

Borga Kantürk

**Memory Research Office:
Collect.Cut.Create.Re-Create**

Exhibition Book



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Curators:

Saša Nabergoj (Head of School for Curators and Critics of
Contemporary Art World of Art),
Simona Žvanut (Coordinator of School)

**The assistants are the students of the 15th year of the
World of Art School:** Petra Bole, Jerko Gluščević, Nina Jesih,
Zala Kurinčič, Maruša Meglič, Hana Ostan Ožbolt, Aljaž Plos,
Miha Poljak, Mojca Sfiligoj

8–22 May, 2015
Škuc Gallery, Stari trg 21, Ljubljana, Slovenia

Curator's Note:

This publication is yet another phase in a years-long collaborative process between artist Borgia Kantürk and curators Saša Nabergoj and Simona Žvanut. It started back in 2013, when he presented his artistic practice to Saša Nabergoj in frame of her research for Izmir International Triennial (entitled PORTIZMIR3 It's Enough!, October 2013–June 2014) and continued as a flux of diverse exchanges (meetings, debates over big quantity of tea). In September 2014, Nabergoj joined by Simona Žvanut started to work on his exhibition in Ljubljana, a mid-carrier show, introducing works of Borgia Kantürk for the first time to Slovene audience.

The exhibition with a title Borgia Kantürk: Memory Research Office: Collect.Cut.Create.Re-Create. was integrated into the 15th year of the WORLD OF ART – School for Curators and Critics of Contemporary Art (led by Nabergoj and coordinated by Žvanut) as a practical example of curatorial work. Within this process and guided by the curators, the students wrote the introductory text to the exhibition and equipped the gallery with short descriptions of the individual works. They also took part in the production, technical execution and promotion of the show, as well as in conceptualizing and implementing of accompanying events (guided tour and education programme for secondary schools). Borgia Kantürk was our guest in Ljubljana for ten days, which offered us and our students a valuable opportunity to take time (after half of a year-long vivid email correspondence) in order to get acquainted with each other and spend some time also for numerous conversations and for slow and thorough mounting of the exhibition and other work in the gallery. Time – there is always a lack of time at our work and that is precisely why we wanted to stop it for a moment, to steal it at least for a bit and in this way relate to Borgia Kantürk and his way of stealing it for producing his artworks. As Miran Mohar, one of our students' mentors and a member of IRWIN collective, playfully stated at the opening of the exhibition: "This is a very disproportionate exhibition: 2 curators, 9 assistants and – 1 artist!" That's right! And we wish for all of us to improve our abilities in stealing time in the future ...

Saša Nabergoj and Simona Žvanut



Exhibition view, Škuc Gallery, may 2015, photo: Boris Beja



ABOUT EXHIBITION

Borga Kantürk

Memory Research Office: Collect.Cut.Create.Re-Creat

The exhibition is a practical example of curatorial work and part of the 15th year of the WORLD OF ART – School for Curators and Critics of Contemporary Art. As part of this process and guided by the curators, the participants wrote the accompanying text to the exhibition and equipped the gallery with short descriptions about the works. They also took part in the promotion of the show, its production and technical execution, as well as the concept and implementation of accompanying events (guided tour and education programme for secondary schools).

Borga Kantürk is a person of complementary worlds, constantly blurring the boundaries between the roles of artist and curator; between visual and conceptual practice and between different media. This and the specificities of the space in which he works are vital for a detailed reading and understanding of his body of work. He uses his works to answer questions from the local environment, although he can easily be understood within the international context due to the universality of his themes. Kantürk reawakens overlooked, half-forgotten local stories, attributes new meanings to them, hence drawing attention to the blind spots in our understanding of the workings of the world, which we are either not aware of or choose to wilfully ignore. He uses his art to recreate stories, his own history and memories, setting up parallel realities, and hence questioning the ways in which we understand reality. The author's references more often belong to the world of literature than art – his works reflect the influence of poetry and literature, Antonio Tabucchi, Herman Melville, Jorge Luis Borges, Georges Perec, Franz Kafka ...

Kantürk's work must be seen as a complex structure constituting of more or less heterogeneous elements that only make up a whole once combined. These elements are dealt by the author as part of an open system and are used in different constellations and techniques. He is not interested in the execution of a single and unique creation. The creative process is as important, as the final work of art, if not more so.

His art practice is based on archiving: he collects useful objects, photographs, newspaper articles, his own memories ... and assembles them into collages, arranges and rearranges them, cuts them up and uses them to create compositions ... up to a point of saturation, or until they are made into "historical" documents (Merriam-Webster Dictionary: "an original or official paper relied on as the basis, proof, or support of something").

This can be seen in the installation *Playing Around with the Archive* and in the video *Destructed Archive 2 (After Bologna)*. With his methodical approaches and spatial interventions, Kantürk calls into question the blatancy of daily social life. We could say

that the archive represents the metaphor for life to him. How to choose from the confusing mass of information, how to classify it; what to keep and what to emphasize; what to ignore and what to discard? Or to first select a topic and then attempt to present it, whilst looking for a proper term, or to pursue the path the other way round: to choose seemingly random data, to find some underlying theme, and then develop the story?

Kantürk's works are traces of transience and disappearance: of time, people, places, memories. The atmosphere has a vital role to play in the artist's works, which comes as a reflection of his considered planning of the exhibition space, the selected individual parts of the piece (and its choreography), as well as the impressions of the viewers.

