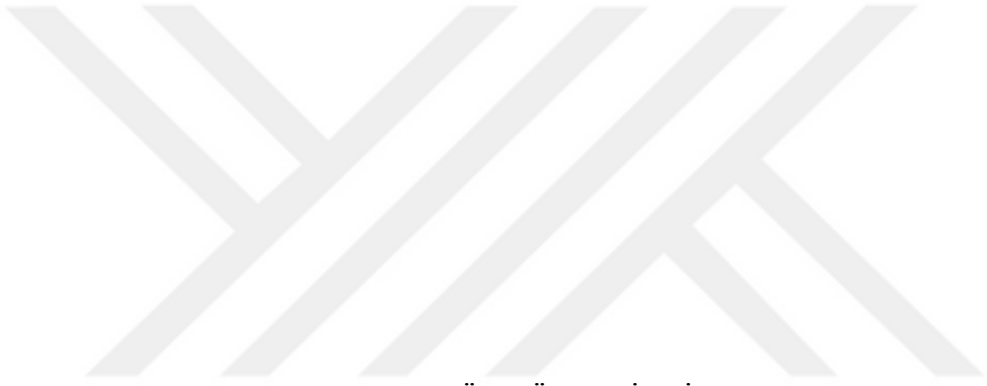


EXHIBITION STRATEGIES OF VIDEO WORKS AT ISTANBUL BIENNIALS



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PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

The master's thesis titled "Exhibition Strategies of Video Works at Istanbul Biennials" includes the technological, social, and artistic events that pave the way for the use of video as an artistic expression, as well as the development of video art in the world and in Turkey, the determining factors in the exhibition of video art and the approaches used in the exhibition of video art at Istanbul Biennials.

After the discovery of photography and cinema as a result of humanity's desire to record images, the introduction of magnetic image recording tools in the 1950s provided a unique structure that could affect the production processes of artists and while the use of television became widespread in those years, the development of video technology, which was a recording and display tool developed for use in television broadcasting, also showed parallelism with television. Video art was used by artists to criticize television broadcasting at a time when the effects of television became widespread, and later on, artists developed new strategies using the possibilities of video from different disciplines and perspectives. Since 1960, artists in different countries, especially in Europe, have started to use video as a means of expression and video has spread rapidly. In Turkey, the spread of video art coincided with the 1990s, and the interest of artists in video art increased in the 2000s.

On the other hand, the elements to be considered in the exhibition of video art differed from the exhibition of traditional artworks due to the time and technology-based and dynamic nature of the video. In this respect, in addition to formal concerns, hardware and technical possibilities were decisive in the exhibition of video art, especially until the introduction of the first digital cameras in the mid-1990s. Although the use of display devices in displaying video art mostly depends on technological developments, factors such as the conceptual and formal relationship with the tool used in the demonstration of the work were also effective in determining the devices to be used. The unique space and image relations of the video have transformed the normative viewing conditions in the modernist white cube gallery space. Consequently, art institutions have started to create special spaces, which will be known as the black cube in the future, which are created by adhering to the codes and traditions of cinema.

The examples of video art were exhibited for the first time at the 1992 - 3rd Istanbul Biennial, which aim to show the trends of contemporary art in Istanbul and

open a space for discussions in this field. In this context, within the scope of the study, starting from the origins of video art and after the use of video as an artistic expression, different forms of expression have been revealed in order to provide a basis for the interpretation of the approaches used in displaying video art in the editions held until the 17th Istanbul Biennial; the development of video art in the historical process in the world and in Turkey has been examined through national and international events; the determining factors in the exhibition of video art are discussed. In the last part of the study, video works in the biennials were detected with the help of the Istanbul Biennial catalogs and guides, as well as the news in the printed and online media, and the approaches used in the exhibition were presented through examples.

Key words: Exhibiting Strategies, Istanbul Biennial Video, Video Art

ÖZET

“İstanbul Bienallerinde Video Sanatının Sergilenme Stratejileri” başlıklı yüksek lisans tez çalışması, videonun sanatsal bir ifade biçimi olarak kullanılmasına zemin hazırlayan teknolojik, toplumsal ve sanatsal olayların yanı sıra video sanatının dünya ve Türkiye’deki gelişimini, video sanatının sergilenmesinde belirleyici olan unsurları ve İstanbul Bienalleri’nde video sanatının sergilenmesinde kullanılan yaklaşımları kapsamaktadır.

İnsanoğlunun, görüntüyü kaydetme arzusunun sonucu olarak fotoğraf ve sinemanın keşfinin ardından, 1950’li yıllarda manyetik görüntü kayıt araçlarının devreye girmesi, sanatçıların üretim süreçlerine etki edebilecek özgün bir yapı sunmuş, bu yıllarda televizyonun kullanımı hızla yaygınlaşırken, televizyon yayıncılığında kullanılmak üzere geliştirilen kayıt ve gösterim aracı olan video teknolojisinin gelişimi de televizyonuna paralellik göstermiştir. Video sanatı, televizyonun etkilerinin yaygınlaştığı bir dönemde, sanatçılar tarafından televizyon yayıncılığını eleştirmek için kullanılmaya başlanmış, ilerleyen zamanlarda, farklı disiplin ve bakış açısından sanatçılar videonun olanaklarını kullanarak yeni stratejiler geliştirmişlerdir. 1960’dan itibaren başta Avrupa olmak üzere farklı ülkelerde sanatçılar videoyu bir ifade aracı olarak kullanmaya başlamış ve video hızla yayılmıştır. Türkiye’de ise video sanatının yaygınlaşmaya başlaması, 1990’lara denk gelmiş, 2000’li yıllarda ise özel sanat kurumlarının sayısında yaşanan artış, farklı stratejiler kullanarak üretim yapan sanatçıların üretimlerini sergilemelerine olanak sağlamış, video araçlarının teknolojisinin ucuzlamasıyla birlikte sanatçıların video sanatına olan ilgileri artmıştır.

Öte yandan, videonun zamana ve teknolojiye dayalı, hareketli yapısı nedeniyle video sanatının sergilenmesinde göz önünde bulundurulması gereken unsurlar geleneksel sanat yapıtlarının sergilenmesinden farklılık göstermiştir. Bu bakımdan video sanatının sergilenmesinde biçimsel kaygıların yanı sıra özellikle 1990’ların ortasında ilk dijital kameraların piyasaya sürülmesine kadar, donanım ve teknik olanaklar belirleyici olmuştur. Video görüntüleme cihazlarının video sanatının sergilenmesindeki kullanımı da çoğunlukla teknolojik gelişmelere bağlı kalmasına karşın, çalışmanın gösterilmesinde kullanılan araçla olan kavramsal ve formal ilişkisi veya içerisinde bulunduğu mekanın unsurlarıyla olan ilişkisi gibi faktörler de kullanılacak cihazlarının belirlenmesinde etkili olmuştur. Videonun kendine has

mekan, hareket ve imge ilişkileri modernist beyaz küp galeri mekanında normativ izleme koşullarını dönüştürmüştür. Sanat kurumları, video eserlerin süresi ve eserleri katı zamansal çerçevelere sabitlemenin karmaşıklığı nedeniyle, ileride siyah küp olarak anılacak, sinemanın kodlarına ve geleneklerine bağlı kalınarak oluşturulan özel alanlar yaratmaya başlamışlardır.

İstanbul'da güncel sanatın eğilimlerini göstermek ve bu alandaki tartışmalara bir alan açmayı amaçlayan İstanbul Bienalleri'nde ise video sanatı örnekleri ilk kez, 1992 yılında gerçekleşen 3. İstanbul Bienali'nde sergilenmiştir. Bu bağlamda, çalışma kapsamında, 17. İstanbul Bienaline kadar gerçekleştirilen, İstanbul Bienalleri'nde video sanatının gösterilmesinde kullanılan yaklaşımların anlamlandırılmasına zemin oluşturmak amacıyla video sanatının kökenlerinden başlayarak, videonun sanatsal bir ifade biçimi olarak kullanılmaya başlanması ardından ortaya çıkan farklı anlatım biçimleri ortaya konulmuş, Dünyada ve Türkiye'de tarihsel süreç içerisinde video sanatının gelişimi ulusal ve uluslararası etkinliklerle ele alınmış, video sanatının sergilenmesinde belirleyici olan unsurlar tartışılmıştır. Çalışmanın son bölümünde ise İstanbul Bienali katalog ve rehberlerinin yanı sıra basılı ve çevrimiçi medyada yer alan haberlerden yararlanılarak bienallerde yer alan video çalışmaları tespit edilmiş ve sergilemede kullanılan yaklaşımlar örnekler vasıtasıyla ortaya konulmuştur.

Anahtar kelimeler: İstanbul Bienali, Sergileme Stratejileri, Video, Video Sanatı,

To my beloved grandfather Sıddık Akça

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ABBREVIATIONS

ADC: Analog to Digital Converter

AKM: Atatürk Kültür Merkezi (Atatürk Cultural Center)

AR: Augmented Reality

BBC: British Broadcasting Corporation

CCD: Charge - Coupled Device

CD: Compact Disc

CRT: Cathode Ray Tube

DSLR: Digital Single Lens Reflex Camera

DV: Digital Video

DVD : Digital Video Disk

ELAC: Espace Lyonnais d'Art Contemporain (Lyonnais Space of Contemporary Art)

HD: High Definition

Hi8: High-Band Video8

Hz: Hertz

IBM: International Business Machines Corporation

IKSV: Istanbul Kültür Sanat Vakfı (Istanbul Foundation for Culture and Arts)

İMÇ: Istanbul Manifaturacılar Çarşısı (Istanbul Draper's Bazaar

JVC: Japan's Victor Company

LCD: Liquid Crystal Display

LED: Light-Emitting Diode

LP Record: Long Play Record

mm: Millimeter

MoMA: Museum of Modern Art

MSÜ: Mimar Sinan University

NFPF: National Film Preservation Foundation

OLED: Organic Light-Emitting Diode

PAL: Phase Alternating Line

PC: Personal Computer

PDP: Plasma Display

TV: Television

USA: United States of America

USB: Universal Serial Bus

VCR: Videocassette Recorder

VHS: Video Home System

VR: Virtual Reality

VTR: Video Tape Recorder

WHW: What, How & for Whom Curatorial Group

ZKM: Center for Art and Media Karlsruhe

1. INTRODUCTION

Humanity sought for the ways to record the image to express itself since the very beginning of its existence. Following the photography, film and television technology developed as a consequence of this desire, video, which was developed for use in television broadcasting has been used by artists searching for new artistic production possibilities since 1960, and these works have been called as video art.

This study covers the use of video as a form of artistic expression, its development in the historical process, as well as the exhibition paradigms arising from the unique characteristics of the medium, and the strategies of using these paradigms in displaying video art in the 17 editions of Istanbul Biennials.

Furthermore, the development of the technological infrastructure, previous artistic developments, and social movements, which were effective during the process until video, an image production technique, was started to be used as an artistic form will be discussed in the section titled The Origins of Video Art (2.1.). The section Video as an Art Form (2.2.) will focus on the tendency of artists from different disciplines to use video as an artistic expression within the possibilities offered by the medium. In this context, in The Fields of Video Art section, the different forms of expression that emerge as a result of the use of video by the artists will be revealed in the context of purpose, method and result relationship. The development of video art in the historical process, the basis of which was prepared with technological developments in the second half of the twentieth century, the increase in the use of mass media and the emergence of video technology in the market, have been investigated in The Periods of Video Art (2.2.2.) section from the 1960s to the present, through the characteristics of the period and the examples of international video art activities. Despite the pioneering works in Turkey at the end of the 1980s, the fact that the adventure of video art started with the first samples in the 1990s and began to rise with the institutionalization in the field of contemporary art in the 2000s and international events such as the Istanbul Biennial, will be revealed in Video Art in Turkey section (2.3).

In the third chapter, Paradigms of Exhibiting Video Art, as distinct from traditional and static works of art, the determining factors in the exhibition of video

due to its dynamic structure based on time and technology will be discussed. The changes created by the developments in recording technology in the production and display of video art, the first examples of which date back to the years when the analog format Portapak recording system that was recording on magnetic tape was introduced, will be discussed in the section Recording Media (3.1.). In the Display Devices section, the effect of the display devices that create the image by receiving the video signals on the display of the video in terms of content and formality will be examined through examples produced in different fields of video art. The artists using video art challenged traditional art institutions while experimenting with progressive forms of the medium with their unique style and concerns. On the other hand, the simultaneity and changeability of the unique space-movement-image relations of the video transformed the rhythms of viewing the art inherent in a modernist gallery space. In this context, the change of the exhibition space as a result of the changing needs of video art over time will be revealed in the Exhibition Space (3.3) section.

In the fourth chapter, Istanbul Biennial and Video Art, after investigating the purpose and history of biennials, which are defined as international contemporary art festivals, the 17th edition of the Istanbul Biennial, which brings together the trends of contemporary art while creating a meeting point between viewers and artists from different cultures in Istanbul will be discussed. In order to reveal the strategies used in the exhibition of the video art works in the editions, the paradigms used in the exhibition of video art will be examined through examples, as well as the conceptual framework and exhibition venues determined by the curators of the biennial.

This thesis, aims to contribute to future studies by examining the origins of video art and its development in the world and in Turkey, after it started to be used as an artistic expression, through national and international events, by examining the paradigms used in the exhibition of the medium due to its unique nature, and by revealing the strategies used in the exhibition of video art in the Istanbul Biennials.

2. VIDEO ART

Video defines an electronic medium that converts messages into audio and visual codes. The primary function of the video technology was to record the programs broadcast on the television when it emerged (Derman, 1993, p. 14). In addition to this feature, it records sounds as well as producing images of real images. Alper Altunay (1999), regarding the possibilities of video to become an art medium says that;

“When needed, it produces documents or sometimes transforms the glass screen into a medium for telling stories. Like painting’s ability to tell stories, or movie’s ability to tell stories, video can replicate the narrative skills of all previous audiovisual media, and even do it in a much easier, in an effortless and simple way than others.” (2013, p. 9-10).

Portable video tools, which emerged as a result of the increasing effectiveness of television starting from the 1950s, bring a new perspective to the art of the 20th century. Since 1960, the works produced by the artists who have been searching for new ways in their art production using video techniques are considered as video art (N. Sönmez, 1997, p. 1885).

From the mid-1960s until today, video art has been a prominent element in contemporary art exhibitions as a tool for social, cultural, and political analysis. Many believed that video art represented contemporary art. First used as a medium in the 1960s, the history and nature of video art is unique and complex when compared to traditional art forms (Manasseh, 2009, p. 4). For this reason, in order to understand the video art, it is necessary to examine the technological, social, and artistic environment in the process until the use of video as an artistic expression, as well as its historical development in the process after its artistic use.

2.1. The Origins of Video Art

The Video Art has emerged from the processes and counter-movements of a series of art movements, as well as the production independence offered by the medium. The functions of the 'video' tool such as recording, reproducing and duplicating are used in a way that serves the purposes of science, entertainment industry and other branches of art, as is the stage that painting, and photography go through until they are evaluated in the context of art. And the evolution of the language of video benefits from its predecessor's cinema and television tradition (Derman, 1993, p. 14-15).

D. Alper Altunay (2013, p.1 4) explained this as follows:

“It will not be correct to analyze the historical development of video as an art medium only with the movements in the art history or with technological developments experienced during that period. Neither such a historical approach nor a technological determinist perspective alone can be enough to explain how video and similar communication mediums have turned into tools of art. Therefore, it is important to review both the technological infrastructure of video as a picture production technique, the artistic developments experienced up to the period, and the social movements in the years when video art emerged. Thus, it would be more correct to discuss why, how and under what conditions video art emerged and on which social and artistic foundations it is based.”

The invention of photography, like other image-production techniques, arose as a result of humanity's desire to record the image and was the first invention to produce the image closest to the image of the object. This was the first-time that humanity has come so close to reality through photography (Gerson, 1993). On the other hand, with photography, the relationship between the object and the image began to be discussed. The image produced by the photograph was the reflection of the object rather than being a representation of it. In this respect, for the first time, the photographic image minimized the visual differences between these two concepts and demonstrated the ability to produce the same image of the object rather than being an interpretation of it (Altunay, 1999, p. 75)

In the nineteenth century, photography not only changed the visual/conceptual language of art, but also became one of the significant tools that contributed to the development of cinema. Along with the social movements, the development process of the camera became the development process of the image, new art styles and genres. Thus, in the nineteenth century, the definition of the image largely became synonymous with the definition of photography. Most of the modernist art movements that developed in the twentieth century were shaped in this period. (Bozkurt, 2005, p. 36).

Following the invention of the photograph, the process of film's becoming an art can also be compared to that of the photograph. The theory that formed the basis of the film was created by a series of optical inventions (Ellis, 1979, p. 1 as cited in Altunay, 1999). In the middle of the nineteenth century, in 1832, Belgian researcher Joseph Plateau developed 'Phenakistoscope'. Plateau realized for the first time that in order for the eye and brain to combine different pictures, it must pass before the eye at very short and regular intervals. He stated that passing 16 images per second is the most appropriate solution for this. This solution was adopted by silent film in the following years. In 1874, the French astronomer Jules Janssen invented an instrument called the 'photo revolver' (See Figure 1) designed to observe the various phases of Venus' passage ahead of the sun. Thus, it was possible to obtain sequence of images, which are the basis of the cinema technique. In 1882, The French physiologist Etienne-Jules Marey and the American photographer Eadweard Muybridge invented a machine called the "Chronophotographic Gun", a more developed version of Janssen's photo revolver, and they captured the acts of a flying bird by managing to shoot twelve images per second (Teksoy, 2014, p. 19-22). In 1888, Emile Reynaud patented the first film perforations, thus creating the necessary environment for the artistic language of cinematography to be formed. This development also formed the basis for the Lumiere Brothers to start cinema in the late nineteenth century (Bozkurt, 2005, p. 48).

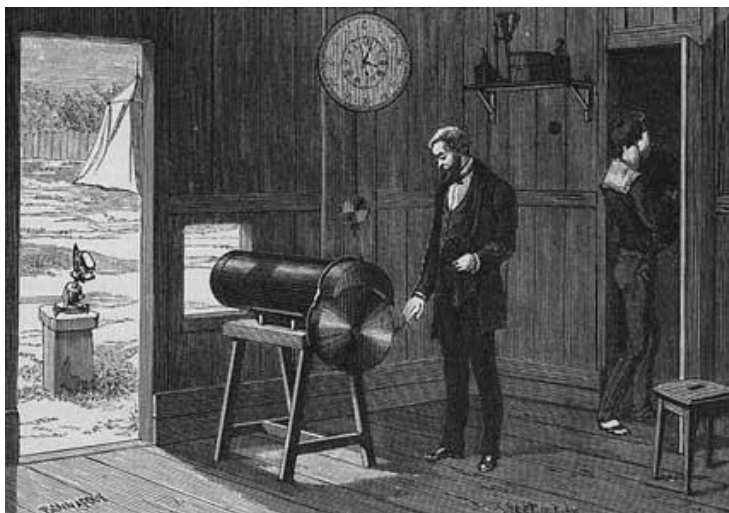


Figure 1 Janssen's revolver photographique, as published in La Nature in 1875.

From: https://es.wikipedia.org/wiki/Revólver_de_Janssen#/media/Archivo:Révolver_de_janssen.jpg

The editing has a great importance in making the film an art genre. David Wark Griffith discovered ways to use the film to convey an event in a coherent way from beginning to end, and contributed to the emergence of concepts such as shooting and sequence. Eisenstein's unique editing, which allowed him to bring different images one after the other and create new meanings, was a milestone in the development of film art.

The unique language of the cinema, which is created by its technology, technique, and editing, enabled the audience to learn the general structure of this language and to grasp the reality of the pictures they watched in the film. Audience met with the fictional reality with the movie, and that prepared the audience for the structure of the television that would follow it. On the other hand, the unique structure of the movie allowed it to be used by subsequent picture techniques and to create a visual language that these techniques would benefit from (Altunay, 1999, p. 80-83).

The expressionism movement affected the cinema in Germany in the early 1920s. This was undoubtedly due to the fact that after the war; the idea that expressing only the beauty in art is hypocrisy, and the artist should also express the suffering, misery and brutality suffered by humanity, has strengthened in these years (Coşkun, 2009, p. 77-78). Expressionist cinema created the image with the deformation of external reality and positioned the artist as not the observer but the interpreter of this reality. It continued its activities in Germany and many European countries until 1925. Particularly, the Soviet cinema was affected by this movement.

The innovations, especially in lighting techniques, brought by the movement, affected world cinema in the following years.

In this period, apart from Impressionism and Expressionism, modernist movements such as Cubism, Futurism, Bauhaus, Dadaism and Surrealism also influenced the cinema. The form and content structure of cinema was re-questioned. Artists producing in different disciplines embarked on new quests in cinema and produced many successful experimental works. Experimental attempts that emerged in photography and cinema since the 1920s also became the references on which video films are based. Experimental productions in cinema, as in other art disciplines, started a crucial process that formed the basis of video art.

While cinema was trying to form in Europe, Constructivism was rising in the Soviet Union. The 1920s were a period of significant developments in cinema as well as in the field of plastic arts in the Union of Soviet Socialist Republics. Artists who adopted this movement perceived the construction of a new world as a necessity, therefore they thought that art should have meaning on a social basis. From this point of view, the Constructivists represented the expectation of Soviet avant-garde art. While Eisenstein's genius developed a modern and popular perception of cinema, there were approaches in Soviet cinema that opposed such traditional and popular rules of cinema. Productivists were one of them. This group, which was also criticized by Eisenstein from time to time, started to publish their manifestos in the early 20s.

In the Constructivist exhibition opened in September 1921, artists including Vesnin, Dziga Vertov and Kuleshov called themselves "Productivists". Contrary to the constructivists, they included different types of art such as film and theater into their production processes.

In his "Cine-Eye" manifesto, Vertov rejected the basic rules of cinema, the script, the setting, and the dramatization, and argued that the image and the editing are the sufficient components of a film. Vertov was shooting the pictures he built, and during the editing process, he was re-shooting the moments when the film met the audience in the movie theatre. Thus, the viewer was freed from the position of merely the watching one and became a part of the work. In this way, he turned his work into a performance rather than just a movie screening. The works that can be called cine performance also changed the perspective of the theorist Vertov on the art of cinema

through experimental editing and effects. They brought cinema together with the modernist movements emerging in Europe. Creating pictures that can be called cubist in the cinematic language is an example of this. For Muammer Bozkurt, while the Productivists plasticized the language of cinema with their direct interventions in the editing and the techniques they used such as purification and deformation, they depopularised the cinema as well. According to Bozkurt, Productivists became the pioneers of video art by paving the way for the search for new images (Bozkurt, 2005, p. 52-62).

The television was invented in the 1920s. Then, John Logie Baird demonstrated first television in England in 1926. The TV station WZXAD began broadcast testing in the United States in 1928. The BBC launched the first public broadcasts with 405-line transmissions in 1936. In the same year, live broadcasting of the Berlin Olympics for the first time on television was an important turning point for television (Kılıç, 1995, p.9) (See Figure 2). After its discovery, television quickly became widespread and became a daily use. The success of television happened naturally due to its feature of not expecting much effort from the viewer and with this, it could take place as a detail in many areas of daily life (Ross, 1995, p. 88).



Figure 2 Television camera olympic summer games berlin
from: https://www.earlytelevision.org/olympics_1936.html

If the cinema cameras are excluded, it is possible to say that the first electronic video recorders were used in the early 1950s. Therefore, video techniques, which are magnetic image recording tools, have started after these years. In 1951, the first black and white recorder was released. With this system, the audio and control traces existed on video recorder tape for the first time. The first modern video recorders,

which were introduced in 1964, had four channels and 2-inch video recording tapes. Videos working with a 2-inch helical scanning system began to be used extensively in the USA and Japan in the 1960s.

Television is the general name of the broadcasting system in which the electronic image is used as a mass communication device. Video, on the other hand, is a recording and display device developed for television broadcasting and for individual (household) use (Bozkurt, 2005, p. 83).

At this point, it is necessary to mention the technological differences between movie and video. Historically, although film technology emerged first, it would be wrong to say that this technology lays the ground for video. Film is an extension of photography technology. However, in video, there is an electronic image created through electrical signals, instead of the chemical and mechanical process in film and photography. (Altunay, 1999, p. 83)

As Alper Altunay quoted in his doctoral dissertation, Frank Popper stated that the technological developments related to the process of obtaining the electronic image allow the recording of electronically produced images. In this way, the image could be produced by using optical and electronic technologies together, and it was possible to record the image on a magnetic tape on a channel separate from the audio, but also together with the audio. Furthermore, the image and object could be recorded simultaneously and in real time, by allowing the recorded image to be re-played on the moment it was saved or later. Moreover, it was possible to obtain a denaturalized picture by rearranging the forms of the objects or destroying the relations between the objects or by adding or removing color from the electronic picture. A new dimension was created in the timeline by repeatedly recording different images of objects at different periods (Popper, 1993, as cited in Altunay, 1999)

Another important feature of the electronic image is that the recorded image can capture the time of the object. In this phenomenon called instantaneity, the object and the picture of the object can be seen on the monitor simultaneously due to the speed in the picture generation process. This phenomenon later evolved into the concept of producing live pictures. Due to all these possibilities, the fact that the final image obtained in the electronic image is completely different from the first image, made it possible to use the camera not only as a recording device, but also as an

interpreting and creative gadget. This phenomenon presented a unique structure that could directly affect the creation processes of artists (Altunay, 1999, p. 89-90).

Sylvia Martin, in her book *Video Art*, states that the technological beginning of video art coincided with the beginning of television broadcasting. For Martin, the development of video parallels the developments in the field of television and is shaped according to the needs of television (Martin, 2006, p. 8).

Television provided information exchange with its features such as displaying movies, news, propaganda, and entertainment. The circulation of information and easy access to information accelerated the emergence of new fields. After that, television has been included in the framework of socio-psychological sanctions such as press ethics, censorship, as in other communication tools.

Accidents, violence, natural disasters, wars, entertainment, and advertising began to enter people's homes directly. The most powerful mass medium has spread from individual to society like a virus. Along with television, the definition of media in the western world has also changed. In the 1970s, the attitude of the artists against the power of television was also changing (Bozkurt, 2005, p. 76-77). As stated in Alper Altunay's article, *Deconstruction in Video Art: Video as The Medium and Message*, Battack underlines that it should be known that video art emerged as a stance against television in the years when television and its effects began to become widespread and the brutal effects of capitalism were experienced (Battack, 1978, as cited in Altunay, 2006).

Jameson (1994) states that video art still targets television broadcasting, although television broadcasting supports and represents mass culture. The use of television as a device of the capitalist system caused the artists to feel responsible for this issue. Artists criticized the device using its possibilities, opposed the logic of television and worked for the change of these perceptual structures by using the structures it established as a mass media (p. 109).

On the other hand, television created the viewer's sense of readiness in front of the screen and feeling itself as part of the event. It can be argued that just as theatre has created an artist-audience environment that prepares audience, produces, and consumes the cinematic art; television has also created such a situation for the video artist (Bozkurt, 2005, p. 93).

2.2. Video as an Art Form

The story of video art begins in the mid-1960s when video equipment was first introduced to the consumer market, when much of the world was undergoing radical change. This was the time when favorite playlists were recorded and exchanged on cheap audio tapes, David Bowie's song "Space Oddity" hit the pop charts in 1966, and two US astronauts stepped out of Apollo 11 and walked on the moon. People seem to be capable of anything, with the help of technology. Video art sprouted from its roots in such an atmosphere (London, 2020, p. 5)

Video was shaped by the new technology, real-world politics, and the ever-changing volatility of the contemporary art. The video which was originally developed for commercial television in the 1950s as a space-age medium, left out of the interests of artists. The space race caused by the Cold War ignited advances in technology that led to the introduction of audio equipment in the consumer market, including wireless telephone, satellite television, and videotape. The tape contributed to the rise of consumer video, a byproduct of both the Vietnam War and the rising porn industry. From then on, every technological advance would give new hope to the users: radio and television networks that sent Vietnam War news directly to their living rooms were moving away from Broadcast and switching to cable, which allowed public access to alternative programming. In the late 1970s, the stereo and then the Discman and cell phone expanded the portability of sound (London, 2020, p. 5).

According to Marshall McLuhan, the most well-known of the new technologies, was the portapak(See Figure 3), a battery-powered, self-contained analog camera and videotape recording system that could be carried by one person. Portapak offered an instantly accessible, audio image that instantly could be replayed, making it possible to capture and record the present in real time. (McLuhan,n.d., as cited in London, 2020)



Figure 3 Photography of the Portapak Sony AV-3400 and AVC 3400
from <https://macameraetmoi.ca/discover-the-cameras/portapak/?lang=en>

With no established origins, the video has attracted artists from different disciplines and different perspectives. Artists have developed new strategies for making art dealing with both music, dance or sculpture and video. These young pioneers such as Nam June Paik and Bruce Naumann were encouraged by the work of previous early interdisciplinary artists. Since video also offered cheap distribution opportunity, artists saw it as a way to circumvent the rigid art system. Many dissident painters, sculptors, and other artists, including women, turned to a brand-new field to leave a mark and make history (London, 2020, p. 10-11).

In the process of being an art medium, video can be defined as the combination of photography, cinema, and television. One of the main pillars of video art is that the audience is included as a third person in the dialogue between the artist and the video.

In this context, it is necessary to note that the video work involves the audience to a large extent in the perception process. The audience is often aware of the fact that he takes an active role in the work, as he is in the same position with television in his daily life. Video allows to reconstruct space, time, and plastic elements in an unknown dimension through the fields of aesthetics, meta-reality and culture. The use of video art as a method in creating form is the reproduction of image

and perhaps three-dimensional form and a new extension of the temporal dimension (Bozkurt, 2005, p. 92-93).

On the other hand, it can be argued that there was a big difference between commercial television and independent video at the beginning. The video makers adapted the video to the discourses to be displayed on the monitors. Typically, they despised any form of power and regarded television as an enemy to anything experimental. Video makers have put the television industry under the same categories with museums, which often treat them like outsiders. Many artists have embraced TV programs with considerable vengeance, and as Warhol did a few years ago, they have criticized the closed system and the rigid forms imposed on content, addressing the divide that separates popular culture from the high arts (London, 2020, p. 11).

2.2.1. The Fields of Video Art

The pioneers of video art explored the technology of video and introduced video into the art environment in different forms and contexts. As a result of these initial attempts; electronic depictions consisting of the manipulation of two and three-dimensional surrealist depictions with sound and motion; drawings and paintings produced by the color creation system of the video and guided with audio; video sculpture created with audio by reflecting the electronic picture as light, have emerged. (Kılıç, 1995, p.11)

It was a quite natural result for the artists who used this technology to turn to different expression styles. Rosalind Kraus (1995, p. 125) mentioned three types of phenomena within the corpus of video art: “(1) tapes that exploit the medium in order to criticize it from within; (2) tapes that represent a physical assault on the video mechanism in order to break out of its psychological hold; and (3) installation forms of video that use the medium as a subspecies of painting or sculpture” (p.125). Frank Popper, on the other hand, made a broader classification and gathered video art practices under six headings: 1) the use of technological means in order to generate visual imagery, including formal research into plastic elements; 2) the considerable range of recording Conceptual Art actions or happenings, often concentrated on the

artist's body itself; 3) 'guerilla video'; 4) the combination of video cameras and monitors in sculptures, environments and installations; 5) live performances and communication works involving the use of video; 6) and lastly, combinations of advanced technological research, most often of video with computer. (Popper, 1993, as cited in Kılıç, 1995, p. 13).

Muammer Bozkurt (2005) emphasized that video should be considered within the fiction, installation, and action, and sub-categorized the video art as video installation, video film, video performance and performance video. This categorization can be positioned in the field of video art, in the context of purpose, method and result relationship, terminology formation, video art production and historicity (p. 96).

Since this categorization of Bozkurt enables to deal with the exhibition strategies of video art, which is the focus of the dissertation, the thesis will be based on this classification.

2.2.1.1. Video

The early works, which were created after portable camcorders became available for purchase by the artists, were often based on the approach of recording the work as a document. The artists recorded the video camera in a documentary manner in order to immortalize the moment when the work emerged, as in the photograph. These initial attempts did not have the unique aesthetic value and possibilities of video. However, they were crucial as they allowed the artists to get to know the camcorder better (Altunay, 1999, p. 120).

Muammer Bozkurt (2005) states that the preparation of the video as a movie is related to the way the subject is handled abstractly or concretely in the video technique. "In the video film, space and objects are detached from their reality, the state of being there at that moment can be moved to another dimension. The video here can be re-filmed, unlike a performance video, with its documentary feature. Audio, close and far shots, documentary pictures now gain meaning again in the fictional language of the video" (p. 151).

The movement of the camera creates a direct proportional distortion in the images of the objects. The negative effects, points, lines, and surface obtained through the camera's contrast form the basic shapes unique to the video. The fact that a monitor, projector, or other display device presents the event at a different time and place also creates its own conceptual space for the video film. Thus, it is possible to mention the definition of a video film that has created its own field.

