at Andipa; David Hockney, Joan Miró, and Sean Scully at Lelong;

and Peter Halley at Javier López.

But given Contemporary Istanbul's traditional strength as a showcase for Turkish artists like Gülsün Karamustafa, Nilbar

Eight years later, according to Güreli, "this has 100 percent changed, and now the story is totally different. Now the new galleries in Istanbul and Turkey — the young galleries — when they get into the market, they try to become international," he said. "They try to establish international relations with institutions and museums."

Certainly Turkey has a collecting community big enough to support more than just local artists. Güreli estimates that there are about a thousand collectors in the country who spend more than \$100,000 (\$202,000 in Turkish lira) each year, and perhaps 25 who annually spend more than \$2 million (\$4 million in Turkish lira).

Isabella İçöz, an Istanbul-based art adviser, sees the internationalization as a positive development. İçöz, who runs VIP relations for ArtInternational, a modern and contemporary art fair that debuted in Istanbul in September (and attracted 10,000 visitors), believes "this is needed increasingly more to bolster the local scene from a sales and a quality standpoint," she said in a telephone interview.

Collector Öner Kocabeyoğlu, a partner at the Istanbul textile manufacturing company Papko, wrote in a e-mail that although it's too early to be sure, an inflow of leading international galleries may do much good: "If the important international galleries will come show their artists, they will give more attention to some of our artists and

TAKE THEIR BREATH AWAY

IN 1977, MARINA Abramović and Ulay shared one breath, mouth to mouth, for almost 20 minutes as part of the performance piece "Breathing In/Breathing Out." Now Mexican-born, Montreal-based artist Rafael Lozano-Hemmer has updated the idea for the cyber age with his interactive mechanical installation, "Vicious Circular Breathing," 2013, commissioned by Istanbul's Borusan Contemporary.

Participants enter a small glass antechamber designed to remove all outside air, before proceeding to a hermetically sealed main room, also glass-walled, where they can sit in one of several chairs and inhale. Tubes hooked up to the chamber circulate the recycled air through 61 hanging paper bags.



Rafael Lozano-Hemmer's "Vicious Circular Breathing," 2013, at Borusan Contemporary

Visitors can enter the chamber and add their breaths to the piece, or stand outside listening to the crackle of the bags inflating and deflating to the rhythm of normal human respiration — 8,000–30,000 times per day.

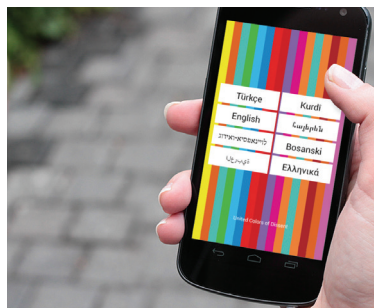
Lozano-Hemmer, who describes himself as an "electronic artist," has made a number of these interactive installations, such as "Voice Tunnel," 2013, in New York City, a tunnel rigged with lights that increased in brightness based on the volume of words spoken into an intercom at the tunnel's center.

His particular interest in respirators developed through a piece he created for the Havana Biennale: "Last Breath," 2012, a "biometric portrait" consisting of a motorized bellows connected by tubing to a single paper bag which inflates and deflates with the breath of Cuban singer Omara Portuondo.

"Working with technology [...] is inevitable in a globalized society where our entire economy, politics, culture and environment is computer mediated," Lozano-Hemmer wrote in an e-mail.

"I think everyone is aware that for better and mostly for worse we are cyborgs, that there is no return to a pre-technological situation." — ANNELESE COOPER

DISSENT GONE DIGITAL



The interface for participating in "United Colors of Dissent"

HERE'S A PERFORMANCE art idea for the digital age: gather a group of people in a room, ask questions, have people log in to a website via smartphone to input their responses, process the answers, and then broadcast the results in data-visual format on large screens. Group analysis to follow.

This is what's planned for the "United Colors of Dissent"

The activity takes place at 6 p.m. on Thursday, November 7, at Mimar Sinan Fine Arts University.

"To be coveted both locally and internationally: that's the goal. In the end, that's what they strive for — the artists and their galleries."

Güreş, and Ramazan Bayraktar, some may wonder whether the presence of globally bankable artists and blue chip international galleries risks blocking the light of the local stars.

Few here seem to think so. In a telephone interview, Ali Güreli, the fair's chairman, explained the evolution of its domestic-international mix. "When we started organizing this fair, this market was totally different," he said. "The interest of Turkish galleries in international art fairs was almost none, and the artists were very happy with the local market, and the collectors in Turkey were very much interested with the local artists also."

maybe take them to show in their galleries." Which would benefit the artists in the local market, too.

As İçöz put it, "I feel like that now that Turkish collectors have been supporting their local artists for many years, these artists need to now have more of a global audience, they need to be exhibited internationally in foreign galleries, fairs and museum shows and enter international collections to reaffirm and expand their support at the local level."

"To be coveted both locally and internationally: that's the goal," she said. "In the end, that's what they strive for — the artists and their galleries." — ELIZABETH MANUS

NEW HORIZONS

FOCUS ON RUSSIA

Contemporary Istanbul's Guest Country



THE RUSSIAN FEDERATION is the guest country this year at Contemporary Istanbul, and to provide some context for fairgoers, BLOUIN ARTINFO's NASTASSIA

ASTRASHEUSKAYA approached the Sofia-based curator and writer Iara Boubnova.

At a CI Dialogue on Saturday, November 9, from 4:30–5:30 p.m.,

Boubnova discusses Russia's contemporary art scene with Moscow Museum of Modern Art executive director Vasili Tsereteli.

Boubnova is the founding director of the Institute of Contemporary Art – Sofia. Her

Both Russia and Turkey are searching for new market players, local and foreign.

curatorial projects include "The Eye Never Sees Itself," the main project of the 2nd Ural Industrial Biennial of Contemporary Art in Yekaterinburg, Russia, for which she received the 2012 INNOVATION Prize, given by Russia's National Center for Contemporary Arts, in the Curatorial Project category. In advance of the CI Dialogue event, she composed some preliminary thoughts for us.