Borga Kantürk conveys stories that encroach into his daily life. They deal with the existential questions of identity, belonging and transience. They also include seemingly mundane topics like football in the piece *Closing the Ranks*, for example, where an imaginary ideology becomes a place to feel reality behind the veil of a neutral spectacle.

The constant game of combining signifiers and signifieds raises the question: What if we understood what we see in a different way? What if the thing that we see is something other than what it is supposed to originally represent? An object together with other objects and in a relationship with its installation gains a new and different meaning, so we must ask ourselves: What is our reality? Could it be different? In such a way the drawings in the aforementioned project are not merely the images of actual football players, a collection of stickers in an annual league album – we are also faced with T-shirts, banners, a video projection, textual material, etc. All these elements combined into an artistic installation raise the issues of mass psychology, politics and the spectacle. They show us that we are forced into this position as fans, even though voluntarily. In Turkish society football support is so ingrained into everyday life – of all the social classes – that many people actually take it for granted. It is precisely this unison of a mass of different objects extracted from their original context that in the work of Borga creates a different understanding of what is seen.

The exhibition by Borga Kantürk was created in close cooperation between the curators, the assistants and the artist. The process was longstanding and delicate, similar to his curatorial and artistic explorations – it was a mutual testing ground, the moving of boundaries, a search for related ideas and common paths.

Jerko Glušćević, Nina Jesih, Maruša Meglič, Aljaž Plos, Miha Poljak
Translated by Arven Šakti Kralj Szomi



Closing the Ranks, exhibition view, Škuc Gallery, may 2015, photo: Boris Beja

ROOM 1

Closing the Ranks, 2009-2015

- video installation, single channel, loop
- Artist's book, 21x15cm, 44 pages, 300 copy
- Online link, handwriting on gallery wall, 15x120cm
- Replica t-shirts, 3 pieces



029-030

Niños Desaparecidos, Abuelasdelapaz, Plaza De Mayo, Argentina, 1978-2010

In order to honor and support the protests and demonstrations of the mothers who lost their children during the junta regime in Argentina at Plaza de Mayo, years later in 2010, the Argentina national soccer team coached by Maradona entered the field carrying a banner during the opening ceremonies of the World Cup.

“Closing the Ranks looks at the stories from the history of football from Latin America, Europe and Africa that focus on various social and political manifestations. These stories take place on the football stadium and are infused with revolt, solidarity and passion. Borgia Kantürk sees such manifestations in the context of wider social and political implications and does not restrict them purely to the football stadium and football discourse.

The installation includes 34 original drawings with 22 accompanying texts that were digitized for this installation and displayed through a video projection, an artist’s book with the same content as the video projection, and replicas of the football shirts decorated with political slogans, which are displayed in the gallery’s display window.”

Miha Poljak



034

Closing the Ranks, exhibition view, Škuc Gallery, 2015, photo: Boris Beja



ROOM 2

Playing Around With the Archive, 2012

- **Archive Room**, colored photograph, 60x80cm
- **Destructed Archive**, colored photograph, 60x80 cm
- **Study Room (Bologna Process)**, colored photograph, 60x80cm
- **Umbrellas**, colored photograph, 60x80cm

Destructed Archive 2 (After Bologna), 2012

video-performance, 04.14 min



Playing Around With the Archive, exhibition view, Škuc Gallery, 2015



Umbrellas, 2012

“The photographed spaces are those which the artist inhabits during his daily movements and engagements as a university lecturer: the academy archive, the artist’s office, the school corridor. The document folders and piles of data in the first photograph have covered up the walls: a space for keeping, storing, preserving (memory, or whom and what exactly?). A forgotten and dusty place that is of no interest to anybody, marked by Kantürk. In the next photograph, the viewer enters the artist’s office after the planned destruction of documents has already taken place. Is the destruction of something still destruction, even when it is something superfluous? Superfluous to whom? Artist – Professor – Official: Borgia Kantürk is extremely frustrated by the waste of time (and paper) into which he is forced by the administrative bureaucracy of his Academy and the Bologna Process. The third photograph in the series shows three rubbish containers from a Turkish paper recycling and producing company. Here it is unclear whether these same containers also contain those Bologna papers which were so voraciously engulfed by the shredder in the photograph and video. The words keep, store and preserve in connection with rubbish containers gain a new meaning. Recycle? And we come full circle again.

However, the umbrellas in the fourth photograph have also come up with something: the rain is too much of a memory and we will just wait open to be used again.”

Hana Ostan Ožbolt



Archive Room, 2012



Destroyed Archive, 2012



Study Room(Bologna Process), 2012



Destructed Archive 2 (After Bologna), 2012

“The artist sets a black-and-white video performance against the static condition of the colour photographs as the still-lives of modern man and our daily lives. An intimate impression behind the closed doors of his small office. Here, as seen in the video, he mechanically destroys the Bologna papers that have become redundant with a paper shredder. If they were not – as Kantürk says – redundant in the first place.”

