

# İSTANBUL EINDHOVEN SALTVANABBE 68-89

***İstanbul Eindhoven-SALTVanAbbe: 68-89***  
**April 20 – August 26, 2012**  
**SALT Beyoğlu**

A collaboration between SALT and Van Abbemuseum, *İstanbul Eindhoven-SALTVanAbbe* will evolve over the course of three exhibitions presented across both SALT venues throughout 2012. The second exhibition *İstanbul Eindhoven-SALTVanAbbe: 68-89* opens on April 20 and presents artworks from the Van Abbemuseum collection that were produced between the years 1968 and 1989.

The second exhibition is not limited to the bracket of the historical years of the two profound ruptures of the 20th century; namely the mass movements in May, 1968 and the fall of the Berlin Wall in November, 1989. The exhibition takes the early 1960s as its starting point where many discursive, profound transformations in art practices began to take hold. It focuses upon the artists' withdrawal from studio careers both literally and figuratively in favor of expanded practices. It looks at reality through documentary processes; detaching the role of language, text and information from the humanist subject and offers a thoughtful and sophisticated analysis of art institutions as part of the social order, as well as issues of gender, environment, and post-colonialism. From mid-1960s onwards, the audience acquires a fundamental role in completing the work and turning perception into meaning. Such a critical structural shift of the viewer's role is reflected in the renunciation of the self-contained artistic authority as an expression of the self.

In collaboration with the team at Van Abbemuseum, SALT juxtaposed a range of critical works by artists from West Europe, the United States and especially the Netherlands. Whilst the "West" was known and regarded as the exclusive canon up until two decades ago, the

exhibition incorporates a number of works from Turkey that were peripheralized not only for not having been part of an orthodox narrative of local modernity, but ignored internationally.

The artists in the second exhibition are Carl Andre, Gerrit van Bakel, John Baldessari, Robert Barry, Lothar Baumgarten, Bernd & Hilla Becher, Marinus Boezem, Marcel Broodthaers, Cengiz Çekil, Jan Dibbets, Ayşe Erkmen, Ian Hamilton Finlay, Altan Gürman, Hans Haacke, Douglas Huebler, Joan Jonas, Donald Judd, Serhat Kiraz, Joseph Kosuth, John Körmeling, David Lamelas, Sol LeWitt, Ahmet Öktem, Ergül Özkutan, Michalangelo Pistoletto, Martha Rosler, Ulrich Rückriem, Edward Ruscha, İsmail Saray, Gerry Schum, Thomas Schütte, Lawrence Weiner and Ian Wilson.

This exhibition will be followed by *İstanbul Eindhoven-SALTVanAbbe: Pre '68* (September 14-December 31; SALT Galata). The first exhibition in the series *İstanbul Eindhoven-SALTVanAbbe: Post '89* took place at SALT Beyoğlu and SALT Galata between January 27 and April 6. The local positions presented in the series will be considered for acquisition by the Van Abbemuseum.

## ***İstanbul Eindhoven – SALTVanAbbe***

SALT and Van Abbemuseum are collaborating on a series of exhibitions that bring together works from the Van Abbemuseum collection with selected local positions in the framework of the 400th year of diplomatic relations between Turkey and the Netherlands. The project aims to enhance and celebrate the growing cultural exchange between the two countries.

In 2005, the Van Abbemuseum presented an exhibition composed from the museum collection and a

selection of works shown in the previous eight İstanbul Biennials. Titled *Eindhovenİstanbul*, this exhibition afforded visitors in the Netherlands the opportunity to see works that were produced for one of the most significant international exhibitions of the last years in combination with the Van Abbemuseum's renowned modern and contemporary artworks. No longer focused only on West Europe and the United States, a broader idea of the geography and politics of culture was captured in the exhibition. This idea pivoted around global changes that took place during and after the year 1989 and the spread of what might be termed "a global poetics of the contemporary" that eventually had its effect on Europe's own sense of identity and cultural values. The exhibition thus represented a radical reassessment of the idea of an international collection as previously understood in the Van Abbemuseum and established the basis for the museum to subsequently formulate a new purchasing policy adapted to the global-local dialectic.

Seven years later, during the anniversary of diplomatic relations between the Netherlands and Turkey, a new opportunity has arisen to reverse the direction of flow. The collaboration between SALT and Van Abbemuseum is realized in the context of a global cultural shift. While institutions in West Europe and the United States are experiencing financial hardship, and losing their traditional cultural support structures and audiences, new power corridors and cultural hubs are being established. İstanbul, Mumbai and Moscow are such examples, where emerging markets and new economies produce a rising demand for institutional cultural services. The new situation presents challenging possibilities and ethical perplexities for West European museums that have sophisticated collections. The SALT and Van Abbemuseum partnership will be a fertile context for debating the role of art museums in the 21st century in

the multivalent complexities and changing context of this epic shift.

As part of the project, a publication documenting collection policies in selected Dutch and Turkish institutions will be published in Turkish and English at the end of the year. In preparation for this publication, a seminar addressing the same issues will be organized in the spring of 2012.

NLTR 400: 400 years of diplomatic relations between the Netherlands and Turkey

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○ 400 JAAR DIPLOMATIEKE RELATIES  
DIPLOMATİK İLİŞKİLERİN 400. YILI

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