Left to right: Uldus Bakhtiozina's "Desperado," 2013; Alexander Dashevskiy's "Three," 2013 at Anna Nova Art Gallery

On Russia's presence at the fair

Russia is not only a neighbor, its art scene also has many commonalities with Turkey. Both Russia and Turkey are searching for new market players, local and foreign. Russia — Moscow in particular, but other cities as

well — needs more galleries, experts, collectors, and museums dealing with contemporary art to correspond with the immense size of the country.

Seems to me Turkey has the same problem. Turkish artists seem to gain more success in Europe, which already has a well-developed infrastructure in the arts. Most often, the product of these artists is not obvious to the local market, which apparently needs

a different, new kind of dealer who would be able and willing to work with that sort of art locally.

On Istanbul and Moscow as "art capitals"

Istanbul is not the type of capital that Moscow is: it stays further away from politics and politicians. In the sense of art, Istanbul could be more compared to New York, although it is a little too soon. At the same time, both cities have retained a centralized cultural policy, and that is where the two are similar. Where there is a national cultural ministry, cultural policy is always centralized. It goes less with the market segment of the art scene, and is never completely detached from the general cultural politics. That concerns the process of educating artists and curators, ways to obtain publicity, support NGOs, and so on.

DEALER SPOTLIGHT
PI ARTWORKS

"I NEVER THOUGHT [art] would become my profession, actually," reveals Yesim Turanli, founder of Istanbul's Pi Artworks. But when MBA studies at the University of Baltimore failed to hold her interest, a recreational interest in art led her to volunteer at a local museum, which in turn inspired her to become certified in museum management — and, within six months of returning to Istanbul, to open a contemporary art gallery in April of 1998.

At that time, the contemporary art market in Istanbul was far less active than it is today. "The collector base was very old and limited — very traditional," Turanli says. "It was not easy for the first couple years." The tide began to turn in 2004, however, with the opening of private contemporary art museum Istanbul Modern, which Turanli cites as an important gateway for tourists: "They would do two, three days of historical Istanbul,

"I see London as the center for contemporary art. It feels like a very natural place to expand."

and then they would do Istanbul Modern and get introduced to Turkish contemporary art."

2004 also marked Turanli's first foray into the world of international art fairs with an exhibition at Fine Art Fair Frankfurt (then known as Art Frankfurt). Since then, she has shown regularly at such major fairs as New York's Armory Show, Art Dubai, and



Left to right: Tayeba Begum Lipi's "Let's Take a Break," 2013, at Pi Artworks; Yesim Turanli

Art Basel Hong Kong, while also exhibiting at fairs in Singapore, India, Budapest, and Marrakesh.

In September, Turanli made a more permanent international move when she opened a second location

of Pi Artworks in London. "I see London as the center for contemporary art," she says, noting that most of the collectors she's met on the fair circuit have some tie to the city. "It feels like a very natural place to expand."

In order to help introduce the British public to Turkish art, Turanli has planned a season of two-monthlong solo shows, as well as artist talks every two weeks.

She even intends to set up a Turkish contemporary library in the gallery's basement space.

"Our main mission is to make Turkish contemporary art more visible, but that's not the only art that I will be presenting," Turanli clarifies. She aims to retain "at least 50 percent Turkish artists" but will also broaden her scope with such international artists as German-born, Egypt- and Germany-based interdisciplinary artist Susan Hefuna and Bangladeshi sculptor Tayeba Begum Lipi. Lipi is currently enjoying her first major solo show at Pi Artworks' Istanbul location, which features sculptures of such harmless, even inviting, objects as bathtubs made with dangerous materials, such as razor blades.

Lipi's works are also on display at Pi Artworks' booth at Contemporary Istanbul this year, alongside sculptural work by Hefuna and paintings by Turkish artists Ummuhan Yoruk and Çınar Eslek. — A. C.

Q&A

ISTANBUL, MEET VIENNA

DIYALOG Curators Nicolaus Schafhausen and Vita Zaman

CROSS-CULTURAL EXHIBITION platform DIYALOG (Turkish for dialogue) has already had three successful runs at Austria's ViennaFair. There it has introduced Turkish galleries and artists to the Austrian public (and in October also welcomed Romanian participants); now, this week, it makes its Istanbul debut with works by 20 Austrian artists.

The works have been chosen by 10 of Vienna's leading figures in contemporary art, including springerin magazine editors Hedwig Saxenhuber and Georg Schöllhammer; Museum of Applied Arts director Christoph Thun-Hohenstein; and former MUMOK Vienna director Edelbert Köb. Each was asked to select one established and one emerging Vienna-based artist. **BLOUIN ARTINFO's** ALEXANDER FORBES caught up with two of the DIYALOG curators, Kunsthalle Wien director Nicolaus Schafhausen and ViennaFair co-director Vita Zaman to hear about their chosen artists.



What made you choose Heinrich Dunst and Ute Müller?

Nicolaus Schafhausen: Heinrich Dunst was born in the 1950s and is one of the most intellectual artists I have ever met. He quotes the most influential intellectuals like Thomas Bernhard, Jacques Derrida, and Inger Christensen [yet] has developed an artistic practice free from the principle of academics. His installations combine elements of language, image, and sculpture and open up new readings between the abstract and the figurative.

Ute Müller was born in 1978 in Austria. Her paintings leave open the question [of whether] the clusters of lines, shapes and shades do have a close relation to a real

world. Beyond that, she also works with found objects [and] makes small sculptures and little architectures. I am fascinated by her interest in the fragile and delicate and the way she communicates with those forms.

What made you choose Lilli Thiessen and Franz Graf?