Hana Ostan Ožbolt

ROOM 3

Space Odyssey, 2012

- **Asprin**, black and white photograph, 24x24cm
- **Aerius**, black and white photograph, 18x24cm
- **Sedergine**, black and white photograph, 24x24cm
- **Moon**, 25x30cm, black and white photograph, 25x30cm
- **Ground(floor tile)**, black and white photograph, 35x46cm
- **Steamy**, black and white photograph, 40x60cm

Sandwich Exercise (Homage to Kurun), 2014

2 pieces, colored photo, each, 70x105cm

Ebb and Flow (Carpet), 2014

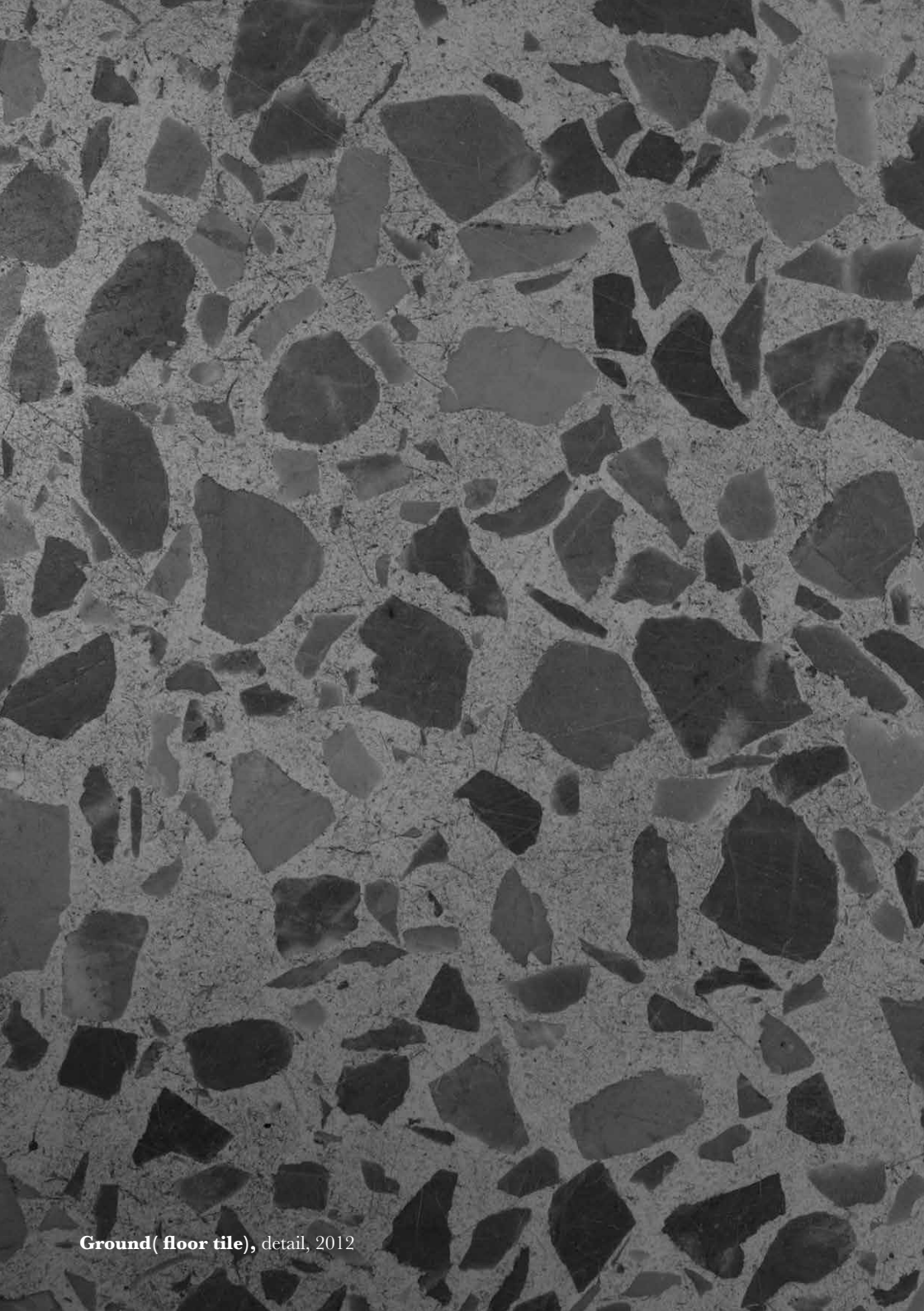
3 pieces, black and White photographs, each 80x60cm



Space Odyssey, 2012

“The dynamic layout of the series of six black-and-white photographs already in its title establishes a connection with the legendary film by Stanley Kubrick, which impresses Borgia Kantürk with its science-fiction atmosphere and minimalist abstraction. The objects depicted in the photographs are taken from the artist’s daily life and work routine. Those are the things that appear along the way, on the seemingly endless repetitive odyssey from home to work and back again.”

Maruša Meglič



Ground(floor tile), detail, 2012



Sandwich Exercise (Homage to Kurun), 2014

“The artwork entitled Sandwich Exercise (Homage to Kurun) consists of two colour photographs that show a sandwich and a red napkin (the sail of the yacht). The sandwich represents a part of everyday life to the artist since he has one every day, at the office or wherever he happens to be. This is when he thinks about the future and escaping from his daily routine (like the French sailor Jacques-Yves le Toumelin, who circumnavigated around the globe in his sailboat called Kurun), with a mental process which he calls the sandwich exercise.”