The common features of such works are individual selectivity, free point of vision, free camera movements and the most important stage, that they are deconstructed in the editing process. However, it is necessary that the editing should be far from the rules of the cinematic language such as continuity and the logical sequence of the dialogues, and that the artist reaches his own expressive language again with the editing. At this point, video editing is considered as the continuation of a production process that has been considered since the shooting of the video film and determines the style of the artist.

In video films the definition of mobility that determines the standing point of the camera in video films, is a prominent factor in creating the conceptual space. While this attitude towards focusing on fiction and surface analysis gives birth to free style, it also carries the danger of sameness that determines its boundaries, and after this point, the attitude of the artist comes to the fore. The mobility, which is described as the standing point of the video, is expressed in the content and message of the objects chosen by the artist. For this reason, the artist, who set out with the intention of making a video film, moves away from theatrical roles and reveals concrete or abstract collages created from living environments and archival images in the documentary nature. Therefore, the final work is closer to the art of painting rather than traditional genres such as cinema and television (Bozkurt, 2005, p. 153).

2.2.1.2. Video Installation and Video Sculpture

Installation is defined as the exhibition of objects that relate to each other and to the space in which they are located. Installations created using video technology are called video installations (Altunay, 2013 p. 77). In this regard, the elements of the

image structure, screen and space are decisive during the meeting of installation and video.

When the installation is carried out by centering the image, unlike the effect of popular television, it acquires a new dimension of depth, and this dimension reinforces the unreality of the installation. At this point, the relations between the objects that make up the installation are not formal, but contextual. Therefore, the installation creates not only the whole of the objects in front of us, but also a new environment that enables the process of watching and to be watched (Bozkurt, 2005, p. 96-97).

In video installations, the determining factor regarding the image and screen structure is often the space. Regarding a work of art, it is necessary to talk about two types of spaces: the space where the work is located and the very own space of the artwork. This point of view also applies to video installation. Space is a decisive and often compelling factor in creating the installation. The space shapes the installation and can even be a part of the work or itself. Many features of the space such as interior or exterior space, private or public space, history of it, events happened in it, architectural features, light, and height of it are the determining elements of the installation (Bozkurt, 2005, p.103).

As Muammer Bozkurt cites in his book *Video Art*, Deniz Derman underlines that the video installation is temporary: "Video installation can be defined as placing the video together with other elements, including its electronic parts, in an organized space. Since the installation is installed in the space for a certain period of time and is removed at the end of this period, it is a volatile art with the subject, time and space in which it is expressed." (Derman, as cited in Bozkurt, 2005, p. 97). Altunay (2013) similarly states that since video installations are produced largely specifically to the space where they are exhibited, they will undergo a change in meaning and context if they are taken to another space and exhibited (p. 77).

On the other hand, video sculptures, which are arrangements created by the combination of one or more video screens (television) and video images, do not lose their meaning in the spatial changes that occur when they are moved from the place where they are exhibited (Altunay, 2013, p. 74-75).

Video sculptures created by the use of video cameras and screens combine the two-dimensional visual structure of video technology with the three-dimensional physical structure of the sculpture. One of the most significant reasons in the emergence of video sculptures is that multi-channel videos require more than one monitor. In this approach, video monitors serve as furniture and undertake a materialist function (Acconci, 1993, p.27, as cited in Altunay, 1999, p. 133)

One of the most successful examples of the monitor and camera's decisive role in the installation is Nam June Paik's video sculpture "TV Buddha (1974)" (See Figure 4). In TV Buddha, Paik uses video camera, monitor, Buddha statue in its most familiar form bought from any store and earth. The Buddha is in a facing position to screen, which is placed on a mound of earth. Buddha sees his own reflection from the screen on earth. This image is recorded by the camera placed behind the screen and reflected on the screen as a live broadcast. Buddha watches himself through the mechanical eye that watches him. The screen functions as a mirror. This work of Paik shows how the dimension of depth that emerges in the installation-image relationship affects and directs the perception process of the viewer. The size of the monitor, the light reflected from inside and the bond it establishes with other objects that make up the installation make it a part of the video installation (Bozkurt, 2005, p. 97-98).



Figure 4 Nam June Paik, TV Buddha, 1974

from https://www.researchgate.net/figure/Nam-June-Paik-TV-Buddha-1974-Photos-from-C-Flickrriver_fig1_350889660

2.2.1.3. Video Performance and Performance Video

The material of the performance is the body, and the performance is the actions aiming to create new forms of expression with the body in the field of stage and visual arts. While the Dadaist performances constituted the significant actions that started this process in the 1920s, the real development of the performance started from the 1950s to the present, after meeting with fields such as Happening and Body Art (Bozkurt, 2005, p. 122).

Video has been used to record and document the artistic use of the body, especially since the 1970s, when it started to become widespread. The first examples of video art often used performance recordings or voiced performances (Rush, 2001, p. 92)

The technology of video in producing the electronic image has a particular importance for artists producing body-based art. Apart from the fact that the video camera was portable, it has also allowed the artist to use his own body and not to need anyone else during producing, recording, and editing processes of the picture. Thus, it created an opportunity for artists who could only realize their art through live screenings. (Derman, 1992, as cited in Altunay, 1999).

Regarding the artist's recording of his body via the video camera, Rosalind Krauss, in her article "Video: The Aesthetics of Narcissism" explains the relationship between body, camera and monitor as follows;

"...The simultaneous reception and projection of an image; and the human psyche used as a conduit. Because most of the work produced over the very short span of video art's existence has used the human body as its central instrument... And no matter whose body has been selected for the occasion, there is a further condition which is always present. Unlike the other visual arts, video is capable of recording and transmitting at the same time producing instant feedback. The body is therefore as it were centered between two machines that are the opening and closing of a parenthesis. The first of these is the camera; the second is the monitor, which re-projects the performer's image with the immediacy of a mirror." (Krauss, 1995, p. 119)

The difference between performance video and video performance can be explained by handling the video performance in the context of action-formation, and the performance video in the context of the movie. Although they look the same, both areas are different from each other (Bozkurt, 2005, p.128).

An example of performances in which the video goes beyond of being a recording gadget in the formation process of the performance is Wolfgang Flatz's nearly 40-second performance called "Woltouch II", which he performed at the Vienna Museum of Modern Arts in 1980. In Flatz's performance, in the middle of a dimly lit room, a person holding the camera that is recording images connected to the monitor starts to rotate around his own axis by holding the camera by its cable. With increasing rotational speed, the camera swings like an unfolding spiral with its cable until it hits the wall. In this way, video is used in Flatz's performances at every stage from the production process to the documentation of the performance.

At this point, the reason for emphasizing that video can go beyond just being a recording tool in performances is that the function of video in performance reveals the distinction between performance video and video performance. This difference can be observed when compare the performances of Flatz and Beuys. During Flatz's performance, video is part of the action as in line with the spirit of the video performance.

However, in Beuys' performances, it is the witness of the action. Focusing on this difference, Beuys states that his performances are not video performances. For Beuys, video is nothing but an instrument for transmitting information. While stating that the only thing matters during his performance is his action, he deals the camera only as a recording device. He underlines that the performances recorded by Gerry Schum are not directly related to video art, and in this context, it only gives information about his actions as fragmented recordings. Beuys' 1974 performance "I like America and America Likes Me" at the Rene Block Gallery in New York is an example of this. In this performance, Beuys lives with a wild coyote for three days in a fenced-in room in the gallery. Beuys tells that although he continues the performance day and night, many actions that are crucial to him cannot be reflected in the movie when he watches the movie. For Beuys, all that remains of the recording of this performance, is the video of someone running around with the coyote. (Bozkurt, 2005, p. 136-137).

2.2.2. The Periods of Video Art

Art can be influenced by previous art movements that find a place in society and affect the society's cultural structure. Likewise, it has the power to influence the art movements that will succeed it. That can be perceived as the art movements' preparing the ground for the next one in the historical process. When video art is examined in its own historical and social process, it will be observed that it was influenced by previous art branches and movements (Altunay, 1996, p. 136).

Wulf Herzogenrath, as quoted by Muammer Bozkurt (2005), states that the beginning of video art dates back to the Happening and Fluxus movements, in which increased consciousness and radical redefinitions took place with the questioning of traditional art. As discussed in the first chapter of the thesis, the second half of the twentieth century preformed the infrastructure of video art through various factors such as a series of technological developments from photography to cinema, the transformation of technical and artistic relations, and the first experimental works of the Productivists. From this perspective, it is natural for the video recorder to easily find a space for itself in such an environment.

Technological and political transformations accelerating since the early 1900s led to the emergence of avant-garde formations in all fields of art. This affected the period during and after the Second World War. However, the discovery and widespread use of new mass media caused a different transformation in the early 1900s. The popular power of the communication tools became one of the determining factors in the artist's production. Since the 1950s, a noticeable increase in mass media in national or international events has created an environment that has enabled video to become popular after its introduction. In the new era, the video added a new dimension to the art scene that was already prepared (Bozkurt, 2005, p. 173-175).

In this context, the following sections of the thesis will discuss the historical process of video art over four periods, covering the developing image and communication technologies, the characteristics of the period and international video art activities.

2.2.2.1. *The First Period: 1960s*

Although Ernie Kovacs made various visual experiments by distorting television signals in 1952, Nam June Paik, Wolf Vostell and Dara Birnbaum were the first artists to use video images in the art environment. (Kılıç, 1995, p. 10). After 1959, the German artist Wolf Vostell used working television sets in his works, “de/collage” (Arapoğlu, 2017, p. 272). Vostell buried a barbed-wire television which continues to transmit the images in New Brunswick that same year. Vostell’s reaction was directed not only to the device itself, but also at the viewer. (Derman, 1992, as cited in Uşar, 2006). In his first experiments in the 1960s, Nam June Paik deforms the electronic image on the screen with the help of a magnet, or manually interferes with the flow of the image while playing the pre-recorded videotape. (Kılıç, 1995, p. 10-11).

In 1995, Sony released electronic equipment called Portapak that can record and replay motion picture. This technology could only be used by television before portapak. One of the first people purchased and used portapak was Korean artist Nam June Paik. Paik recorded the Pope’s visit to New York on November 4, 1965, while he was in a taxi. Then, he announced that he would show this image at Cafe Au Go Go, with an advertisement on which it said “as collage technique replaced oil-paint, the cathode ray tube will replace the canvass” (Walther, 2020, as cited in Uşar, p. 20, 2006).

This incident is considered as the turning point of video art. Nam June Paik, who studied art in Germany and is a former electronic music student, was an expert of electronic devices since he worked in electronic music studios. Therefore, the artist was no stranger to the field of video, and he had been conducting his theoretical research on the aesthetic problems of television and electronic imagery since 1959. He carried out his work, which can be considered as the first installation of video art, by repairing 13 black and white monitors he collected from the junkyard with his electrical engineer friends. This work was exhibited at Gallery Parnass in Wuppertal, Germany, which will become one of the centers of video art in the following years. The gallery hosted exhibitions and events of significant artists whose names are frequently mentioned in the development process of video art. With this work, Paik not only started this period in Gallery Parnass, where monitor and video will be used

frequently in the following years, but also was defined as the artist who created the video art. At this point, it should be noted that the approach of video artists was fed by Dada and the Productivists and was shaped by the pioneering approaches of this period. This period and Paik should be examined together with significant artists of the time such as John Cage.

After Nam June Paik and John Cage met in Germany in 1959, their collaboration that would last until 1961 has begun. This collaboration influenced the formation of later performances and installations, as the Fluxus group and Paik produced installations based on Cage's work in the following years. Furthermore, other members of the Fluxus began to use elements such as video and kinetics in their installations, and to create performances focusing on sound and image as well as mechanical movements in their sculptures. Nam June Paik exhibited his video work "Serenade for Alison" with the group in the first exhibition of Fluxus.

Video began to spread rapidly in different countries of Europe in 1960s. For instance, a group of young artists in Milan, Italy, published the first manifesto "les spatialistes" on television. The event, which was held in Paris, France in 1964 and managed by Jean-Jacques Lebel and Marc'O, handled the different disciplines together. Within the scope of this event, "Pop and New Realistic Artists Exhibition" and Happenings held film screenings and Fluxus concerts. Marshall McLuhan's work "Understanding Media" was published in the United States in the same year. Documenta 4 was held in Kassel, Germany. Within the scope of this event, a kinetic light and sculpture show was carried out through the system installed on the roof of the Fridericianum Museum.

In 1965, video art was well embraced by the audience as well as European artists. In France, the black and white special effects of Jean Christophe Averty were tried for the first time on Channel 1. This screening demonstrated the fact that video art continues its development by using television despite the existence of television. The different languages of video and television and musical films brought the language of video together on a common plane. The new space created by entertainment records and musicals, the process of removing the language of video from its medium and bringing it closer to the language of television, developed a different tone. This tone, which started to emerge in the mid-60s, formed the beginning of video music clips in the 1980s. The second "La Libre Expression" (Free

Expression) event organized by Jean-Jacques Lebel was held in Paris in 1965. Paik and Charlotte Moorman's "Robot Opera", which combines video installation and performance, was demonstrated at this event. Paik and Moorman performed their "Cello Sonata No-1" (See Figure 5) series, which they performed in 1965, at many festivals and galleries in the US and Europe. This series of Paik are important examples of the use of video installation and performance together. In Cello Sonata, monitors placed one above the other in transparent boxes form the appearance of a cello and are played in Moorman's arms as if a cello sonata is being played. Live images with the help of a directly connected camera or pre-recorded video images were displayed during the show. Sometimes, the cello is replaced by the body of Paik, who sits naked towards Moorman in the shape of a cello. Nam June Paik carried out his works "Electronic Art" and "Electronic TV, Color TV Experiments, 3 Robots, 2 Zen Boxes & 1 Zen Can" in New York Galleria Bonino in 1965. With these exhibitions, Paik became a popular video artist accepted in the USA and invited to many events from the second half of the 1960s.



Figure 5 Charlotte Moorman performing Concerto for TV Cello and Videotape
from <https://everson.org/from-the-archives/from-the-archives-charlotte-moorman-and-nam-june-paik/>

The third "La Libre Expression" launched in Paris was blocked by the police in 1966-67. Although this is the first time a video event has been stopped in the art capital of Europe, it has never been brought up enough. Another important feature of

these years is that it was the beginning of the period of curators in the exhibitions held in the field of video art. The styles and different perceptions of the video artists became more evident during the events. Bozkurt (2005) states that this situation can be accepted as a new era for video art (p. 182). In this period, the distinction between the sub-titles of video art: installation, performance and film began to become clear.

In 1967, European countries were at the forefront with the events and exhibitions held in the field of video art. In Italy, Luciano Giaccari founded Studio 971 in Varese for his video productions. Since this period, new ateliers established for video installation, especially in Italy, have prepared the necessary atmosphere for the growth of important video artists. Bruce Nauman's video installation productions were exhibited in Los Angeles in the United States in the same year, and Nauman has continued his work in the field of video uninterruptedly after this year. Nauman's early works of these years mainly consisted of installations, color photographs and optical arrangements. His illuminated installations are the precursors of the mystical heads rotating around his own axis, which we will encounter frequently in later periods.

In 1968, an event called "Cybernetic Serendipity: The Computers and The Art" held at the Corcoran Gallery of Art in Washington DC, curated by Jasia Reichardt. The developments in scientific and computer technology that took place in the late 60s attracted the attention of artists from the very beginning. In 1969, Gerry Schum's TV Gallery, which hosted important video performances and installations especially in the 1970s, was opened, followed by the Dusseldorf Video Gallery. In the following years, Castelli Gallery in New York has become a center where the works of many artists working in the field of video are exhibited and recognized (Bozkurt, 2005, p. 177-188).

2.2.2.2. The Second Period: 1970s

The 1970s can be called the golden age of video art. This period coincides with the development of camera lenses as well as the articulation of color and sound phenomena in video. Although loss of quality during reproduction of video technology was a disadvantage, both its multiple reproducibility and its three-dimensional production as an installation made it possible for this technology to stand

out. Despite the fact that the technological devices themselves were expensive, the recording cassettes were cheap. It also allowed to delete a recording and dub over it.

With all these features, video has become widespread in alternative galleries and nonprofit environments. During this period, artists focused on issues such as civil rights, feminism and environmentalism, aiming to create public opinion through video art. At the same time, they carried out studies criticizing television as a mass media tool controlled by companies. Television has been manipulated and transformed by artists. Video artists were among the first to resist to television hegemony (Arapoğlu, 2017, p. 271-273)

The strengthening of media companies, the increase in the number of tv channels, amateur cameras and regional television broadcasting created a new potential and the phenomenon of Guerrilla Television was started to be used in these years. “Guerilla Television”, which can be defined as the counter-television movements that emerged with the spread of television, used television as a multidimensional experience tool (Bozkurt, 2005, p. 189). Regarding guerrilla television, Stuart Marshall mentions that the development in the broadcast industry has made it possible for television production technology to become available to non-broadcast users and television production facilities’ to become affordable. The widespread discourses that emerged in this process, such as guerrilla television and alternative television, were promising. On the other hand, the critical alternative television was by no means an inevitable result of new technology. These notions amounted to little more than another form of the technological reality (1995, p. 33). One of the first examples of guerrilla television was “mini network”, which was carried out in an apartment called Montparnasse in Paris, by using two video cameras and a control panel to be shown on one of the regional televisions (Bozkurt, 2005, p. 189).

Another crucial innovation that accelerated the spread of video in the early 1970s was the video recorder rental method developed by Ko Nakajima in Japan. American artists John Reily, Rudi Stern and Canadian Michael Goldberg produced joint projects with portable cameras, which they rented in Tokyo. In the 70s, video art became widespread in many countries of the world, from Tokyo to Paris.

At ‘Co-Production’ held in Montreal, Canada, a group of artists tried performance and video as an alternative production tool that can be exhibited in space as a new form of expression. The place of the video image was, in a way, turned into

its own medium. Considering it only as a form of expression and thinking of place as a space (an emptiness) enriched the reality and dimension of the image. This approach showed its effect on the artists in the following events. This period can be considered as the early period of artists using digital media and the internet, especially in the 90s.

The 1970s is also the period when video art was discussed from theoretical aspects, and conferences and publications began to emerge. The “Alternative Media Conference” was held at Goddard College in Vermont in the spring of 1970. In the same year, video art was examined through the themes of text, curator, art, artist body and cultural encounter at the event held at the San Francisco Museum under the title of “Body Works” by curator Willoughby Sharp. “Open Circuits: An International Conference on The Future of Television” was held in New York Museum of Modern Art in 1974 and the effects of television as a trend in the process of social change were discussed. Again, in these years, the relationship between Video and Museum was discussed by curators David Ross and Jim Harithas at Everson Museum of Art. (Bozkurt, 2005, p. 190-192).

The artist Valie Export carried out the video installation “Split Reality” (See Figure 6) in Austria in 1970. In Split Reality, the image of EXPORT appears on a TV Monitor above an LP player. The audience is invited to play the recording as an EXPORT and to sing throughout the recording by wearing headphones. However, the spinning record is muted so that all that is heard is the voice of the performer singing the Capella. Thus, it divides reality of the audience (Rush, 2007, p. 95)



Figure 6 Valie EXPORT Split Reality, 1970-1973

from <http://www.medienkunstnetz.de/works/split-reality/images/4/>

The artist's works serve as an influential example since he used television in unique form other than its own purposes. Joseph Beuys' work “Felt TV” was recorded in Duesseldorf in the same year. The film was shot with a 16mm camera in black and

white and silent. The film was produced and shot by Gerry Schum, the owner of Gerry Schum Television Gallery, which became the center for video art in Germany during the 70s after Parnass. It was first performed in 1966, and he repeated the performance in 1970 in front of the camera in the studio for Gerry Schum's "Identifications" program with the same materials. A longer version of the film was later videotaped and sold as a document, along with a few remnants of the performance (Rush, 2007, p. 33).

In 1971, the event called "Artist' Proposals for Closed-Circuit Television", Belgium's first important video art show, was held in the city of Liege. The artists invited to the event were asked to have the works for the exhibition shot with a single camera, shown in a single monitor, and using fewer editing techniques. This attitude is basically an attempt to distinguish video films from short films and determine. Issues of minimizing or totally abandoning the rules such as editing, continuity of narrative, which cinema did not give up were in the agenda of the video artists since the beginning. The event was coordinated by Guy Jungblut. For this event, Jungblut invited about fifty artists who approach video art with the same perception. Peter Campus, in his work "Campus Interface" (See Figure 7), used different objects and also his own image as well as video. The recording of his own image was also projected onto the wall. The mirror hung on the wall reflects the image of the artist's body along with its projection image. The work is important in that it uses body reflections by superimposing the three different reality, image and reality created by the body itself, video image and mirror reflection (Bozkurt, 2005, p. 194-195).



Figure 7 Peter Campus, Campus Interface, 1972

from <https://jeudepaume.org/en/evenement/peter-campus-video-ergo-sum-8-6/>

In the same year, Steina and Woody Vasulka founded the Kitchen Center for Video, Music, Performance, and Dance in New York, which presents, produces and distributes the works of artists, especially video.

In 1972, the German-Italian joint event “Recouvrement-Effacement” developed by Daniel Buren was inaugurated at Gerry Schum Television Gallery and was later repeated in Florence, Italy. In the same year, Gerry Schum’s video productions were demonstrated in Kassel Documenta 5 and the Venice Biennale. The number of galleries featuring video art has increased in Japan this year. Underground cinemathèque and video pieces were exhibited at the Tokyo American Center.

After 1973, Belgium has become one of the significant countries in this field with the events held in the field of video. In this context, Antwerp International Belgium Cultural Center Department of Video was opened. The European Video Production and Distribution Center was established in this country. In the same year, the 8th Paris Biennale was held at the Paris Museum of Modern Arts, and the television productions of a group from Germany were exhibited here. Meanwhile, the Berlin Video Library was opened in Germany. (<http://www.newmedia-art.org/english/histoire.htm>).

In 1974, Nil Yalter held her solo exhibition of video works at the Museum Ludwig, the Museum of Contemporary Art at Cologne. The artist, who lives in Paris, has started to be popular in international video festivals after this year. (Bozkurt, 2005, p. 199).

The opening of the “Projekt’74”, to which 75 international artists attended with their performances and video installations, took place in Germany in 1974.

1975-76 coincides with the golden age of video. International joint projects were produced on every continent, foundations related to this field were established, popular television and art video collaborations became stronger during these years. Everson Museum of Art in Syracuse, The USA became an important and well-known center for video art in this period. In 1975, the video event “Everson Video 75” was held under the direction of Richard Simmons, with the participation of Ant Farm’s “Video Society”, David Cort’s “Dance Media”, Dimitris Deuyatkin’s “Restage” and Bill Viola’s works. In the same year, the point that video art has reached was shown under the title of “Video Art” at the Philadelphia Institute of Contemporary Arts, curated by Suzanne Delehanty. “New York Ithaca Festival” started again this year. The “Video Anthology” curated by David Ross at the Long Beach Museum of Art

created a video art chronology in which video art is handled as a whole. In the 9th Paris Biennale, curated by Douglas Davis, in France, video productions of 28 artists were exhibited. Furthermore, video performances of Spanish artists were featured here for the first time. French Channel 2 broadcasted “Six fois deux: Sur et jous la communication”, a production of Jean Luc Godard and Anne Marie Mieville, consisting of a total of six video series in 100 minutes. Michel Jaffrennou and Patrick Bousquet’s “Super Hi8” and “A Projection for Video” room opened in Paris. This year, Sony developed Betamax for TV shows to make records. “The Video Show”, the first international event organized by the Serpentine Gallery in England, consisted of video films, installations, performances and film techniques. The same event was re-organized at the Tate Gallery in London as well.

In 1976, the exhibition “Soho-Downtown-Manhattan”, curated by Rene Block and held at the Berlin Academy of Arts, exhibited a combination of versatile works such as visual arts, dance, theatre, film music, performance and video installations.

In 1977, in parallel with the retrospective exhibition on “Art, Artist and Media” in Graz, Austria, conferences and panel series were held with the participation of international artists and theorists of the same name. In the 6th Documenta, dedicated to the concept of “Art and Media”, held in the city of Kassel and the Museum Fridericianum and its surroundings in 1977, performances, videos, as well as retrospectives of videotapes and installations by more than forty American artists were exhibited. A video section was created at the 10th Paris Biennial, which was held in the same year. Among the videos featured was Dawn Burn, a video performance by Mary Lucier spanning seven days that included seven recordings of the seven sunrises (September).

The Espace Lyonnais d'Art Contemporain (ELAC) in Lyon established a department for the promotion of video and art films in 1978. ELAC was the first institution in France to offer weekly videos as well as latest technology installations. Phillips introduced the videodisc in the same year (<http://www.newmedia-art.org/english/histoire.html>).

2.2.2.3. The Third Period: From The Early 1980s to The Late 1990s

The 1980s began with the rush of wars in the late 1970s and ended with the fall of Berlin Wall, and had also become the triumph of globalism and liberalism. Rapid changes began in the fields of art and culture in these years, privatization trends in developing countries had become effective, and rapid super structural change efforts were observed in order to be included in international large associations.

As a result of the breakthroughs happened in the field of mass communication in the 1980s, the private sector, especially in developing countries, began to be included in social life and culture areas more extensively. Moreover, new discussions and suggestions were developed in the field of culture, art and modernization theories. In the 1980s, developing countries have started to use international television broadcasts with new opportunities such as satellite rental and that has increased the power and influence of television even more. In this regard, television has become the biggest weapon of globalism and liberal economy. While the monopolies of international communication became stronger, the national borders of communication technology began to disappear.

Various program systems and technologies such as Microsoft MP-DOS, Microsoft Windows, Apple Macintosh, IBM-PC, and compact discs have been developed since the early 1980s. The mass production of and the cheap access to desktop computers for amateur use have launched a new era in all sectors and cultural fields. Likewise, the combination of the developments in video technology with computer technology facilitated and popularized the use of video cameras in the amateur field. With the Video Home System (VHS), the recording, erasing and replaying of tapes in camcorders and displays, and with the increase in image quality, cheaper cost, and the opportunity to cheap access to these tools as a result of the development of the market, have allowed the cameras and video players to enter into almost every home together with television sets. Video has entered almost every aspect of daily life, just like the camera.

A series of developments such as video music clips in the popular music industry, the use of video cameras and video editing in film productions, the use of video images in major music performances, and the acceleration of the transition from

intermedia to multimedia changed the visual arts in the 80s (Bozkurt, 2005, p. 211-212).

However, institutional support for video art by publishers and museums began to decrease in the early 1980s, and the excitement for this promising medium of the 1970s began to fade. The efforts of video artists were inadequate against the dominance of television. Museums held many group video screenings during this period. They analyzed the artist movements under the influence of the video. However, the museum staff did not have the skills to edit the video displays. Museum curators, on the other hand, were not willing to pay production companies for the equipment and expertise needed to display video art.

Yet, commercialization of video art was a problem for private galleries. Likewise, collectors found it difficult to accept this intangible form as a piece of collection. On the other hand, due to the worldwide economic recession of 1981, public broadcasters were reluctant to display their experimental video work in 1981. In the mid-1980s, museums decreased the costs and once again invested in painting and sculpture, which led video artists to seek opportunities in public broadcasting spaces. Video projectors of this period were both expensive and limited in resolution and sharpness. On the other hand, as installations have got larger in size from the form of video sculpture to (large) representations inspired by the trade fair, the video installation has shown up in public spaces. Although many of them failed, video art festivals began to embrace the idea of “new media” in the mid-1980s.

As MTV began broadcasting music videos on cable in 1981, IBM launched the first personal computer. It was hoped that the success and dynamism created by the music video in this environment would create an opportunity to bring video art into the mainstream media. Performance artists started to collaborate with musicians. Many video artists have tried to make their work more accessible and made effort for it to be much more alike to popular culture. Some artists of the period strategically moved their productions to these forms of popular culture to be able to access a wider audience and then used these forms to criticize the entertainment sector and the status quo. In this period, artists used the articles of theorists such as Roland Barthes, Jean Baudrillard, and Jacques Derrida, who criticized the deceptive appearance of industrial culture, as justification texts for this search. Artists such as Laurie Anderson

in the US and General Idea in Canada pioneered this approach. Eventually, the softened art became marketed as a complicated entertainment, and this attempt towards the suburbs of popular culture failed. The entertainment-seeking audience could not embrace this art. Likewise, art is extremely difficult and not easily consumed, even when shaped to appeal to a wider audience.

Ultimately, video art has always remained as a critical of television. The willingness of television viewer to surrender themselves into the hands of advertisers and governments has led to the positioning of video art disguised as the television criticizing the viewer to which it clearly aims to appeal. Television viewers turned their backs on video art claiming it as a “complicated entertainment” (Sherman, 2008, p. 4-5).

In the 1980s, in addition to the proliferation of international activities in the field of video art, publications on theoretical research and the history of video art increased (Bozkurt, 2005, p. 213). The followings can be the examples of the activities of these years;

The 11th Paris Biennial was held with the participation of 20 video artists in 1980. Documenta 7 event in Kassel, Germany exhibited the works of 167 artists, including video and performance artists in 1982.

The interest of French television channels in video art started in the 1970s continued in the 1980s. The video production program “Pleine Lune” on French television Antenna 2 broadcasted the video music clips of John Sanborn among the American videos of 2 hours and 35 minutes, and video films of Peter Campus and Nam June Paik. The interest in video clips in particular was attracting more public attention. This interest also accelerated the establishment of music channels.

Nil Yalter’s personal exhibition “Exile is A Hard Job / C’est un dur metier que l’exil” was held in 1983 at the Paris Museum of Modern Art. The “Electra” exhibition, which can be considered as one of the milestones of video art, was held at the Paris Museum of Modern Art from December 1, 1983 to January 31, 1984. Although the video films in the exhibition reflected a period, the works represented the highest level works of the period. In the exhibition, productions that can be called pioneers in video art such as “Electronic Canvas” of Jean Lois Le Tacon, Sophie

Handschutter and Alain Jomier, which consists of 25 monitors, 4 computers and could be regarded as source programs of video, were displayed. The exhibition was held with the participation 30 artists including famous French video artists of the period, Domonique Belloir, Pierre Bousquet, Jean-Christophe Bouvet, Robert Cahen, Jean-Paul Fargier, Jean-Michel Gautreau, Catherine Ikam, Michel Jaffrenou, Marie-Jo Lafontaine, Pierre Lobstein, Alain Longuet, Yves de Peretti, Patrick Prado, Ugolini, Teresa Wennberg.

Bill Viola held his first solo exhibition in Europe at the Paris Museum of Modern Art at the end of 1983. In the exhibition, he presented two video sound installations titled “An Instrument of Simple Sensation” and “A Room for Saint John of the Cross”, as well as a selection of various tapes covering the artist’s period between 1977 and 1983. A documentary exhibition called “Video Art, A History” was opened at the New York Museum of Modern Art with the organization of Barbara London in the US at the end of 1984. “The First International Video Biennial” was held at the Vienna Museum of Modern Art in Vienna in 1985 and various comprehensive video exhibitions were held in parallel with the symposium that continued throughout the Biennial. In 1987, in Germany, “Documenta 8” was held at the Fridericianum Museum located in the city of Kassel, curated by Manfred Scheckenburger, Vittorio Fageno, Edward Fray, Wulf Herzogenrath Lothar Romain and Armin Zveite. The subject of the event was determined as contemporary painting, installation, architecture with new methods and tools, design, video, performance and free sculpture. 412 artists from 24 countries participated with 520 works. The event included the works of Joseph Beuys, Christian Boltanski, Robert Morris, Nam June Paik, Richard Serra, and Jeff Wall. Audiotech and video rooms were built within the scope of Documenta. “The First International Barcelona Video Festival” sponsored by a bank, was held in the same year with the participation of Silvia Gubern, Angel Jové, Marie-Jo Lafontaine, Antoni Llena, Mary Lucier, Xavier Olivé, Carles Santos and Bill Viola. For the first time in 1988, video images were sent to exhibition venues with remote cable system in connection with the “Internationale Photoszene Cologne” event displayed at the Ludwig Museum in Cologne. The system established between Vancouver and Cologne enabled the works of Birgit Antoni, Hank Bull, Douglas Davis, Delta Galerie, Karin Hazelwander, Infermental VIII, Mischa Kuball,

Station Rose, Maria Vedder, Videolabyrinth and Waterfront to be exhibited in different galleries (Bozkurt, 2005, p. 214-226).

The 1990s were shaped by the fall of Berlin wall, the competitive atmosphere between America, Europe and East Asian countries, the strengthening of international communication monopolies, the abolition of national borders in communication technology, and the breakthrough happened in the field of mass communication. A series of formations like the development of program systems such as Microsoft Windows, Apple (Macintosh) IBM_PC, which emerged in the early 1980s, the existence of music channels in the music industry, the transition from intermedia to multimedia, further expanded the scope of video art. In this period, the fact that the digital video technique formed the infrastructure of all disciplines in the field of visual arts brought the film production technique together with the digital media video technique. CD technology has allowed artists to circulate their work at international exhibitions and online platforms. Museums, governmental and non-governmental institutions began to exhibit their collections in virtual spaces during this period. The virtual environment expanded to all areas of life, including galleries (Bozkurt, 2005, p. 11).