Vita Zaman: I am personally interested in spirituality or human-to-human connectivity in art, which is why I chose these particular two works: an enigmatic piece that almost resembles a mandala by Graf and a big painting by Thiessen that shows human hands touching, collaged into an abstract painting. They are both very unusual artists for Austria and break the boundaries of their respective media. Graf is one of the kings of recent Austrian art history, but it's time to draw attention to him internationally. Lilli reinterprets contemporary globalized digital world icons and makes them into something very touching and personal.



Clockwise from left: installation view of Heinrich Dunst's "Ja," 2013, detail; Lilli Thiessen's "smart break touch me," 2012; Nicolaus Schafhausen; Vita Zaman

What ties Istanbul and Vienna together most readily today?

Nicolaus Schafhausen: If you look at the art scene there is dynamic interaction going on. Supported by the Austrian Federal Ministry for Education, the Arts and Culture, [the recent exhibition] "Desiring the Real" presented Austrian artists parallel to the Istanbul Biennial. The Ministry also supports a residency program that invited [interdisciplinary artist] Marko Lulic during this autumn. I believe that in times where democracy is permanently questioned in Turkey, we should

ask for more solidarity on a political and social level.

Vita Zaman: Vienna needs Istanbul. Istanbul is a pulsating hub of energy and a strong art market. It moves at a speed very different than we are used to in Austria. When I visit Istanbul, I sense pride and vitality in this city that is lacking in most of Europe. Yet Turkey's cultural policy could learn a lot from Austrian museums, public institutions, and collections in terms of supporting artists, galleries, and museums.



S A V E

13-17 AUGUST 2014 | VERNISSAGE WEDNESDAY 13 AUGUST

T H E

D A T E

13-17 AUGUST 2014
MELBOURNE
ART FAIR
ROYAL
EXHIBITION
BUILDING

Presented by the Melbourne Art Foundation, Melbourne Art Fair is Australasia's most established fair for contemporary art, showcasing over 70 leading galleries from around Australia and beyond.

Over its 25 year history, the Fair has been instrumental in stimulating critical and commercial attention for galleries and their artists, presenting a rich and diverse cross-section of the region's visual art scene and directly contributing to the livelihood of living artists.

www.melbourneartfair.com.au





Clockwise from bottom left: a room at Sub Hotel; The Sabancı Museum; The House Hotel Bosphorus; Gamze Büyükkuşoğlu; St. Antoine Church

109, K.3, Niğantaşı; +90 212 259 88 90; room2shoppers.com), and the new initiative **Fashion Incube** (Akkavak Sokak, Hacı Ömer Apartmanı No. 18, D.3–5, Niğantaşı; +90 212 709 11 84; fashionincube.com).

FOR FIRST-TIME VISITORS

“Even if you’re dying to see the old city, choose another area for accommodation in order to experience the local atmosphere,” such as **Hôtel Les Ottomans** (Muallim Naci Caddesi No. 68, Kuruçeşme; +90 212 359 15 00; lesottomans.com) and **The House Hotel Bosphorus** (Salhane Sokak No.1, Ortaköy; +90 212 327 77 87; thehousehotel.com) — “beautiful hotels boasting waterside locations and great views” — or design-forward options such as **Karaköy Rooms** (Kemankeş Caddesi Galata Şarap Iskelesi Sokak No. 10, Karaköy; +90 212 252 54 22, +90 212 244 71 13; karakoyrooms.com), **Sub Hotel** (Necatibey Caddesi No. 91, Karaköy; +90 212 243 00 05; subistanbul.com), or the **Witt Hotel Istanbul Suites** (Defterdar Yokusu No. 26, Cihangir; +90 212 293 15 00; wittistanbul.com) Most important: “Refrain from spending all your time in Sultanahmet (unless you’re staying at the Four Seasons!), and stay away from all the cheesy tourist traps. Oriental dancing, and posing as Ottoman sultans may be tempting, but you haven’t really experienced Istanbul until you’ve mixed with the locals.”

FOR REPEAT VISITORS

“Istanbul is very much like New York in that you never see it all. There’ll always be a new restaurant or a new gallery. If you have time on your hands, hop on the ferry — a treat in itself — to the Anatolian side and sit at a waterside café in Kanlıca to try the traditional creamy yoghurt with powdered sugar.”

AFTER MIDNIGHT

Babylon (Şehbender Sokak No. 3, Asmalımescit; +90 212 292 73 68; babylon.com.tr) or **Salon IKSİV** (Nejat Eczacıbaşı Binası, Sadi Konuralp Caddesi No. 5, Şişhane; +90 212 334 07 00; saloniksv.com) — the “best live music venues with surprisingly good programming.”

THE FURRY TRUTH

Cats — “Of course, nobody comes here for the cats, but Istanbul is one of the few cities in the world where stray animals are so integrated into daily life. You can see cats anywhere, and having a cute dog come and lie down at your feet while you sip your drink outside is a regular and welcome occurrence.” — JUSTIN OCEAN

EXPLORING ISTANBUL TASTEMAKER

Gamze Büyükkuşoğlu’s Favorite Spots

FOR ARTIST GAMZE Büyükkuşoğlu, Istanbul is a gleaming metropolis. Even the city’s unending traffic jams don’t tarnish its luster — they just reveal it in surprising ways. “Nothing compares with the feeling that you get when you’re trying to make it to an appointment and suddenly stumble upon the most breathtaking view of the sunset in between magnificent old mosques, modern developments, and ugly buildings,” Büyükkuşoğlu wrote in an email. The artist, who makes her home in the centrally located Maçka neighborhood and works in Bodrum at her family’s Casa dell’Arte International Artist-in-Residence program (casadellarte.tumblr.com), can list plenty of reasons why Istanbul is so exciting. Here are some of them.