Petra Bole



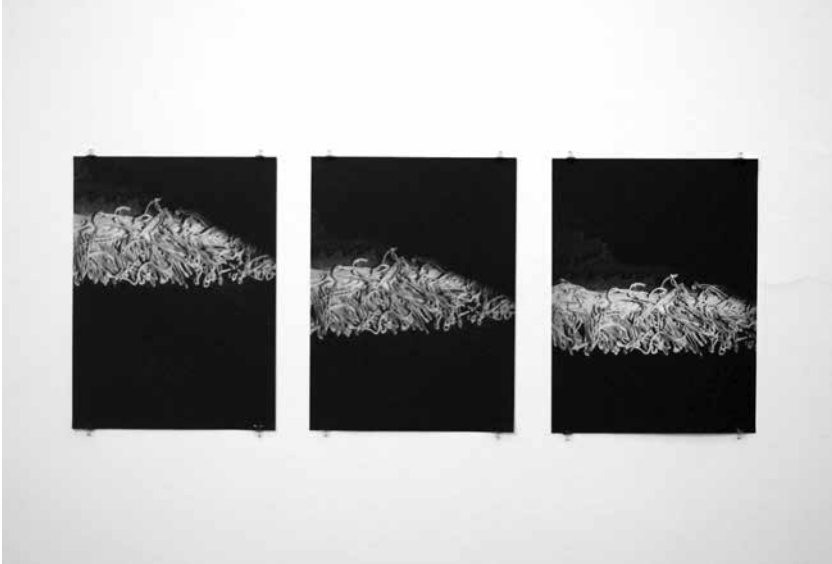
Sandwich Exercise (Homage to Kurun) I, 2014



Sandwich Exercise (Homage to Kurun) II, 2 pieces, 2014



Ebb and Flow (Carpet), detail, 2014



Ebb and Flow (Carpet), 2014

“The artist found the idea for the series of three photographs in the tale of the French sailor Jacques-Yves le Toumelin, who circumnavigated around the globe between 1948 and 1952 in his specially designed sailboat called Kurun.

The artwork entitled Ebb and Flow (Carpet) is made of three black-and-white photographs of a shredded carpet. The artist sees the carpet as an object of everyday life, a part of his home, a safe harbour, without storms and rains. But sometimes, says the artist, our mind wants to escape to the seas and sail just like Captain le Toumelin. However, the artist’s everyday obligations do not allow for this. The carpet connects the artist’s yearnings and daily routine, where dreams, thoughts and hopes of embarking upon a new adventure are possible.”

Petra Bole

ROOM 4

Exercise for Water Landscape, 2012

- **Big Landscape**, digital manipulation, 30x40cm
- **Small Landscape**, digital manipulation, 21x30cm

Hand Exercises (for phone users), 2015

13 pieces, pencil drawing on paper, each 30x2cm
1 animation, loop

Mondrian Exercises, 2012,

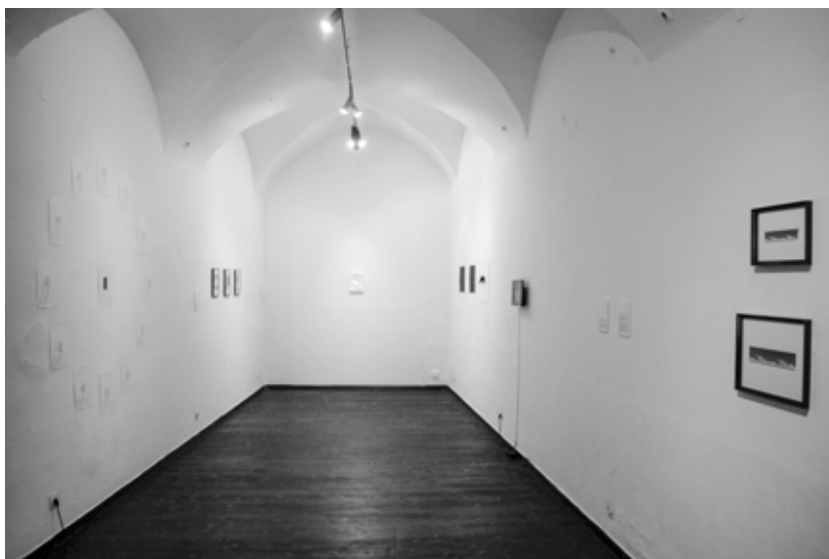
3 pieces, collage, red,yellow,blue, black and white
carbon copy paper, glue, each 21x30cm

Malevich Exercise, 2015

- **Origami (sloth)**, 3 pieces, black painted paper, 35x35cm
- **Making an origami sloth**, stop-motion video, loop

White Composition, 2012

Collage, tissue paper, glue, cardboard on frame, 21 x 30cm



Room 4, exhibition view, Škuc Gallery, 2015, photo: Boris Beja



Exercise for Water Landscape, 2012

“It is a fact that there is not enough drinking water in Turkey, which is why bottled water brings huge revenues and environmental problems at the same time.

The artist digitally manipulated the two labels of Erikli bottled water, one of the more expensive brands on the Turkish market. He removed all commercial and technical details from the labels and retained only the basics – the image of the landscape with Mount Uludağ (the ancient Mysian Olympus), also known as Keçiş Dağı (Mountain of Monks).

