

The Influence of International Art Market on the Art Management Education

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Abstract

Governments have been promoting their culture and art policies with the help of the art events organized by public institutions such as exhibitions, concerts, theatre plays and movies, which can be categorized as national and international events. When private foundations and centers want to support such activities governments are still there in the background giving financial support to the events. A similar situation exists in Turkey, too. Foundations have been established with the aim of supporting and promoting contemporary art. Initiated by these foundations, cultural and art organizations have continued to grow with the encouragement of private institutions. In this study, those foundations and institutions that have pioneered art organizations are analyzed. Besides, the birth and development of current successful organizations are also explored.

Keywords: Art, Art Management, Art Education

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Introduction

Art is a phenomenon that transforms itself along with the society while also reflecting it. With the development of technology, communication facilities and transportation, a new world order has come into being and this has resulted in contemporary art being influenced by other forms of art. New forms of art have come into stage along with the transformation of societies. New ideas and emotions have entered into artistic forms of expressions and these forms have started to appear new markets with the help of technology. Thus, artists have been able to go beyond the borders and get into contact with different cultures. This also meant that artists were able to advertise their own cultures when they went to different artistic atmospheres. In our country, reforms in artistic world started with the declaration of republic in 1923 and gained momentum afterwards. These reforms continued with the support of the state and then some other institutions came into play. Successful results were seen especially after 1980. Those artists who received training after the declaration of the republic started to return to Turkey and they themselves began to train then young and promising artists with the developing technology, who were thus able to communicate with different cultures and nations. This also led to the creation of our own art market, which meant international artists slowly but surely coming to Turkey. Today, Turkish artists are in great demand in all the biennials and art fairs all across Europe.

When the history of art activities were considered, it is clearly seen that the first steps in contemporary art were taken by Istanbul Foundation for Culture and Arts (IKSV). Beyoğlu has been the centerstage in almost all of these activities, which is one of the central districts of Istanbul. Following IKSV, Pera, Sabancı, Vehbi Koç, Suna and İnan Kıraç, Rezzan Has Golden Horn Cultures and İstanbul Foundation for Contemporary Art have all made significant contributions to the creation of new museums and venues of artistic activities.

IKSV has been the leading figure in all types of annual or biannual artistic events. It is possible to categorize the foundations and/or bodies that contribute to the artistic atmosphere in Istanbul into several main sections, as follows.

1- İstanbul Foundation for Culture and Arts (IKSV)

Being the first of its kind in Turkey, IKSV has been established with the intention of reflecting the artistic developments that have been taking place in Istanbul. İstanbul Foundation for Culture and Arts (IKSV) is a non-profit, non-governmental organisation founded in 1973 by seventeen businessmen and art enthusiasts who gathered under the leadership of Dr. Nejat F. Eczacıbaşı, with the aim of organising an international arts festival in İstanbul. The Foundation's initial goal was to offer the finest examples of art from around the world, while at the same time promoting the national, cultural and artistic assets of Turkey, by using arts to create an international platform of communication.

IKSV organized its first activity right after it was established, which was Istanbul Festival. Classical music was especially emphasized in this event. Later festivals saw film, theatre, jazz, ballet, and exhibitions at historical sites of Istanbul as the core activities of the festival. Various artistic movements and artistic activities were first conceptualized in these festivals. (IKSV, 2014).

For example presented as a separate section under the name "International İstanbul Filmdays" in 1983, the film week transformed into the International İstanbul Film Festival in 1989; 1987 marked the beginning of the International İstanbul Biennial, and in 1989 the International İstanbul Theatre Festival was initiated.

The International İstanbul Jazz Festival was initiated in 1994, the same year that the International İstanbul Festival changed its name to the International İstanbul Music Festival. Thus, İstanbul Foundation for Culture and Arts became an institution that organises five international festivals.

After the succes of its national efforts in Istanbul, İKSV embarked on its international endeavour. (İKSV, 2014). İKSV is currently organizing events and festivals of film, theatre, music, jazz, design and biennials. Leyla Gencer Contest of Singing as an Art is another event that is taking place with the support of İKSV. Below it is possible to find out more about some of the most important art events organized by İKSV.