BEST RESTAURANTS

You can’t go wrong following the advice of the always-present owners of **Kıyı** (Kefeliköy Caddesi 126, Tarabya; +90 212 262 00 02; kiyyi.com.tr), an “Istanbul classic” fish restaurant in Tarabya, especially if you follow it up with Büyükkuşoğlu’s favorite winter dessert: baked quince with cream. “The restaurant has been there for more than 50 years, the staff and the quality never changes.” A newer favorite, **Lokanta Maya** (Kemankeş Caddesi 35 A, Karaköy; +90 212 252 68 84; lokantamaya.com) owned by chef Didem Şenol (who cut her teeth at Le Cirque in New York City and Mikla in Istanbul) brings contemporary Turkish cuisine to hip Karaköy with an emphasis on local produce. “The menu changes often but the fish and lamb dishes never disappoint.” Also a favorite of Büyükkuşoğlu’s are the old bakeries of Istanbul with their timber-paneling and traditional furnishings. “If you happen to be in the area, be sure to try the fruit cobblers at **Konak** [Valikonağı Caddesi No. 34, Niğantaşı; +90 212 225 28 72; no website], the coupe grillée (kup griye) at **Baylan** [Muvakkithane Caddesi No. 9/A, Kadıköy; +90 216 346 63 50, +90 216 336 89 19; baylangida.com], and the profiteroles at the legendary **Inci** [Mis Sokak, No. 18 A,

Beyoğlu; +90 212 293 92 24; no website], exiled from its original location on İstiklal Avenue to Mis Sokak due to a controversial building renovation,” she writes.

BEST PLACE FOR A DRINK

“I like the cocktails at **Lucca** [Cevdetpaşa Caddesi No. 51 B, Bebek; +90 212 257 12 55; luccastyle.com], be it a Bloody Mary at brunch or a martini in the evening.” But during the fair there are two places on her must list: **Delicatessen** (Mim Kemal Öke Caddesi No. 19, Niğantaşı; +90 212 225 06 04; delicatessenistanbul.com) “because of its location,” and **Şimdi** (Asmalı Mescit Caddesi, Atlas Apartmanı No. 5, Beyoğlu; +90 212 252 54 43; no website), “if you’re willing to travel to Beyoğlu.”

BEST BETS FOR ART

“I love **Mısır Apartmanı** [İstiklal Caddesi No. 32/309, Beyoğlu] because it’s right across from my studio and houses some of my favorite galleries.” Büyükkuşoğlu also notes **Galeri Manâ** (Ali Paşa Değirmeni Sokak, No. 16–18, Beyoğlu; +90 212 243 66 66; galeri-mana.com) for its architecture; **SALT Galata** (Bankalar Caddesi 11, Karaköy; +90 212 334 22 00; saltonline.org) for the building and library; and the **Sakıp Sabancı Museum**

(Sakıp Sabancı Caddesi No. 42, Emirgan; +90 212 277 22 00; muze.sabanciuniv.edu) for its special exhibitions — and great view.

FAVORITE ARCHITECTURE

For “sentimental reasons” Büyükkuşoğlu loves **St. Antoine Church** (İstiklal Caddesi No. 171, Beyoğlu; +90 212 244 09 35; sent-antuan.com) and the adjoining apartments designed by 20th-century Levantine architect Edoardo De Nari. “I used to love going there to light candles as a child and I still like going there and sitting in the pews whenever I have spare time in Taksim.”

FAVORITE SHOPS

“I like writing letters so I was very happy to discover **Plumon** [Teşvikiye Caddesi No. 22, Niğantaşı; 212 296 19 15; plumon.com.tr]. It’s a heaven for paper and pen lovers. **Kağıthane** [Yolu Sokak No. 19B, Niğantaşı; +90 212 247 08 45; kagithane.com.tr] in the same area [as well as a second outpost in Karaköy] is a funky shop selling all things paper from notepads to Istanbul-themed saucer-coasters.” Büyükkuşoğlu also can’t resist browsing antique objects, engraved maps, and ephemera at **Denizler Kitabevi** bookstore (İstiklal Caddesi No. 199/A, Beyoğlu; +90 212 249 88 93; denizlerkitabevi.com). “It’s one of those shops that never changes, and I can spend hours looking at the old photos and the postcards from the 18th century, often written in French on a tourist trip and never sent.” To see creations by young Turkish fashion designers, head to **Building** (Akçe Sokak, Akçe Han, No. 10, K.3, Galata, Beyoğlu; +90 212 243 07 17; building.com.tr), **Room** (Teşvikiye Caddesi, Sayın Apartmanı No.

COLLECTOR SPOTLIGHT

TANSA MERMERCI EKSIOGLU

INITIALLY CAPTIVATED BY the Old Master paintings lining the walls of her parents' Istanbul home, Ekşioğlu experienced a drastic shift in her tastes before she began her own collection more than a decade ago. The businesswoman redirected her attention from Classical and Asian art (including her favorite, calligraphy) to modern art and design, and then to the art of her era.

While she was studying international relations and economics at Brown University, she “still felt the need to study contemporary art,” she says, noting the private classes she took for nearly three years from a curator out of CCS Bard.

Only after establishing this academic foundation did she begin collecting her first paintings — a photorealistic series by Turkish artist Hakan Kirdar. Since then, the married mother of two has collected not only paintings but also photography, installations, digital media, and sculpture. Her collection, mainly works by young female artists, focuses on “regional art, with an emphasis on gender, gentrification, political issues, and belief systems,” Ekşioğlu says.

