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## EVERY INCLUSION IS AN EXCLUSION OF OTHER POSSIBILITIES

## Salt Beyoğlu

June 9 – August 2, 2015



Every inclusion... brings together aspects of three private,

independent collections in order to open a dialogue and critique around the act of collecting and to publicly share the works they have come to hold.

Part II of Every inclusion—is a multifaceted exhibition of

Part II of Every inclusion... is a multifaceted exhibition of over fifty artworks that takes place across all three floors of SALT Beyoğlu. The collectors' diverse range of acquisitions has inspired a layered exhibition-structure that is conceived through a series of different approaches to exhibition making. These include two focused solo presentations, one that brings together the works of Emre Hüner and the other of Christodoulos Panayiotou. A video installation of Hale Tenger's Swinging on the Stars and Hope (2013) is featured along with Ahmet Öğüt and Şener Özmen's Coloring Book (2003) hung in response. There are two further compositions displayed as group presentations. The more comprehensive includes works, by among others, Francis Alÿs, Kutluğ Ataman, Ayşe Erkmen, Leyla Gediz and Jonathan Monk, to play with mimicry and repetition via attention to both form and spirit. Finally, a smaller group presentation of works braced by CANAN's The Fountain (2000) and Ed Atkins' Death Mask III (2011) deals with the challenging issues of sexuality, gender, the unconscious and death. A selection of additional video works will be screened throughout the run of the exhibition in the Walk-in Cinema.

by Vasıf Kortun and moderated by Merve Çağlar, will take place at SALT Beyoğlu.

Artists: Meriç Algün Ringborg, Can Altay, Francis Alÿs, Iván Argote, Kutluğ Ataman, Ed Atkins, Gökçen Cabadan,

between the collectors and some of the artists, introduced

On the opening day of the exhibition, a conversation

CANAN, Banu Cennetoğlu, Aslı Çavuşoğlu, Elmas Deniz, Haris Epaminonda, Cevdet Erek, Didem Erk, Ayşe Erkmen, Leyla Gediz, Emre Hüner, Oliver Laric, Jennifer Marman & Daniel Borins, Jonathan Monk, Ahmet Öğüt, Şener Özmen, Christodoulos Panayiotou, Zeyno Pekünlü, Erinç Seymen, Fiona Tan, Zhou Tao, Hale Tenger, Gözde Türkkan, Jordan Wolfson

We live in a country where there are no public collections of

contemporary visual practice overseen by the city or the

state. We also lack publicly funded collecting institutions. The material memory of contemporary art in Turkey resides in various degrees of privacy. Less than a handful of privately run institutions both bear the burden and delineate the field of the contemporary. Save for a few, personal collections are either unwieldy, short of clear vision, or remain out of sight in storage or on the walls of private residences. A number of new initiatives in recent years, such as SAHA Association, collectorspace and SPOT, have attempted to restore public purpose and credibility from the private side, in order to offset the intense marketization undergone in the field. Yet, it continues to be the case that the private often remains remarkably so, and the public is a field where notions of accessibility and shared privilege are still under construction. In such an environment, to collect responsibly and with engagement, and the role collections can play in making art more accessible, are issues that urgently need to be considered. In dialogue with Haro Cümbüşyan, Saruhan Doğan and

Agah Uğur and the collections they have built with their partners, this exhibition attempts to mediate individual explorations into artistic practice over the last ten years. Composed of local and international artworks, the exhibition reveals a selection of some of the most powerful and confronting choices made by the collectors. Included are works that are socially critical, political and sometimes disturbing. The collections also feature works in media that are hard to display, such as video, audio, book installations, and film and slide projections. All in all, there are numerous pieces that many would find it hard to imagine a collector of art ever considering to buy.

themselves for a number of years. While each collection shows a singular characteristic, together, to a certain extent, they shed light on the changes in contemporary art in Turkey over the last decade. At the same time, following the rapid growth and engagement of contemporary art with international platforms since the early 2000s, these collections expand beyond local boundaries and connect with artists coming from a multitude of geographical contexts.

To imagine private collecting as a highly idiosyncratic activity, untethered from the accepted norm of what peers

to collecting, in particular with regard to video art, among

acquire, may be quite optimistic today. In the absence of gold standards, and erudite research-driven art history, shared conventions are steered by the opinions considered in vogue. That is not to say that this exhibition acts as an endorsement of these collections or even of every selection in the show, but it does affirm that each collection is driven by forms of commitment, curiosity and characteristic that are rare. By extension, the project does not claim to support any exclusivity to these collections, but rather underscores that they sit among only a few in the country that are unique in terms of specificity.

Part I of the program was presented in the Forum at SALT

Beyoğlu from April 21 - May 17.

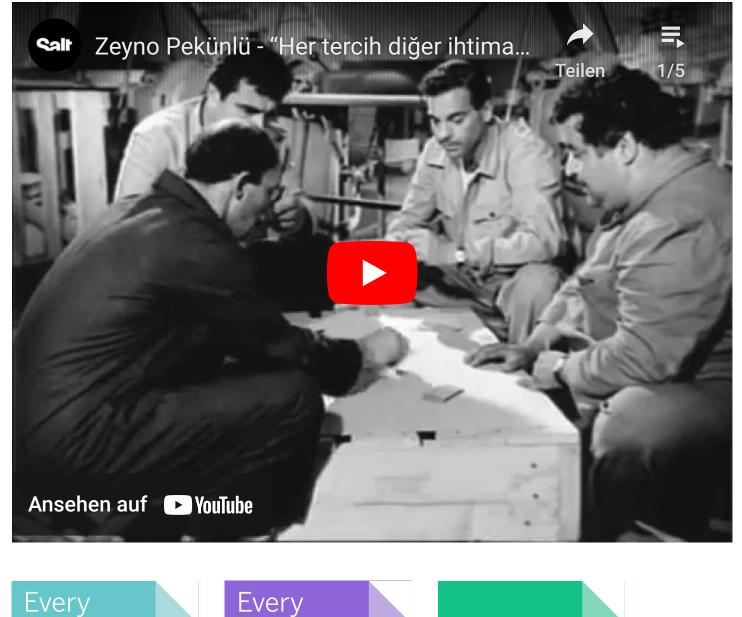
The works in the exhibition have been selected from the

Saruhan Doğan, and Tüten and Agah Uğur.

All works will be shown in their original language.

private collections of Bilge and Haro Cümbüşyan, Ayşe and





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APRIL 21 - MAY 17, 2015

EXHIBITIONS SALT

BEYOĞLU FORUM

inclusion
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possibilities
Collectors in
conversation
JUNE 9, 2015 16.00 19.00

TALK SALT BEYOĞLU
WALK-IN CINEMA

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Exhibitions -Exhibiting Collections

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