Almost twenty-five years after the emergence of video art; museums and galleries finally opened their doors to video artists in the early 1990s. Marshall McLuhan's phrase "the medium is the message" was no longer a phenomenon used by curators to describe video. The internet network was about to leap forward during this period (1994-1995). Yet, as the era of "new media" began, it became the determining history of video art.

While Nam June Paik continues to produce retrospectives in the United States, video artists Bill Viola, Gary Hill, Tony Oursler, Steina and Woody Vasulka, Dara Birnbaum and Mary Lucier also started producing retrospectives. Bruce Nauman, Vito Acconci and Paul McCarthy used video as a memory of the performance. Museums around the world include video art into their collections as installations and work with galleries to create their collector portfolio. Video installation production was dominated by American and European artists in this period. By the mid-1990s, museums had lost their interest in single-channel works. Video work displayed on a single monitor or screen is never preferred in museums or galleries. Likewise, viewers

do not like the idea of watching television-like shows in museum galleries. In the late 1990s, museums shift their attention to “new media” group displays. Group shows presenting the artists working in the web space and other information technologies have replaced the group shows organized around the video tool (Sherman, 2008, p. 5).

The effort to integrate with the society, which was dominant in the 1960s and 70s, was replaced by smaller segments of society, micro cultures and public issues in the 90s. In the words of Hasegawa (2001): artists, in the 1990s, began to suggest communication, using everyday materials and a critical language, with a kind of ethical approach, as if someone had called for them (Hasegawa, cited in Bozkurt, 2005, p. 229). Ethem Özgüven (2003), who is also a media artist, approaches this period critically. According to the artist, with computers reaching the level of competence to process images after 1990, the world of television and the computer intersected more seriously than before. The concept of multimedia, which can be defined as the development of various forms of communication by using multiple communication tools on the same device, also meant the same. Despite critical approaches, the 90s witnessed the establishment of an unprecedented communication network and digital technology influenced almost all branches of art. Video art has been one of the areas which was affected the most by that. The ability to analyze film production techniques and effects with digital video greatly strengthened the effect of video. Individual or group exhibitions began to be visited in virtual spaces during this period. Although the new virtual spaces were challenging for critics, museum directors and curators at first, as they were quite new, they quickly adapted to this new environment. Art institutions such as museums and galleries have started to exhibit their collections in virtual platforms. Multimedia has been required as an advanced communication technology since the 90s. Discussions on the internet have centered on whether the internet is a form of art or not. Discussions were held on the fact that digitalism began to replace the idea of concept in art production (Bozkurt, 2005, p. 230-231). Wolfgang Staehle, one of the artists who also works in digital platforms, criticizes this situation as follows;

“Curators are struggling to keep up with what’s been happening in the field of culture over the last decade. The love affair with anything interactive seems like a quite superficial act of self-comfort. Large, corporate interactive exhibitions are more

prone to display digital delights, flamboyant flash animations, inadequate java apps stuck in a kind of playful formalism, and they happily neglect the bigger cultural and sociopolitical issues that have come to the fore with the rise of global networks.” (Staehle, 2011, as cited in Bozkurt, 2005, p. 231). Questions on the place of video art in such an environment and the limitations of the definition of media art arise during this time.

2.2.2.4. The Fourth Period: From 2000s to Present

Digital video has almost completely dissolved the boundaries between cinema and television as a result of technological developments in the decades since video was used as an artistic form. Easy access to reliable cheap production equipment, the availability of DVD, Blue Ray Disc and large-capacity computer hard drives, high-definition recording and projection facilities have increased the use and popularity of video as an artistic medium and a display format used in galleries.

This 40-year technical revolution has had profound impact on artists and curators. Video has become available in all art institutions, from galleries to museums. Artists now use this medium as a natural part of their art production. Likewise, curators are eager to organize exhibitions that include or shine their video work.

In this context, the representation of video artists in the UK Turner Awards, which is internationally recognized as one of the most prestigious awards in contemporary art world, makes it possible to infer that video is not only recognized as one of the mainstreams of contemporary art, but also it has a powerful and culturally interested environment. Many of the artists who have been awarded the Turner Prize in the last fifteen years use video as the primary medium for their production, or video is a key element in their corpus. (Andrews, 2014, p. 328)

On the other hand, media art's position in the art world strengthened in the 2000s as media art has begun to be handled more seriously by professionals of the art world and adopted the general classification for any art that depended on a technological component to be dealt with by art institutions and has quietly included the term video art to the field of art history (London, 2020, p.159). After the developments since the 1990s, the changes in video art went on in the 2000s and a

period when video art began to be evaluated within the “media art” has started (Arapoğlu, 2008, p.5).

2.3. Video Art in Turkey

The spread of video art in Turkey coincides with the 1990s, although it was not so common (Uşar, 1995). However, the works of Nil Yalter, who produced her works by using this medium in Europe in the 1970s, and Teoman Madra in Turkey (Özdemir Satıcı, 2020, p. 12), Handan Börtüçene with her “Broke/See” for which she received a success award at the 5. New Trends Exhibition in 1985 (Töle, 2015, p. 126), and Ergül Özkutan’s works in the exhibition titled “Installation No:1” in 1987 (N. Sönmez, 2021) can be counted among examples of video art in early avant-garde Turkey.

Nil Yalter’s relationship with video can be examined under two titles: the 1975-80 works of her in which she used the medium to document her performances and subsequently to intervene in them, and her works in which she used the video camera to produce video films.



Figure 8 Nil Yalter, La Roquette, Prison de Femmes, 1974

from <http://www.nilyalter.com/works/91/la-roquette-prison-de-femmes-by-nil-yalter-judy-blum-nicole-croiset-1974.html>

Yalter used the video for the first time in 1974 in her “La Roquette, Prison De Femmes”. She performed the video performance of “Headless Woman or Belly Dancer” (See Figure 8) in the same year, with the camera given to her at the video and installation exhibition opened at the Paris Museum of Modern Arts (Uşar, 1995). In the artist’s work “Rahime, Femme Kurde de Turquie”, performed in 1979, she told the life story of a Kurdish woman living in the southeast of Turkey (Bozkurt, 2005, p. 156).

Teoman Madra has been known for his photography shows that he has created since 1964, and since 1988 he has created works with photography, video and Amiga computers (Gönüllüleroğlu, 1991 as cited in Uşar, 1995). Madra, in his works, videotaped the multi-colored pictures he created with the Amiga Painter computer according to the rhythm of the music and presented the video to the audience with the same music. In the multimedia video exhibition held at Atatürk Cultural Center in 1989, he presented the images/pictures created with the help of Amiga 2000 computers to the audience through twenty monitors with the recorded music (Nirwen, 1989, as cited in Uşar, 1995).

In 1985, Handan Börtüçene used new technologies such as a television screen and a video player in the installation “Break/See” at the 5. New Trends Exhibition organized by the Academy of Fine Arts (Özayten, 2007, as cited in Töle, 2015, p. 123). Ahu Antmen (2015, p. 67) states that considering the years it was produced, Börtüçene’s work was different and new not only in terms of its content and the topics it discusses, but also in terms of form and application. Break/See is a work that the audience itself has experienced, enabling its participation and intervention at a time when the sharp categorizations of painting and sculpture have begun to dissolve in the Turkish art scene.

Börtüçene says the following for her work:

“I used my first video work in my installation ‘Break/See’, which I exhibited at the ‘New Trends Exhibition’ in 1985. The space I created in this installation was the first house model in Anatolia, and I placed a television as today’s ‘God’ in the place where the statue of God should be located in this house. I also placed a video player on top of this television (in those years, no one stopped watching television as

if they were worshipping to it). The clay tablets that I created in the shape of Hittite tablets and on which I wrote ‘Break-See’ in Hittite cuneiform and alphabet were broken by the audience with a wooden mallet, and objects containing certain symbols came out of them. One of them was a videotape. On this tape was written ‘Watch Me’. The audience put the videotape into the player and the work started to play. The video I prepared here was one of the essential parts of the installation. I didn’t produce it to create video work. I produced and used a video film because I needed it.” (Börtücene, as cited in Töle, 2015, p. 128).

In the speech titled “Need for Video: Time - Image Equipment”, which held on April 21, 2021 as part of the Bilsart Online Art Talks, Necmi Sönmez mentions Ergül Özkutan’s exhibition “Installation No:1”, which was opened in 1987 on the roof of the Marmara University Department of Cinema and Television, located in the former Haydarpaşa High School building, with its very different experiments, is one of the first applications of new production techniques called moving picture, produced in Turkey under the production conditions in Turkey. Özkutan creates this work with the help of a computer program. A video and a fluent image come together through a computer program in the text-based work, which is transferred from two square Sony screens to the exhibition space. The fluidity here is not in the same frame as the synchronization we encounter in videos in the way that we know since it contains text and responses to text. The monitor comes to the fore here as a kind of interaction tool. (N. Sönmez, 2021, 38’00’’ – 54’08’’).

2.3.1. 1990’s

Video art expands its field in Turkey in the 1990s (Uşar, 2006, p. 107). The 1990s were the years when video art began to spread and bear its first examples in Turkey. This period coincides with the period when video transmission and editing techniques got relatively cheaper with the beginning of widespread use of computers in Turkey. Digital video technology was not that widespread in the 90s, and mostly magnetic tape-recording systems were used. The 1970s would be referred as Late-Avanguard as defined by Acar and the first examples of the video art would begin to be produced in the 1990s and 2000s. In the mid-90s and towards the 2000s, the pioneering examples of video art were created around some prominent curators and events that influenced the art environment of that period. Large-scale exhibitions such

as the Istanbul Biennale, Habitat Exhibitions, The Youth Action Exhibitions, Contemporary Artists, Young Art, New Suggestions / New Proposals have played a significant role in the spread of video art (Acar as cited in, Özdemir Satıcı, 2020, p. 12-13). Muammer Bozkurt's first video installation "*Kuğulu Düzenleme*" (An Installation for Swans) which is displayed as part of the "International Youth Festival" sponsored by Ankara Metropolitan Municipality in 1990 is among the examples of these video art installations.

In the 1990s, besides the exhibitions focusing on video art itself, various events, exhibitions and broadcasts were organized for artists to exhibit their video installations. In 1994, Nil Yalter's video installation exhibition was held at Istanbul Akbank Art Gallery. In the exhibition, apart from her CD-ROM installation called "Terra Nomade", she also held workshop which she called as "*Elektronik Tekke*" (Electronic Lodge) (Bozkurt, 2005, p. 243). Nancy Atakan exhibited her work titled "Document" at the event held by The Art Definition Group at Faruk Ilgaz Center. Vahap Avşar's "Gar Re/Turning" and Ayşe Erkmen's installation "The Way" produced during those years were displayed at the Train Station Exhibition held in Ankara in 1995. Genco Gülan's first video installation "Narthex project" was exhibited in Hagia Sophia in 1995 with the sponsorship of Beko company. In the same year, Genco Gülan displayed the video intallation "Orientalux" with İsmet Doğan at Yüksel Sabancı Arts Center, Yıldız Technical University (Özdemir Satıcı, 2020, p. 15). *Video Sanatı: Eleştirel Bir Bakış Açısı* (Video Art: A Critical View), one of the most important publication of in the field of video art, was edited by Levend Kılıç and published by Hil Press in 1995 (Bozkurt, 2005, p. 247).

The Youth Action Exhibitions in the second half of the 1990s, organized by the International Association of Plastic Arts, where young artists had the opportunity to display their works and promote themselves, were quite crucial. "The Requiem" (1996) by Bülent Baş was displayed in Tuyap's Youth Action 2, "Pathology of the Sculpture" (1997) was in Youth Action 3 in 2003 by Ferhat Kamil Satıcı, who was the founder of Videoist, Neriman Polat's "Jellyfish" (1998) and Genco Gülan's "Slum" (1998) were in Youth Action 4 (Özdemir Satıcı, 2020, p. 14)

In 1996, Kaya Hacaloğlu displayed his work "Inscription" with Pedro Herzog at the Department of Video Arts of Hartford University, İnsel İnal displayed his video performance "Microorganismal Process" in the event called Days of Performance,

held in Historical Minting Office Buildings in 1996, and Ömer Ali Kazma exhibited his video “Razor of Tabriz” in 1997. CANAN’s performance video “*Arayış*” (The Search) (1997) and Yasemin Özcan’s “Where is the Black Cat” (1998) were exhibited in Contemporary Artists Istanbul Exhibition.

Video works of Turkish artists were exhibited at international contemporary art biennials during this period. Şükran Moral’s video performance “Distrust of Art History: Story of the Eye”, Şükran Aziz’s “Memory Drops”, Kutluğ Ataman’s “Semiha Berksoy Unplugged” were among the installations displayed at the 5th Istanbul Biennial in 1997. Hale Tenger participated in Manifesta 1, which was held in Rotterdam in 1996, with her video work “Cross Section”. Halil Altındere participated in the São Paulo Biennial with his 1998 video “Me, Not Me, But Me Not”.

In 1998, Esra Ersen performed “*Aşure*” in Weimar and displayed her performance video at ACC Gallery. Gülçin Aksoy’s “Security Camera” (1998) and Vahit Tuna’s “The Truman Show” (1999) were shown at Pi Artworks in 1999 as a part of “Video Art Days 1”. The traveling exhibition “Video Sculpture in Germany: 1963-94” was held at Ankara Contemporary Arts Center organized by German Cultural Center in 1999. “Video Art Days 1” was held at Istanbul Pi Artworks in 1999 (Özdemir Satıcı, 2020, p. 15-16).

At this point, apart from these events, it is necessary to mention the 4th Istanbul Biennial, curated by Rene Block in 1995, where the works of three international artists working in the field of video art were exhibited. The Biennial which was held under the theme of “ORIENT/ATION - The Vision of Art in a Paradoxical World”, was held with the participation of 119 artists from 47 countries, most of whom were living out of their country, including Rebecca Horn, Nam June Paik and Marina Abramovic (Bozkurt, 2005, p.246). Nevin Aslı Can mentions that the conceptual framework that Rene Block determined for the biennial was built around dehistoricization, and that the art scene in Turkey began to write a contemporary history for itself, and that this is a rejection of the art practice put forward in the modernization of the country. This contemporary historiography eliminates the movement of modernization and its artistic dynamic, and in this context, it is articulated to the west with techniques, materials and expression of the western discourse (Can, 2011). It is obvious that this rejection revives subject, concept, language and instruments of narrative that have not been mentioned until that day, and those instruments also includes video art that seeks a space for itself in the art arena.

(Özdemir Satıcı, 2020, p. 17) Acar defines Istanbul Biennials as the trademark of the 90s. Biennials presented examples of installation, video and performance art to artists and artist candidates as relational art and activism, made it possible for them to follow art and post-conceptual structures, and allowed them to encounter embodiments of art-life utopia (Acar, 2017, p. 92).

In an art environment in post-1980 Turkey where art began to modernize on the axis of the old-new conflict, the 4th Istanbul Biennial's process of seizing the day versus historiography (Can, 2011) was followed by an avant-garde environment that was on the market in the 2000s. In this sense, throughout the short history of the Late Avant-garde in Turkey, there had been a market in which galleries, museums and collectors were directed by art writers and curators (Özdemir Satıcı, 2020, p. 19).

2.3.1. From 2000s to Present

2000s corresponds to the years when governmental art institutions replaced by private institutions in Turkey. During this period, there has been a rapid increase in the number of private galleries, private capital owners have enriched their collections, private museums have been opened, the sponsorships to the exhibition have been increased and various award-winning competitions have been organized. Capital owners, by taking advantage of the opportunities offered by the state, also created a significant brand value for the country's cultural industry and thus proved their presence. The corporates, foundations and companies, whose numbers have increased rapidly especially after the 2000s, have evolved into an influential powers that directs cultural and artistic activities via their personal investments. Yapı Kredi Culture Center (1988), Akbank Art Center (1993/2003), Project 4L Istanbul Museum of Contemporary Art (2001), Platform Garanti Contemporary Art Center/SALT (2001/2011), Sabancı Museum (2002), Siemens Arts Program (2004), Istanbul Modern (2004), Pera Museum (2005), Santral Istanbul (2007), Perili Köşk (2007), ARTER (2010), Borusan Contemporary (2011), and some other corporate art centers and museums have been opened (Sülün, 2019, p. 194).

Furthermore, the artists, who could not gain a seat in international exhibitions and participate in the global circulation, continued to produce within the limited possibilities of the local art environment, sought alternative spaces and structures

where they could exhibit their works. Therefore, it is observed that the number of artist initiatives, collectives and alternative venues, which are defined as anti-institutional, started to increase in these years (Töle, 2015, p. 369).

Among them, Extramücadele (*Extrastruggle*), Hafriyat (*Excavation Group*), Xurban-Collective, Ha Za Vu Zu, Masa Projesi, Bas, Pist, Sanatorium, NOMAD, Performance Group, Periferi Collective, Atıl Kunst, Artık, Caravanseraı, Daralan, Daire Sanat, Kop-Art, Videoist, Kurye Video532, ARK Kültür, URA, Istanbul Museum of Contemporary Art, Galata Perform, Kargart, Dulcinea, Oda Project, Apartment Project, Altı Aylık, YAMA, Karşı Sanat, İMÇ5533, Outlet Proje Alanı, Anadolu Kültür A.Ş., mentalKLINIK are among the prominent ones (Töle, 2015, p. 369-370).

In this context, artists had to rearrange their visibility strategies in this new art order in which new institutions and actors emerged. At the end of the 80s, when the first biennials were held, and the beginning of the 90s, the art environment, where the concept of curator could not be mentioned, progressed in the center of art groups, artist-focused, and the exhibitions organized by galleries gave way to curated exhibitions. In this environment, artists began to look for a curator to debut (Özdemir Satıcı, 2020, p. 22).

One of the most important changes in the art environment of the 1990s was the change in the materials used by the artists. This situation has continued rapidly until today and still continues with the inclusion of innovations that emerged with technological developments.

Since the mid-90s, the use of video technology in artistic production has gradually increased in Turkey, and this increase has accelerated since the 2000s. The increase in the number of video works produced in this period was also reflected in the inclusion and visibility of video art in artistic events and exhibitions (Töle, 2015, p. 376).

The transmission, editing and recording process of the video, which could only be performed in professional editing studios in Turkey before 2000s, overburdened the production not only in terms of effort but also because of its high cost. Therefore,

only a few video installations benefitted from editing techniques in this period, and mostly the pieces based on the recording of the action were created as in the video works produced in the USA in the early period of video art. After the 2000s, the easy and cheap access to technology allowed computers, video recording, editing and exhibition tools to enter into individual areas of use, and this paved way for the increase in the interest of artists in video art. The fact that video art is democratic and easily accessible, and its interdisciplinary and hybrid structure that enables it to produce fast solutions, has made this medium popular among artists. (Özdemir Satıcı, 2020, p. 20).

Technological developments have not only affected artistic production by changing recording devices and the usage of them, but also the development in screen technologies has changed the means of artistic expression with the use of this technology. In addition to television screens, as electronic devices such as computers and mobile phones have become an integral part of the daily life, artists have begun to use the screens in the production and display process (Altunay as cited from Töle, 2015). If to add the developments in the projection system as well, it is possible to argue that the opportunities for artists to influence, involve and multiply meaning by transforming and designing exhibition spaces have increased (Töle, 2015, p. 379).

While some of the artists who produced video works in the 1990s continued their video productions in the 2000s, many new artists, especially young ones, started to produce works by using video in this period. Apart from the video artists who put the video at the center of their artistic production and use it as the main material of their production process, there are also several artists from Turkey who use it as a means of expression only when they deem necessary, since the medium offers some unique opportunities that other art materials do not.

Hülya Özdemir Satıcı, İnci Eviner, Berat Işık, Suzan Batu, Volkan Kızıltunç, Bengü Karaduman, Begüm Yamanlar, Neslihan Koyuncu, Başak Kaptan, Pınar Öğrenci, Uygur Demoglu, Senem Gökçe Oğultekin, Özlem Şimşek, Merve Ertufan, Eda Şarman, Eda Çekil, Didem Erk, İsmail Eğler, Cansu Yıldırım, Ezgi Kılınçaslan, Sena Başöz, Mehmet Ali Boran, Merve Ünsal, Kadir Kayserilioğlu, Çınar Eslek, Özden Demir, Okay ÖzkanElçin Acun, Ozan Adam, Haluk Akakçe, Recep Akar, Hakan Akçura, Fatma Akıncı, Ali Aksakal, Gülçin Aksoy, Nevin Aladağ, Can Altay,

Halil Altındere, Melih Apa, Larissa Araz, Selda Asal, Volkan Aslan, Fikret Atay, Nancy Atakan, Ozan Atalan, Kutluğ Ataman, Roxy Movement Atelier, Vahap Avşar, Gülsen Bal, Kezban Arca Batıbeki, Bengisu Bayrak, Ege Berensel, Selim Birsell, Beyza Boyacıoğlu, Muammer Bozkurt, Osman Bozkurt, Ece Burgaz, Xurban_Collective, Hüseyin Çağlayan, Aslı Çavuşoğlu, Ergin Çavuşoğlu, Elif Çelebi, Burak Delier, A. Mahmut Demirel, Şehnaz Demirel, Uygur Demoğlu, Barış Doğrusöz, Işıl Eğrikavuk, Nezaket Ekici, Köken Ergun, Ayşe Erkmen, Esra Ersen, Cem Gencer, T. Melih Görgün, Nurullah Görhan, Genco Gülan, Hatice Güleriyüz, Şinasi Güneş, Nilbar Güreş, Arife Güzelyıldız, Simge Hough, Berat Işık, İnel İnal, Oktay İnce, Devrim Kadirbeyoğlu, Cemile Kaptan, Bengü Karaduman, Gülsün Karamustafa, Ö. Ali Kazma, Servet Koçyiğit, Serhat Köksal, Levent Kunt, Cüneyt Kurt, Seher Kurt, Sefer Memişoğlu, Aydan Murtazaoğlu, Ersan Ocak, A. İbrahim Öcal, Ahmet Ögüt, Mehmet Ögüt, Yasemin Özcan, Erkan Özgen, Ferhat Özgür, Ethem Özgüven, Serkan Özkaya, Şener Özmen, Ebru Özseçen, Seza Paker, Zeyno Pekünlü, Neriman Polat, Video Dream Project (Nurdan Özçin- Erkin Peprek), Çağrı Saray, F. Kamil Satıcı, Erinç Seymen, Özlem Sulak, Alper Şen, Canan Şenol, Volkan Şenozan, Mukadder Şimşek, Özlem Şimşek, Candaş Şişman, Hale Tenger, Deniz Üster, Burcu Yağcıoğlu, Mehmet Yılmaz and Serdar Yılmaz can be given as examples to the artists who used video in their artistic production in the 2000s (Töle, 2015, p. 380- 381).

In the 2000s, artists held video art exhibitions in galleries, museums and art centers, as well as in the spaces of initiatives and collectives. In these years, several institutions and organizations that focused on video art, made screenings and interviews, and supported video production with open calls were established.

If to specifically mention crucial developments and events in the field of video art in Turkey in the 2000s;

Videoist was founded in 2003, by focusing on video art with its non-profit, artist-oriented and mobile organization. By creating a documentary perspective of video art, Videoist has adopted a structure that explores new exhibition and display opportunities on contemporary art and approaches, which reveal the semantic stratum of the works (Özdemir Satıcı, 2020, p.35)

In 2003, Serkan Özkaya organized the “The Real McCoy” at the Istanbul French Cultural Center together with the Bureau des Vidéos (bdv) from Paris. Videoist Video Art Festival: “Virtual Art Bridge in Istanbul” was held at Istanbul

Beyoğlu Galerix Kadıköy Kargart in 2003. “Award Winning Works at the 2000-2002/ 10th Marl Video Art Event” were displayed at Ankara Gazi University and Istanbul Platform Garanti Contemporary Art Center in 2004 (Özdemir Satıcı, 2020, p. 24).

A selection of video works by Rivane Neuenschwander (Brazil), Jacco Olivier (Netherlands) and Jennifer Steinkamp (the USA) under the name “Video Programme” held at Istanbul Modern in 2005 was conceived in the context of the Fikret Muallâ retrospective exhibition and programmed in parallel with it (<https://www.istanbulmodern.org>).

The “Obsession- International Audio-Video Art Festival” curated by Gülsün Erbil and Şinasi Güneş, was held in 2006 (<https://v3.arkitera.com>). Works by Hüseyin Çağlayan (Turkey), Fischli & Weiss (Switzerland) and Sam Taylor-Wood (England) were exhibited in the video program “Nothing Lasts Forever” curated by Rosa Martinez at Istanbul Modern. The 4th Video Program of Istanbul Modern brought the videos of Lida Abdul, Adrian Paci, Sarkis and Tony Tasset together under the title “Painting as a Way of Living” (<https://www.istanbulmodern.org>).

In 2007-2008, Videoist2: “To Create a Traffic” selection was displayed at Istanbul Modern Museum, Goethe Institute, Kargart, and Diyarbakir Art Center. Oberhausen “Short Film Festival” was screened at Goethe Institute Istanbul and Istanbul Modern in 2007. “The Nightcomers” Video Screening, 8th Istanbul Biennial Special Project was held in 2007. The 5th Video Program titled “Is This Fiction?” held at Istanbul Modern displayed the video works of Simone Aaberg Kaern (Denmark), Narda Alvarado (Bolivia), Esra Ersen (Turkey) and Johan Grimonprez (Belgium). “40 Years of German Videos” and “Gülsün Karamustafa Films” were screened at Istanbul Modern in 2007 (Özdemir Satıcı, 2020, p. 24-25). Between July 11 and July 26, 2007, Santralistanbul hosted the “Pre-opening Exhibitions”, which brought Center Pomoidou, ZKM and MUSAC, the leading institutions of the European contemporary art scene together, and focused on works created by video and displayed in different languages (<https://www.santralistanbul.org/tr/etkinlikler/>). Istanbul Modern’s 6th Video Program “and Dreams are Dreams” brought the works of four international artists together: Pierre Bismuth (France), Fernando Ortega (Mexico), Sergio Prego (Spain) and Hale Tenger (Turkey) (<https://www.istanbulmodern.org>). The Body-Process Arts Association (BPA) was founded in 2007 with the initiative of Ekmel Ertan, who brought a group of artists and academicians from different disciplines together. BPA set out to create a thinking and

practice space for new media artists, and artists who focus on art and technology. It aimed to pioneer the effective and widespread use of technology as an artistic expression tool, to conduct research and production on this subject, to bring employees of this field together on an international scale, to transfer knowledge and experience, and to create a basis for further collaboration (Ertan, 2015). The First Amber Art and Technology Festival was held by Ekmel Ertan, Nafiz Akşehirlioğlu and Özlem Alkış in Nover of the same year (<https://v3.arkitera.com>).

The “Anbivalence Video” exhibition was held in 2008 under the curatorship of Mürteza Fidan and Melih Görgün. Video works of Anna Gaskell, Miranda July and Rosemarie Trockel were displayed in the “Occupying Territory” exhibition at Istanbul Modern between April 23 and August 10, 2008 (<https://www.istanbulmodern.org>). The event named “Art is My Playground” was held on June 13-19, 2008 in Beşiktaş Küçük Çiftlik Park as part of the Istanbul 2010 European Capital of Culture projects. The project developer of the event was Videoist and Tersane İnisiyatifi, headquartered in Tuzla (Özdemir Satıcı, 2020, p. 57)

“1. Courier International Video Festival” was held in 2009. (Tole, 2015, p. 379-380). “Kargaart Video Days”, consisting of the works of university students, was held in Kadıköy in 2009. Ferhat Satıcı, one of the founders of Videoist, created “Videocorridor”, which was designed as a practice and discussion platform for the “New Media in Education” course in the school corridor of Atatürk Education Faculty of Marmara University. (Ozdemir Satıcı, 2020, p. 25). Video works of Zbig Rybczynski, Fikret Atay and Ali Kazman were exhibited in the “The City Rises” exhibition curated by Paolo Colombo at Istanbul Modern. The “Significant and Insignificant Events” exhibition, which held between May 26 and August 16, 2009, displayed the video works of Amar Kanwar, Shahzia Sikander and Pascual Sisto at Istanbul Modern (<https://www.istanbulmodern.org>).

It is necessary to mention two exhibitions focusing on video art organized by Videoist in 2010. One of them is the screening, which consists of 16 different video art works produced by 17 artists in the 2000s, held under the name of “Videoist 2010” within the scope of the “Portable Art Project” held within the scope of the Istanbul 2010 European Capital of Culture, Visual Arts Projects (Özdemir Satıcı, 2020, p.58-60). The important exhibition, “Videoist: "Unplugged: A Transition From The Fragmented Nature Of The Image To A Background Acoustic”, the conceptual framework of which was developed by Videoist, was held between March 12 and

April 12, 2010 at the Manzara Perspektive project space in Tatar Bey Street of Kuledibi, Taksim (<http://videoist-org.blogspot.com/>). In the same year, “Two Shadows of the Public: Screen and Space” was shown at DEPO in 2010 (<https://www.depoistanbul.net>). Works of Eurythmics, Frank Gillette, Dan Graham, Jaroslaw Kozakiewicz, Tony Oursler and Roman Polanski were exhibited in the video program “When Angels Fall” at Istanbul Modern. “Tornavideo Video Art Event”, curated by Funda Oruç and Uğur Karagül, was held in Ankara within the concept of public space, and “Video: Spaces of Memory” curated by Ege Berensel and Andreas Treske was held in the 21st Ankara International Film Festival (Töle, 2015 p.379-380). Works of Samuel Beckett, Christoph Büchel, Bruce Nauman, Man Ray, Hans Richter, Ugo Rondinone, and Lucas Samaras were displayed in Istanbul Modern’s 12th Video Program, “Return to Reason”. Adrian Paci’s exhibition “Precarious Life”, which includes his works between the years 2000 and 2008, was exhibited at Istanbul Modern in the same year (<https://www.istanbulmodern.org>).

A video screening program consisting of works by The Presidents: Remix, Khaled Hafez, Ahmed El Shaer, Wael Shawky and Raed Yassin was held at SALT Beyoğlu between April 12 and April 26, 2011. In the same year, simultaneously with the Laboratory exhibition, Christoph Keller’s 2006 dated video “Visiting a Contemporary Art Museum under Hypnosis”, and the video “BOTANIES OF DESIRE” program, Paul Pfeiffer’s video installation “Empire” restructured specifically for SALT Beyoğlu’s architecture, the video series “Airplanes, Trains, Automobiles and Boats” and “How We Move” video screenings were held (<https://saltonline.org/>). Borusan Contemporary was established in 2011 as a weekend public art center displaying works produced using digital techniques, primarily video, installation, new media and photography. The first exhibition of the venue was the “Seven New Works” exhibition, which aims to present the latest works of the seven influential artists in the Turkish art world (<https://www.borusancontemporary.com>). Videoist participated in the A Biennale Machine Raum for Video Art and Digital Culture Festival, which took place between October 3 and November 27, 2011, with its new selection, “Choosing Another Strategy”, which was shown at the Vejle Kunst Museum (Özdemir Satıcı, 2020, p. 81). As part of the Ultramémoire exhibition, a video screening of the works of Turkish and French artists was held at the French Cultural Center. Istanbul Modern brought together the video installations that became

milestones in the career of Kutluğ Ataman, his first retrospective in Turkey, and held the event under the name of “The Enemy Inside Me” between November 10, 2010 and March 6, 2011.

Simultaneously, the collaborations of Ryan Trecartin, one of the important video artists of his generation, born in 1981, with Lizzie Fitch were exhibited between January 19 - March 6, 2011. In the same year, the new media and video works of the artists Paolo Colombo and Levent Çalıkoğlu were exhibited in the “Paradise Lost” exhibition, which was curated by the artist themselves at Istanbul Modern. The works of video artists such as Bruce Nauman, Vito Acconci and Aernout Mik displayed their painting, drawing, installation, print and photographic works together in the exhibition “La La La Human Steps: A Selection from the Collection of the Boijmans Van Beuningen Museum” held at Istanbul Modern (<https://www.istanbulmodern.org/>).

A video program was held at the Open Cinema in SALT Beyoğlu within the scope of the exhibition “Scramble For the Past: A Story of Archeology in the Ottoman Empire, 1753-1914” held at SALT Galata, “HERE AND ELSEWHERE” video screenings were organized between March 20-25. The second part of the 40jahrevideokunst.de project, which is organized in collaboration of ZKM, Federal Culture Foundation of Germany, and Goethe Institute, “RECORD > AGAIN!” showed 42 important works from the history of video art. A “Summer Crossing” video program was held between July 10-31. The Opera and The Fireworks screenings were held between September 25 and October 2. “MIKE KELLEY VIDEO SCREENINGS” were held at SALT Galata between April 3-5, 2012. Istanbul French Cultural Center hosted a selection of video art from the works of 30 artists around four themes from the FRAC (France The Regional Contemporary Art Fund) collection, in parallel with the 13th Istanbul Biennial of September 11-21, 2013 (<https://saltonline.org/>).