Further immersing herself in the art world, in 2011 Ekşioğlu cofounded Istanbul's SPOT Contemporary Art Projects and serves as its managing partner. This independent, education-based curatorial institution funds local art, organizes conferences, and offers unique courses: An acquisitions research workshop earlier this year simulated a walk through Chelsea's galleries, replete with its dealers, artists, and collectors. — **MADELEINE CAPSHAW**



Tansa Mermerci Ekşioğlu



Clockwise from left: Pinar Du Pre's "All of Me," 2013, at Galley Linart; Marc Quinn's "Kongur Tagh Highlands," 2011, at Krampf Gallery; Ekin Koç's "Forbidden Fruit," 2013, at ART350; Robert Indiana's "Love," 1970, at Krampf Gallery; Mustafa Duymaz's "Iskele Kent," 2012, at Galeri Miz; Cömert Doğru's "The Rise of Beta," 2013, at RED Art Istanbul



ON VIEW

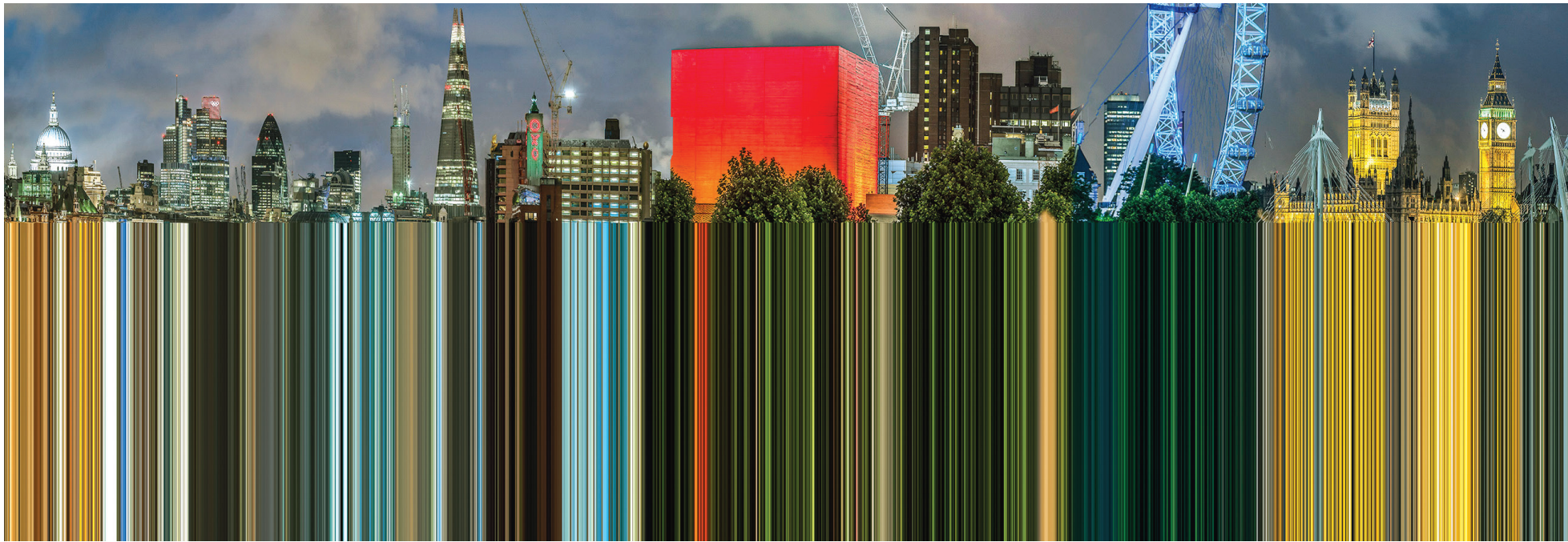
AT THE BOOTHS

Works to Watch Out For



AROUND TOWN

What's Going On in Istanbul



CONTEMPORARY ISTANBUL

The Istanbul Convention and Exhibition Center (ICEC),
Gümüş Caddesi No. 4
Istanbul Congress Center (ICC),
Taşkışla Caddesi

VIP / Invite-only preview:

Wednesday, November 6, 3–6 p.m.

VIP / Invite-only cocktails:

Wednesday, November 6, 7–9 p.m.

Thursday, November 7, 11 a.m.–8 p.m.

Friday, November 8, 11 a.m.–8 p.m.

Saturday, November 9, 11 a.m.–8 p.m.

Sunday, November 10, 11 a.m.–8 p.m.

SATELLITE FAIRS

ART ISTANBUL: A WEEK OF ART

November 4–10

See the full program at
artistanbul.org.

AMBER ART AND TECHNOLOGY FESTIVAL AND CONFERENCE

November 1–10

See the full program at amberplatform.org/en/amber13.

MUSEUMS & GALLERIES

ISTANBUL MODERN

Meclis-i Mebusan Caddesi, Liman
İşletmeleri Sahası Antrepo No. 4
“YAP Istanbul Modern: Young
Architects Program”

Through November 15

As part of a program in collaboration with New York's MOMA and MOMA PS1, temporary installations by young architects are exhibited in the courtyard of Istanbul Modern.

“Gaze: The Changing Face of
Portrait Photography, from the
Bank of America Collection”

Through January 20, 2014

Part of Bank of America Merrill Lynch's Art in our Communities™ program, which loans works from the Bank of America collection to nonprofit art institutions and

museums worldwide, this exhibition of 54 photographers examines the development of portrait photography over 160 years.

SAKIP SABANCI MUSEUM

Sakıp Sabancı Caddesi No. 42

“Anish Kapoor in Istanbul”

Through January 5, 2014

Presented in collaboration with Akbank in celebration of its 65th year and curated by Sir Norman Rosenthal, this show is Kapoor's first in Turkey. Although an array of Kapoor's work will be on view, including “Sky Mirror,” 2006, Rosenthal focused his selection on the artist's sculptures in marble and alabaster, some of which are on display for the first time.



NESRİN ESİRTGEN COLLECTION

İstiklal Caddesi No. 163,
Mısır Apartmanı K.5 D.17

“Collection No. 3”

Through November 16

Following up on exhibitions titled “Collection No. 1” and “Collection No. 2,” Esirtgen now presents works by local and internationally renowned artists, both established and emerging, including Cuban collective Los Carpinteros, Brooklyn-based installation artist Tara Donovan, and Istanbul-based visual artist and musician Cevdet Erek.