(Although the artist claims that he is not interested in the actual mountain, it is perhaps not entirely coincidental that the monks in this area were a strong focus of artistic rebellion against iconoclasm during the Middle Ages.)”

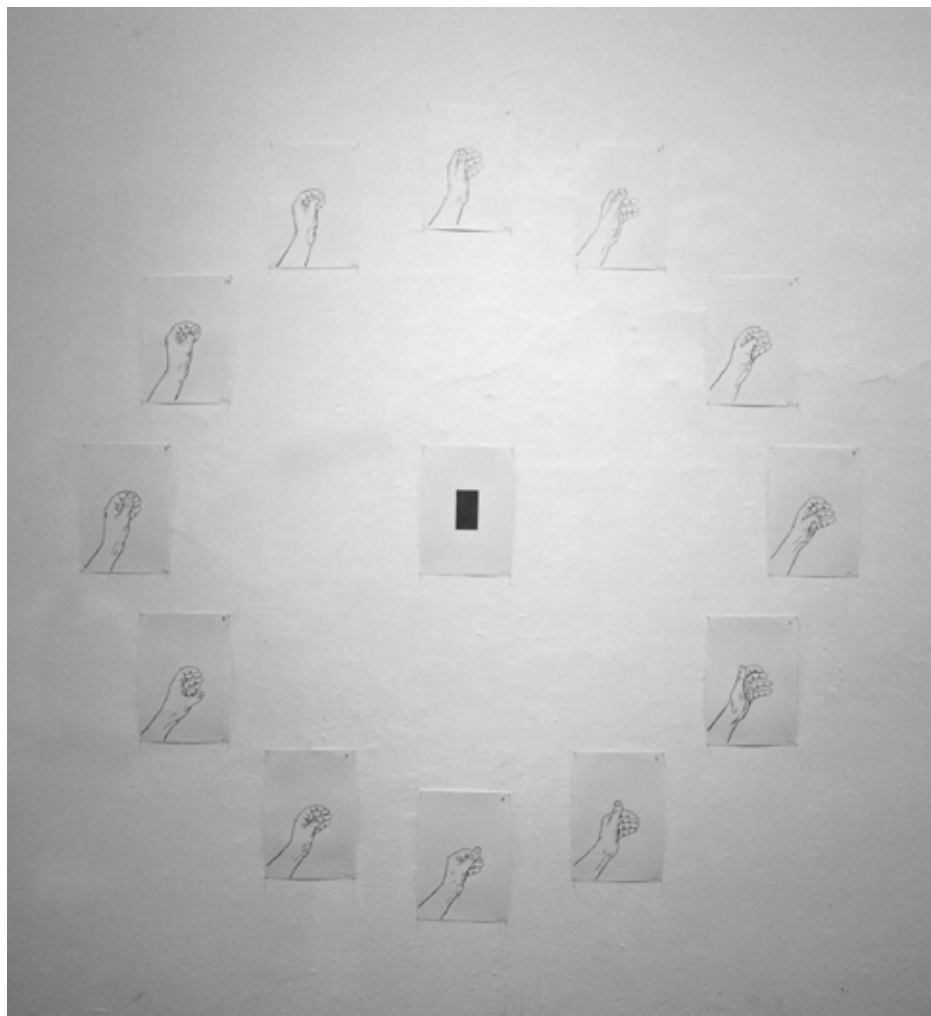
Jerko Glušćević



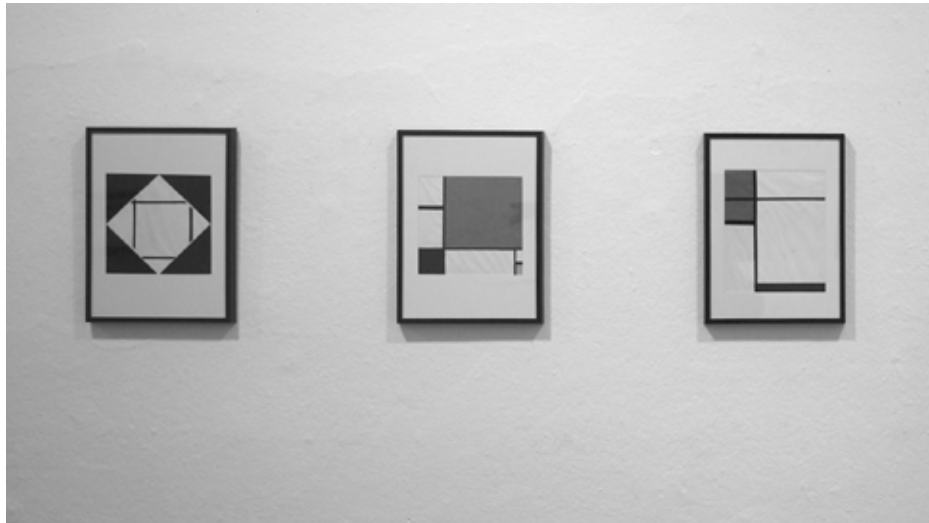
Hand Exercises (for phone users), animation, 2015

“Hand Exercises is another in the series of works in which the artist continues to practise exercises that could be dubbed as “office art”. These focus on the ways in which society is integrated into technology-based systems through the use of computers, smartphones and similar technologies (especially touchphones) that can no longer be avoided in leading a contemporary lifestyle. In order to use them, we need the help of our fingers. However, should we suffer the fate of an accident that leads to the loss of the fingers, we become socially dysfunctional. The author offers us a finger exercise, in fact, he has prepared his own version of yoga exercises for the office environment.