Videoist, a video art initiative that was founded in 2003 without a venue, started its exhibitions and talks with a venue, which will continue for 3 years, with the atelier rented on the first street of the historical district of Mardin in 2013 (Özdemir Satıcı, 2020, p. 85). A video selection of works that were screened at the First Kyiv Biennial (2012) between September 11-15, 2013, “The Best of Times, The Worst of

Times”, were displayed at SALT Beyoğlu, at the opening week of the Istanbul Biennial (<https://saltonline.org/>).

Istanbul Modern hosted the Artists’ Film International program, which brings contemporary videos, short films and motion pictures from different parts of the world together, between November 21, 2013 - February 23, 2014 (<https://www.istanbulmodern.org/>). On the occasion of the 5th anniversary of the program, the video works of four artists who have been invited to the program from Turkey until that time were displayed together for the first time. Anri Sala’s video work “Dammi i Colori” (2003) was shown simultaneously at SALT Beyoğlu and Ulus on January 22, 2014. Artist Christian Marclay’s 2010 video work “The Clock” was displayed for 24 hours at SALT Beyoğlu on May 9-25. Parallel to the “Rainbow in the Dark” exhibition at SALT Galata on November 15-16, the “Extremely Loud, Incredibly Close” screening program was held (<https://saltonline.org/>).

Istanbul Modern hosted the Artists’ Film International or International Artist Films program in the Istanbul Modern temporary exhibitions hall between January 20 and March 12, 2015. In the exhibition, besides Burak Delier’s video installations “Crisis and Control” and Vahap Avşar’s “Road to Arguvan”, the works of artists from 15 countries who participated in the program in the last two years were displayed on projections and screens with thematic selections (<https://www.istanbulmodern.org/>). Interviews and presentations about video art and artist films were also held as part of the exhibition. “Letter to a Refusing Pilot”, which was first presented at the 2013 Venice Biennale on February 15, 2015, was shown in parallel with the Akram Zaatari’s exhibition at SALT Beyoğlu. Dilek Winchester’s videos of “On Reading and Writing”, consisting of a series of interviews in which she excavates texts of Karamanlidika and Armeno-Turkish literature, were screened in the video program of the “A Century of Centuries” exhibition at SALT Beyoğlu (<https://saltonline.org/>). Four room-sized video installations “What Lies Beneath” by artists Krzysztof Wodiczko, Michal Rovner and Zimoun were exhibited in Borusan Contemporary between September 5, 2015 and February 21, 2016 (<https://www.borusancontemporary.com/>).

“Unfold” exhibition, which was organized by Videoist at Arte, an art venue in Ankara Çayyolu, between April 4 and May 6, aimed to make the phases the video has gone through since the 90s in Turkey visible (Özdemir Satıcı, 2020, p. 101). Murat Adash and Hiba Farhat organized a video screening program as part of the “The New

Normal” exhibition at SALT Galata on May 6, 2017. A selection of video works by artists Rosa Barba, Jasmina Cibic, Maj Hasager, Stephen Connolly and Marie Voignier were displayed in the Spatial Negotiations screening program between May 26-27, 2017. Diana Thater’s videos and installations were exhibited in “A Runaway World” at Borusan Contemporary between September 16, 2017 and February 18, 2018 (<https://saltonline.org/>). The site-specific video installation Lunar Atlas of Marco Brambilla, commissioned by Borusan Contemporary Art Collection between September 16, 2017 – August 19, 2018, was projected on the balconies of Perili Köşk (<https://www.borusancontemporary.com>).

Monitor, a non-profit video and film screening initiative, was established in Izmir in May 2018 (Anonymous, n.d. p.1-2). Videos of Halil Altındere and Nikolaj Bendix Skyum Larsen were screened at “There is Another Sky”, the first exhibition of Monitor on May 9-23, 2018. Videoist presented the video art works of 11 artists in the anthology they created with the concept of “At The Borderline of Vitality”, at the 6th Çanakkale Biennial, which was held on September 29 and November 11, 2018 with the title “Before the Past / After the Future”, in collaboration with the Çanakkale-based Çanakkale Biennial Initiative (CABININ) and Videoist, (Özdemir Satıcı, 2020, p. 111). In the same year, Bilsar transformed the ground floor of its headquarters into a non-profit art space focused on video art, in order to offer a space for the display of video art. Bilsar has developed a structure based on the principle of showing a single work in each screening, in which the artists present their video productions with a program that shifts to the other artist after 15 days (<https://www.bilsart.com/hakkinda/>).

Viola’s first large-scale exhibition “Impermanence”, was displayed at Borusan Contemporary in Istanbul on September 14, 2019 and September 13, 2020 (<https://www.borusancontemporary.com>). SENKRON, which focused on video art, was carried out simultaneously with the participation and cooperation of 49 art institutions in eight different cities across Turkey on April 15-30, 2021. (<https://senkronvideo.art/>). The works of Ferhat Özgür, Danielle Vallet Kleiner, Ergin Çavuşoğlu, Gülçin Aksoy and Adrian Paci were displayed at Evliyagil Dolapdere, at the “5 Artists & 5 Videos” exhibition curated by Beral Madra on November 4, 2021 - January 16, 2022. The second edition of SENKRON performed between April 15-30, 2022.

The process until the use of video as an art medium was shaped by the previous art movements, the approaches developed against these movements, and the social events of the period, as well as technological developments. After the introduction of digital video cameras in the second half of the 20th century, video began to be used by artists as a medium criticizing the mass culture of the era and the television itself in the 1960s. The numbers of the artists who created works in the field of video art, especially in America and Europe, and the number of exhibitions and events focusing on this medium increased with the beginning of the 1970s. In the same years, Turkish artists living in Europe also produced works in this field. By the end of the 1980s, artists in Turkey created pioneering works in the field of video art; however, the hitting of video art in Turkey coincided with the 2000s. The opening of contemporary art centers in the 2000s and international events such as national and international events like biennials enabled artists to produce works and exhibit their works of video art. The examples above reveal that this medium is still used by artists in Turkey today and that there are exhibitions and events that focus on video art in different contexts.

3. PARADIGMS OF EXHIBITING VIDEO ART

In addition to the multifarious, time-oriented and dynamic nature of video art, the fact that the video art is determined by the technology of the time it emerged and was produced, and the fact that the form itself is inextricably linked with the technology of the time it was produced, brought about a change in the paradigms valid for the exhibition of traditional art types (Manasseh, 2009, p. 233).

In this part of the study, the elements that should be considered in the exhibition of video art due to its nature will be discussed.

3.1. Recording Media

Recording media means any removable, physical audio recording medium. (<https://www.lawinsider.com/dictionary/recording-media>) Historically, the fact that video art, which is dated between film and digital media, is a technology-dependent space, causes it to be largely dependent on technique and equipment in its exhibition as well as its production. (Manasseh, 2009, p. 11).

In this part of the study, technological developments in recording media from film to digital video will be examined and the changes created by these developments in the production and exhibition of video art will be discussed

3.1.1. Film (Pellicul)

Film made it possible to create a still perception of reality of painting and photography in motion, and used the same technical infrastructure as photography in the process of creating the image. On the other hand, the material of the film has changed over time. Since it is not possible to transfer the continuous movement that happens in a time flow to a single plane, the surface used in the film consists of successive still frames. The film camera divides the motion that happens in one second into twenty-four equal parts, and records each part of this motion that occurs in a twenty-fourth of a second into separate frames (Feldman, 1982, as cited in

Altunay, 1999, p. 81). Detection of the moving image requires a precise optical, mechanical and chemical process. After this process, when the image is projected onto the screen, the continuation of the impression on the retina of the eye for a short time “creates an uninterrupted image, in other words, the impression of a moving picture” (Öz, 2012).

The film is a transparent, thin and light sensitive gauge (Özön, 1985, p. 31). The film consists of several layers and a carrying cellulose layer, on which light-sensitive silver crystals are applied. On its edges, there are holes called perforations, which are used to rewind the film for skipping to the next frame (Canikligil, 2007, p. 5-6). While the film is exposed in the dark box, it is exposed to millisecond rays and the silver halide crystals in it undergo physical change and become metallized. On the other hand, particles that are not exposed to light do not change. In this way, a hidden image is formed on the emulsion carrier. This latent image then becomes visible in dark rooms through development process, which is a chemical process. Afterwards, the silver halide crystals that are not affected by the light are removed from the film and the image is fixed and a negative of the film is obtained. The illuminated areas of the emulsion carrier turn into metal, while the non-illuminated areas are dissolved and erased and become transparent. This negative is subjected to a re-exposure to create positive image. Negative copy is the main material for reproduction (Canikligil, 2014, p. 17).

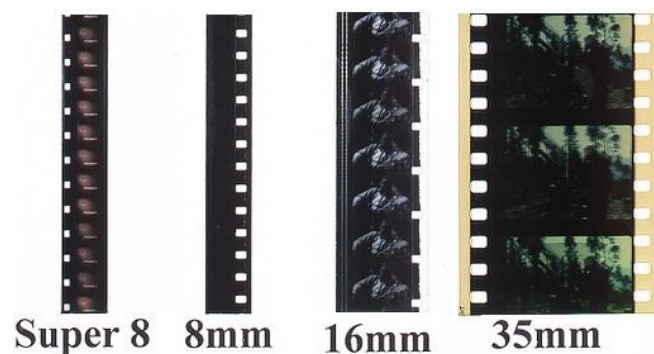


Figure 9 The Different Film Gauges

from <http://www.juselectronics.com/Scanning-and-Restoration.html>

35mm Film Format: It is the most commonly used film format throughout the history of the motion pictures. This film format was invented in 1892 when Thomas

Edison and William Dickson developed the material supplied by George Esatman. 35mm films are generally produced in negatives (Canikligil, 2014, p. 17-19).

The size of the shooting format of a movie is directly related to the quality of the image that will be projected onto the screen. On the other hand, the growth of the format means that the equipment is larger, heavier and more expensive. Therefore, considering the ratio of price and performance, professional motion pictures aimed at screening in movie theaters are usually shot in 35 mm format (Yıldırım, 2013, p. 33).

16mm Film Format: 35mm took up a significant portion of the cinema budget because of its cost. Therefore, semi-professionals and amateurs could not reach and produce 35mm film (Sönmez G, 2017, p. 9). Eastman Kodak developed the 16mm film format in 1923 to create an alternative to 35mm. However, the narrow surface of the film in 16mm caused the grains to be large. This led to the final image to have low resolution. Although the low resolution is insufficient for motion pictures, it has become preferable with the development of television. This format allows shooting for longer time with cheaper and much lighter cameras compared to 35 mm film cameras (Canikligil, 2007, p. 6). These features of 16mm have made this format attractive for amateurs and educational shootings, so that amateur film directors have increased, film clubs where films are shot and screened have been showed up, and a film industry has developed for churches, schools and workplaces. With the development of the video industry in the 1970s, the 16 mm. users turned to video (NFPF, 2004, p. 7).

8mm Film Format: Developed by Eastman Kodak in 1932, this format was produced to offer a more accessible product during the Great Depression (Sönmez, 2017, p.7). The strip of 8mm films make the image of poor quality and therefore they are not used in commercial film productions, but they are produced for souvenir recordings (Canikligil, 2014, p. 18). Although the 8mm format made no provision for adding a sound track when it was first conceived, a projector was released in the 1960s that was capable of recording and replaying sound from a magnetic stripe after the film had been processed. 8mm films were released in two separate variety, standard and super8. By the 1950s, it had turned into a universal format for amateur film-makers. The Super 8 mm film format was released in 1965. The smaller perforations compared to the standard 8 mm, had allowed the image area to expand. Because of this feature, Super 8 has been preferred by many amateur, professional and avant-garde directors (NFPF, 2004, p.7-8). Contrary to Standard 8 mm, the Super

8 format was designed from the start to accommodate a sound track. Apart from Super 8, there is another version called Double 8, which is actually two rows of 8mm film inside a 16mm film. In order to reduce the cost, firstly one edge is exposed, then when the first pass is complete, the spools is flipped and swapped and the other edge is exposed. In the post-production process, the processor splits the film down the middle and use (Sönmez, 2017, p. 7).

Cameras using film can generally only be loaded with films from the specific film format for which they are produced (such as 16mm, 8mm). Since the size of the film is parallel to the size of the area where the light will reflect, increasing the format of the film increases the image quality. However, larger formats require larger and heavier equipments (Yıldırım, 2013, p.1 9). Although there have been many different film format sizes from 3mm to 75mm in the more than 100 years since the emergence of film formats, video artists have generally preferred 16mm and 8mm film formats due to factors such as cost and desired image quality.

3.1.2. Video

Video, with the development of technology, is a low-cost alternative to film, which is the only method of producing motion pictures (Yıldırım, 2013, p. 32). Although as in films, video produces images by capturing photographs at certain intervals and numbers per second; unlike film, it produces the motion image in an electronic environment, not in chemical environment (Canikligil, 2014, p. 22-23). The light changes in the video are perceived as voltage changes by the pixels in the electronic emulsion carrier and converted into electrical signals, which are called “Video signals” (Küçükcan, 2013, as cited in Kılıç, 2019). In the first years, this technology was used to convert the lights received by the tube into electrical signals and then send them to televisions in homes for live broadcast (Canikligil, 2014, p. 22-23).

In the first years of television broadcasting, broadcasting only live was a great burden for television studios. Another problem was that it was not possible to replay live broadcasts and did not allow editing. Film, the only technology that made it possible to record television programs, was a very expensive alternative in the long term (Oven and Dunton, 1982, as cited in Yıldırım, p.32). In 1956, Ampex company

developed VTR (Video Tape Recorder) technology, which allows recording video and audio on magnetic video tapes that are two inches wide. Being able to record video eliminated the important disadvantages created by film technology, and thus the area of video technology began to expand significantly (Canikligil, 2014, p. 22-23).

A video camera is a device that converts light and shadow into storable electrical information. After the invention of electronic circuits called CCD (charged coupled device), there have been significant improvements in the quality of the images recorded with this technology. CCDs were much smaller than the devices used before their invention to convert light and shadow into electrical signals. Due to these features, it started to be used in all video cameras in a short time. The CCD enabled the image to be converted as electrical information into voltage variations that could be easily recorded on magnetic tapes. The information about the image remained as analog data based on voltage changes (Mitra, as cited in Yıldırım, 2013, p.33).

Many analog video recording formats emerged in the following years until the “digital revolution” that would happen at the end of the 1990s.

3.1.2.1. Analog Video

Analog signals are naturally occurring signals that change over a period of time, continuous, and progress smoothly. Analog video signals, on the other hand, are formed by converting light reflected from objects into electrical signals. The changes in the amplitude and voltage of the electrical signal show the changes in the bright and dark points of the video image. The frequency of these waves creates the details in the image (Fener, 2012, as cited in Kılıç, 2019, p. 62). With the recording of electrical signals on magnetic tape, the concept of video recording emerged (Canikligil, 2014, p. 32).

After the video recording technology developed by Ampex in 1956, many recording formats with different features emerged. In this frame, the video recording formats used by video artists will be analyzed in the following part of the dissertation.

In this context, firstly, it would be correct to examine the Portapak video recording system, which was released by Sony in 1965. The use of Portapak (See Figure 10) by Korean artist Nam June Paik following its release is considered as the beginning of video art. This system, consisting of a camera and a recorder, was almost

40 times cheaper than equivalent professional TV broadcasting units (Kılıç, 1995, p. 33-34). Recording on ½ inch magnetic tape, Portapak was powered by a battery system and produced a black and white image. The fact that the recording unit can be hung on the shoulder and has the features of Super 8 mm cameras for the camera to be used by a single person, and Sony announced this system as the “world’s first portable camera recording system” (Esin, 2017, p. 30). The low cost of the camera system made it accessible to a wider mass, while its portability attracted the attention of video artists and guerrilla filmmakers.



Figure 10 Illustration from a Sony advertisement.
from <https://macameraetmoi.ca/discover-the-cameras/portapak/?lang=en>

In 1971, Sony introduced the U-matic recording system, which records on ¾-inch magnetic tape. The most important feature of U-matic was that magnetic tapes contained inside a cassette for the first time. Thus, Sony started the cassette system with U-matic (Canikligil, 2014, p. 23).

During this period, the need for a compact and one-piece device that could meet the needs of a typical consumer arose. Betamovie (See Figure 11) released by Sony was the first device to meet this need. This system consisted of a camera, camcorder and reader. This system included Betamax cassettes, the forerunner of the Betacam system to be released by Sony in the following years. Betamax tapes has the capacity of recording 20 and 30 minutes (Kılıç, 2019, p. 65-66).



Figure 11 Sony Betamovie advertisement.

from <https://tr.pinterest.com/pin/326581410483816300/>

A format war broke out in the home video industry around the world, starting from the late 1970s to the early 1980s. JVC engineers teamed up to develop a consumer-based VTR in 1971, and VHS (Video Home System) was released by JVC in Japan in late-1976 and in the United States in mid-1977. Although Betamax's smaller cassette size and higher video quality were advantages, its shorter recording time was a major shortcoming. Despite the fact that VHS tapes used 1/2-inch tapes, as with Betamax, they could not be used on the Betamax system. Even though it was accepted by engineers that Betamax was a better system than VHS, JVC's success in marketing helped VHS to win the war (Canikligil, 2014, p. 23).

Sony introduced the Betacam system in 1982. Although Betacams use the same tape cassette as Betamax, they are quite different formats. Betamaxes produce low resolution video using two recording heads while Betacams use four heads offering a higher video resolution and audio quality. A typical Betamax VCR tape yields a 3 hours of recording capacity, while a Betacam VCR or camcorder provides 30 minutes of recording time (<https://en.wikipedia.org/wiki/Betacam>). The Betacam was much lighter than its predecessor television cameras and offered considerably improved quality and functionality. The camera owes its popularity among professional video users as it was the first camera to replay the recorded video in color. Over the years, Betacam has released different formats that respond to technological changes and needs

(<https://www.techopedia.com/definition/10439/betacam>).

Sony introduced the “Hi8” (High-Band Video8) format in 1989. This format is a more advanced semi-professional format of Video8. This format, which was released in counter to S-VHS format of JVC, consisted of 400 lines like S-VHS. It can be argued that Hi8 is the compact version of S-VHS (www.obsoletemedia.org).

In the early days of the advent of video technology, the technology was rejected by filmmakers. One of the most important reasons for this was that the small black and white picture had very low resolution and lacked depth of field (Spielmann, 2006, p. 55). Contrarily, the fact that the video works with the emulsion carrier technology has caused it to be a very cheap alternative to the film material. Furthermore, the video did not require chemical processes in the post-production phase of the film. The compactness of video cameras paved the way for individual use. With all these features, video technology has been used by artists as a means of expression since the first years of its introduction. In the early years of video art, artists used motion picture technology tools that were suitable for them within the possibilities of current technology.

3.1.2.2. Digital Video

The development of digital devices following analog video has led to a crucial change in motion picture acquisition technologies, allowing the image and audio to be converted into digital data rather than chemical or electrical information (Yıldırım, 2013, 41).

The concept of digital is used to express codes created from the numbers 0 and 1. This concept refers to the conversion of signals with numbers 0 and 1 into numerical codes that the computer can process. Unlike analog signal, digital signals have a sequence of discrete values. Digital technology allows all of the video or audio signals to be converted to 0 and 1 values, to be recorded, stored, and formatted. Digitalization offers opportunities such as putting data in a virtual form, copying and publishing it in this platform (Cevher, 2016, p. 297-298). In digital video, light reflected from objects turns into electrical signals when sent to the emulsion carrier of any electronic or digital camera. After this stage, unlike analog video, signals are converted to zeroes and ones, which are called binary signals, via ADC (Analog to Digital Converter) (Brown, 2014, p. 150).

The first cameras capable of recording picture and audio as purely digital data were introduced in the mid-1990s. These cameras, called DV (Digital Video), were recording in a new semi-professional video format. Recording the images taken with semi-professional cameras as digital data on cassettes for the first time in history turned DV into a revolution (Canikligil, 2014, p.30). The DV has been released by more than sixty manufacturers, including Sony, Panasonic, JVC, Philips, Sanyo, Hitachi, Sharp, Thompson, Mitsubishi, and Toshiba, with later more. The camera manufacturers that came together agreed that DV should be “a digital video recording format for amateur users” (Akdoğan, 2010, p. 156).

Sony released the first example of DV camcorders in 1995 under the name VX 1000. The VX 1000 was revolutionary compared to the picture and audio quality of analog cameras before it and could be purchased for several thousand dollars. Compared to analog S-VHS, the best consumer-grade format of that period, the image resolution was about 25% better. The DV format had almost the same image quality as Betacam, its predecessor, the highest level of professional analog format, but was considerably cheaper than it. This was a very significant development for those who produced low-budget films (Evans, 2009, p.11 as cited in Yıldırım, 2013, p. 46). DV format uses 6.35 mm metal vapor-based cassettes for digital video recording. About sixty minutes of recording can be made on a standard MiniDV cassette, which is quite cheap compared to other formats (Ohio, 2002, p. 21).

Companies that came together under the leadership of Sony introduced the semi-professional “Mini DV, DVCAM and DVCPRO” formats in the same year. Sony has the patent of Mini DV and DVCAM and Panasonic has the patent of DVCPRO is Panasonic. Recording on 6.4mm tapes, this system marked the beginning of the accessibility of digital video (Canikligil, 2014, p.24). Although DVCAM and DVCPRO are developed versions of the DV format for editorial use, they use different size and type of tapes than DV. Cameras in these two formats also have advanced recording features not found in semi-professional DV cameras. These cameras are much cheaper, lighter, smaller and energysaving than analog cameras such as Betacam SP (Wars, 2000, p.38, as cited in Yıldırım, 2013, p. 51)

Sony introduced Digital Betacam in 1997 as advanced digital format of the analog Betacam. The digital Betacam format was superior to DVCAM and DVCPRO

formats in picture quality and performance, but more expensive (Schenk ve Long as cited in Yıldırım, 2013, p. 38).

Sony developed the HDCAM system for digital cinema in 1998. This system, which offers professional-level high-resolution picture, consists of cameras and readers (Canikligil, 2014, p.24). HDCAM cameras make no significant difference in quality compared to 35mm film, but they have created a huge gap given the costs and made a strong entrance into the film industry (Yıldırım, 2013, p.62).

In the following years, Sony continued to manufacture digital video cameras such as Digital8 and Micro MV for the last users. Especially, with the Micro MV, the camera got considerably smaller. In 2003, Sony announced HDV, a high-definition digital format built on the DV format, in collaboration with Canon, Sharp, and JVC. However, the speed of technological developments of the period did not allow this format to be widely used (Canikligil, 2014, p. 24-25).

Cameras have largely been developed to record on memory cards rather than cassettes since 2005. This ended up classifying cameras based on the tape formats. Nowadays, it is quite difficult to come across the use of cassette or cassette cameras except for special purposes. Although tape technology is one of the main components of the digital video revolution, waiting for the tape to rewind or forward to watch the captured pictures, not being able to transfer real time to the computer environment and being susceptible to damage make them disadvantageous (Canikligil, 2014, p. 25). The fact that these images recorded on memory cards can be copied to other hard disks and used over and over again significantly eliminates the cost of cassette. Moreover, the fact that data does not have to fit on restricted storage video tapes has enabled the creation of images with much greater resolutions, such as 2K and 4K. The pictures recorded in these systems could be transferred directly to the editing programs and enabled the possibility to start editing right after the shooting (Yıldırım, 2013, p. 64).

In 2006, Sony and Panasonic developed cassetteless digital cameras capable of recording high definition (HD) pictures in 2006. Following these developments, DSLR (Digital Single Lens Reflex Camera) camera technology that can record HD quality video was developed. These devices, which are originally digital cameras, have been preferred by amateurs thanks to their developing video formats, video

compression technologies and high capacity memory cards. (Zengin, 2016, p. 201-202).

The earliest examples of video art installations date back to the years when the analog recording system Portapak which was recording on magnetic tape was first introduced. In these periods, museums were timid about acquiring and displaying videos, primarily since the preservation of video works was a complex issue and it brought responsibilities such as fixing damaged hardware and software of obsolete works (London, 2020, p. 18). It can be referred from the statements of Barbara London on the “Machine as Seen at the End of the Mechanical Age” exhibition opened at MoMA in 1968 that this attitude of the museums actually was quite reasonable. London (2020) mentions that the exhibition had ended with *The Lindsay Tape* (1967), a work by Nam June Paik based on a clip (pilfered from a TV broadcast) from a press conference of John Lindsay, then-New York Mayor. “Shown in MoMA gallery as a loop of half-inch (1.3 cm) video Scotch-taped together and run between two open reel decks set on the floor, Paik’s video played for two days before it had broke and had to be removed” (p. 23).

Barbara London (2020), the founder of MoMA’s video exhibitions and collection programs, describes this period as follows:

“Once word seeped out that a young MoMa curator was tackling video art, unsolicited tapes started to pour in. Previewing the work required effort and some mechanical ability on my part. Sitting in a former utility closet in the museums, I would carefully thread an artist’s half inched tape through a secondhand open reel deck’s pinch rollers and around the helical heads, which would scan or read the electromagnetic signals carried on the tape’s magnetic particles once I pushed the play lever. Unlike a painting whose entirety can be seen in a glance, video required considerable time watching a work unfold on a monitor. An artist’s video usually continued for twenty, thirty or sixty minutes before the tape came to end. I had to resist the fast forward button because I never knew when a magical or clarifying moment might occur.” (p. 31)

Sony’s introduction of U-matic cassettes in 1971 enabled video to become a transferable and convertible medium. Unlike half inch open reel video of *Tape*, which requires manual processing, three-quarter-inch tape is placed in a closed cassette. In

this way, it could work by itself when placed on the playback desk. The fact that play decks have an auto-rewind button has somewhat freed technophobic programmers from their fear (London, 2020, p. 27). On the other hand, to find a solution for video tapes to mix together and compress the playback machine, it was required to have the technical knowledge to know how to take a part of $\frac{3}{4}$ -inch cassette players. In this way, the relevant units of the museums made simple repairs and ensured the continuation of the screening program (London, 2020, p. 38-39).



Figure 12 Sony Portapak and Sony U-Matic

from <https://www.provideocoalition.com/sony-to-revive-34-u-matic-tape-format-at-nab-2018/>

Technophobia and institutional resistance to the display of video art continued until the introduction of convenient digital devices in the 1990s (London, 2020, p. 18). In the second half of the 1990s, DVD, the video distribution format which would replace VHS tapes, was introduced. DVD as a format had two qualities that were not available in any other interactive medium at that time: enough capacity and speed to provide high quality. Moreover, DVDs had more precise rewind and fast forward capabilities and did not need to be rewinded before being played back. Therefore, no tape jams occurred ever.

After the beginning of the 2000s, cameras began to record on memory cards instead of tapes. After then, tape-based video works started to be produced file-based in order to be able to store and display them. More and more artists have begun working completely in digital media. The production and display of video art have

lost its dependence on hardware and technical possibilities and has become operable on any laptop (Falcão & Ensom, 2019, p. 238).

Today's artists consider motion pictures viewed as miniatures on smartphones or laptops and occasionally projected as a category. Media artists now routinely work with the latest technology: the devices are relatively affordable and accessible compared to early years of video (London, 2020, p. 19)

Micheal Rush (2007) notes regarding the adaptation of video to the new technologies that:

“Nowadays most artists are shooting with digital cameras and transferring to DVD for projection: but others are shooting with 35mm film as well as video, transferring to digital video for editing and transferring back again to 35mm film for projection or using digital imaging that can approximate the look of 35mm and so on.” (p. 169).

Today, videos are mostly stored in digital media in file format and are circulated entirely online through websites used to send large-sized digital data. Displaying may be carried out by playing the video works on an external media player via USB sticks, or by complex projection devices with built-in media players.

3.2. Display Devices

The evolution of video as a means of communication has depended heavily on technology. Therefore, the use of display devices that create the image by receiving video signals in the display of video art is mostly dependent on the same technological developments (Derman, 1993, p. 14). However, as well as the technological possibilities, factors such as the conceptual and formal relationship of the work with the medium used in its presentation or its relationship with the elements of the place it exists were effective in determining the video display devices used in the exhibition of video art (Bozkurt, 2005, p. 91).

This part of the study will discuss the relationship between video displaying tools and video art works through examples, as well as the technological developments of video display devices.

3.2.1. Screen

Monitors are devices that decode audio and video signals and broadcast the image on the screen, that is, in a way performing the function of the camera in reverse (Derman, 1993, p. 14). On the other hand, the meaning of the monitor is identified with what television represents in the twentieth century. Since the definition of monitor is limited in terms of today's art environment and production, the word 'screen', which covers all variable format display devices, has been used (Bozkurt, 2005, p. 91).

Before mentioning the use of screens in the display strategies of video art, briefly explaining their evolution and technological features in the historical process will contribute to interpretation of the examples to be given in the following parts.

If to consider the monitor technologies as a whole, CRTs are the oldest technology. This technology was invented by the German physicist Ferdinand Braun in 1897 and was known as "Braun tube". The first electronic television sets produced for commercial purposes with cathode-ray tubes were manufactured by Telefunken in Germany in 1934. CRTs are basically analog display devices that use electron beams and phosphor zones to create the image. CRT monitors were initially presented in monochrome with only single phosphor color. In 1954, color CRTs using three different phosphors that emit red, green, and blue light, were developed respectively. The diagonal screen size of a CRT television is limited to about 40 inches because of size requirements of the cathode-ray tube, which fires three beams of electrons onto the screen to create a viewable image. The size of the screen parallels to the weight and deepness of the monitor. A typical 32-inch television can weigh about 70 kg and its deepness ranges 20-50 cm. CRTs were the most popular screening technology for more than half a century until LCDs gradually replaced them in the 2000s.

Plasma display panel (PDP), another technology developed after CRTs, which use small cells containing plasma, an ionized gas that responds to electric circuitry, are the first large-format flat panel displays available to the public,. (https://en.wikipedia.org/wiki/Large-screen_television_technology). Plasma displays are available in large sizes that offer a wide viewing angle. They have good contrast, color and black levels and they share a similar color production with CRTs. Some plasmas can suffer from screen burn-in from static images held for a long time (Ascher & Pinchus, 2012, p. 276). Until 2007, plasmas were widely used in large

televisions (30 inches (76 cm) and larger). By 2013, they had disappeared from the market due to low-cost LCDs and high-contrast OLED flat panel screens.

Liquid Crystal Display (LCD) monitors use a fluorescent backlight to project through liquid crystal molecules. LCDs are very thin and can offer good color reproduction; good blacks are a problem though, and shadow detail may be crushed. Some LCDs are limited in their viewing angle: If you sit off axis (to the side) the image may be lighter or darker. However, LCDs have no burn-in effect as in other plasma screens.

Organic light-emitting diode (OLED) displays, a technology developed by the Kodak company, are newer thin-film display technology. When an electrical current is applied, OLEDs phosphoresce and provide their own illumination. They are bright, offer excellent color and contrast as well as blacks. Their display screens are as thin as a paper and can be quite light (Ascher & Pinchus, 2012, p. 276).

The screen appears in two different formats when displaying video art: single-channel video and installation. The primary function of the screen is to display single-channel video movies. Barbara London (2020) states that single-channel videos displayed via a TV screen are the simplest and easiest format to use for museums. The other format, sometimes referred to as multi-channel installation, contains multiple monitors that display video footage from pre-recorded or live sources (London, 2020, p. 27).



Figure 13 David Hall, *This is a Television Receiver*, 1976
from <https://lux.org.uk/work/this-is-a-television-receiver/>

Most of the artists who make single-screen long-run cassettes have taken up a position regarding television broadcasting. David Hall produced his work “This is a

Video Monitor”, which consists of a systematically degenerated repetition of a 1974 sequence in which a woman explains the technical functions and principles of the television screen. He republished the same work as “This is a Television Receiver” (See Figure 13) in 1976, by replacing the woman’s face and voice with the well-known and iconic representation of newsreader Richard Baker. This work of Hall deconstructed and criticized the audience experience by referring to the status of broadcast television setting. (Andrews, 2014, p. 245). This tape, shot in color at the BBC TV studio, was later displayed on a color CRT television. It was previously mentioned in this study that the artists used television in their works as a confrontation against television systems in the early years of video art. In this context, the television monitor used in the work of Hall is beyond of being just a surface reflecting the image and becomes a form used to reinforce the content.

However, some works, including Bill Viola’s “The Reflecting Pool”, in which a man emerges from the forest and stands in front of a pool of water and he leaps up and time suddenly stops and all movement and change in the otherwise still scene is limited to the reflections and undulations on the surface of the pond (See Figure 14) (<https://www.guggenheim-bilbao.eus>) were shown on television screens with different technological features, although they did not make a clear reference to television broadcasting (Andrews, 2014, p. 246).



Figure 14 Bill Viola, The Reflecting Pool, 1977-1979

from <https://www.artic.edu/artworks/108765/the-reflecting-pool-collected-works>

In this regard, the strategy used in the installation of Hall’s “This is a Video Monitor” and Viola’s “The Reflecting Pool” differs. In “The Reflecting Pool”, the screen functions only for displaying, so the technology and form of the screen on

which the work is shown do not directly relate to the conceptual content of the work. The display technology preferred for the installation does not affect the viewer's perception of the work. However, displaying the work of Hall, which criticizes the television viewing way of the audience of the period, on the television screen which has the technology of the period, combines the tool and the content.