Clockwise from top: Murat Germen's
“Facsimile London / Londra #1,”
2013, at C.A.M. Galeri; Hermann Nitsch;
Annika von Hausswolff's “The 21st
Century Transitional Object,” 2004, at
Galeri Zilberman

C.A.M. GALERİ

Şair Nedim Caddesi No. 25 A

“Murat Germen: Facsimile-v2”

Through November 30

Following the release of his first monographic book, “New Turkey,” at Istanbul Modern on October 25, Murat Germen, regarded as one of the most important contemporary photographers in Turkey, presents his latest series at C.A.M. Galeri, in which he furthers the focus on urban scenes that began in his previous series.



CI Opening Performance: Hermann Nitsch

To mark the opening of Contemporary Istanbul on Wednesday, November 6, Hermann Nitsch will present his 66th painting performance, “Malakt,” at the Istanbul Congress Center. One of the founders of Viennese Actionism, Nitsch is known for ritualistic performances that often incorporate nudity, music, and animal blood. Nitsch's piece will be in progress for the five-day duration of the fair, and its resulting canvases will remain on display throughout. When asked about his preparation and his process, Nitsch wrote in an e-mail, “I need many buckets filled with colored liquids of varying consistencies: very thick, like pulp, spreadable, thin and watery. Originally I used a red color to create an analogy/connection to blood. Today almost all colors are used. Large white primed canvases as well as brushes, palette knives, and sponges are of course also needed. The painting process is an ecstatic act but one that also corresponds to trauma.” Curator Marcus Graf speaks with Nitsch in a CI Dialogue on Wednesday, November 6, from 7–8 p.m.

BORUSAN CONTEMPORARY

Baltalimanı Hisar Caddesi,
Perili Köşk No. 5

“Vicious Circular Breathing”

Through February 16, 2014

On a commission from the museum, artist Rafael Lozano-Hemmer has created an interactive mechanical piece. (See page 1.)

“Segment #4: Unexpected
Synergies – Magnetic Fields”

Through February 16, 2014

Curated by Necmi Sönmez, the fourth edition of Borusan's semi-annual “Segment” show presents contemporary works

from the 2000s, including new site-specific works by lighting designer Thierry Dreyfus and LED installation artist Erwin Redl.

GALERİ ZILBERMAN

İstiklal Caddesi No. 163,
Mısır Apartmanı K.3 D.10

“Entropy”

Through January 4, 2014

This group exhibition featuring Christoph Büchel, Maurizio Cattelan, William E. Jones, Kay Rosen, and Frank Selby presents a selection of the artists' recent works on the theme of chaos within a closed system.



Clockwise from right: Rafael Lozano-Hemmer's "Flatsun," 2011, at Borusan Contemporary; Sophia Vari Basın Görselleri's "Tersine," 2000, at Pera Museum; the exterior of Istanbul Modern



CDA PROJECTS

Istiklal Caddesi No. 163, Mısır Apartmanı K.2 D.5
"Janet Bellotto: Residuals of Gravity"
 Through January 4, 2014
 Janet Bellotto, a Toronto-based artist who also teaches in Dubai, presents a new series inspired by the painted relics that depict near-death experiences found at Italy's Sanctuary of Castelmonte.

SALT BEYOĞLU

Istiklal Caddesi No. 136
SALT GALATA
 Bankalar Caddesi No. 11
"A Promised Exhibition"
 Through January 5, 2014
 From paintings and collages to installations and videos, this comprehensive exhibition cataloguing Gülsün Karamustafa's four-decade-career is on display at both SALT Beyoğlu and SALT Galata.

SALT GALATA

Bankalar Caddesi No. 11
"One, No One and One Hundred Thousand"
 Through December 26
 An exhibition of photographs by

Elio Montanari, who captured artists in the process of creating their work, including Claes Oldenburg and Jannis Kounellis.

PERA MUSEUM

Meşrutiyet Caddesi No. 65
"Sophia Vari: Sculptures and Paintings"
 Through January 19, 2014
 This Greek-born artist's works use bold colors and shapes with a Mediterranean flair.

"Dreams, Realities, Images: The Image of the Republic in Modern Turkish Painting"
 Through November 17
 This celebration of the Turkish Republic's 90th anniversary of the explores the country's recent history through Turkish paintings.

GALERI MANA

Ali Paşa Değirmeni Sokak, No. 16–18
"Bodies That Matter"
 Through November 16
 This group exhibition, curated by Rebecca Heald and presented in collaboration with the Delfina Foundation, features artists examining present-day Palestine.

CI DIALOGUES

With a nod to the Plug-In New Media Fair, the theme of this year's CI Dialogues is "New Media: Future of Art, Art of the Future." Find the complete and updated program at contemporaryistanbul.com.

New Media: Production and Display

Thursday, November 7, 2–3 p.m.
 Curator and academic Ebru Yetişkin discusses the challenges associated with producing new media in Turkey with new-media artists Candaş Şişman and Ozan Türkkan.

Dialogue of the World's Cultures: the Berlin Palace, Humboldt Forum
 Thursday, November 7, 3:30–4 p.m.
 A talk by Manfred Rettig, chairman of the executive board of Humboldt Forum, a cultural institution in Berlin dedicated to exploring international relations between Germany and the rest of the world through events and forums, as well as on-site exhibitions in the Berlin Palace.

Insights on the New Media Art Market

Thursday, November 7, 4:30–5 p.m.
 Annette Doms, director of Munich's new-media fair Unpaint, the first edition of which will take place in January of this upcoming year, speaks with Anders Petterson,

managing director of ArtTactic, a website that offers art market research and analysis.

Bloomberg HT Session: Contemporary Art Market and its Economies

Friday, November 8, 1–2 p.m.
 Eda Kehale Argun, Christie's senior consultant for Turkey; Prof. Dr. Hasan Bülent Kahraman, general coordinator for Contemporary Istanbul; and art collector Leyla Alaton discuss Turkey's contemporary art market in a panel session that will be broadcast on Bloomberg HT.