The drawings are arranged in 12 sections, each representing a certain position, whereas the video animation shows the way in which the hand movements in the exercise should proceed. The author has humorously subtitled the series of drawings as *The Process of Laziness*. The 12 sections of the Exercise are arranged in a clockwise direction, referring to the 12 hours of the day. The process should be repeated twice a day.”



Hand Exercises (for phone users), installation view, 2015



Mondrian Exercises, 2012

“The artist made three copies of Mondrian’s painting in the collage technique. He used A4 format carbon paper as a material, which is usually used in the offices of the state administration. He used white carbon paper as the background, onto which he stuck the motif made up of planes of coloured indigo paper in black, red, blue and yellow.”

Jerko Glušević



Mnlevich Exercise, 2015

“The piece is conceived as a way of showing the process in which the artist produces the figure of a sloth from paper using the origami technique. It contains three sheets of paper ranging 35 by 35cm in size, painted black. The first sheet is just a cut black square, the second sheet is first folded and then straightened so that the lines of the folds are visible, whereas the third sheet is folded into the form of a sloth. A video beside the piece shows the artist making the origami.”

Jerko Gluščević



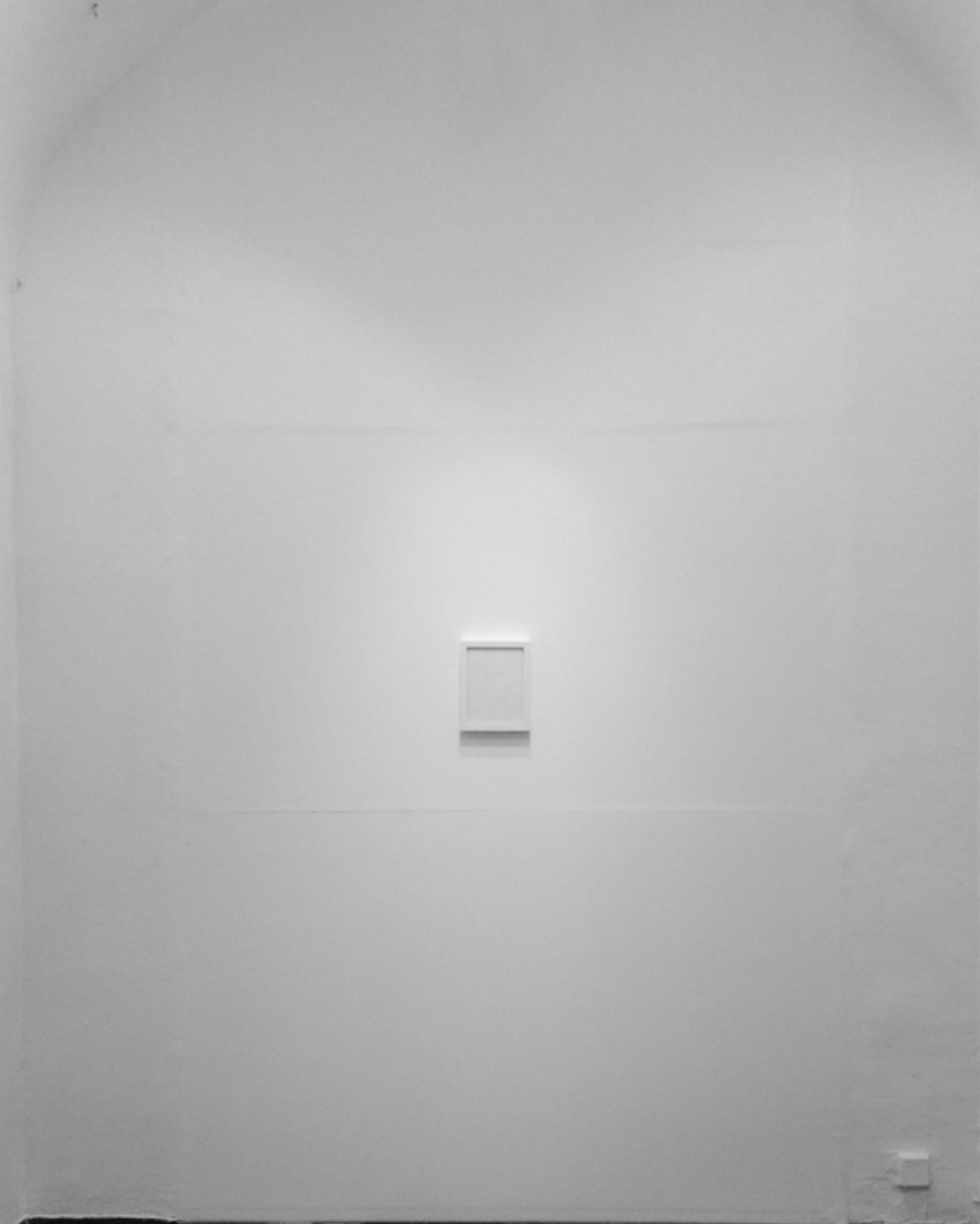
Malevich Exercise, detail, 2014



White Composition, 2012

“The piece contains nine folded hygienic paper tissues stuck onto a background so that they form a rectangle. Buying paper tissues, just like bottled water (tap water is not safe to drink), is part of daily city life. Both are sold practically on every corner. Like in the Malevich and Mondrian exercises this is therefore a sort of “office” art in which the artist uses his daily purchases made on his way to work to the office as part of his artistic compositions.”