On the other hand, some artists have tried to explore the content of the screen shot in the context of spatial and physical relations. Chris Meigh Andrews (2014) explains the reasons for this tendency of the artist as follows; "Video artists who sought to explore notions of scale and/or the spatial characteristics of the medium invariably resorted to the use of multi-monitor, or as they were more often called, multi-channel works" (p. 295). Physical engagement in multi-channel works blurs the boundaries of the gallery for the art audience. This physical engagement produced an awareness of a radical new space for art viewership beyond the confines of the gallery or the narrative linearity of conventional television broadcasts. (Andrews, 2014, p. 247). Multi-channel works forced audience to work, to pay attention at the spatial level. The audience is free to consider the spacing between the screens, their size and the way they are installed.



Figure 15 Dieter Froese, *Imprecise Details: Not a Model for Big Brother's Spy Cycle*, 1988
from <http://framingcontrol.blogspot.com/2010/04/not-model-for-big-brothers-spy-cycle.html>

An example of the physical participation of the audience in multi-channel installations is the work of Dieter Froese, "Imprecise Details: Not a Model for Big Brother's Spy Cycle", (See Figure 15) which premiered in 1988 at the Stadtisches

Kunstmuseum in Bonn, Germany. Froese combined two-channel pre-shot video with a combined closed-circuit television system in the video installation that covered the entire museum. The visitors were recorded with cameras located in the hall while they were watching the pre-recorded videos of the interviews with the people on their political activities via monitors, and these records were displayed on two similar monitors in the next room. Real monitors and cameras were accompanied by fake cardboard versions (Rush, 2007, p. 30). In the work of Froese, the visitor goes beyond of being an audience to the position of the one being recorded and watched.

Video sculpture, which is a sub-set of multi-channel video installation, is less cinematic and more “sculptural” than multi-channel video. Video sculptures encourage the visitors to walk around the displayed work and watch it from every angle as if it were a traditional sculpture, rather than asking the audience to stand at an appointed point to watch the video. The images and sounds, although often important, are only elements to be read in relation to the structures and forms that are the integral element of the work. (Andrews, 2014, p. 302).

In this context, Nam June Paik’s “TV Chair” (1973)(See Figure 16) may be an example. TV Chair consists of an upward-facing television placed underneath a wooden chair, with the original seat replaced with Plexiglas. Paik developed multiple version of TV Chair, combining the television with chairs of different styles (<https://www.mplus.org.hk>).

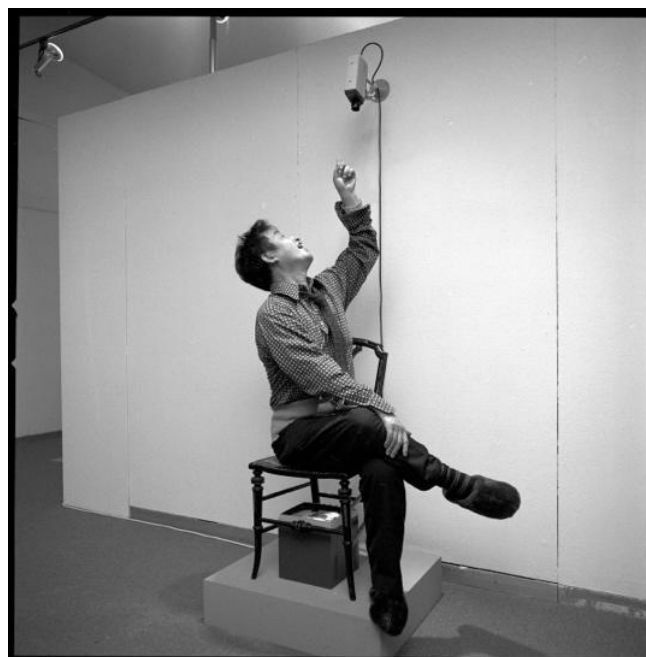


Figure 16 Nam June Paik sitting in TV Chair, 1976

from <https://www.kqed.org/arts/13897303/nam-june-paik-sfmoma-review>

At this point, apart from the use of television as a video art monitor, it is also required to mention the artworks created to manipulate commercial CRT technology. In 1969 Howard Wise organized a show entitled “TV as a Creative Medium” to reflect the increasing use of CRT as an artistic expression. This included “Thrust”, the work of the artist Earl Reibeck, who artistically modified and experimented with CRT in a different way. In this work, Reibeck removed some of the phosphorous coating on the inside of the glass of the CRT tube, covered the inside of the tube with phosphorus paint, and recreated a vacuum with neon gas. Then he mounted a phosphor coated screen perpendicular to the face of the tube. As the electron beam scan sweeps across the inner screen, shooting images in color are produced in response to the broadcast program (Frohnert, 2012). In Reibeck’s work, the result of manipulating the technical characteristics of television as a medium, rather than the broadcast from CRT TV, is significant.

As these examples demonstrate, video display devices can strongly influence the appearance of a particular piece of art. This effect is more apparent, especially when equipment must have a sculptural effect. Therefore, even if the technology in display devices develops, sometimes the decision to replace the original monitors used for installation with new monitors can be problematic.

Kim Seong-eun, the director of Nam June Paik Art Center, states that although Paik has three spare monitors for each CRT monitor installation exhibited at the Art Center, they foresee that they will have problems in preserving the works due to the limited supply of CRT monitors in long term. Moreover, regarding the decision to use broken CRT monitors by repairing the originals instead of replacing them with LCD or OLED monitors, Kim stated that;

“The problem with today’s monitors with new technology is that they are too flat to embody an aesthetic sense. But many years from now and as technology advances, I expect monitors with curved screens will come out. That way we can keep the Paik’s original works, replacing the CRT monitors with monitors with new technology. Until then, we are acquiring CRT monitors in diverse ways.” (Park, 2020).

In conclusion, the uses strategies of video display devices since the first years when video art emerged may be grouped under the following five groups:

1. Regardless of the form of the device and what it represents, with the purpose of displaying single-channel video installations

2. In relation to the form of the device and what it represents with the purpose of displaying single-channel video installations
3. Enabling the physical participation of the viewer and establishing a relationship with the space for the display of multi-channel video installations
4. Enabling the audience to watch as a sculptural object in the function of a furniture in video sculpture installations
5. In relation to the form of the device and what it represents, in the installations that focus on television technology itself

3.2.2. Projector

Video projection is reflecting a moving image created in digital platform on a designated flat surface in certain formats. The known historical beginning of the projector and camera goes parallel to each other and dates back to the observations of Greek philosophers such as Aristotle and Euclid on Camera Obscura and light in the 4 B.C. (Alpay, 2015, p.2). The first experiments on animated films in the 17th century provide us with crucial examples in the historical development of the projector. German Athanasius Kircher invents *Laterna Magica*, which is based on the basic structure of today's cinema projectors. Belgian stage magician Etienne-Gaspard Robertson, used *Laterna Magica* in theatrical stage arrangement, showed the audience drawings on translucent curtains and that is a significant example of the various works on the projector during its development in the 17th century (Holland, 2010, p.2 as cited in Alpay, 2015, p. 4-5).

The technologies developed for capturing and reflecting the moving image and presented detailly in the previous chapter of the study on video art formed the basis of cinematography. With the success of cinematography, the areas of use of reflection techniques began to diversify and the presentation forms began to change in the following years. In the early years of video art, although the image quality of early video projector was quite low, especially when compared to film, some artists still used it in their works.

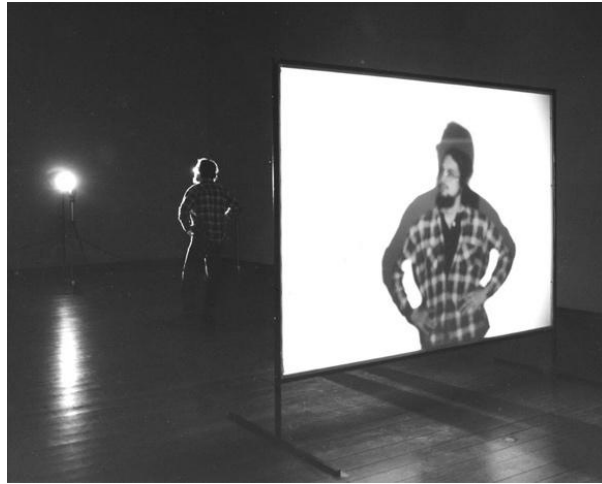


Figure 17 Peter Campus, Shadow Projection, 1974

from <https://bamjournal.tumblr.com/post/125938049487/peter-campus-shadow-projection-1974>

During the 1970s Peter Campus produced an extended series of projected video installation works that sought to deliberately confront the viewer with a self-image that defied or challenged normal expectations. In “Shadow Projection” (1974) (See Figure 17) the viewer’s projected image was made to coincide with his/her own shadow, one shrinking whilst the other increased in size. In this and other works in the series, Campus used disconcertingly simple arrangements of the ‘live’ video image and projection technology in conjunction with mirrors, inverted cameras or distorted projections (Andrews, 2014, p. 303-304).

Campus developed a particular configuration for his projector projects:

“During the 1970s I worked with a Kalart Victor projector which ran on radio tubes and weighed about 150 pounds. I would travel with a lot of tube replacements in my suitcase. It used a cathode ray tube around 5 inches in diameter which was pointed backward into the rear of the projector. Surrounding the CRT was a parabolic mirror that was originally designed by Isaac Newton as a telescope element. It produced a beautiful image that has not been duplicated by the newer better smaller projectors.” (Andrews, 2014, p. 305).

As with other aspects of video technology, video projectors’ quality increased dramatically. Video projectors decreased in size and bulk, whilst the cost of purchase continued to decrease. With the increasing accessibility of projectors, growing number of artists began to explore the potential of this new mode of presentation. One

significant feature of projection is the potential to project images onto surfaces rather than a conventional screen. Not only did this have an effect on the size of the image that an artist might consider, but it also presented the possibility of abandoning the standard broadcast TV ratio (3:4) that the traditional TV rectangle constrained. This change liberated the video art from the inevitable reference of television. It also contributed to the erosion of the different features between video and film (Andrews, 2014, p. 305).

On the other hand, technical developments that led to the development of projectors, particularly in the 90s, required arrangements for the exhibition of video installations in galleries, museums, and other venues.

Barbara London, who is the curator of “Video Spaces: Eight Installations” exhibition held at MoMA in 1995 mentions that the preparation phase of the exhibition lasted for 2 years. London says about the exhibition design process which she conducted with the lead exhibition designer of MoMA;

“We came up with a layout that gave each installation a spacious areas with soundproofed walls and transformed the formidably austere, cavernous galleries into a handsome arena for this innovative new art. The works were situated as a progression so that museumgoers readily moved from one work to another and looked and listened and interacted with the storylines and tactics specific to each installations” (London, 2020, p. 163-164).

Bill Viola’s “Slowly Turning Narrative” (See Figure 18) installation (1982) included in this exhibition is a prominent example of the use of video projector as a display strategy. In Viola’s installation, there is a screen matte on one side and with a mirror on the other, slowly rotating around its own axis, positioned in the middle of a dark room. Two projectors positioned on two opposite walls of the room face the screen. One of the projectors shows a black and white video of a man’s face in close-up and harsh lighting. In the other, a series of colorful scenes in constant motion, characterized by light and color are projected. The black and white video is accompanied by the sound of the man’s voice rhythmically speaking a long list of sentences describing changing mental states and individual actions. In color images, the audio is in the form of ambient sound associated with each scene.



Figure 18 Bill Viola, *Slowly Turning Narrative*, 1992

from <https://artfacts.net/exhibition/bill-viola:-slowly-turning-narrative/890658>

Parallel with the rotation of the screen, its angle with respect to the projector alternately narrows and widens, splashing images onto the surrounding walls. The viewers see their own images reflected in the mirror on the turning screen along with themselves reflected in the room (London, 2020, p. 165-166).

Another installation in the *Video Spaces: Eight Installations* exhibition, “Evening” (1994), Stan Douglas’ three-channel video installation, differs in the method of display from Viola’s “Slowly Turning Narrative”, although it is displayed by using video projector as well.

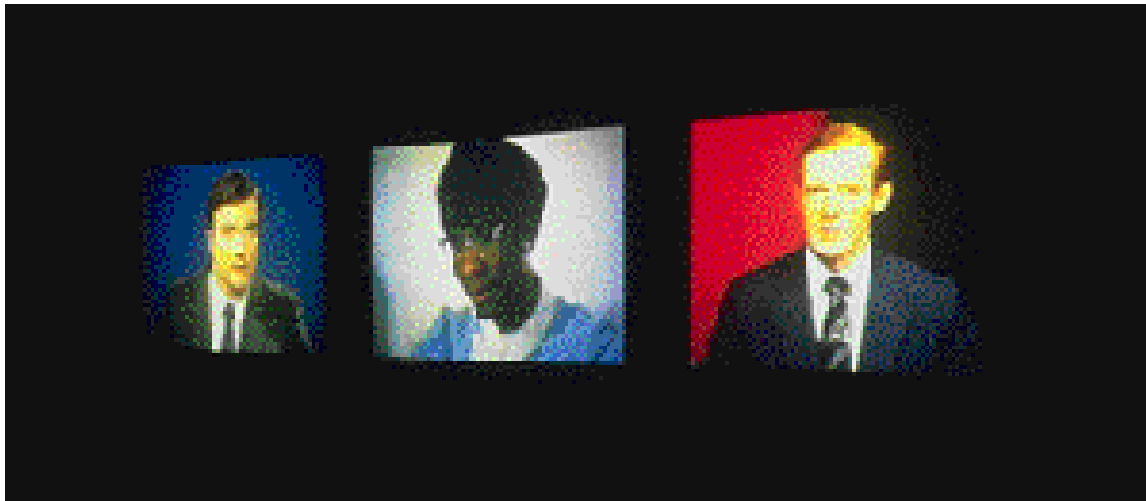


Figure 19 Stan Douglas, Evening, 1994, Installation view from Video Spaces- Eight Installations
from <https://www.moma.org/interactives/exhibitions/1995/videospaces/douglas.html>

In Evening (See Figure 19), Douglas focuses on the late 60s when commercial stations on American television began to prioritize the stardom of their presenters over the content of the news. Three fictional station news unique to the station are simultaneously projected from large projectors onto each of the three detached, three-meters screens. For Evening, Douglas designed a complex sound installation. The sound is broadcast from umbrella (parabolic) directional speakers suspended from the ceiling to coincide with the front of each screen (London, 2020, p. 172).

The video projection has become the most preferred presentation format in recent video work combined with other new technological developments such as the DVD and USB driver over the last two decades. Video monitors, once the main tool for the presentation of video art installations and films, are used today only as a specific form of artistic expression. Curators now include video installations with classic art forms in group shows, and present in endlessly repeating loops indiscriminately (Andrews, 2014, p.309). The improved brightness settings and resolutions of today's projectors allow video works to be displayed in the main exhibition venue without the need to create special blackbox spaces for them to be displayed. Video projections are used as an effective display strategy for displaying both single-channel and multi-channel complex video installations in the main exhibition venues and black boxes.

3.2.3. Video Mapping

Video mapping basically has the same principle as the cinema, but unlike the dark screen projection process in the cinema, the moving image is created by projecting it onto three-dimensional surfaces by means of one or more projectors (Atiker, 2011, p. 2).

The purpose of video mapping is to create a physical illusion by combining the image with sensory and visual elements. The harmony of the projected image with the three-dimensional form to which it is mapped and the effect of the result on the viewer are the concerns of this process (Ekim, 2011, p. 2). An early example of projection mapping was conducted at the “Haunted Masion” horror house at Disneyland in 1969. The faces of the singers who performed the official song of the tour were displayed with projection mapping on five busts. (Akcan, 2019, p. 14).

Spatial augmented reality was invented by Raskar and his companions. They came up with ideas such as placing a three-dimensional image of a living thing in the middle of the room by projecting any image onto any surface, and even communicating and interacting with it through physical commands by the help of spatial augmented reality. Video mapping continued to develop and took its current form with the developments in projector technology in the early 2000s. (Bimber ve Raskar, 2005). Video mapping technology can be categorized under 3 main groups: architectural video mapping, which is created by projecting an edited video on an architectural structure, object video mapping created by projecting onto geometric forms such as prisms or masks, and indoor video mapping, in which a three-dimensional image is created by projecting the walls of a closed space as a screen (Kuiava, 2015).



Figure 20 Tony Oursler, *Crying Dolls*, 1989-1993
from <https://tonyoursler.com/crying-doll>

One of the first artists who used this technology in his work is Tony Oursler. In the 1980s, Oursler experimented with compact low-cost LCD video projectors and produced a series of dummies to project human features onto their blank faces. In *Crying Doll* (See Figure 20), (1989), one of the installations of this series, images of the weeping face of performer Tracy Leipold were projected onto a diminutive doll. What makes the crying doll most effective in this installation is its superhuman ability to never stop weeping and this is as result of video technology's ability to present continuous and perpetual action (Andrews, 2014, p. 307-309).

In the following years, video mapping has evolved into virtual reality (VR) and augmented reality (AR) technically in the historical process and has become a technology that media artists frequently apply in their installations. On the other hand, although video mapping technology was used in the installations of video artists to endeavor a "situation rather than an image" in order to engage the viewer in a more active relationship with the work (Andrews, 2014, p. 307), it was not used as an exhibition strategy in displaying video art installations.

3.3. Exhibition Space

In the era of high modernism, when video art emerged, the medium's interactive and simultaneously time-oriented presence in the exhibition space demands more flexibility, leading to the need for a formal change. The works of artists challenging the traditional gallery space will be the driving force for the gradual creation of "non-hierarchical, non-modernist or non-categorical" museum spaces in time (Manasseh, 2009, p. 85).

In this part of the study, the change of exhibition spaces in line with the changing needs of video art will be examined.

3.3.1. White Cube Space

The phenomenon of the white cube was first discussed in Brian O'Doherty's article "Inside the White Cube-The Ideology of The Gallery Space" published in Artforum magazine in 1976. (Antmen, 2016).

Brian O'Doherty states that the history of modernism is directly related to the history of space and argues that it is possible to read the history of modern art through the relationship between changes in space and how we perceive these changes. At the point reached today, the audience first observes the space, not the art. The white and ideal art space that we visualized in our mind has become the archetypal image of twentieth century art.

The ideal gallery subtracts from the artwork all cues that interfere with the fact that it is "art". As a result, "some of the sanctity of the church, the formality of the courtroom, the mystery of the experimental laboratory joins with chic design to produce a unique chamber of esthetics" (O'Doherty, 2016, p.30) appears.

Such a gallery is constructed along raws as rigorous as those for building a medieval church. The outside world must not come in, so windows are usually sealed off. In this gallery, the walls of which are painted white, the ceiling becomes the source of light. The wooden floor is polished or carpeted. The space is unshadowed,

white, clean, and artificial. Their ungrubby surfaces are untouched by time. The eternity of space gives the gallery a limbolike status (O'Doherty, 2016, p. 30- 31).

Developments both in the United States and Germany were drawing museum professionals closer and closer to today's conception of the white cube, but it was MoMA's first director Alfred Barr who finally cemented its strategy for display. (Cain, 2017). MoMA exhibited the artworks in a didactic and demanding manner. In this way, it emphasized the importance of the nature of the art of the period and tried to develop a new perception of associative meanings. Barr believed that MoMA should be both an archive and a special place for the display of contemporary and modern art, rather than an art repository of the past.

In this context, in 1936, MoMA attempted to find the best way to describe and present the Abstract Expressionism style. This initiative led to the establishment of the paradigmatic "White Cube". To achieve it; MoMA's galleries are divided to encourage visitors to follow a specific path designed to create a narrative based on quality and authentic academic mentality and interpretation of the subject. "MoMA would design visitor movement through art by mapping out its own certain art historical paths within spaces based upon contemporary and recent criticism and writing in the field, rooted in an academic understanding of Modernism" (Manasseh, 2009, p. 65). MoMA achieved this mostly by displaying artworks on plain white walls. This approach stemmed from the desire to create neutral spaces for the art exhibition. Small rooms devoted to a particular artist are designed to create an intimate experience for visitors.

The new gallery paradigm that MoMA introduced with this exhibition has become an operational standard for most modern museums and galleries over the years, characterizing the modern exhibition structure Brian O'Doherty has outlined (Manasseh, 2009, p. 65-66).

However, video art's interactive and time-based presence in an exhibition space in 1960s, prompted a need for institutional modification demanding more flexibility in exhibition space (Manasseh, 2009, p.85). The relatively stable and quiet nature of traditional art forms allows viewers to determine the amount of time they will spend studying them. On the other hand, the simultaneity and convertibility of the unique space-movement-image relationship of the video disrupted the rhythms of

viewing the art inherent in a modernist gallery space and transformed the normative conditions required for viewing the art in the gallery (Manasseh, 2009, p. 91).

Single-channel video works as the dominant early form of the video art, brought a domestic television viewing arrangement to the gallery environment, which usually contains a comfortable chair or lounge in front of the monitor. Video-based artworks are often placed behind stairs or near toilets to hide electrical wires, as they need for a power supply inside the white cube galleries. This was not an attempt to find the most suitable location for the artwork, but rather an attempt to find the best position that would minimally affect the sacred atmosphere of the white cube. This beared viewers ignoring video artworks (Manasseh, 2009, p. 93).



Figure 21 Nam June Paik, Untitled, 1993, Installation view from MoMA

from https://www.moma.org/explore/inside_out/2013/04/15/conserving-a-nam-june-paik-altered-piano/

On the other hand, it was almost impossible to display multi-channel video installations and video sculptures (See Figure 21) which have multiple monitors and thus complex cable systems, in white cube galleries with this perspective.

In the following years, the facts that video art moved away from television reference, flat panel screens attained an almost framed picture aesthetic with the advancing technology, and high-lumen projection devices were able to reflect the image even in the bright gallery environment, have made it possible to exhibit video installations in harmony in the sacred environment of white cube galleries.

Yet, the durational breadth of works, and the complexity of fixing comprehension into strict temporal frameworks would often demand more than one viewing. Because of these problems, through MOMA's pioneering, some institutions created a separate area for video exhibition. By doing this, institutions would position themselves to chart and promote the current social-artistic practices of the age in a secure situation apart from, yet within the overall framework of their collection. This display strategy of video art, later called as blackbox, has been created with a full devotion to the codes and customs of traditional cinema (Manasseh, 2009, p. 94).

3.3.2. Black Box Space

Especially in the late 70s and early 80s, artists such as Dan Graham, Bill Viola and Bruce Nauman have worked to create a kind of interactive cinematic spaces that challenge the fixed modernist frameworks of art museums and reorganize the logical and spatial spaces of the gallery.

Nauman's conceptual philosophy of questioning the art-producing process transforms the gallery space into a performance space or atelier to entice the visitor and challenges the traditional white cube gallery setting. It combines the immediacy of the theater with the intimacy of the cinema audience to persuade the audience to act like collaborators. Video installations like Nauman's have caused the interiors of modern art spaces to be remodeled to enable containing works.



Figure 22 Brauce Nauman, Performance Corridor, 1970

from <http://www.medienkunstnetz.de/works/live-taped-video-corridor/>

Nauman's "Performance Corridor" (See Figure 22) (1968-1970) may be an example of this. Nauman constructs a 10m long 50cm wide claustrophobic passage or tunnel in the Performance Corridor using two floor-to-ceiling wood panels. He placed two monitor to the end of corridor and, the lower one contains the videotape of the corridor. The upper monitor projects the image recorded from behind through a security camera placed in the corridor so that the participant faces his own image. Although this arrangement is in the white cube gallery, it is quite significant in terms of having its own viewing methods in the interior space that it creates within the gallery.

As developing video productions such as these and installing them in galleries such as MOMA, and the Tate, Nauman would crucially blur the boundaries and architectural parameters related to the meaning of space in the gallery. In the 1980s, Nauman continued to create creative spaces that would prefigure the video art he would created in the following years. In the 2000s, he installed floor-to-ceiling screens for his video installations and created black boxes with sitting units that would create the expression of watching a movie in the cinema for the audience (Manasseh, 2009, p. 114-118).

Another example of the installations that connect with the practice of watching cinema by being displayed in the white cube gallery is “The Paradise Institute” (See Figure 23) installation (2001) by Canadian artists Janet Cardiff and George Bures Miller. Designed for the Canadian Pavilion at the Venice Biennale, this installation is a plywood box placed inside the white cube space, making it possible to reach the doors via a number of stairs. There are red seats associated with multiplex theatre inside the structure. With this aspect, even when looked from the outside, The Paradise Institute evokes a social space whose traditions are different from that of an art gallery or museum. Upon entering the structure, a miniature diorama of an old theater greets the audience, designed to create the illusion of a large-scale theater. This illusion is created by positioning the viewer to look at the screen from a balcony. Participants are encouraged to put on the headphones located above the seats and the movie starts from the DVD monitor that serves as the screen of the diorama. The visual and auditory experience created by the artists plays with the realities of cinema and sound, as well as the reality of reality itself. The audience leaves the comfort of the typical distanced audience and starts to play an interesting role in the fiction.



Figure 23 Cardiff & Miller, The Paradise Institute, 2001
from <https://cardiffmiller.com/installations/the-paradise-institute/>

The Paradise Institute presents the viewing traditions of the movie theater’s black box, despite being physically located within the white cube of the art gallery.

Thus, it displays a dramatic encounter with an aesthetic exhibition tradition and transforms the art gallery into a place where the cinematic experience is staged.

Andrew V. Uroskie (2014) says “The Paradise Institute presents the viewing traditions of the movie theater's black box, despite being physically located within the white cube of the art gallery. Thus, a dramatic encounter with an aesthetic exhibition tradition sets the stage and turns the art gallery into a place where the cinematic experience is staged” (p. 6). The art institutions have adopted the traditional conditions of cinematic exhibition since the 90s,. This resulted in creating de facto black boxes that exist uneasily alongside their familiar white cubes (Uroskie, 2014 p.1-6).

Black boxes are mostly rectangular and black-painted rooms created by using soundproof panels. There are usually thick, black curtains that prevent the two-way passage of sound and light at the entrance of the rooms. Inside the room, there are seating units that provide the audience with a cinema-like long-term viewing, and the floor is sometimes covered with carpets that match the color of the walls. The audience entering the dark boxes from the white and bright atmosphere of the main gallery often loses their sense of direction.

Today, black boxes are the most widely used display format for displaying both single-channel and multi-channel video installations in contemporary art museums, galleries and venues.

3.3.3. Alternative Space

An alternative art space is a term used to define the venues used for presenting, creating and distributing art that is distinct from the traditional commercial art gallery and the art museum. The descriptor of alternative indicates its defiance of galleries driven by profit and museum models critiqued as exclusive and exclusionary. By often featuring works that focus on what art could be, and works expanding the definition of art, alternative spaces posed a profound challenge to the art world's status quo (Courtney Fiske, 2020).

Alternative spaces began to be used by artists in the late 1960s. The artists began to create their own exhibition spaces in front of shops, in abandoned factories, studios and lofts with the purpose of creating an alternative to the structure of modern art museums attached to modernism and its selections. The primary aim of these

spaces created and controlled by the artists, was to recover the control of the artist over what he produced. Inside the alternative spaces, artists were free to show whatever they wanted to and how they wanted to show. For this reason, at the beginning, these spaces were mostly preferred by the artists excluded by the dominant cultural system (Pimantel, 1994).



© Paula Court

Figure 24 Spectator John Sanborn, Kit Fitzgerald, 1980, Exhibition View
from <http://archive.thekitchen.org/?p=20984>

One of the alternative venues that emerged for this purpose, The Kitchen, founded in New York in 1971 by Steina and Woody Vasulka, is a prominent example as it is among the first American institutions to adopt the emerging video and performance spaces. “Spectator” (See Figure 24), an installation of video artists Kit Fitzgerald and John Sanborn at The Kitchen at the end of 1980, presents a sparsely decorated, brightly lit living room. The installation incorporated viewers, capturing them on a live video feed as they entered the space. Viewer’s footage was incorporated into conversations which are previously recorded between two actors who discussed interpersonal matters that was projected in front of an empty chair. (<http://archive.thekitchen.org/?p=20984>). The exhibition space of The Kitchen is transformed into a living room, serving the elements of the installation with a perception different from the white cube.

On the other hand, with the emergence of Site-Specific installations after the late 60s, the definition of alternative space expanded. After then, artists have turned to

nature as alternative spaces, as well as abandoned buildings and streets. (Antmen, 2019, p. 251-253). Today, the hybridization in art, architecture and design has expanded the boundaries of art. The artists brought new perspectives to the concept of space with works that ensure the active viewer-artwork relationship in public spaces other than museums, in order to produce multidimensional results on the relationship between art and life. Today, from libraries to abandoned industrial buildings, from airports to opera houses, from banks to restaurants, many venues have become spaces for artists to work and display their arts (El- legood, 2014, p.7 as cited in Özen Tanyıldızı, 2016, p. 76).

In this context, “Moving Stories” (See Figure 25) in Biella, Italy, which is considered the capital of Italy’s wool manufacturing industry, where the old wool factories and other industrial archeological heritage are transformed into areas for artistic experiments, (<https://en.unesco.org/creative-cities/biella>) stands as an example. Moving Stories was held with the participation of six European countries (Austria, Belgium, France, Germany, Italy, Poland) between 2010 and 2011, and the works of six video and new media artists from the participating countries were exhibited in different spaces. The Italian version of the project took place in an old industrial building in Biella. Some of the works in the exhibition were projected onto the deformed walls of the building through projectors. The video installation “Guardare Se Stessi Guardarsi” by Italian artist group MASBEDO (Nicolò Massazza and Iacopo Bedogni) was presented with a monitor mounted on a wooden structure and two differentsized-screens

(<http://www.mostrainvideo.com/p.aspx?t=general&mid=30&l=en>).



Figure 25 Moving Stories Exhibition, 2011, Exhibition View
from <https://margavp.wordpress.com/2011/07/16/moving-stories/>

Another example of the use of alternative space in the Moving Images exhibition is “#mebusan25”, which was held in an abandoned building on Mebusan Caddesi, Istanbul in 2019, and contains three different exhibitions. With an alternative view to the increasingly difficult problem of finding an art space for the exhibition, an abandoned derelict building which is to be demolished for the purpose of urban transformation was turned into an art space. Mebusan25 building is described in the exhibition inscription as “embraces the artists with its post-modernist identity carrying the traces of near past in all senses from architecture to bureaucracy” (<https://www.merdivenartspace.com/2019/07/10/winter-is-coming-mebusan-25/>).

Apart from “Winter is Coming”, exhibitions featuring Ergin Çavuşoğlu’s four-channel PAL video and four channel sound video installation “Tahtakale” and Vahap Avşar’s four-channel video installation “I Hate America, America Hates Me” were held at mebusan25 as well.

Today, alternative spaces continue to be used as a strategy used as a stance against the elitist attitudes of art institutions, which are the symbols of the status quo,

as well as as a strategy for the exhibition of both video art and other disciplines of contemporary art with the aim of contributing to elements like the unique architectural structure, forms and history of the space used to the narrative and activating the relationship of the audience with the work.



4. ISTANBUL BIENNIALS AND VIDEO ART

The French word “biennale”, derived from the Latin word “biennus” meaning two-year period, is defined as repeated every two years or every other year (<https://www.nisanyansozluk.com/kelime/bienal>). The word biennial was used for the first time in the Venice Biennale to describe artistic events held every two years (Eroğlu & Aslıtürk, 2017 p. 133). Art historian Wu Chin-tao states that the definition which describes the international contemporary art festivals usually take place every two years, has expanded as to include triennials and Documenta as a quadrennial (2016).

Beral Madra (2003) states that the aim of an international biennial is to introduce the artists who contribute to the general development of art in the local and international art environment, as well as to recognize the contemporary art approaches of countries, and to present this phenomenon to art experts, collectors and large masses (p. 13).

International exhibitions, especially the ones held in “Salon de Paris” since 1725, and international fairs in which countries had the opportunity to promote themselves in order to bring their national identities to the forefront as a result of the increase in international trade and economic relations in the 19th century, form the infrastructure of art activities that will emerge in the following years. (Ari, 2019, p. 13).

The Venice Biennale was born by a resolution by the City Council on April 19, 1893, which proposed the founding of a “biennial national artistic exhibition.” Accordingly, the exhibition was designed by the mayor of the time, Riccardo Selvatico, and a specially appointed commission (<https://www.labiennale.org/en/history-biennale-arte>). Although it was initially decided to open in April 1894, it was foreseen that the exhibition would not be completed until the planned date, and the opening was postponed to April 1895 and the event was decided to be held internationally (Vogel, as cited in Ari, 2019, p.45). The Venice Biennale was structured in a way that allows countries to strengthen their national identities in the field of art, unlike the purpose of showing the artistic formations and developments in Salon de Paris (Ari, 2019, p. 46).