Artist Talk: Robert Montgomery

Friday, November 8, 2:30–3:15 p.m.
 Lisa De Simone, director of New York's C24 Gallery, speaks to Scottish-born artist Robert Montgomery about his artistic practice. Montgomery's poetic text-based works range in form from watercolors to "recycled sunlight" pieces, large billboard-like installations powered by solar energy.

Looking at Curating in New Media Art

Friday, November 8, 3:30–4:30 p.m.
 New-media curators Lanfranco Acetti and Derya Yücel will talk about the trends and evolution of this medium over the years. Moderated by Ceren Arkman of the Plug-In New Media Fair.

Art from Vienna

Friday, November 8, 5–6 p.m.
 As part of the collaboration between Contemporary Istanbul and Austrian energy company OMV, art professionals from Vienna will discuss the contemporary art scene in Austria. The panelists include Edelbert Köb, curator and former Director of MUMOK, Vienna's modern art museum; Georg Schöllhammer, author, curator, and founding editor of springerin magazine; and Vanessa Joan Müller, head of dramaturgy at the Kunsthalle Wien.

The New Collector

Saturday, November 9, 2–2:45 p.m.
 Rory Blain, the director of virtual art distribution platform Sedition, and Jack Pam, the director of the ikono On Air Festival, a video art fair that took place entirely via television and web-streaming this past September, will talk about the new generation of collectors and new ways of acquiring art in the face of modern technological development. Ceren Arkman of the Plug-In New Media fair will moderate the session.

Collecting New Media

Saturday, November 9, 3–4 p.m.
 Art critic and writer Louisa Buck speaks with video art collectors Isabelle and Jean-Conrad Lemaître.

DEALER SPOTLIGHT RAMPA ISTANBUL



Rampa Istanbul's duo, Arif and Leyla Tara Suyabatmaz

FOUNDERS ARIF AND Leyla Tara Suyabatmaz opened the doors to Rampa Istanbul's expansive two-room space in the Beşiktaş neighborhood in May of 2010. The inaugural exhibition was a solo show for contemporary Turkish sculptor and installation artist Cengiz Çekil, and Çekil's work now lines Rampa's walls again. On view through November 9, his "With a Cleaning Cloth," 2012–13,

consists of 144 canvases, each featuring a yellow cleaning cloth backed by lace and paint designs in varying colors.

In the gallery's three-plus years of operation, Rampa has mounted 20 exhibitions, most of them presenting artists who have a connection with Turkey, whether Istanbul-born and -based feminist artist CANAN, or Bulgarian-born, London-based video and installation artist Ergin Çavuşoğlu, who received his BA in Painting at Istanbul's University of Marmara. Both CANAN's and Çavuşoğlu's works were exhibited at the gallery's Frieze London booth in October.

Before Frieze, at the inaugural ArtInternational Istanbul fair in September, the gallery netted sales from Turkish and international collectors for works by such artists as Turkish-born Nilbar Güreş.

Through November 9 the gallery is showing Güreş's "Open Phone Booth," 2007–11, an exhibition that includes photographs and a three-screen video installation examining the role of phone technology in the day-to-day life of Alevi-Kurdish villagers from the conflict-ridden Bingöl region.

At Contemporary Istanbul, Rampa shows off work by a number of Turkish artists, including several paintings by Güçlü Oztekin and Erinc Seymen's politically charged "Sketches for a Paradise," 2012–13, a set of four silkscreen prints based on images cut out and collaged from an encyclopedia. — **A.C.**

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EATS

CULINARY EXCURSIONS

Taking the Feast to the Streets

YOU'LL BE HARD PRESSED to find foodies more knowledgeable about Istanbul's hidden eateries than the team behind the blog Culinary Backstreets: Istanbul (culinarybackstreets.com/istanbul). They take it as their mission to sniff out the best of the easy-to-miss local joints. One of its founders, ANSEL MULLINS, gives us his tips for finding the choicest eats on both sides of the Bosphorus.

Gaziantep Burç Ocakbaşı

The unassuming grill house Gaziantep Burç Ocakbaşı is located on a narrow side street off one of the Grand Bazaar's busier thoroughfares, and serves up very tasty food from Gaziantep, considered a culinary capital in southeastern Turkey. The ali nazik, tender morsels of marinated beef on a bed of a garlicky yogurt-eggplant purée, are perfectly made. Save room for the restaurant's specialty, flavorful dolmas made of dried eggplants and red peppers that are rehydrated and stuffed with a rice and herb mixture. **Parçacılar Sokak No. 12, Grand Bazaar; +90 212 527 1516; 11 a.m.–4 p.m.; closed Sunday**



Emek Manti Evi

For delicious manti (tiny dumplings served in yogurt), head to Emek Manti Evi. Paneled in dark-wood wainscoting, the place feels more like a classy airport bar than a hole-in-the-wall culinary discovery. The saray manti, made of strips of dough that have been twisted and then fried, with ground lamb folded into the knots of thin manti ribbons, is at once crispy and soft, rich in flavor, and never dull.

Köybaşı Caddesi No. 218, Yeniköy; +90 212 223 71 68; 9–12 a.m.

Fatih Karadeniz Pidecisi

The skills of a pideci — the maker of pide, commonly known as Turkish pizza — are proven in the crust, not in the toppings. And if the deafening crunch inside Fatih Karadeniz Pidecisi is anything to go by, it's clear why this place has been packed for more than 50 years. There's peynirli (cheese) pide, which is open-faced, and kıymalı (minced meat) and onion pide, which is customarily closed like a long, ridge-backed calzone. A karışık (mixed) pide has one side with cheese and the other with meat and is served open-faced.