Aljaž Plos



White Composition, installation view, Škuc Gallery, 2015

ROOM 5

Prophets (Soccer Odds), 2014-2015
39 pieces, pencil drawing on paper, 10x15cm

Temple (Odd Store), 2015
1 piece, pencil drawing on paper, 24x18cm

Loser's Club, 2015
39 pieces, colored photographs, each 24x18cm

$$20 + 4.85 + 2.05 + 4.30 =$$

123.98



O.G.

- 160 - Perugia - Pescara 0
- 175 - Hull (+1) - Svenska - 2
- 189 - Mörnsa - Boavista - 140
- 192 - Valladolid - Barcelona B - 2

$$1.55 + 1.58 + 1.40 =$$

5.33



190 - Sevilla - Valencia
191 - Valencia - Valencia
192 - Valencia - Valencia
193 - Valencia - Valencia



Prophets (Soccer Odds), detail, 2014–2015

“As a rule, football journalists and experts publish the expected results of sports matches in the Turkish press three times per week, and people then make their bets accordingly. Especially the poorer inhabitants believe that these analysts’ predictions of the results are correct, and have taken them to be sorts of prophets to be trusted with their financial lives. Borga Kantürk has drawn 39 portraits of these prophets and has named each one only by their initials, despite the fact that their whole names are published in the newspaper. He also drew one of the state betting houses, the temple of hope, in which these sports bets take place.”

Nina Jesih



Loser's Club, 2014–2015

“In Turkey, many people bet on their favourite sport with hopes of making some quick money. There are many bookmakers (*iddaa*) in the cities, which are owned by the state. These can be used by anyone wishing to make a bet. The artist photographed 39 discarded betting tickets that had brought no earnings to their owners. These tickets, lying in the streets torn and dirty, do not detract the optimists eager for riches, who stroll from bookie to bookie.”

Nina Jesih



Loser's Club, detail, 2014-2015



Š K
U C
G A L E
R I J A
S T A R I
T R G 21

**BORGJA
KANTÛRK**

Raziskovanje spomina:
Zgodovinske Vaje,
Zgodbe, Fonovite

Memory Research Office:
Collect.Cut,
Create.No-Creato

8. 5. — 22. 5. 2015



On Exhibition Process: Notes from a conversation with the artist

Rumeysa Kiger

Titled “Memory Research Office: Collect.Cut.Create.Re Create,” the exhibition presents selections of his recent work, referencing activities such as collecting, arranging, and accumulating, as well as themes including office life and related interior design, hope and football. Kantürk explained; “I normally do a series of daily exercises and this exhibition features these exercises and their documentation. I have always been interested in archives and collecting things. This is why we decided to focus on this in the title of the show. The production of art as a part of daily life intrigues me. I work like a librarian, occupying myself with art, spending a lot of time with records and documents, before presenting them to the viewer.”

The press release of the exhibition states that Kantürk’s work must be seen as a complex structure, made up of more or less heterogeneous elements that only make sense as a whole when presented together, adding: “The artists treats these elements as part of an open system, arranging them in different constellations and using different techniques. He is not interested in the execution of a single and unique creation. The creative process is as important as the final work of art, if not more so. His artistic practice is based on archiving: he collects useful objects, photographs, newspaper articles, his own memories [...] and assembles them into collages, arranging, rearranging, cutting them, and creating new compositions.”

The show centers on strategies and artistic gestures Kantürk has been cultivating since 2010. He continued: “I wanted to exhibit some pieces I never displayed in Turkey. I have made two series on the relationships between football bets, hopes, winning and losing. The first is a series of work on the economic politics of football and the idea of empathy, though none of the visuals relate to the bets. Another series, entitled, ‘Closing the ranks,’ is an archival work involving the interactions between football, resistance, political discourse, and an audio-visual slogan language. These two series are located in different rooms in the gallery.” Kantürk’s other work in the gallery includes series on offices, study rooms, maritime adventures and references to art history.

He emphasized that the preparation for the solo exhibition had a great impact on him, because it was guided by students from the SCCA-Ljubljana World of Art and curators Saša Nabergoj and Simona Žvanut, who have been working together at the school since the end of 2014. “It was a type of case study for the nine students who studied curating there. First, I made a selection from my recent work, and they made some suggestions. They discussed which pieces should come together in the five-room gallery. Each student picked a series I made, and wrote a conceptual text on it, which is also on display. We then met at the gallery, working together to install the show,” he said, adding that in Turkey he had never been involved in an academic process like this one.

Kantürk, who also teaches at 9 Eylül University’s Fine Arts Faculty Painting Department, explained that similar systems of education do not exist in Turkey. “[SCCA-Ljubljana World of Art] is both open and not centered on capital. Unfortunately, [in Turkey] the schools are very crowded. State schools are not the places where one can select groups of students and assign them to create modest platforms. Private universities, on the other hand, are generally designed for the wealthy, and end up being elitist and closed to other sections of society. I am very into working with such sustainable models, and hope to come up with a series of talks on how they could be implemented here in Turkey. It feels quite exciting,” he elaborated.