This journey began in 2004 with "Şimdi Now" in Berlin and continued with "Şimdi Stuttgart" in 2005, "Turkey Now" in Amsterdam and Rotterdam in 2007 and 2008, Russia in 2008, and Vienna, Austria in 2009. The "Cultural Season of Turkey in France" activities held between 1 July 2009 and 31 March 2010 were also organised by İKSV, in collaboration with Culturesfrance. İKSV has been organising the Pavilion of Turkey at the Venice Biennale since 2007 (İKSV, 2014).

a- Istanbul Music Festival

Istanbul Music Festival, the core and flagship of all the events held by İKSV, was first organized between 15 June and 15 July 1973, then the Istanbul Festival. Admitted to European Association of Festival in 1977, the Istanbul Festival was later renamed to Istanbul Festival of Music in 1994.

In its 35 years the Istanbul Music Festival hosted honorable conductors such as Zubin Mehta, Sir John Elliot Gardiner, Riccardo Muti, Ton Koopman, William Christie, Howard Griffiths, Valery Gergiev, Christopher Hogwood, Pierre Boulez, Kurt Masur, Mark Minkowski and José Collado. A distinguished line-up of soloists such as Elizabeth Swarzkopf, Kiri Te Kanawa, Kathleen Battle, Cecilia Bartoli, Montserrat Caballé, Itzhak Perlman, Mischa Maisky, Maxim Vengerov, Gidon Kremer, Joshua Bell, Aldo Cicciolini, Daniel Barenboim, Juan Diego Florez , Andre Previn, Anne Sophie Mutte, Shlomo Mintz, Suna Kan, Ayla Erduran, İdil Biret and Hüseyin Sermet were among the guests of the Istanbul Music Festival. Outstanding dance companies such as the Martha Graham Dance Company, Bolshoi Ballet, American Ballet Theatre, Nederlands Dans Thetare as well as Les Ballets de Montecarlo were presented to music lovers in previous years (İKSV, 2014).

b- Istanbul Jazz Festival

Celebrating its 21st yeari Istanbul Jazz Festival has been among the first festival organized by İKSV. Since July, 1994, this festival has continued with other types of music as well, which include pop, rock and ethnic music from all over the world. (İKSV, 2014).

c- Istanbul Theatre Festival

A three-week event, this festival was first organized in May, 1989 with both national and international theatre communities. Istanbul Theatre Festival also provides a springboard for theatre education and a context for exemplary studies in theatrical studies.

The Istanbul Theatre Festival, together with the Avignon Festival, the Athens & Epidaurus Festival, the Grec Festival, has formed the European Network of Mediterranean Festivals entitled Kadmos. Kadmos continues to carry out its activities as a network supporting not only co-productions but also common educational fields. Moreover, The Kadmos Travel Project continues to provide opportunities for young artists and playwrights from different countries to attend the festivals abroad. Together with Piccolo Teatro di Milano, the Istanbul Theatre Festival also took the first steps to implement another educational project entitled the “Mediterranean Project.” (IKSV, 2014).

d- Istanbul Biennial

After the first two biennials realised under the general coordination of Beral Madra in 1987 and 1989, İKSV decided to adapt a single curator system following the İstanbul Biennial directed by Vasıf Kortun in 1992. The biennial was organised under the curatorship of René Block in 1995, Rosa Martínez in 1997, Paolo Colombo in 1999, Yuko Hasegawa in 2001, Dan Cameron in 2003, Charles Esche and Vasıf Kortun in 2005, Hou Hanru in 2007 and What, How & for Whom / WHW in 2009, Adriano Pedrosa and Jens Hoffmann in 2011 and by Fulya Erdemci in 2013. The 14th Istanbul Biennial to be held in 2015 will be drafted by Carolyn-Christov Bakargiev. It can be clearly seen that Istanbul Biennale deals with internationally debated themes. (IKSV, 2014).

According to the years;

1987 "Contemporary Art in Traditional Spaces", 1989 "Contemporary Art in Traditional Spaces", 1992 "Production of Cultural Difference", 1995 "Orient-ation - The Image of Art in a Paradoxical World", 1997 "On Life, Beauty, Translations and Other Difficulties", 1999 "The Passion and the Wave", 2001 "Egofugal - Fugue from Ego for the Next Emergence", 2003 "Poetic Justice", 2005 "İstanbul", 2007 "Not Only Possible, But Also Necessary: Optimism in the Age of Global War", 2009 "What Keeps Mankind Alive?", 2011 "Untitled" and 2013 "Mom, am i barbarian?" (IKSV, 2014).

e- Turkish Pavillion in Venice Biennial

Turkish Pavillion in Venice Biennale has been one of the organized internationally events by İKSV.