A building called Palazzo dell'Esposizione was built in Giardini di Castello¹ to host the exhibition. Venice's first International Art Exhibition, which would later be called as biennial since it was held every two years, opened on April 30, 1895. The exhibition hosted more than 200,000 visitors until its closing (<https://www.labiennale.org/en/history-biennale-arte>).

The first Venice Biennale was held in the exhibition model used in international exhibitions and fairs, which is made by dividing a single space into more than one cell, and 15 invited countries² took part together in the same structure. This structure continued throughout the first seven editions of the Biennale, until Belgium wanted to establish its own pavilion.

The first national pavilion was the Belgian Pavilion, built in 1907 near the main exhibition building in the Giardini di Castello. In the following years, other participating countries started to build their own pavilions in Giardini (Arı, 2019, p. 46).

After the term “la biennale” was officially added to the name of the event in 1930, the event was named “International Art Biennale Exhibition” (Esposizione Biennale Internazionale d'Arte) (Arı, 2019, p. 53-54).

56 years after the first Venice Biennale met with the audience, the second oldest biennial in the world, the “San Paulo Biennial”, was created in 1951, with the initiative of the Italian-Brazilian industrialist Ciccillo Matarazzo, based on the example of the Venice Biennale (Özdemir, 2019, p. 76). After this process, especially since the 1950s, biennials have emerged in various countries of the world, taking the style of the Venice Biennale as an example and named after the city in which they were held. Today, the number of biennials held around the world is over 300 (Özdemir, 2019, p. 73)

The first edition of the Istanbul Biennial, which is currently listed among the twenty best biennials in the world, was held in 1987 (<https://news.artnet.com/art->

¹ Giardini di Castello, which means the Garden of the Castle in Italian, is also called the Napoleon Gardens because it was built by Napoleon Bonaparte in 1807.

² Australia, Austria, Belgium, Denmark, France, Germany, England, Italy, Norway, Netherlands, Spain, Sweden, Switzerland, Russia, America, Hungary.

[world/worlds-top-20-biennials-triennials-and-miscellennials-18811](#)). The 1980s, when the Biennial took place, marks a new era of the Republic of Turkey after the September 12, 1980 coup. In this period, Turkey adopted an export-oriented trade policy, allowing foreign capital to enter the country, and adopted policies that encouraged outward exports (Ahmad, as cited in Pelvanoğlu, 2009, p. 28). These years are also the years when the culture, which has gained a special emphasis rather than being a spontaneous phenomenon, demanded its autonomy the most. On the one hand, public debates on culture have intensified, on the other hand, culture has become an area dependent on the market. The cultural formations of the 1980s were determined by various oppositions such as the prohibitions in the cultural field and the transfer of capital to this field or the destruction of institutions where demands could be expressed, and the emergence of mass culture for the first time.

In the early 1980s, subculture and high culture began to overlap, while “ordinary, vulgar iconography came to the forefront against intellectualism”. Again, these years coincide with the years when arabesque culture settled and popular culture spread rapidly with the onset of consumption frenzy (Pelvanoğlu, 2009, p. 28-34)

Beral Madra describes this period as follows;

“When the political and economic environment Turkey was in was not pleasant at all, the basic problems that seem impossible to solve, drag large masses to despair, foreign powers were ready for exploitation in every way, the fact of backwardness and the bombardment of super technology and consumption creates a process of indigestion, alienation and passive absorption...” (2003, p. 42).

In these years, the neglect of museums, which has great importance in the creation and keeping of artistic memory, and the gap left by the state, which does not protect art, was filled with the efforts of private initiatives, especially in big cities. In the first half of the 1980s, neo-liberal policies enabled the creation of an art market in Turkey. In this period, private galleries were opened, bank-supported galleries and local capitals that financially contributed to art were founded. The new wealthy people and banks that emerged during Turgut Özal’s rule organized collection exhibitions and took sponsorship initiatives as well as creating collections featuring the works of Turkish artists (Pelvanoğlu, 2009, p. 40-41).

Beral Madra states that the narrow-framed and introverted environment of thirty to forty years restricts the development of art potential in Turkey, and states that the artists of 1980s faced the obligation of closing a huge gap in a short time. The idea of international effectiveness, which is inevitable in the face of this necessity, is put into practice with two biennials (Madra, 2003, p. 44).

The first biennial in Turkey is the “International Asian-European Art Biennial”, which first held in 1986. This biennial was organized by the Ministry of Culture and Tourism, General Directorate of Fine Arts and could only be held four times (Pelvanoğlu, 2009, p.243). After Ankara International Asian-European Art Biennial, Turkey’s second Biennial was the “International Istanbul Biennial”, which still continues today and constitutes the main focus of this part of the work. The “International Istanbul Festival”, which has been organized by the Istanbul Foundation for Culture and Arts (İKSV), founded by Eczacıbaşı in 1973, was created with the aim of “gaining a characteristic in line with the understanding of the era, attracting international attention to the branches of plastic arts in Turkey, and bringing the international art scene to Turkey”. (Madra, 2003, p. 13).

For this purpose, a committee was formed to hold the biennial, with the initiative of İKSV president Nejat Eczacıbaşı and general manager Aydın Gün. Aydın Gün assumed the chairmanship of the board. Prof. Beral Madra was appointed as the coordinator in the committee that included Prof. Dogan Kuban, Belkıs Mutlu and Sezer Tansuğ. However, due to the financial difficulties of bringing international artists to Istanbul, in addition to the first committee, an international committee was formed to include prominent names in the European art centers of the period, and it was decided to organize an international exhibition curated by Germano Celant. However, in June 1987, four months before the opening of the exhibition, the task of creating the exhibition was handed over to Beral Madra, as the \$350,000 budget set by the curator to hold the event with the works of twelve artists could not be fulfilled. The total budget of the Biennial was sponsored by various companies (Madra, 2003, p. 16-17).

With the approval of the 1st International Istanbul Contemporary Art Exhibitions to be held every two years, the name of the “International Contemporary Art Exhibitions” was changed to the “Istanbul Biennial” (Madra, 2003, p. 42). The

Istanbul Biennial, the first edition of which was held in 1987, continues its existence as an art event for 35 years and is listed among international biennials.

Director of Istanbul Biennial and İKSV Contemporary Art Projects Bige Örer (2022), in his article titled “Istanbul Biennial Management” from his book *Culture.Art.Management*, states that the Istanbul Biennial aims to create a meeting point in Istanbul today by focusing on visual arts between audiences and artists from different cultures. While the Istanbul Biennials bring the trends of contemporary art together with the audience, they also mediate the establishment of an international network between artists, curators and critics. It opens a space for discussions in the field of contemporary arts, and also plays a role in the international recognition of artists from both Turkey and many different countries (Örer, 2022, p. 200-201).

In the following sections of the study, the preferred strategies for the exhibition of video art works in the seventeen editions of the Istanbul Biennials held until December 2022 will be discussed through the sections in the third chapter of the thesis titled *Paradigms of Exhibiting Video Art*.

4.1. The First Istanbul Biennial

Aydın Gün, the general manager of İKSV and chairman of the biennial advisory board, describes the theme of the first Biennial, which was held under the coordination of Beral Madra between September 25 and November 15, 1987 under the name of International Istanbul Contemporary Art Exhibitions, as “contemporary art in a historical space” (Gün, 1987, p. 11).

The Biennial was created around the axis of four exhibitions shaped around this theme and held in different dates and venues. The exhibition named “Exhibition of Contemporary Art in Traditional Spaces” was held in Hagia Eirene and Hagia Sophia Bath between 25 September – 15 November 1987. The works of internationally known western artists in contemporary art events were exhibited in Hagia Eirene, while the works of Turkish artists were exhibited in Hagia Sophia. Sezer Tansuğ explains the purpose of this arrangement in his biennial book as follows;

“The Works of contemporary plastic arts are being exhibited at the historical sites of St. Irine and St. Sophia Hammam. The purpose of the exhibitions is to give a

new and original dimension to avantgarde creations. The historical buildings where they are being displayed provide a special atmosphere for these Works of art. One of the factors in the choice of these places is to encourage and support the artists in their interpretation problems related to environment.

...The use of Byzantine and Ottoman sites...contributes to expanding the universal scope of contemporary plastic arts interpretation.” (1987, p. 22)

National – International Exhibitions was held at the Military Museum between 29 September – 15 November. The section titled National Exhibitions was held under the sub-titles of Sculpture Exhibition, Ceramic Exhibition, Painting Exhibition, Print Exhibition and Exhibition and Fair of Galleries. The works of 14 artists were exhibited. “French Art in the 1980s” exhibition was held at the Istanbul Painting and Sculpture Museum between October 1 and November 5, 1987. The last exhibition “Contemporary Turkish Painting in The Istanbul Art Collections” was held at the Istanbul Painting and Sculpture Museum between 16 October – 15 November 1987 with a selection of 170 works by 23 painters born between 1900-1925, selected from 30 Istanbul collections (IKSV, 1987).

The first exhibition, held in 1987, was visited by approximately 50.00 visitors, in spite of the entrance fee. According to Madra, this shows the public’s interest in exhibitions as a first step (Madra, 2003, p. 32).

On the other hand, despite the aim of the Biennial, expressed by Nejat Eczabaşı, “to identify the most up-to-date approaches in the field of visual arts and to bring these approaches together with art lovers and collectors around the world” (IKSV, 1987, p.9), the majority of the works in the exhibition were mainly paintings and traditional art forms. Video art works were not included in the 1st Istanbul Biennial selection coordinated by Beral Madra.

4.2. The Second International Istanbul Biennial

After the first event, which was called as the International Istanbul Contemporary Art Exhibitions, the second event was held between September 25 and October 31, 1989, under the name of the 2nd International Istanbul Biennial, using the term of Biennial for the first time.

The 2nd International Istanbul Biennial, chaired by İKSV General Manager Aydın Gün and under the general coordination of Beral Madra, was conducted by the advisory board consisting of Prof. Dogan Kuban, Prof. Belkis Mutlu, Prof. Dr. Bülent Özer and Sezer Tansuğ. Hagia Eirene, Hagia Sophia Museum, historical open-air venues around Sultanahmet, Süleymaniye Cultural Center, Military Museum, Mimar Sinan University Painting and Sculpture Museum, Dolmabahçe Palace, Escape Mansion, Yıldız Palace Art Gallery, Press Museum, Yıldız University, Sabancı Library, and 24 other galleries were used (Madra, 2003, p. 33).

In the exhibition titled “Contemporary Art in Traditional Spaces” in this biennial, a different perspective was developed that reversed the approach that foreign artists were expected to interpret the Byzantine church space and Turkish artists were expected to interpret the Ottoman space at the 1st International Istanbul International Biennial. While the Süleymaniye Cultural Center (Imaret of Süleymaniye), which is an Ottoman architectural structure, was opened to foreign artists, Hagia Eirene, a Byzantine structure, was presented for spatial observation by Turkish artists and Anne & Patrick Poirier (Tansuğ, 1989, p. 68).

In the historical open-air venues around Sultanahmet, under the title of Contemporary Art in the Traditional Environment, works were exhibited at the points chosen by the invited artists in accordance with their own artistic understanding, in order to emphasize the historical environment as a whole (Madra, 2003, p. 34).

“Diptych”, which consists of works produced by Italian artists for this exhibition with their unique attitudes, “The Generation of the 80’s”, which includes the works of the modern art environment of the Spain in 1980s “Turkish Painting in the 80s” group exhibitions which was created to determine the general approach and stylistic tendencies of Turkish painting in the 80s were held in the Military Museum (IKSV, 1989).

“Young Turkish Artists” and “Marco Del Re and Ruy Pijpers” exhibitions were organized at Atatürk Cultural Center. The “Young Turkish Artists” exhibition presented a selection of the works of 12 young artists who completed their education in the 1980s and made artistic productions in the fields of painting and sculpture in order to include artists from the younger generation of the period (Özayten, 1989, p. 198).

Furthermore, “Nine Artists in Berlin – Towards the 90s” and “Young Austrian Pioneering Artists” exhibitions were held at the Painting and Sculpture Museum, “Austrian Pioneer Art” exhibition at the Escape Mansion, Georgia exhibition at the Press Museum, and Greece and Yugoslavia exhibitions at Yıldız University. Gallery exhibitions were held with the participation of 24 galleries from Turkey (IKSV, 1989).

Organized with a similar approach to the administrative and conceptual approach of the 1st Istanbul Biennial, the 2nd Istanbul Biennial also created a painting-based selection and did not include video art.

4.3. The Third International Istanbul Biennial

After the 2nd Istanbul Biennial, discussions on whether the biennial would continue or not and its organizational structure came to the fore. One of the prominent topics in these discussions is the necessity of finding a single structure that excludes the unique magic of the space and can gather all the works together.

In the continuation of these discussions, it was decided to continue the International Istanbul Biennials, but the 3rd International Istanbul Biennial, which was supposed to be held in 1991, was postponed to 1992 due to the new venue problem arising from the limitation of traditional structures to artists, the Gulf War and Asil Nadir’s withdrawing of his support from the Biennial.

The 3rd Istanbul International Biennial was held in a 19th century textile factory in Feshane, which was aimed to be transformed into Turkey’s first contemporary art museum under the name of Istanbul Metropolitan Municipality Nejat F. Eczacıbaşı Museum between 16 October and 30 November 1992.

With the 3rd Istanbul Biennial, there have been some fundamental changes in the structure of the Biennial. The first of these is that the biennial took place in a single exhibition space, instead of the exhibitions held in many historical and touristic places throughout the city. Istanbul Biennial exhibitions were gathered in a single structure in this biennial for the first and last time. Another important change is the emergence of a new model in the Biennial under the direction of Vasıf Kortun, in which the selection of artists was partially transferred to the invited curators.

The main theme of the Biennial, which was not mentioned in the catalogue but was announced to the press, was determined by Vasif Kortun as “Production of Cultural Difference”. The foreign curators invited to the Biennale also held exhibitions within the framework of the theme of “Production of Cultural Difference”, as in the Venice Biennale (Pelvanoğlu, 2009, p. 266-271). Burcu Pelvanoğlu states that although Vasif Kortun was not officially appointed as the curator of the Biennial, he can be accepted as the curator “for identifying a theme valid for all countries participating in the biennial, which aims to analyze the center-periphery relations, the construction of local and global identities and cultural differences in contemporary art”. (2009, p. 267)

Kortun, who also curated the Turkish Pavilion at the Biennial, created a selection of young artists who examined cultural diversity and aimed to reflect the current (Günyüz, 1992, as cited in Özdemir, 2019, p. 118).

Video art works were featured for the first time in the 3rd Istanbul Biennial selection. The first of these is “mis. ce. ge. NATION”, the work of Davis Avalos and Deborah Small, which was included in the exhibition titled “La Reconquista: A Post-Columbian New World” of the United States (USA) curated by Patricio Chavez (IKSV, 1992).

mis. ce. ge. NATION is an installation based on Helen Hunt Jackson’s novel “Ramona” written in 1884 to criticize 19th century US domestic politics. The novel turned into a myth, becoming famous as a “rediscovery” of the Spanish era of California history. In mis. ce. ge. NATION, the artists reinterpret 18th-century paintings, 19th-century novels, and 20th-century films to explore contemporary perspectives on racial mix. In the “Ramona’s Bedroom” part in the middle of the installation, Miki Se, fert and William Franco’s joint video work “Ramona: Birth of a mis. ce. ge. NATION” (1991) presenting the stereotypical nature of the arguments against racial mix is shown (IKSV, 1992, p. 19)



Figure 26 Ramona's Bedroom, Installation view from 3th Istanbul Biennial
 from <https://archives.saltresearch.org/handle/123456789/8870>

mis. ce. ge. The NATION installation is located in one of the rooms of the Biennial venue created with a separating plasterboard system. In the “Ramona’s Bedroom” (See Figure 26) section which is in the center of the video installation Ramona: Birth of mis. ce. ge. NATION, a CRT television located on top of a television unit made of straw bales, opposite a bed made of straw bales is displayed. The 20-minute video is played on the television unit via the VHS player located under the television and camouflaged by a fruit crate. The Ramona’s Bedroom part of the installation is designed as a viewing room where viewers can sit on a straw bed and watch the video.

In the USA exhibition, Amelia Mesa-Bains’ installation named “Emblems of the Decade: Borders” (1990) also uses the approach of displaying video on a CRT television as part of the installation.



Figure 27 Entrance is not Acceptance, Installation view from 3th Istanbul Biennial
from <https://archives.saltresearch.org/handle/123456789/8871>

Another video work in the Biennial is the installations named “Entrance is Not Acceptance” (1991) (See Figure 27) by artists Richard A. Lou and Robert Sanchez, which were also included in the USA exhibition titled *La Reconquista: A Post-Columbian New World*. The installation focuses on political exclusion and migration through the metaphor of doors and documentary knowledge. In *Entrance is Acceptance*, large wall texts appear in front of the audience on the rows of doors. Two of the three documentary videos Lou and Sanchez made are displayed through televisions mounted behind doors. The third television is placed behind a thin white cross-stitch that also functions as a projector presenting ad hoc bits of information from official American new media, images of the border area and official and informal ports of entry, and informal voices of real participants in the border experience (IKSV, 1992, p. 20).

Entrance is Not Acceptance is exhibited in a black room, the entrance of which is separated from the main corridor of the exhibition space by a thick black curtain. The forms of the televisions on which the videos are shown are hidden by the doors and panels behind which they are mounted. The only thing that matters is the screen.

There are chairs for the audience to sit in front of the cross-stitch screen, located in the middle of the space, on which the newspaper news is projected.

Bruce W. Ferguson, the curator of Canada's exhibition "A Group of Seven", is another curator who included video works at the 3rd Istanbul Biennial. In the Canadian exhibition, 18-minute BetaSP video (Campbell, n.d.) of video artist Colin Campbell's original "Skin"(1990) shot on 16mm film and Shawna Dempsey's 5-minute "We Are Talking Vulva" (Dempsey & Millan, n.d.) which they performed with Lorri Millan in 1986 and filmed in 1990 were included as well. No information about the curator's strategies for the exhibition of these two videos is included in the Biennial catalogue or archives.

The installations of Igor Kaminnik, Vadim Fishkim, Andrei Sholokov's "The Village (or Moscow-Constantinople- Jerusalem)" was exhibited in The Russian exhibition titled "Cultural Differences: The Production of a Chef d'Ouvre" by the curator, Viktor Misiano. The tent-shaped installation, with six entrances outside the exhibition space, and six videos shown on a CRT television at each entrance, focuses on systems that seek the absolute (IKSV, 1992, p. 196).

In the 3rd Istanbul Biennial, where curators invited from different countries organize their own exhibitions, as in the Venice Biennale, 5 video works of 7 artists and artist groups were exhibited. CRT televisions, which were the technology of the period, were mainly used to display the installations. Another reason for using CRT television in the exhibition is the domestic viewing conditions of the exhibited works and the relationship it establishes with the media. In the Biennial held in Feshane, an old industrial building, although no spatial design is planned for the display of the video works, the arrangements required for the work were created in the spaces of the building designed for country exhibitions. In this context, the 3rd Istanbul Biennial did not develop a holistic exhibition strategy and adhered to the characteristics of the technological possibilities of the period in the display of video art.

4.4. The Forth International Istanbul Biennial

The 4th International Istanbul Biennial was curated by Rene Block between November 10 and December 10, 1995, three years after the 3rd Biennial, due to the economic crisis. The title of the biennial was determined as “ORIENT/ATION – The Vision of Art in a Paradoxical World”. Rene Block states that the concept of ORIENT/ATION is used in the sense of leitmotiv³ rather than being a theme. He considers the word orientation in a geographical context and explains his approach to this concept as follows;

“The fact that the word ‘to orient oneself in many European languages have their origin in the word ‘Orient’, is by no means a coincidence. We’ve never thought about it. I intended nothing else, other than to point out how much of our supposed Western culture had its origin in the Orient. Alexandria, Jerusalem, Byzantium, high cultures by which we still orient ourselves. And so, ‘Orient/ation’ is meant to be a dynamic concept.”

Block emphasizes that Istanbul will turn into an artist atelier as a place and concept at the 4th Istanbul Biennial, which was held with the participation of 119 artists from 49 countries. Expressing that unlike the Venice Biennale’s approach, the Istanbul Biennial was primarily created for Istanbul, he states that the artists living in Istanbul constitute a selection that form the center of the exhibition (Block, 1995, p. 20-25).

The 4th Istanbul Biennial was held in three venues: Yerebatan Cistern, Hagia Eirene and Antrepo. As a side event of the Biennial, the retrospective exhibition “A Long Story with Many Knots -Fluxus in Germany 1962-1994”, prepared by Block and which went on a world tour after its screening in Istanbul, was shown in the Atatürk Cultural Center Art Gallery (Pelvanoğlu, 2009, p. 274).

Although the works in the 4th Istanbul Biennial were spread over the three main venues of the Biennial, Hagia Eirene was the Biennial venue that hosted the highest number of video works. Video works of Henrietta Lehtonen, Mat Collishaw,

³ an idea or a phrase that is repeated often in a book or work of art

Ceal Floyer and Tony Oursler were exhibited in the naves⁴ in the main space of the building, while the works of Shigeko Kubota and Nam June Paik were exhibited in the atrium⁵ of the building.



Figure 28 Henrietta Lehtonen, *The Infant*, Exhibition view from 4th Istanbul Biennial
from <https://henriettataideart.wordpress.com/video-works/>

Henrietta Lehtonen's video installation "*The Infant*" (1995) (See Figure 28) and Ceal Floyer's video projection "*Unfinished*" (1995) were displayed on the walls of Hagia Eirene's naves via a video projector. In Tony Oursler's work "*Horror*" (1994), the video containing images of the human face was projected onto dummies via VCR and video projector. Similarly, in Mat Collishaw's video installation "*Snow Storm*" (1994), the video showing the beggar sleeping under a fluorescent lamp after shops closed on Oxford Street was projected onto a snow globe-shaped glass surface

⁴ Name of the longitudinal spaces located perpendicular or parallel to the apse in church architecture and separated from each other by rows of columns or piers.

⁵ Courtyard in front of the entrance in Early Christian Basilicas.

using a video projector. In Nam June Paik's video sculpture titled "Buddha Looking at a Candle" (1992), the Buddha statue, positioned in front of a CRT television where the image of a burning candle is broadcast live, was exhibited with a similar approach to the artist's video sculpture called "TV Buddha".

Shigeo Kubota's four-channel video installation "Niagara Falls" (1979-81), exhibited in Hagia Eirene, has a salient displaying technique compared to the video works exhibited at the Biennial as it is composed of CRT TV monitors, plastic mirrors and a water sprinkler system. Images from monitors suspended from the ceiling in Niagara Falls are projected onto the water in a mirror-surfaced pool of water, resembling a river, due to water flowing from the sprinkler system. Kaleidoscopic reflections of images on glossy background and water merge with the sound of water.



Figure 29 Marina Abramovic, *Becoming Visible*, Exhibition view from 4th Istanbul Biennial
from <https://artdogistanbul.com/1550-sandalye-canli-kurtlar-tonluk-heykeller-bienalin-32-yili/>

Marina Abramovic's installation consisting of 7 stools, 7 umbrellas, 7 video monitors and 7 video players, titled "Becoming Visible" (See Figure 29), which was exhibited in Yerebatan Cistern, dated 1995, is another important example in the context of displaying the video. In *Becoming Visible*, monitors uninterruptedly show videos of snakes that the artist tames with high level of concentration (Bozkurt, 2005,

p. 247). The installation not only relates to the atmosphere of Yerebatan Cistern, but also to the the column of Medusa-head in the cistern.

In the Antrepo building, Nam June Paik's video installation "Requiem for Turkish Soldiers Who Died in the Korean War" consisting of 90 video monitors, Jean Babtiste Braunt's "Sonbek" and "Mental Sweeping" videos, Sanjin Jukic's "Sarajevo Ghetto Spectacle" TV monitor, VHS video and an installation consisting of chairs, Pierric Sorin's "Pierrick and Jean-Loup Playing Football" and "Pierrick and Jean-Loup Video Games" VHS videos, Bruce Nauman's video installation named "Work" containing 2 video tapes and 2 monitors were displayed (IKSV, 1995).

Although it is important that using various video display devices to show 14 video art works of 11 artists in the 4th Istanbul Biennial, including installations where artists such as Nam June Paik and Shigeko Kubota use multiple monitors for the first time, and hosting various approaches of video art such as video installation and performance video; the Biennial did not reveal a holistic strategy in displaying video art.

4.5. The Fifth International Istanbul Biennial

The 5th International Istanbul Biennial, curated by Rosa Martinez, was held between October 4 and November 9, 1997 with the theme of "On Life, Beauty, Translations and Other Difficulties". Biennial curator Rosa Martinez states in her biennial book that art showed a dialectic between the ideal of absolute autonomy and the desire to merge with life in the twentieth century, and states that today the ideal of autonomy of art has lost its power. Although art today does not serve the propaganda of systems such as the church, aristocracy and the state, according to Martinez, art cannot be isolated from political thought since ideologies infiltrate even our most private spaces. Thus, "art can change our individual attitudes and transform our social behavior to the extent that it contributes to changing our perceptions and activating our interpretations." (Martinez, 1997a, p. 26).

In line with this conceptual framework, Martinez expressed that the artists participating in the 5th International Istanbul Biennial, confronted all the tensions and uncertainties of the contemporary art environment and created works that serve as a

bridge (Martinez, as cited in Pelvanoğlu, 2009). 86 artists from 40 different countries participated in the 5th International Istanbul Biennial. One of the highlights of this Biennial is that the number of invited female artists was above the average. This decision of Martinez is related to her desire to draw attention to women's issues (Örer, 2011, p. 12).

Compared to the first four biennials, the 5th Istanbul Biennial is spread over a wider area. Atatürk Airport, Haydarpaşa and Sirkeci Train Stations, which are used as biennial venues, emphasize the city's "historical function of being a bridge between east and west, a symbolic bridge connecting Asia and Europe" (IKSV, 1997a, p. 28). Apart from these places, Maiden's Tower, The Women's Library, the Imperial Mint, Yerebatan Cistern, Hagia Eirene and a Bosphorus ferry are other biennial venues.

One of the prominent video works at the 5th Istanbul Biennial is Şükran Aziz's 1997 interactive video film and performance titled "Reminiscences". The work exhibited at the Imperial Mint consists of two parts, including video, audio and text. In the first part of the work, the viewer is invited to the "Recovery Room" where there is a camera, microphone, clock, chair and a board with instructions. After entering the room, the viewer, who becomes a part of the work, follows a series of instructions in front of the camera, which includes the times determined for each step. The first part on the board includes instructions such as "Think about your favorite color" and "Remember how you came to this exhibition" that passively position the viewer in front of the camera. In the second part, the visitor is asked the question "What did you do yesterday?" and "What is the earliest memory you can remember". In the second part of the installation, the video footage of the same performance performed in New York six months before the opening of the Biennial was shown through video projector and television (Yalın, 1997b, p. 56-57). Regarding the Reminiscences in his Biennial book, Aziz states,

"In the ongoing recycling process, just as the memories of the viewers from New York became parts of the collective experience in İstanbul, in the future the recollections of the İstanbul viewers will constitute parts of the viewer's experience in different corners of the World" (Aziz, as cited in Yalın, 1997b, p. 56- 57).

Eve Sussman's installation "Divination or how to tell the future from the past", which was shown at Sirkeci Train Station in the 5th Istanbul Biennial, is another important work of the Biennial in terms of its relationship with the space and its exhibition technique. Sussman builds a cube-shaped room made of felt and tulle in one of the dark halls of Sirkeci Station. Live and simultaneous images transmitted from 8 surveillance cameras placed on the permeable walls of the room and the station are combined with 3 reels of recorded S-8 footage and texts, creating random stories (IKSV, 1997b, p.194-195). Sussman's installation at Sirkeci Train Station, which is stated in the IKSV Biennial Catalogue (1997) as bringing the East and the West together in the city and hosting the Biennial in its own traffic, combines the possibilities provided by the closed-circuit camera as a medium, with spatial features.



Figure 30 Nikos Navridis, *The Question of the Edge*, Exhibition view from 5th Istanbul Biennial
from http://www.rosamartinez.com/new/5th-international-istanbul-biennial-turkey-1997/estam_nikos/

One of the biennial venues, Yerebatan Cistern, known as Yerebatan Cistern in Byzantium and named Yerebatan Palace in the Ottoman Period, hosts two video works. In his installation titled "Life, Beauty, Translations and Other Difficulties" from the "The Question of the Edge of the Void" (See Figure 30) series, Nikos Navridis hangs projection screens in four different planes between the columns of the cistern, which resemble a labyrinth. The sound and images of the videos projected on the curtains create echoes and reflections on the surface of the water on the floor of

the cistern. Videos recorded via a camera placed inside a balloon records the images of four people trying to blow up the balloon. The person's lips were disconcertingly similar to a navel, and suggested biological metaphors about birth. They relate the atmosphere of the cistern with the perceptible space of the work, and they communicate affections, feelings and emotions that envelop the spectators and virtually enclose them within these uterus-balloons (<https://prensa.fundacieonlacaixa.org/>).

Matthew McCaslin's installation "Garden Delight", consisting of 13 TV monitors and 5 media players, is another video installation exhibited in the same space. In Garden Delight, repetitions of time-lapse footage of the same bud blooming process are shown on different monitors. The installation leaves the equipment such as wires connecting TV monitors and media players open. The wires resembling intertwined branches or vines in a garden combine with video images to bring together the interior and exterior elements of an art installation (Yokobosky, 1997b, p. 149). McCaslin's installation differs from Navridis's relationship with space, as it does not relate to the unique spatial characteristics of the Cistern.



Figure 31 Egle Rakauskaite'nin, Trap:Expulsion from Paradise, Exhibition view from 5th Istanbul Biennial
from <https://bienal.iksv.org/en/biennial-archive/5th-international-istanbul-biennial>

Hagia Eirene Church, one of the Biennial venues, hosted Egle Rakauskaite's performance titled "Trap: Expulsion from Paradise"(See Figure 31) and the the 4-minute video projection of the performance recorded in 1966. Lithuanian artist Rakauskaite brings together thirteen young girls who wear white dresses similar to wedding gowns, school uniforms, or initiation gowns for the installation. The ring of

virginity, obedience and Central European beauty, formed by the girls' long braided hair, disintegrates after half an hour due to pain that the performers are suffering from (Jurenaite, 1997b, p. 179). The same performance is performed again in front of the performance video in Hagia Eirene, the second largest church of Byzantium, as part of the Biennial. *Trap: Expulsion from Paradise* relates to what the structure it is in represents.

The 5th Istanbul Biennial hosted single and multi-channel video art works such as Kutluğ Ataman's 7 hours and 42 minutes video projections "semiha b. Unplugged", Eija-Liisa Ahtila's 10-minute video titled "If 6 was 9", Grazia Toderi's 30-minute video projections called "Terra", Mark Wallinger's four monitored video work "Royal Ascot", Elaha Massumi's 3-channel video installation titled "Obliteration".

In the Hagia Eirene church, in addition to video installations by Dorothy Cross and Cai Guo Quiang, Yeel Davids' performance and video installation "No Body at Home", Şükran Moral's "Distrust of Art History: The Story of the Eye" and "Hamam" and "Bordello" performance videos, and Egle Rakauskaite's performance and performance video "Trap: Expulsion from Paradise" were displayed as well.

Yerebatan Cistern hosted video installations by Nikos Navridis and Matthew McCaslin. While Eve Sussman's spacio-specific installation was exhibited at Sirkeci Station, Tracey Emin's video titled "Burning Up" was shown at Pera Palace.

In the 5th Istanbul Biennial, where 15 video works of 13 artists were exhibited, most of the video works produced with similar approaches were gathered in the same spaces in a way that relates to the function, representation and atmosphere of the space. There has been an increase in the use of video projectors as well as CRT televisions for displaying videos. One of the main reasons for this increase is that in the 1990s, the developed technological features of projectors freed video art from the reference of television. The majority of the works exhibited in the biennial, which includes works produced especially after 1990, are works that explore the medium's own technical possibilities without referring the video to television. While no special spatial designs were made for the exhibition of the video in the Biennial; due to the exhibition of works produced with similar methods in the same venue and the

arrangements requested by the works for the exhibition, as well as the presentation of various examples of the medium produced using different techniques; Compared to the four biennials that took place before it, it is the first Istanbul Biennial to develop a special approach to displaying video art.

4.6. The Sixth International Istanbul Biennial

The 6th International Istanbul Biennial was held between 17 September – 30 October 1999 with the participation of 56 artists from 32 countries, with the title “The Passion and the Wave” curated by Paolo Colombo. Colombo states that the title of the Biennial is a sign of respect to the city through the voice artist born in Arnavutköy, Antonis Diamantidis. Diamantidis sang under the stage name “Dalga” (means ‘wave’ in Turkish) or “Dalgas”, which means “passion” in Greek. He chose it because he thought that no other word could convey the intensity of his music, the rhapsodic flow of his voice, his multi-lingual heritage but also to indicate a particular sense of place—that of the city on the Bosphorus which was his birthplace as well as the source of his inspiration. Moreover, Colombo states that the title also presumes a spirit of community that “will reflect both the kinship between the artist and the audience and the people of different religions and languages that make up Istanbul” (Colombo, 1999, p. 14-19).