The Skuc Gallery has been in operation since the heydays of artistic funding in the Balkans, opening its doors to significant figures such as Mladen Stilinovic and the avant-garde music group Laibach. “Nowadays, the gallery continues its work in a more modest way. Although it doesn’t have a major budget, it is still considered reputable by the art scene in Ljubljana. They present exhibitions, publish various materials and collaborate with the SCCA-Ljubljana World of Art, providing them with display space. Next year, the nine students I worked with will curate their own show here,” he stated.



photo: Teri Erbes

Borga Kantürk

He is an artist, curator and lecturer, born in 1978 in Izmir, Turkey. He studied painting at the Fine Arts Faculty at the Dokuz Eylül Univ. (1995–1999) and finished his Masters programme in painting at the Fine Art İnstitut at the Dokuz Eylül Univ. (1999–2003) and finished MA programme (2004-2011). Now He is an assist-professor in Painting department of the Universty. He participated in many residency programs (incl. 2005 HIAP (Helsinki International Artist-in-Residence Programme), 2009 – Sextant et Plus, France etc.) and was active in many cultural organizations: in 2002 he became founder and director of KUTU Portable ArtGallery, he also co-founder of K2 Art Center in Izmir, which he became co-project director between the years of 2004–2007. Kantürk has participated in many local and international exhibitions. He lives and works in Izmir.

borgakanturk@gmail.com

Selected Solo Exhibitions:

- 2015 Memory Resarch Office: Collect.Cut.Create.Re-Create,
Škuc Gallery, Ljubljana (Slovenia)
- 2012 The Sick and the Building, Gallery NON, Istanbul (Turkey)
- 2011 Cafe Recordis, Gallery NON, Istanbul (Turkey)
- 2009 The Distance of Testimony, French Cultural Center,
Izmir (Turkey)

Selected Group Exhibitions:

- 2014 Plurivocality: Visual Arts and Music in Turkey,
Istanbul Modern (Turkey)
- 2013 Sail Away, We Must!, CDA Projects, İstanbul (Turkey)
- 2012 FULL Art Prize 2012 (Finalist's exhibition),
Hasköy Yarn Factory, Istanbul (Turkey)
- 2011 Where Fire Has Struck (on the 20th Anniversary of the Human
Rights Foundation of Turkey), DEPO, Istanbul (Turkey)
- 2010 Emploi-saisonnier, Sextant et Plus, Marseille (France)
- 2009 Relative Position and Coclusions, Suriye Pasaji, Istanbul (Turkey)
- 2008 Save As..., Contemporary Art from Turkey,
Triennale Bovisa, Milano (Italy)
- 2006 Check-in-Europe (p2p: Invisible Landscapes),
EPO, München (Germany)

Selected Curatorial Activities:

- 2014 Summer Resort for A Song, DEPO, Istanbul (Turkey)
- 2013 With All the Changes That Loomed Far Behind the Horizon,
MARS Istanbul, Istanbul (Turkey)
- 2009 Ghost Site, Recents Tree, Steep Hill, French Cultural Center,
Izmir (Turkey)
- 2007 Nightcomers, curators: Ovul Durmusoglu, Marcus Graf,
Borga Kanturk, Pelin Uran, Adnan Yildiz, Urban Project
in 9th Istanbul Biennial, Istanbul (Turkey)
- 2007 Hope Is a Good Thing, Atelier Frankfurt, Frankfurt (Germany)
- 2005 From the Midnight Sun: Contemporary Art Videos
From Finland, K2 Art Center, Izmir (Turkey)

Curators:**Saša (Glavan) Nabergoj (1971)**

Art historian, curator and critic. She is a head of World of Art, School for Curators and Critics of Contemporary Art (since 1998) and Studio 6 (since 2004) at SCCA–Ljubljana. Center for Contemporary Arts (Slovenia). A member of AICA (International Association of Art Critics) and IKT (International Association of Curators of Contemporary Art, Amsterdam). Writer, editor, curator and lecturer on contemporary art, focusing on curatorial and critical practices.

Simona Žvanut (1985)

In 2011 she graduated from art history, comparative literature and literature theory at the Faculty of Arts in Ljubljana. At SCCA, Center for Contemporary Arts – Ljubljana she coordinates School for Curators and Critics of Contemporary Art World of Art and its research-exhibition program Studio 6, as well as contributes to their concept and programme and participates at various projects and exhibitions. She is a curator, writer of texts dealing with the field of contemporary art and web-editor for www.worldofart.org.

Asisstants:

Petra Bole, Jerko Gluščević, Nina Jesih, Zala Kurinčič, Maruša Meglič, Hana Ostan Ožbolt, Aljaž Plos, Miha Poljak, Mojca Sfiligoj

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Production:

SCCA - LJUBLJANA 
Center for Contemporary Arts



Metelkova 6, 1000 Ljubljana, Slovenija
(T) + 386 1 431 83 85
(E) info@scca-ljubljana.si
www.scca-ljubljana.si

(E) svetumetnosti@scca-ljubljana.si
www.worldofart.org

CoProduction:



Galerija Škuc
Stari trg 21
1000 Ljubljana

T/F +386 (0)1 421 3140
galerija.skuc@guest.arnes.si
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REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

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