İKSV is participating in the Venice Biennale since 1991. Until 2003, there had been different exhibitions and installations exhibited in different spaces of the Biennale as colateral events.

Since 2007, the Pavilion of Turkey is located in the Artiglierie building of the Arsenale and is organised by Istanbul Foundation for Culture and Arts (IKSV), supported by a main sponsor institution and realised under the auspices of the Turkish Ministry of Foreign Affairs, with the contribution of the Promotion Fund of the Turkish Prime Ministry (IKSV, 2014).

2- Suna and İnan Kır a Foundation

Suna and İnan Kır a Foundation has been an endeavour by the wealthy business people in an effort to support IKSV. Established in 2003, Suna and İnan Kır a Foundation has been very successful in organizing new artistic events in Istanbul.

The aim of the foundation is /

To achieve its goals in the educational sphere, the Foundation supports talented students requiring assistance, as well as educational institutions, by providing individual scholarships and grants for education and research. Since inauguration the Foundation has provided scholarships for more than three hundred disadvantaged students, ranging from primary school level to post-graduate degrees (SIKV, 2014).

Pera Museum has been the central venue of the efforts by Suna and İnan Kır a Foundation. Opened in 2005, Pera Museum housed a great collection of internationally known works of art. With the exhibitions held by Suna and İnan Kır a Foundation, works of “Jean Dubuffet”, “Henri Cartier-Bresson”, “Rembrandt”, “Niko Pirosmeni”, “Josef Koudelka” “Joan Mir ”, “Akira Kurosawa”, “Marc Chagall”, “Pablo Picasso”, “Fernando Botero”, “Frida Kahlo”, “Diego Rivera”, “Goya” have met Turkish art lover. (SIKV, 2014).

3- Ko Foundation

Founded in 1969, Ko Foundation, the range of services of education, science and health to keep limited to the field of culture and social areas, despite the later started to serve. In the field of culture and arts Sadberk Museum opened in 1980, is the first service. Later in 1994, the museum opened and collections that feature the Rahmi M. Ko Museum in Istanbul, the largest area, and a combination of different works on display was opened as a museum (VKV, 2014). Coach services in the field of culture and art of the foundation are:

Sadberk Hanım Museum (1980)

Vehbi Ko Ankara Studies Research Center (VEKAM, 1994)

Suna - İnan Kır a Institute on Mediterranean Civilizations (AKMED, 1996)

Ko University Research Center for Anatolian Civilizations (RCAC, 2005)

TANAS Art Gallery (Berlin, 2008-2013)

ARTER-Space for Art (Istanbul, 2010)

Vehbi Ko Foundation Ford Otosan Cultural and Community Center Started by Ko Foundation, Arter Art Gallery and Yapı Kredi Publishing have paved the way for further development of contemporary art in Istanbul. Moreover, Tanas Art Gallery, which was opened in Berlin in 2008 and remained effective until 2013, has been an exemplary venue of few Turkish international art galleries.

a- “Contemporary Art in Turkey” monograph series at Yapı Kredi Publishing (2007-2011)

The Vehbi Koç Foundation facilitated the publication of a monograph series: “Contemporary Art in Turkey” under the publishing house Yapı Kredi Cultural Activities, Arts and Publishing whose raison d’être is to spread art and culture, to a wider audience. The series is composed of 12 books, bringing together comprehensive monographs of internationally recognized Turkish artists. The editor of the series was René Block, in consultancy of Melih Fereli. The books were published both in Turkish and in English, printed only 1800 editions -150 of them numbered and signed- each were wrapped with the artists’ offset printed work of art (VKV, 2014).

b- ARTER - Space for Art

Conceived as an exhibition space, ARTER was opened in 2010 with an exhibition titled “Starter”, which was composed out of Vehbi Koç Foundation Contemporary Art Collection under the curatorship of René Block including more than 160 art works of 87 turkish and international artists. At the ARTER building located on Istiklal Street in Istanbul, there is an exhibition space of around 900 sqm in total in four floors(VKV, 2014).