In addition to the Dolmabahçe Cultural Center, Hagia Eirene Church, Yerebatan Cistern, billboards in various parts of the city and Taksim Square for displaying the neon of Ugo Rondinone have been decided as the venues of the 6th International Istanbul Biennial. Although the Biennial opened as planned in September, one month after the 17 August earthquake, the works planned to be shown on city lines were canceled and William Kentridge’s work was moved to the exhibition space (Aliçavuşoğlu, 1999, as cited in Pelvanoğlu, 2009, p. 280).



Figure 32 Janet Cardiff & George Bures Miller, *The Muriel Lake Incident*, Exhibition view from 6th Istanbul Biennial

from <https://bienal.iksv.org/tr/bienal-arsivi/6-uluslararasi-istanbul-bienali>

The installation named “The Muriel Lake Incident” (See Figure 32) by Janet Cardiff & George Bures Miller, which was exhibited at Hagia Eirene at the 6th Istanbul Biennial, is an important example as it refers to cinema-like viewing conditions and creates its own viewing space inside the exhibition space. The Muriel Lake Incident is created using an approach similar to the artists’ work *The Paradise Institute*, exemplified in the Black Box section of this work. The visitor stands in front of a large wooden box viewed through a rectangular opening. Inside the box is a miniature model of a cinema with gray empty rows of seats and a small projection screen onto which a film is being projected. The 3D (binaural) sounds of the movie, which the audience listens to with headphones, accompany their viewing. Listening on a pair of headphones they hear the 3-dimensional (binaural) sounds of the film, a woman next to them talking and eating popcorn and a surprise ending including a gunshot and a scared audience (Miller, n.d.).

Another installation, also exhibited at Hagia Eirene, is Candice Breitz’s 7-channel video installation “Babel Series”. Babel Series, the artist’s first video installation, consists of seven television monitors mounted at different heights on the walls of the room in Hagia Eirene. Each monitor displays monosyllabic loops derived from well-known music videos by pop icons such as Madonna, Grace Jones, Sting, Prince, Freddie Mercury and George Michael. The endless and noisy loop of videos creates a cacophonous room where language turns into babble (<https://www.tba21.org/>). Babel Series exists independently of the unique features of

the space, as in *The Muriel Lake Incident*, which is exhibited in the same venue. The important thing here is the relationship between the elements that make up the placement.



Figure 33 Tony Oursler, *Refraction*, Exhibition view from 6th Istanbul Biennial
from <https://bienal.iksv.org/tr/bienal-arsivi/6-uluslararasi-istanbul-bienali>

Tony Oursler's installation titled "Refraction" (See Figure 33) exhibited in Yerebatan Cistern establishes a relationship with the space in which it is exhibited. The installation consists of spherical sculptures that transform into disembodied eyeballs. Oursler records eyes staring at live television screens. Thanks to this, the viewer sees the eye with a little TV image reflected within the iris. The pupil contracts and expands in videos (Oursler, n.d.). Oursler's eyes, which he reflects on acrylic spheres on fiberglass, suspended from the ceiling at different heights by means of video projectors, transform into effective forms with their reflections in the water in Yerebatan Cistern. The contrast of the cistern and the eyes reveals the contrast relationship between space and installation, which the artist frequently uses in his works (Bozkurt, 2005, p. 105).



Figure 34 William Kentridge, Shadow Procession, Exhibition view from 6th Istanbul Biennial
from <https://bienal.iksv.org/tr/bienal-arsivi/6-uluslararasi-istanbul-bienali>

William Kentridge's 35mm animated film "Shadow Procession" (See Figure 34), designed to be screened in Yerebatan Cistern, an underground water cistern from the 6th century, is another video work that establishes a contextual and formal connection with the features of the place. Kentridge developed the technique of working with articulated paper figures used in the film by borrowing from shadow puppets he was introduced in theater work in the Handspring Puppet Company (<https://www.kentridge.studio/>). Jennifer Higgie, in her article for the Istanbul Biennial published in *Frize* on January 1, 2000, relates the installation to space; "William Kentridge's Shadow Procession (1999) was an exception - a piece about oppression and the metaphorical power of shadows, projected in a place that really emanated the subterranean blues".

Compared to the previous Biennials, the 6th Istanbul Biennial mainly focuses on the art of painting. Regarding this decision, Colombo said, "You know, this is the curator's choice. I love painting. A good bridge for the artist standing between the past and the future. It gives them the opportunity to create the language they desire. There are artists who work and paint with many new approaches. Of course, I love all genres, but I think painting is particularly important." (Colombo as cited in Pelvanoğlu, 2009, p. 280).

Video works of 13 artists, mainly single-channel video and video installation, were displayed at the Biennial. While the videos in Dolmabahçe Cultural Center and Hagia Eirene are shown independently of their space, the works in Yerebatan Cistern have made a connection with the function, spatial characteristics, and atmosphere of

the Cistern, as in previous Biennials. In this context, no strategy has been developed for the exhibition of video art at the 6th International Istanbul Biennial.

4.7. The Seventh International Istanbul Biennial

The 7th International Istanbul Biennial, curated by Yuko Hasegawa, opened on September 22, 2001, 11 days after the World Trade Center terrorist attacks in New York on September 11 and continued until November 17, 2001 (Pelvanoğlu, 2009, p. 281). The theme of the Biennial was determined by the curator as “Egofugal—Fugue from Ego for the Next Emergence”. Hasegawa explains the concept of Egofugal as follows;

“The debates in the field of world history and modernism, and especially in the contemporary art world, were constantly circulating around the ‘modern ego’ in recent years. I intend to convey this question to the 21st century, I have observed a visible change in the attitudes of many artists since 1990. They are open to their personal egos and political perspectives, and with their artistic productions, they aim to make the people around them think and develop them in this direction. This gives me great hope for the next century.” (Hasegawa as cited in Pelvanoğlu, 2009, p. 283)

The Biennial proposed a dedication that tries to find answers to the process created by economic changes, cultural deformations and social troubles in the world. For the first time among the biennials organized by foreign curators, the subject met with a different concept apart from the fact that Istanbul’s serving as a bridge between the East and the West, and the emphasis on the historical values of Istanbul. It draws attention to the problem of “selfishness”, which is glorified by the global capitalist system and postmodern discourse, which concerns all humanity. The works of some artists in the Biennial reflected the concept of “Egofugal” (Madra, 2003, p. 116).

While Hagia Eirene Church, the Imperial Mint and Yerebatan Cistern are the main venues of the Biennial on the European side, Beylerbeyi Palace has been determined as the main venue on the Anatolian side. Platform: Garanti Contemporary Art Center, Maiden’s Tower, Bosphorus Bridge, Çemberlitaş Turkish Bath, Atıklarınca kindergarten, in front of TÜYAP Exhibition Hall and Billboards were used as center spaces in addition to the four main venues of the Biennial.

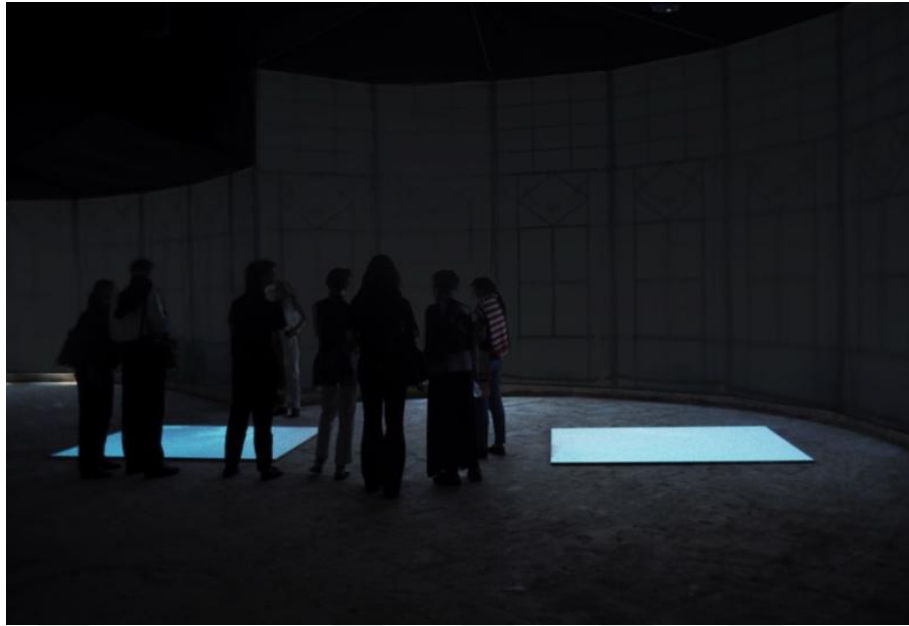


Figure 35 Henrietta Lehtonen, *Skies Captured*, Exhibition view from 7th Istanbul Biennial
from <https://henriettataideart.wordpress.com/articles/>

Henrietta Lehtonen's 2001 video installation titled "Skies Captured" (See Figure 35) was shown in the greenhouse in the garden of Beylerbeyi Palace. Two CCTV camera systems are installed above the greenhouse, positioned east and west, looking towards the sky. Simultaneous, live recordings of the Asian and European skies are projected diptically onto the ground through two projectors located inside the tent. (Lehtonen, n.d.). In the installation designed to show the sky images of two continents side by side in Beylerbeyi Palace, located on the edge of the Bosphorus, the content establishes a direct relationship with the space.

One of the important works in the 7th Istanbul Biennial in terms of exhibition strategies is the video installation of Korean video artist Kim Young Jin called "Swing- For Daughters". In this installation, the artist creates a visual illusion by changing the still nature of the video projector. The projector is placed in the middle of the room under the swing that hangs from the ceiling and makes a slow oscillating motion through a mechanism. The back and forth oscillation of the projector caused by the movement of the swing creates the impression that the swings reflected on the screen are also moving back and forth in harmony with the oscillation of the projector (Bozkurt, 2005, p.109).

Yang Fu Dong's "Tonight Moon" consisting of 1 overhead projector, 24 small black and white TV sets, and 6 big TV sets, exhibited in the The Imperial Mint, is an important example in terms of creating his own space using display devices. In the installation consisting of 31 videos, televisions of different sizes are placed next to the garden image projected by a large projector. Bozkurt defines this installation as "The reflection of reality creates a surreal environment" (Bozkurt, 2005, p. 273). Different layers of narrative in Fu Dong's installation reflect the artist's exploration of multiple meanings and ambiguity at different levels of interpretation (<https://www.muhka.be/>).



Figure 36 Rodney Graham, *Coruscating Cinnamon Granules*

from http://shopngc.ca/cybermuse/enthusiast/acquisitions/1999-2000/graham_zoom_e.jsp

One of the rooms of the Imperial Mint is converted into a kitchen-size movie theater with 8 cinema seats for Rodney Graham's 16mm black and white film called "Coruscating Cinnamon Granules" (See Figure 36). In the biennial catalogue; Graham states that the work, which he defines as the documentation of a radiation phenomenon on a single box of 16 mm film, was designed to be shown in a movie theater (Graham, 2002a, p. 104). The cinematic viewing preference for Graham's four-minute looped film establishes a relationship with the medium itself.

On the other hand, Motohiko Odan's DVD and sound installation titled "9th Room", also exhibited at The Imperial Mint, creates a space where the concepts of gravity and perpendicularity are re-established in order to differentiate perspectives. Referring to the ninth circle of hell in Dante's *Divine Comedy*, the 9th Room expands the boundaries of the space with its four mirrored walls, floor and ceiling, sometimes the floor turns into ceiling. Video images of broken glass, blood cells and running water surround the viewer (Hasegawa, 2002b, p.10).

The 18 video works of 15 artists shown at the 7th Istanbul Biennial show the technical possibilities of digital video released in the mid-1990s, as well as the use of DVD technology, high-quality image and sound projection tools, on the display of video art. As seen in the examples exhibited at the Biennial, technological developments in the 1990s allowed artists to produce works that challenged the spatial and logical spaces of traditional exhibition spaces, and the exhibition spaces were reshaped according to the needs of these works. In this context, the Biennial, which uses historical sites such as the Hagia Eirene Church, the Imperial Mint and Yerebatan Cistern, has not been able to create spaces that will fully meet these new needs, but has transformed existing spaces or established contextual and formal links between the spatial features and the exhibited works.

4.8. The Eighth International Istanbul Biennial

The 8th International Istanbul Biennial which was curated by Dan Cameron between 20 September and 16 November 2003 was held with the participation of 87 artists from 42 countries. Cameron designated the title of the biennial as "Poetic Justice" and explained the origin of the title as follows:

"Poetic Justice title was inspired by the literary method of the same name. In this method, what happens to a character or group bears a marked ironic resemblance to what the same character or group has done before. The murder of the murderer in a novel is not exactly poetic justice, as it would be an obvious consequence of his previous situation. But poetic justice is served if the murderer accidentally dies with a weapon that has killed others before. Thus, not only the committed crime is punished, but the means and scope of punishment become a divine message, conveying the

warning to beware of mortals' destructive vanity, in a language that the same mortals can clearly understand.” (<https://v3.arkitera.com/>)

The venues of the 8th Istanbul Biennial were determined as Yerebatan Cistern, Hagia Sophia Museum, Tophane-i Amire, Garanti Platform Contemporary Art Center and Antrepo No.4. Dan Cameron states that the Biennial also evaluates the wishes of the artists participating in the Biennial in the venue selection and explains that the dominant factor in the venue selection is the artists' own preferences. Regarding Antrepo No.4 building, he states that;

“Antrepo had to return to the Biennial because a ‘kunsthalle’ type area had to be located at the Biennial centre. However, the same situation was effective in the fact that Tophane, Hagia Sophia and Yerebatan Cistern were also among the Biennial venues: Another group of artists, almost equally, preferred to take place in the architectural history of Istanbul. Fortunately, the Istanbul Biennial is a rare opportunity among art events where architectural spaces are emptied and allocated to the Biennials and can meet some of the needs of the Biennial curators.” (Cameron, as cited in Pelvanoğlu, 2009, p. 287).



Figure 37 8th Istanbul Biennial, Antrepo No: 4, Ground Floor

from <http://universes-in-universe.de/car/istanbul/2003/antrepo2/english.htm>

Dan Cameron states that the biggest challenge in transforming Antrepo into an exhibition space is to create video display areas that do not expose the audience to a

space that is too bright, and that do not allow sound and light to affect other works. As a solution to this problem, round and closed cells (See Figure 37) made of soundproof and lightproof material rolls are built on the basement of Antrepo. This design makes it possible to create a dim exhibition area with an area of 4000 square meters, where the audience can easily wander through the video works without having their eyes used to the light (Cameron, 2005, p.10).

“Happy New Year- Memorial Project Vietnam II” by Jun Nguyen Hatsushiba, who explores the history and identity of Vietnam through the revival of cultural rituals, is one of the video projections displayed in the exhibition spaces on the basement of the Antrepo No.4. The video shows the traditional New Year’s dragon puppet floating underwater by seven divers, squirming and moving under the waves. The dragon’s movements contrast with the paint-filled balloons thrown by the Fate Machine, which rise and burst into colorful clouds before reaching the surface. Nguyen Hatsushiba uses water as a metaphor for Vietnam in the Happy New Year-Memorial Project Vietnam II. Based on the Lunar New Year celebrations, the work refers to the Tet Attacks in 1968 (IKSV, 2003, p.170).

Bjorn Melhus’s 5-channel video installation “Sometimes” dated 2002, displayed using 10 televisions and four projectors, is an important example in terms of creating a space based on the relationship between sound and image. In the installation produced by the artist after September 11, 2001, four walls play host to projections depicting the artist as a childlike figure, dressed in full pyjamas. The four child characters look onto each other and a pile of television sets, as if situated around a campfire. “Sometimes” questions the distinction between campfire rituals and fictions produced by the television media, between reality and fiction, with a space design that surrounds the audience (Melhus, n.d.).

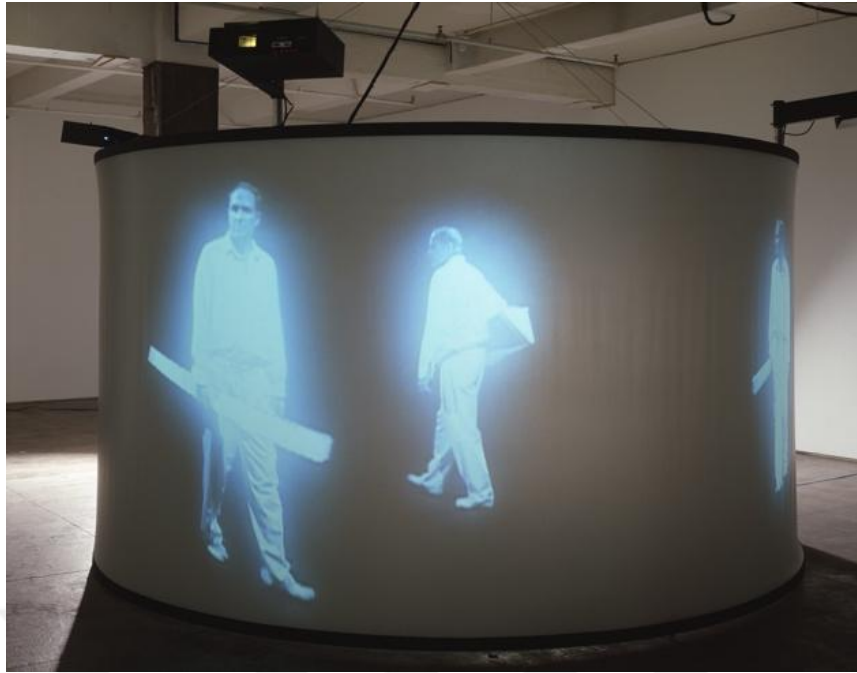


Figure 38 Peter Sarkisian, Bohr's Atom, Exhibition view from 8th Istanbul Biennial
from <https://www.petersarkisian.com/Bohr-s-Atom-2003>

Peter Sarkisian's 2003 installation "Bohr's Atom" (See Figure 38), exhibited in Antrepo No.4, has a convex cylindrical structure that can be watched by the audience by walking around, in contrast to Melhus's space design that surrounds the viewer. By using a flexible translucent screen, the artist creates the impression that the image projected from the inside moves parallel to this cylindrical structure (Bozkurt, 2005, p. 113). Dan Cameron (2000) states that Sarkisian's art rejects the ties that can be made with television and tries to define video in terms of issues inherent in other means of expression. (Cameron as cited in Bozkurt, 2005).



Figure 39 Runa Islam, *Scale*, Exhibition view from 8th Istanbul Biennial
from <http://universes-in-universe.de/car/istanbul/2003/antrepo2/e-tour-10.htm>

Runa Islam's installation "Scale (1/16"=1ft.)" (See Figure 39), exhibited in Antrepo No.4, is another important example in terms of its relationship with narrative and presentation. In her work, Runa Islam explores the impact of video on our understanding and perception of ideas and images. She distorts the relations between reality and fiction, visual and architectural space, and between "seeing" and "being seen" and throws the viewer's interpretation of the narrative into confusion. Consisting of two screens, filmed on a stage set that imagines an unbuilt restaurant originally planned for the building's top floor, *Scale* depicts interactions between two young waiters and two elderly male customers. From time to time, the concrete silhouette of the city can be seen from the window of the restaurant. On the small screen placed in front of the large screen, sections from different parts of the multilevel car park appear. The audience becomes lost in the entangled world depicted in the work through the screens positioned in front of each other (<https://www.kanazawa21.jp/>).

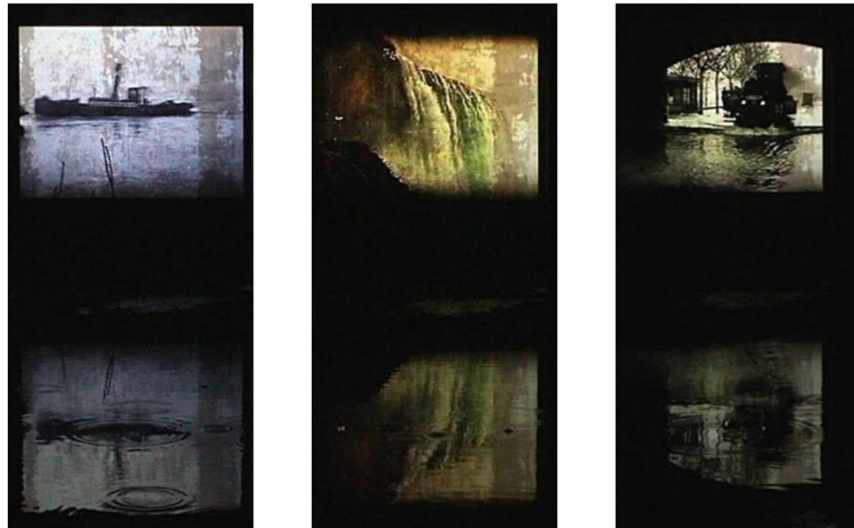


Figure 40 Fiona Tan, *Near Future*, Installation view from 8th Istanbul Biennial
from <http://universes-in-universe.de/car/istanbul/2003/yerebatan/e-tour-03.htm>

Fiona Tan's 9 minutes and 30 seconds video "News From the Near Future", (See Figure 40) exhibited in Yerebatan Cistern, uses the archives of the Amsterdam Film Museum to describe the indecisive relationship of man with water as a power of nature. In this context, she establishes a direct relationship with the space in which she displays. *News From the Near Future* presents increasingly threatening scenarios of a liberated nature, beginning with idyllic impressions of the world, with images of floods, turbulent seas and pictures of flooded cities (<https://www.mkdw.de>). Tan's video is projected onto the dripping walls of the cistern, and the footage of the video is blurred by breaking through the water on the floor. The cistern strengthens the narrative of the video not only with its historical function but also with its atmosphere.

Danica Dakic's 20-minute video "Surrounded" displayed in one of the historical rooms of Tophane-i Amire is another important example as it transforms the exhibition space and video watching practice. The video is shown on a round velvet mattress, in a continuous loop, on a round screen mounted on the ceiling of the room where it is displayed. Lying on the mattress and staring at the ceiling, the viewer encounters a video of a circle of seven naked women and men facing forward on a clockwise rotating platform. The bodies forming the circle read passages from six holy books in seven different languages. The diversity of sounds, languages and religions creates a complex sound surround environment (Rayyan, 2004).

Dan Cameron, regarding the quality and quantity of the videos shown in the biennial, states that;

“This is a problem of today’s society. Video is equated with television. But it is not. The seconds you spend in front of the TV can be enough for you. However, ‘videos’ are works of art in themselves. Just as you can’t just sit someone in front of a Rembrandt canvas and expect him to solve the piece in 10 seconds, the same is true for viewers of video works in contemporary art.” (2003).

The 8th International Istanbul Biennial, where more than 50 video works of 36 artists were exhibited, made it possible to create exhibition spaces that could meet the needs of video works produced in different methods and formats by using Antrepo, unlike the previous Biennials. On the other hand, the round video display spaces made of light and soundproof materials in Antrepo have enabled the light and sound of the many video works shown in the same space to be visited without disturbing each other. Furthermore, Tophane, Hagia Sophia and Yerebatan Cistern provided the opportunity to exhibit works that relate to the architectural history of Istanbul in terms of form and content. In this context, the 8th Istanbul Biennial is the first and only edition of the Istanbul Biennial to develop strategies by focusing on video art and the paradigms to be considered in its display.

4.9. The Ninth International Istanbul Biennial

The 9th Istanbul Biennial, curated by Charles Esche and Vasif Kortun, was held between September 16 and October 20, 2005, with the participation of 54 artists, under the title of “Istanbul”. Esche and Kortun, the curators of the 9th Istanbul Biennial, state that the biennial consists of projects that have been made and selected from the city of Istanbul, rather than representing the current state and trends of art. In this context, the biennial thinks of itself as “a forum that proposes meaning based on the signs of a certain place and time”. Instead of being treated as a brand, Istanbul is positioned as a real and lived place. The biennial appears as a series of encounters with the real and imagined city, with the ideas of those familiar with Istanbul about what the city is and what it could be.

In this context, the curators refused to go beyond the tradition of the Istanbul Biennial in choosing the biennial venues, on the grounds that using old national

industrial sites or the Byzantine past in the historical peninsula would mean seeing the visitor as a potential tourist (Esche & Kortun, 2005, p. 19) Burcu Pelvanoğlu defined the abandonment of the historical peninsula as one of the biennial's transformation points in order to use the everyday spaces that bear the traces of the transition of a modern metropolis to a consumption-centered economy in the selection of biennial venues (2009, p. 287).

The venues of the Biennial were determined as Deniz Palas Apartment Building, Garanti Building, Antrepo No.5, Tobacco Warehouse, Bilsar Building, Platform Garanti Contemporary Art Center, Garibaldi Building and En Route, which are scattered within the Beyoğlu and Galata regions of Istanbul, pointing to the current reality of the city.

Ayşegül Sönmez (2005) reports that Vasif Kortun, one of the biennial curators, stated that they are considering reducing the long-term video shows that tire and bore the audience at the 9th Istanbul Biennial. On the other hand, there are many video shows lasting more than 6 minutes, especially on the first floor of Antrepo No.5. (p. 7). The majority of the videos in the 9th Istanbul Biennial are displayed to the audience in video film format.

Phil Collins' 56-minute circular video titled "The World Won't Listen" is one of the works in video format exhibited in Deniz Palas Apartments. Collins invites fans of the British band The Smiths, known for their melancholy lyrics through street posters and radio and television programs, to a recording session called "*dünya dinlemiyor*" (the world doesn't listen) at Balans nightclub. Young men and women from Turkey sing karaoke versions of the songs in the album over the instrumental parts of The World Won't Listen album recorded by musicians from Bogota (IKSV, 2005, p. 15). Regarding The World Won't Listen, Collins said in an interview with Jeremy Millar; "Who says anyone should be nice? Who said anything about an artwork not being an imposition?" I'll go along with that, but these young Turks are, after all, part of the MTV generation, and media savvy. In the end, where's the confrontation, where's the bite?" (Collins, 2006). The World Won't Listen is shown as a video projection in one of the rooms on the first floor of Deniz Palas Apartments, the wall of which covered with announcement posters.



Figure 41 Johanna Billing, *Magical World*, Exhibition view from 9th Istanbul Biennial
from <http://johannabilling.com/installation-views-from-group-shows/>

Joanna Billing's 6 minutes and 12 seconds video "Magical World" (See Figure 41) was displayed on the ground floor of the Tobacco Warehouse with a similar approach to Phil Collins' video *The World Won't Listen*. *Magical World* shows a group of children from Zagreb rehearsing the song *Magical Word*, written by American black artist Sidney Barnes in 1968. The video metaphorically approaches the conflicting emotions in a country that is trying to establish its national identity while trying to comply with the demands of the European Union. While the younger generation is trying to catch and make sense of the song for themselves, the English song that is not in their own language becomes an obstacle (IKSV, 2005, p. 167). Billing's single-channel video establishes a contextual relationship with the conceptual framework of the 9th Istanbul Biennial.



Figure 42 Smadar Dreyfus, *Lifeguards*, Installation view
 from <https://vimeo.com/58587573>

Smadar Dreyfus's two-screen audio-visual installation "Lifeguards" (See Figure 42) exhibited in a room at the entrance of Antrepo No.5, single-channel videos shown as video projections. The World Won't Listen and Magical Word differ. A projector reflects a group of women and children bathing in complete silence on the Tel Aviv beach. The calmness of the silent images taken from afar is interrupted by the voices of the lifeguards giving instructions to the bathers with their megaphones and immerses the viewer in an aggressive aural setup. On the black screen, conversations and commanding voices are simultaneously subtitled. The sensory experience between light and darkness, sound and silence in the room creates a sense of uneasiness (IKSV, 2005, p. 125).



Figure 43 Solmaz Shahbazi, *Perfectly Suited For You*
from <https://flash---art.com/article/solmaz-shahbazi/>

Solmaz Shahbazi's video installation "Perfectly Suited for You" (See Figure 43), which is displayed through a video projector and TV screen and displayed in Garanti Building, is similar to *Lifeguards* with its dilemma-based narrative. In *Perfectly Suited for You*, which can be interpreted as a diptych, video projector shows sites surrounded by security gates, away from the noise and chaos of the city center. In the background of the video, three sociologists can be heard analyzing the impact of these closed, private worlds on the urban and social development of the Istanbul metropolis. Meanwhile, the television screen shows inside the compound, the image responding almost lazily to a conversation on leisure activities we hear in the background. The sound of the conversation fills the entire room as if she was the sound of the entire compound. In order to "exit" the community, the viewer needs to use the headphones offered, to isolate her or himself from the conspicuous, frivolous narrative and discover the conversation between Shahbazi and the sociologist that is "hidden" in the image (Martinez, 2016).

The majority of the video works exhibited at the 9th Istanbul Biennial, where 32 video works by 23 artists were shown, were made up of single-channel documentary videos that establish a contextual relationship with the biennial's theme. In the Biennial held in 2005, the fact that plasma screens were preferred in addition to video projector and CRT televisions for the first time showing single-channel videos

is related to the fact that the exhibited works are of a documentary nature rather than what television represents. On the other hand, spatial designs were not realized for the exhibition of video art in the Biennial, while the videos were shown in rooms allocated for individual presentations in Garanti Building, one of the venues where video art examples are most frequently used, and they were exhibited in black cubes built in Antrepo No.5. In this context, the 9th Istanbul Biennial has not developed strategies for displaying video art.

4.10. The Tenth International Istanbul Biennial

The 10th International Istanbul Biennial was held under the title of “Not Only Possible, But Also Necessary: Optimism in the Age of Global War” between September 8 and November 4, 2007, with the participation of 96 international artists and artist groups, curated by Hou Hanru.

Hanru defines the age he is in as the age of global war, and states that most of the wars and conflicts happen in developing countries. Emphasizing that this situation points to the collapse of the modernization project of non-Western countries, he focuses on the effects of modernization and globalization on the city and the individual in these countries. In this context, he states that the Istanbul Biennial should be seen as a part of Turkey’s modernization project.

According to Hanru, urbanization is one of the most visible signs of modernization. Therefore, exploring the urban and architectural conditions of Istanbul, which can be defined as the formation laboratory of Turkish modernity, has become one of the reference points of the Biennial. Atatürk Cultural Center (AKM), Istanbul Textile Traders’ Market (İMÇ) and Antrepo No.3, which represent the urban modernization of the city from various perspectives, were chosen in order to reconsider the “promise of modernity” as biennial venues (2007a, p. 14-19).

Spatially covering a large urban area and spreading to the Asian and European sides, the Biennial created a program that goes beyond the traditional definition of office hours in terms of time. Invited by curator Hanru, curated by Övül Durmuşoğlu, Marcus Graf, Borgia Kantürk, Pelin Uran and Adnan Yıldız, a video screening open to the public, “Nightcomers” was held in public spaces in different parts of the city after the closing hour of the Biennial.

Nightcomers is based on Dazibao, the wall newspaper application of the Chinese Cultural Revolution of the 1960s and 1970s. In this context, it aims to present a democratic form of expression in the urban area through a “Video Dazibao” project in today’s world dominated by new technology and global communication. A selection of more than 150 videos created by selected curators was screened at 25 locations in the city determined by Dutch artist Bik Van der Pol in the Nightcomers program (IKSV, 2007, p. 458).

Övül Durmuşoğlu, one of the curators of the program, says regarding the Nightcomers selection; “As it realized its final stage, it carried an aesthetics in which the image reproduced itself, diminished, spread, became both easier and more common, beyond the secure borders of the white cube and interventionist or integrationist site specific approach of the public art discord keen to secure its position.” (2007, p. 459). Curator Marcus Graf commented on the selection, “Nightcomers, has to break through the barriers of the visual language we are used to in order to reveal the unseen and unknown. This Project shows alternative realities that reflect, review, question and reconstruct society.” (2007, p. 464-465)

One of the biennial venues, AKM hosted more than 15 artists from different parts of the world with the “Burn it or Not?” exhibition. Biennial curator Hanru states in his biennial book that some of the works in this space are based on the history and reality of the building, while other works link these works with global experiences. Concerning the Burn it or Not exhibition, he states: “A kind of concerto is conducted, consisting of various stories and strategies that argue with the global trend of urban gentrification and post-utopian reality” (2007, p. 36).