Büyük Karaman Caddesi No. 47, Fatih; +90 212 635 05 09; 10:30 a.m.–8 p.m.; Sunday opens 9 a.m.; closed Monday

Meşhur Filibe Köftecisi

Ziver Usta has been turning the köfte — Turkey's equivalent of the hamburger — at the charcoal-fired grill of the shoe box-sized Meşhur Filibe Köftecisi for the past 30 years, serving up juicy little buttons of meat with just the right amount of char. The other option on the century-old, two-item menu is revani, a dessert made of dense white cake soaked in sugary syrup.

Ankara Caddesi No. 112, Sirkeci; +90 212 519 39 76; 11 a.m.–5 p.m.; closed Sunday



Clockwise from top: Gaziantep Burç Ocakbaşı; customers enjoy pide at Fatih Karadeniz Pidecisi; a chef at Emek Manti Evi; Emek Manti Evi's saray manti

Ehli Kebap

Beyran çorbası is a broth with a lamb base usually slurped down for breakfast in the southeastern Turkish city of Gaziantep. For a local fix, head to Ehli Kebap, where the usta (soup master) prepares each bowl to order. First he applies a smear of suet to give the soup some silkiness. Then white rice and strands of lamb meat are piled on top, followed by a dollop of minced garlic and liberal sprinkles of light and dark red pepper flakes to ratchet up the flavor.

Simitçi Şakir Sokak No. 32, Aksaray; +90 212 631 37 00; 11 a.m.–11 p.m.

EXPLORING

BATHING IN RENEWED GLORY

Kılıç Ali Paşa Hamam Gets a Major Renovation

KARAKÖY, A ONCE-BUSTLING port in Istanbul's Beyoğlu district, crumbled into disrepair throughout the 20th century. But in recent years it has found a new arty fan base seduced by its gritty aesthetic and cool new restaurants, galleries, and hotels. One of the neighborhood's most alluring attractions is the 16th-century Kılıç Ali Paşa Hamam, designed by Mimar Sinan, chief architect to Süleyman the Magnificent and two other sultans for more than 50 years and famed for designing the Süleymaniye Mosque that dominates the city skyline.

The hamam reopened in 2012 after the completion of a seven-year project led by Ergin Iren. Now, beneath Sinan's soaring marble domes and arches, the hamam is undoubtedly the most spectacular spot to work up a sweat in Istanbul.

When Iren visited a hamam ruin in 2001, it triggered the idea to restore one. "I was doing my MBA in Rotterdam School of Management, and I made a business plan about the Kılıç Ali Paşa Hamam," he says. Fortuitously, it came up for sale after Iren finished his MBA, so he acquired it in 2005,

Mimar Sinan's genius lay in creating light and airy interior spaces that were rare in Ottoman architecture.

and the mammoth task of restoring it to its former glory began.

At that time the hamam was still in operation, but it was open to men only and had certainly seen better days. Heavy layers of cement, plaster, bitumen, and roof tiles had replaced most of the original lead cladding lost or stolen over the years.

"It had severely damaged the original 16th century brickwork domes and wall construction, and the unnatural weight had



destroyed the original building's structural integrity, making it more susceptible to the damaging effects of earthquakes," explains Iren.

Iren could see the potential of a sympathetic restoration to recapture the original architect's vision. Mimar Sinan's genius lay in creating light and airy interior spaces that were rare in Ottoman architecture; by restoring the hamam, Iren could create the perfect place to experience traditional Turkish baths while viewing the best of 16th-century design.

Along with the Tophane-i Amire (imperial armory), the Kılıç Ali Paşa complex —

From top: Kılıç Ali Paşa Hamam; scrubbing up at Kılıç Ali Paşa Hamam

which, in addition to the hamam, includes a mosque and a school — is one of the few examples of 16th-century architecture in Karaköy. "During his lifetime, Sinan was responsible for the construction of more than 300 major structures, including mosques, hamams, schools, aqueducts, and bridges," Iren says. "The Kılıç Ali Paşa Mosque complex was commissioned by the Grand Ottoman Admiral Kılıç Ali Paşa and was Sinan's last work, when he was 87 years old. The architect built the hamam first, then the mosque, which is said to be a small replica of the Hagia Sophia, and lastly the medrese [school]." Work to restore the mosque and school is ongoing.

Iren enlisted Turkish architect Cafer Bozkurt, a specialist in restoration, who set

about reconstructing the Ottoman masterpiece. A total of 200 craftsmen worked on the complex, which includes detailed masonry work and hand-blown glass (550 elephant eyes and more than 600 circular pieces of glass for windows), 52 tons of lead fashioned by a master craftsman and his son, and huge marble water basins and fountains. Even the 50,000 bricks for the project had to be manufactured specifically for the dome structures. Iren also collaborated closely with historians at Istanbul Technical University's restoration faculty and conducted extensive research with such sources as the Ottoman Archives.

Any essential additions to upgrade the space to a luxury hamam fit for the 21st century were sensitively integrated. "A contemporary wooden mezzanine with lockers replaced the derelict wooden dressing rooms, allowing better sight lines of the magnificence of the dome, corner squinches, and arches," Iren says. "We built a canopy over the main entrance, as well as adding a massage room to the back of the hamam."

Iren also opened a boutique, Derya, in an existing structure facing the mosque. The shop offers souvenirs such as bathrobes, marked soaps, cotton hamam wraps (peştamal), loofahs (lif), scrub mitts (kese), and more. It also hosts a small café.

The steady stream of tourists to the hamam is proof that Iren's plan has paid off. But he testifies to its success at a local level, too: "We've also re-established the hamam culture in the younger generation of Turkish people." — NICOLA MCCORMACK

Kılıç Ali Paşa Hamam is open daily from 8 a.m.–4 p.m. for women and from 4:30 p.m.–12 a.m. for men. (Hamam Sokak No. 1; +90 212 393 80 10; kilicalipashahamami.com)



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