ARTER’s programs are created with the aim of encouraging production of contemporary artworks, providing a platform of visibility for artistic practices, producing and presenting exhibitions curated from the VKF Contemporary Art Collection, as well as from private collections and archives. Furthermore, joint productions with international institutions are intended to be included in the program. In terms of funding, exhibiting, promotion and publications, as well as support for educational activities ARTER will offer artists a sustainable infrastructure for producing new works (VKV, 2014).

Providing a space for preparation, research and laboratory for the museum complex planned to be established by Vehbi Koç Foundation in the future, ARTER started a new exhibition series titled “Voice Series” in year 2012 with the aim to introduce the works of the world’s leading contemporary artists to art lovers of Istanbul and support the productions in the field of sound projects (VKV, 2014).

c- TANAS

TANAS was founded in 2008 by Vehbi Koç Foundation in collaboration with Edition Block Berlin as a cultural enterprise in Berlin. In view of the local cultural landscape as well as the social and political implications, Berlin was an ideal location for TANAS. Since 1989 Istanbul and Berlin have also been linked as partner cities, and scholarship programs and cooperation among cultural institutions within that framework have created a complex web of relationships in arts. After operating for five years in downtown Berlin, TANAS completed its mission at following the developments on contemporary Turkish art in Berlin and functioning as an international showcase for Contemporary Turkish Artists. TANAS was a platform for continuing discourse and regular interaction between Turkish artists and curators and the German and international audience (VKV, 2014).

4- Sabancı Foundation

Sabancı Foundation was set up in 1974 with the intention of institutionalizing the charity work of the Sabancı family when the deceased Sıdıka Sabancı donated all her wealth to the foundation. (SV, 2014).

Sabancı Foundation has always been in pursuit of promoting cultural, social and artistic activities both nationally and internationally while ensuring traditional values. Below are some events and organizations held by the Sabancı Foundation.

- Turkish Folk Dance Competition
- State Theatres Sabancı International Theatre Festival in Adana
- Turkish Youth Philharmonic Orchestra
- Mehtap Ar Children's Theatre
- International Ankara Music Festival
- Metropolis Excavations

Akbank, a subsidy of Sabancı Group, has widened the artistic interest of Sabancı family by supporting contemporary art and opened Akbank Art Center in 1993. Established in Beyoğlu, Akbank Art Center has been continuously supportive of contemporary art efforts and exhibitions(SV, 2014).

a- Aksanat

Akbank Sanat has been supporting music, publishing, performance arts and visual arts within its rich framework for art and culture since 1993 (SV, 2014).

“International Curatorship Competition” and “Akbank Award for Contemporary Artists” have been two of the major mediums of support for contemporary art. There are also two festivals organized by Aksanat, Istanbul Jazz Festival in its 24th year and Akbank Short Film Festival in its 10th year.

b- Sabancı University Sakıp Sabancı Museum

Sabancı University Sakıp Sabancı Museum, aka Atlı Köşk, was opened in 2002, with all the collections inside and the addition of an art gallery. Exhibition area, concert and conference halls in the museum make it a unique place and distinguish it from other similar museums.

Conclusion

Art organizations which first started under private foundations have later evolved into forms which go in line with the state policy of art. Following this, both public and private institutions have continued to support artistic events. Although the core of this study has been the festivals and organizations of foundations, private galleries and art centers have also invited artists from abroad and collaborated with institutions in various countries. The development of technology and communications facilities have significantly contributed to this collaboration. Contracts between galleries and art institutions allowing exchange of works of art and artists have also made it easier for artists to work together with their fellow artists abroad. State policies for art have

also been transformed in such such a way to allow for more international collaboration. Concerts held in foreign countries, exhibitions and festivals organized internationally are all examples of this new approach. Contemporary Istanbul and Tuyap Art Fair can be listed as some of the events in which famous artists from all over the world have participated.

That all these festivals and organizations have had international appeal is clear sign of their success. The efforts and achievement of the creators and producers of these events are also worth mentioning in view of their budgets and advertisement opportunities. Yet, they are able to contribute drastically to the development of contemporary art in their countries.

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