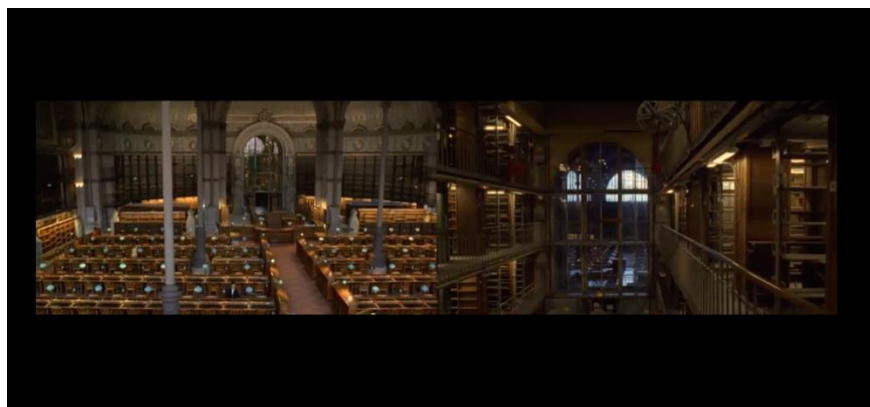


Figure 44 Nina Fischer & Maroan El Sani, *Toute la memoire du monde*
from <https://www.youtube.com/watch?v=wzXZgVNw9Yc>

In this context, the double projection video installation titled “Toute la memoire du monde” (See Figure 44) by Nina Fischer and Maroan El Sani, exhibited at AKM, establishes a contextual connection with the theme determined for AKM. Artists film the former Bibliothèque Nationale de France/National Library of France in the center of emptied Paris, which was no longer in use at the time the video was shot. It refers to Alain Resnais’ 20-minute video of the same name, filmed in 1956, showing how universal knowledge is accessed, listed, and archived for the reader’s use. In the emptied space after 50 years, thousands of warehouse shelves without a single book show an apocalyptic scene where information is lost (IKSV, 2007, p. 68).

On the other hand, Katleen Vermeir and Ronny Heiremans’ video installations named “M.S.P extension #10 (pavilion)” displayed at AKM, designs it as a translucent exhibition pavilion that serves as a reference to pavilions in world exhibitions. The double synchronized projector inside the pavilion juxtaposes the images of Florya Mansion, which is the symbol of Turkey’s modernization and westernization, commissioned by Seyfi Arkan in 1935 and the lofts of the artists in Brussels. These two spaces, which have an open space plan and architectural structures where the use of transparency is decisive, become sets of meanings that reflect each other with the design of the pavilion and the way they are exhibited. The transparent pavilion brings a critical approach to the alienating spaces of the video medium as well as modern architecture (IKSV, 2007, p. 84).

One of the Biennial venues, one of the masterpieces of Turkish modernist architecture, İMÇ hosted the “World Factory” exhibition. Transforming with the influence of different production and trade forms as well as traditions from different classes and cultures, the building is able to preserve its diversity and vitality. At İMÇ, the works of twenty artists, most of which were redesigned for the space and transformed in the era of globalization, and their works on working life were exhibited in shops and public spaces.

In this context, the 3-screen video installation titled “TST - The Hill Doesn’t Chant Anymore” by Ege Berensel, Serhat Yalçinkaya and Banu Onat establishes a contextual connection with the theme of the exhibition at İMÇ. The installation, which emerged as a result of 10 years of video work, describes the resistance of peasants against cyanide gold mining and imperialist mining, starting from Bergama Ovacık and continuing in Balıkesir Balya and Uşak İnay. Places, spaces and stories gradually intertwine as images move across the three screens. Based on people’s

collective memories, the video visualizes the formation of a story and its constant rewriting (IKSV, 2007, p. 174).

TST - The Hill Doesn't Chant Anymore's contextual relationship with the exhibition and its narrative form is similar to the 16 minutes and 45 seconds video (IKSV, 2007, p. 182) of Chen Chieh-Jen's video titled "The Route", which was exhibited at İMÇ, and in which he changes the end of the true story of the ship Neptune Jade that could not find a port to anchor due to the boycott of the dock workers who resisted the privatization of the ports. . (IKSV, 2007, p. 182).

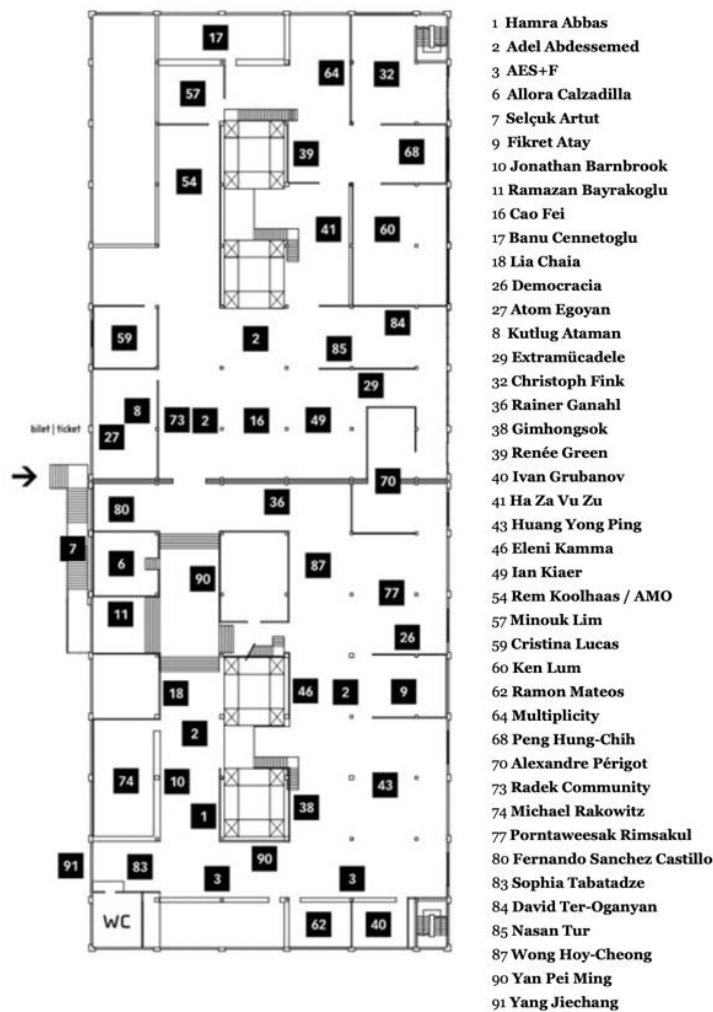


Figure 45 Entre-Polis, Antrepo No:3, Plan

from http://10b.iksv.org/detail.asp?cid=33&ac=entre_polis

Hanru defines Istanbul, a metropolis with European and Asian, Western and Eastern influences, as a city of multiplicity and in-betweenness. In this context, Antrepo No.3 hosts the "Entre-Polis" (See Figure 45) exhibition, as it is a part of the

Istanbul Port, one of the most active trade points in the world. The space was designed as a labyrinth to refer to the labyrinthine city plan of Istanbul and hosted the works of more than 50 artists on international migration, communication and border areas in cities (IKSV, 2007, p. 282). November Paynter, in her article titled “10th Istanbul Biennial” (2008), says regarding the space design of Antrepo No.3; “Of the three venues, Warehouse No 3 provided the most cohesive offering and also functioned as a hub of the biennial. Unfortunately, while the overall installation of the building was entertainingly maze-like, competing audio works and a series of cumbersome, large-scale presentations created a bombardment of visual texture and sound”.

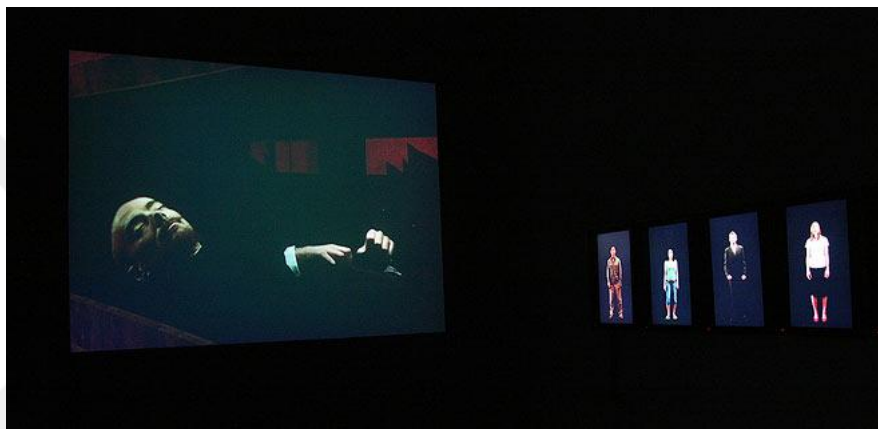


Figure 46 Ramon Mateos, *One step forward, two steps backwards*, Installation view from 10th İstanbul Biennial from <http://universes-in-universe.de/car/istanbul/eng/2007/tour/antrepo/img-11.htm>

One of the large-scale video installations that Paynter mentioned, exhibited in one of the rooms in Antrepo No.3, is Ramon Mateos' 9-channel video installation “One step forward, two steps backward” (See Figure 46). Eight people standing in front of a black background on eight vertically positioned screens in the installation simultaneously perform “The Internationale” but in other languages. The chorus creates a familiar-sounding cacophony. The video projector, positioned right in the middle of the choir, shows a reenactment of the interior of the Lenin Mausoleum. As the song echoes, Lenin's mummy moves as if he is having a nightmare (IKSV, 2007, p. 348).

In the middle of Antrepo No.3's urban labyrinth, a structure called “Dream House” was created, which refers to the never-sleeping rhythm of Istanbul and features site-specific installations by more than 10 artists. This area is open to 04:00

on Fridays and Saturdays, designed as a space where people can explore the city from extraordinary angles and share imagination and creativity (IKSV, 2007, p.410).

Paul Chan's video installation "1st ~~Light~~", exhibited on the ground floor of the Dream House, is the first in a series of seven videos titled *The 7 Lights* (2005–7), in which he discusses the themes of faith, technology and politics. Chan defines "1st ~~Light~~" as "light and erased light". This definition also makes sense of the spelling of the title. In the installation, Silhouettes of everyday objects and human forms pass across the surface, creating a dystopian shadow play seemingly cast by the light of an unseen window projected directly onto the floor with a projector placed in the corner of the space ([https://www.moma.org/collection/works/122010.](https://www.moma.org/collection/works/122010)) Chan's installation creates its own space within the Dream Space by establishing both a formal and contextual relationship with the theme.



Figure 47 Antrepo No:3, Dream House, Sam Samore, *The Magic Bed*
from <https://bienal.iksv.org/en/biennial-archive/10th-international-istanbul-biennial>

Sam Samore's installation "The Magic Bed" (See Figure 47), a huge bed built on a four and a half square meter platform where visitors can sit to watch videos broadcast by several ceiling-mounted monitors, offers a video viewing proposal that directly relates to the Dream House theme. Around this huge and comfortable platform, an actor publicly reads a script designed and written by Sam Samore, somewhere between a fairy tale and a cinematographic script (Samore, n.d.). Dreaming, watching the Bosphorus or chatting in this area is left to the choice of the audience (IKSV, 2007, p. 437).

In the 10th Istanbul Biennial, which exhibits 49 video works of 39 artists and artist groups, although no specific spatial design is presented for the exhibition of video works, the video works are exhibited in the context of the themes assigned to the spaces, in relation to these themes and to each other in terms of content and narrative. In this context, while the majority of the works exhibited at AKM were

video installations, the majority of the videos in İMÇ were single-channel documentary works shown through plasma screens. Antrepo No.3, which was designed with reference to the city plan of Istanbul, hosted multi-channel video installations, video projections and single-channel videos through the created partitions, but the physical space demanded by the video works could not be met since this spatial design did not prevent the permeability of the sounds of the works.

On the other hand, “Nightcomers” is an important approach that the biennial brings to the exhibition of video art, which is realized with a screening model that connects with the tradition of open-air cinema in 25 points of the city that do not have access to high culture.

4.11. The Eleventh International Istanbul Biennial

The 11th Istanbul Biennial was held between September 12 and November 8, 2009 under the curatorship of four women who are members of What, How & for Whom / WHW. The 11th International İstanbul Biennial takes its title from the song ‘Denn wovon lebt der Mensch?’, translated into English as ‘What Keeps Mankind Alive?’. The song closes the second act of the play *The Threepenny Opera*, written exactly 80 years ago by Bertolt Brecht in collaboration with Elisabeth Hauptmann and Kurt Weill.

The biennial discusses urgent social and economic issues such as the imbalance in the distribution of wealth and poverty, food and hunger, political manipulations, gender oppression, social norms, double morality, religious hypocrisy, personal responsibility and consent to oppression, issues certainly 'relevant' and almost predictable. It aims to reevaluate our daily life, value systems and forms of action in the conditions of contemporary capitalism and to examine the role of art in these conditions (WHW, 2009a, p.66). The biennial, which featured 70 artists from 40 countries, was held in three venues: Antrepo No.3, Feriköy Greek School and Tobacco Warehouse.

Nevin Aladağ’s “City Language I, II, III” series, in which she explores urban reality through audio and video fragments that are shown in Antrepo No.3 and used in a collage-like structure, meets the viewer with different exhibition strategies.

The first video in the series consists of four parts, dividing the screen equally into four parts. The flute, which is hanged out of the car in the first episode, regains its sound with the movement of the car itself in space. In the second part, a tambourine pulled by a boat is played by hitting the surface of the waves. In the third part, the static camera shows the Turkish stringed instrument: the baglama lies on the ground in the public space, and this time the instrument is played by pecking pigeons. In the fourth part, the instrument is completely liberated. They don't need anyone to get their voices as they walking through the city streets. Aladağ replaces of the musician in parts of the video. (<https://nevinaladag.com/works/city-language>) The video is shown by video projector in the dark room built in Warehouse No.3, creating a visual and auditory postcard effect.



Figure 48 Nevin Aladağ, City Tour, Installation view from 11th Istanbul Biennial
from <https://universes.art/en/istanbul-biennial/2009/tour/antrepo/nevin-aladag>

The second part of the series (See Figure 48), was exhibited again in Antrepo No.3, but this time in a way to create its own spatial space. This time, the city is recorded from the rearview mirror of a motorcycle with popular lyrics written on it. The videos present the simultaneity of the future, present and past to the audience through 8 monitors placed in a circular arrangement (<https://nevinaladag.com/works/city-language>). These two different methods used in the exhibition of these two works belonging to the same series originate from Aladağ's approach that combines content and narrative.



figure 49 Wendelien Van Oldenborg, *Instruction*, Exhibition view from 11th Biennial from <https://wendelienvanoldenborgh.info/Instruction>

Wendelien van Oldenborgh's installation "*Instruction*" (See Figure 49), consisting of a 31-minute single-channel video and two wall posters, was displayed in a snail-shaped room built in Antrepo No.3. The video draws from the unsolved parts of the Dutch military operation in Indonesia, known as the "safety operation". Young students from the Royal Netherlands Military Academy act out a scenario that includes excerpts from various sources, such as broadcast texts of a historical television program, diaries and essays dealing with the colonial past. In addition to the video, the installation also displays two photographs taken by the artist's father during a trip to Indonesia in 1981 (IKSV, 2009b, p. 200-201). This exhibition offers a space separated from the darkness and other sounds of the exhibition, which is necessary for video projection, as well as allowing the photographs to be displayed in daylight without leaving the video.



Figure 50 Hamlet Hovsepian, Installation view from 12th Biennial
from <https://www.arttv.com.tr/sergiler/diger/istanbul-bienali-ozel-tutun-deposu>

The second floor of the Tobacco Warehouse is turned into a dark room to present Hamlet Hovsepian's 5-channel installation of videos titled "Head", "Thinker", "Yawning", "Untitled" and "Itch" (See Figure 50). Hovsepian presents his daily achievements in videos in a minimalist and experimental style. The artist's raw and direct approaches take some actions to the brink of absurdity. While watching the repetitive daily actions of large-scale figures projected on the walls of the exhibition space, the audience encounters an identity alienated from political or social spaces (<https://www.goethe.de/>).

Igor Grubic's two-channel video installation titled "East Side Story", featuring documentary and reenactment of documentary footage through dance, was exhibited in the basement of Feriköy Greek School as an angular diptych. The documentary shown on the left side of the corner combines television footage of the violence against the marchers recorded during the "Pride Parade" in Zagreb in 2001 and 2002. The second video shows the imitation of certain postures and movements featured in television by dancers living in Zagreb, where the images were shot. The display of the video as an angular diptych, the combination of intense images of violence in the first act with the dance movements of the quiet streets in the act that cuts it, creates a striking image. On the other hand, the reenactment of the past in this union also heals its traumatic effect (<https://www.tate.org.uk/>).

In the 11th Istanbul Biennial, which featured 41 video works by 26 artists, video works were mainly shown in Antrepo and Tobacco Warehouse. While single-channel videos, mostly of documentary quality, were shown via LCD screens in the main exhibition spaces, multi-channel videos and video installations were shown with

video projectors in dark rooms created in the exhibition spaces. In this context, the 11th Istanbul Biennial used the possibilities of current technology to show the large number of video art it hosts, but did not develop a holistic strategy covering the entire exhibition in displaying these works.

4.12. The Twelfth International Istanbul Biennial

The 12th Istanbul Biennial was held between 17 September and 13 November 2011 and curated by Adriano Pedrosa and Jens Hoffmann. While exploring the relationship between art and politics, the biennial aimed to focus on works that are stylistically innovative and politically outspoken. In this context, American artist Felix Gonzalez Torres, whose works are closely related to such concerns, was used as the starting point of the Biennial's conceptual framework, and the title of the Biennial was determined as "Untitled", referring to the way Torres names his works.

Antrepo No. 3 and 5, which have hosted the Biennial many times since the fourth Istanbul Biennial, have been used as the Biennial venue. The architectural designs of the spaces were made in collaboration with the Ryue Nishizawa Architecture Office, and spaces with intersections and layers were created that divide the two spaces into different sized rooms (Örer, 2022, p.209). Five group exhibitions with their own spaces in this architectural plan, with the themes titles: Untitled (Abstraction) "Untitled" (Ross), "Untitled" (Passport), Untitled (History), and "Untitled" (Death by Gun) were distinguished from the solo presentations via gray walls. Each of the solo presentations surrounding the group exhibitions, each of which shows has the character of an intimate cabinet exhibition, is linked to one or several subjects of the group exhibitions but pushes the themes decidedly further, exploring in greater depth the issues that the group exhibitions introduce (Pedrosa & Hoffman, 2011, p. 26)

Regarding the decision to exhibit the artworks in the Biennial in a single central space, within the conceptual framework included in the 12th Istanbul Biennial catalogue, Biennial curators Pedrosa and Hoffman stated "we hope to provide an environment for the display of artworks that will allow for the successful conveyance of their political concerns and forms, avoiding competition with other visual stimulations, or unintended contextualizations." (2011, p. 17)



Figure 51 Ali Kazma, O.K. Installation view from 12th Biennial
from <https://www.artnews.com/art-in-america/interviews/istanbul-biennial-ali-kazma-56225/>

Ali Kazma's 7-channel video installation titled "O.K." (See Figure 51) was displayed on the ground floor of Antrepo No.3 through 7 screens hung at different levels. The installation is displayed under the group exhibition *Untitled (History)*, which questions the writing of history through the process of choosing and editing the names of places, products or events, reveals the sharpness of the bureaucracy through the serial actions of a government official who stamps documents harshly (IKSV, 2011, p. 247). In this context, Kazma's installation is exhibited in a way that connects with the other works in the group exhibition without creating a special space for the work.

However, Milena Bonilla's 5-minute video titled "Stone Deaf" shows wasps and a snail through a camera on the broken stone among the weeds in the original graveyard of Karl Marx, which was moved from his burial place to the main street of Highgate Cemetery in London, announcing to the visitor that Marx is not buried there anymore. (Bonilla, n.d.). The video is displayed with the artist's "Capital/Sinister Manuscript (Luxury Version)", in one of the rooms designed for solo exhibitions on the ground floor of Antrepo No.3. While Bonilla's video, which presents a minor story about the image of Marx in an iconoclastic manner on Marx's ideological supernaturalization (IKSV, 2011, p. 134-135), parallels the theme of the group exhibition *Untitled (History)*, the video is shown by not establishing a direct relationship with other works in the exhibition field.



Figure 52 Kutluğ Ataman, Water, Exhibition view from 12th Istanbul Biennial
from IKSv (2011). 12. İstanbul Bienali Kataloğu

The approach used in the demonstration of these two video works can also be observed in Kutluğ Ataman's video installation "Water" exhibited under the group exhibition "Untitled(Passport)" located on the upper floor of Antrepo No.5 and Tim Lee's video installation "Independence March, 1921" exhibited on the same floor.

Kutluğ Ataman's two-channel video installation "Water" (See Figure 52), is displayed under Untitled(Passport) section, which focuses on national identity, border crossing, mapping, statehood, economic migration and political and cultural alienation, based on the fact that the Passport lost its ties with the concepts of freedom and opportunities in the 20th century. Water displays the view of the rippling waters of the Bosphorus being blocked by the bright sunlight reflecting on the water (IKSV, 2011, p. 204). The installation is displayed as a diptych via 2 monitors on a darkened wall of the mixed exhibition area.



Figure 53 Tim Lee, Independence March 1921, Installation view from 12th Istanbul Biennial
from <https://www.flickr.com/photos/didier/6157971545>

Tim Lee's video installation "Independence March, 1921" (See Figure 53) consists of a recording video camera and a video positioned across the camera. Lee plays the Turkish National Anthem with an electric guitar, based on Jimmy Hendrix's playing of the American National Anthem in Woodstock in Independence March, 1921. The disharmony arising from the artist's bringing together an identity of a country to which he does not belong and an instrument that he does not play contributes to the absurdity, which is the basic element of the work (IKSV, 2011, p. 213-214). The installation displayed in a bright room in Antrepo No.5, shows the video by a CRT television standing on a pedestal. This exhibition method refers to the relationship between the opening and closing the broadcast with the National Anthem in the early period of television broadcasting in Turkey, and the music clips in television broadcasts.

At the 12th Istanbul Biennial, 16 video works of 14 artists, mostly single-channel videos, were displayed. In the Biennial, the video works in the group exhibitions *Untitled (Abstraction)*, *"Untitled" (Ross)*, *"Untitled" (Passport)*, *Untitled (History)* and *"Untitled" (Death by Gun)* were displayed together with other works in the spaces planned for these exhibitions. The presentation of the video works in the group exhibitions in a gallery environment, using flat panel screens, in a way that is close to a framed painting aesthetic, has enabled them to be watched in a balanced way together with other works in this field. The video works in the solo exhibition areas are displayed in the rooms shaped according to the formal needs of the videos, in a way that relates to the main themes regarding the content. If to consider whole exhibitions in the 12th Istanbul Biennial, the exhibition strategy that includes the main exhibition areas and black boxes is an approach that is frequently used in contemporary art spaces in the display of video art today. In this context, the Biennial did not present a special strategy for the display of video art, but adopted a contemporary style.

4.13. The Thirteenth International Istanbul Biennial

The 13th Istanbul Biennial was held between 14 September and 20 October 2013 and curated by Fulya Erdemci. The conceptual framework of the Biennial,

which takes its title from Lale Müldür's book of the same name, "Mom, Am I a barbarian?" was conceived along three axes. The theoretical axis asks how we can rethink the public domain as a political forum and the concept of multiple publics in the light of the present-day context. As the praxis site of the theoretical axis, the spatial components of the democratic apparatus were investigated by focusing on the urban transformation in Istanbul. In this context, contested urban transformation areas in the city such as Gezi Park, Taksim Square, Tarlabası Boulevard, Karaköy and Sulukule Neighborhood were determined as exhibition venues in order to examine the public space problematic. "Mom, Am I a barbarian?" title was considered as the third axis (Erdemci, 2013, p. 22-28).

Since the Gezi events that took place in June 2013 witnessed the impacts of the concepts questioned by the 13th Istanbul Biennial in social life, a new roadmap had to be drawn regarding the exhibition style, venues and content of the Biennial (Örer, 2022, p. 210). Projects that were planned to interfere with public spaces were withdrawn from public spaces and moved to Antrepo no.3, Galata Private Greek Primary School, ARTER, SALT Beyoğlu, and 5533, and it was decided to continue discussions on publicness in these exhibition spaces. In order to create a publicness in line with the conceptual framework of the Biennial, the 13th Istanbul Biennial was held free of charge for the first time in the Biennial's history (Erdemci, 2013, p. 26).

The first square of Antrepo No.3, designed as three squares as a metaphor for public spaces, hosted projects focusing on urban transformation and the common life in the cities. In this context, various video works dealing with these issues were shown in the dark rooms built around the square.

In this frame, a single-channel video of Halil Altındere titled "Wonderland" was shown in one of the dark rooms. Focusing on the urban transformation process in the Roman neighborhood of Sulukule, Wonderland shows the story of the neighborhood and the revolts of the youth through rap music in collaboration with the young hip-hop group Tahribad-ı İsyan from Sulukule (IKSV, 2013, p. 130).



Figure 54 Murat Akagündüz, Stream, Installation view from 13th Istanbul Biennial
from <https://m-est.org/2013/09/16/biennial-and-artistic-activism/>

In another dark room in this area, Murat Akagündüz's five-channel video installation "Stream" (See Figure 54) simultaneously showed the images of the moonlight reflected in the waters of five dams on the Euphrates River. The image of dams, completely free of geographical indications, loses its temporal reference as it passes from one dam to another, and goes beyond being a document. (IKSV, 2013, p. 192-195).



Figure 55 Maider Lopez, Making Ways, Installation view from 13th Istanbul Biennial
from <https://www.maiderlopez.com/portfolio/making-ways-2013/>

In her video installation titled “Making Ways”(See Figure 55), Maider López recorded the pedestrian crossing in Istanbul Karaköy and documented the collective solutions that the inhabitants of the city produced for this busy junction they encounter in their daily life practices. Based on the daily movements of Istanbul people, she prepared a user guide containing instructions on how to cross the street. The images recorded by the artist were projected in a corner diptych, while the video containing the user manual’s recommendations was displayed on a screen next to the instructions in the same room. (IKSV, 2013, p. 176-179).

The strategy of displaying works that relate to the themes of the square in the rooms located around Antrepo continued in the second square, which deals with the current practices of urban transformation and gentrification, and in the third square, which includes works that problematize the concept of monuments by focusing on the public space.



Figure 56 Angelica Mesiti, Citizens Band

from <http://www.angelicamesiti.com/citizens-band/rymemr7fu8f4y3d2aa7pa8uv40iukm>

Arter, another venue of the Biennial, featured works that relate to the concept of the Biennial and focus on the connections between poetry, visuality and music/sound. In this context, Angelica Mesiti’s four-channel video installation was exhibited on the second floor of Arter. The installation “Citizens Band” (See Figure 56), consists of films documenting the performances of four musicians making music by drumming the water in a public pool in Paris, singing with an keyboard in the Paris

subway, whistling in a taxi, and throat sings with a Mongolian instrument on a Sydney street corner. The four screens surrounding the sitting units placed in the middle of the room first show the performance of each musician individually, then the videos displayed together create a cacophony. While Mesiti's fiction produces its own space with heroes, it also establishes a bond with the street musicians on Istiklal Street (IKSV, 2013, p. 345-347).

In this frame; Héctor Zamora's his installation titled "Material Inconstancy" (Rieke as cited in IKS, 2013, p. 361) presenting the melody created by the poem that accompanies the repeated movements of 36 construction workers at Mimar Sinan Fine Arts University as they move the bricks in a loop, and workers' helmets was also exhibited in a relational context with the theme of the exhibition space.

In the Biennial booklet, it was stated that the works exhibited in SALT Beyoğlu, one of the most crowded social centers of the city, used by approximately one and a half million pedestrians every day, were determined by associating the location of the space. Amar Kanwar's 42-minute single-channel video titled "Crime Scene", focusing on "conflicting interests over natural resources between the government, corporations, and local communities in Eastern India" (IKSV, 2013, p. 106) was displayed in open cinema at SALT Beyoğlu .

In Galata Greek Primary School, mostly site-specific works that relate to the former use of the place were exhibited. Displayed in one of the classrooms on the third floor of the building, Falke Pisano's installation titled "Disordered Bodies Fractured Minds (Private M., Patient A. & Traveler H.)" focused on the trauma of wars in the first half of the 20th century (IKSV, 2013, p. 279).

The video works in the 13th Istanbul Biennial were distributed in the exhibition areas in a way to establish a contextual relationship with the themes assigned to the spaces. In Antrepo No.3, within the formal features of the video work, it was shown through video projector or screen in the rooms built around the squares or in the corridors that serve as the streets connecting the squares to each other. At SALT Beyoğlu, Amar Kanwar's video film was displayed on the cinema screen, while the video works in Galata Greek Primary School were displayed in classrooms that function as black boxes or in the corridors of the building. In this context, the

13th Istanbul Biennial, in which 51 video works of 35 artists or groups of artists, mostly documentation, were shown, did not offer a holistic approach to the exhibition of video art.

4.14. The Fourteenth International Istanbul Biennial

The 14th Istanbul Biennial was held between 05 September – 01 November 2015 and curated by Carolyn Christov-Bakargiev. The Biennial, which was held under the title of “Salt Water: A Theory of Thought Forms”, focused on the transformative power of art. It referenced the healing power of art in order to combat the traumas experienced in the land where it produced (Örer, 2022, p. 211). Bige Örer, who has been the director of the Istanbul Biennial since 2008 says, “It presents the artists views of the World as a series of waves and knots, correlations between reality and the surreal, consciousness and the unconscious, the poetic and political, form and aesthetics” (2015, p. 10). The exhibition questioned the relationship between artistic research and the research processes of the biosciences, physics and mathematics, and other fields of knowledge such as storytelling, philosophy, psychoanalysis and neuroscience, as well as brain studies.

Most of the participants invited to the Biennial prepared with a long-term study by making research and discovery trips in the city, and nearly 60 of the more than 80 invited participants produced new works for this Biennial.

The 14th Istanbul Biennial presented theories on thinking styles in more than 30 spaces on land and at sea, in order to give the viewer time to reflect on the exhibition and to slow down the viewing experience. While Istanbul Modern, Arter, Italian School and Galata Greek School presented group exhibitions, solo presentations of artists were held in hotels, banks, garages, gardens, schools, shops and private residences that are in operation or idle. The necessity for the audience to spend time above the sea to reach the venues played an important role for them to get closer to the sources of inspiration that shape the Biennial (Christov-Bakargiev, 2015, p. 24-25).



Figure 57 Ed Atkins, *Hisser*, Installation view from 14th Istanbul Biennial
from <https://bienal.iksv.org/en/biennial-archive/14th-istanbul-biennial>

Ed Atkins' two-channel video installation "Hisser" (See Figure 57) displayed at Rizzo Palace, a wooden house built in the 19th century on Büyükdada, is an important example of the video and space relationship that is widely used within the scope of the Biennial, especially in Büyükdada. Placed in one of the rooms of the ruined old wooden house and projected onto a large screen on the floor, the images present the last thirty minutes of the life of Jeffrey Bush, who lived in Florida in 2013 and was swallowed by the sinkhole that opened under his bed while he was sleeping. (<http://14b.iksv.org/works.asp?id=92>) The installation establishes a formal and contextual relationship with the atmosphere of the abandoned house.



Figure 58 William Kentridge, *O Sentimental Machine*, Installation view from 14th Istanbul Biennial
from <https://www.mariangoodman.com/artists/49-william-kentridge/works/41237/>

William Kentridge's five-channel video and sound installation "O Sentimental Machine" (See Figure 58) exhibited at the Splendid Palace, built in an Art Nouveau style that synthesizes east and west design on Büyükkada, relates to the space it is in in a similar way to Ed Atkin's installation *Hisser*. The installation is inspired by Leon Trotsky's four-year exile on the island. During this period, Trotsky sent dictated letters to his secretary all over the world. In one of the corridors leading to the rooms of the Splendid Palace, the viewer overhears the conversations behind closed doors or peeks into the worlds behind these doors by means of the images and sound projected on the doors (<http://14b.iksv.org/works.asp?id=91>).

Furthermore, in Francis Alÿs's installation "The Silence of Ani" exhibited at DEPO, the video does not establish a direct relationship with the space. In *The Silence of Ani*, the artist shows a video in which children living in the region play flute-like instruments and imitate bird sounds among the ruins of the city of Ani on the border with Armenia. While the presence of children making bird sounds among the ruins of Ani refers to the roaring structure of the city once, the song that emerges with the combination of instruments "turns into a monodic, collective call that calls for the return of the the birds back to their nests" (<http://14b.iksv.org/works.asp?id=19>). The video is accompanied by a documentary presentation of the musical instruments used in the video in the installation exhibited at DEPO, which was used as a Tobacco Warehouse and then turned into a cultural center.



Figure 59 Georgia Sagri, my first science fiction book: *Religion*, Installation view from 14th Istanbul Biennial
from <http://14b.iksv.org/works.asp?id=85>

Georgia Sagri's three-dimensional video, which can be viewed with special glasses, at Istanbul Modern, one of the four venues that hosts group exhibitions at the 13th Istanbul Biennial, is an important example of the exhibition strategy of the performance video "my first science fiction book, Religion" (See Figure 59). The installation consists of a three-dimensional video of the artist's performance at the KW Institute for Contemporary Art in Berlin and broadcast live online, as well as a book and sculptures containing the views and comments of those who watched the performance online (<http://14b.iksv.org/works.asp?id=85>). The artist brings together 15 musicians from different religions in her performance. While the prayers that the musicians recite in unison about their own religion create an extraterrestrial melody as well as sacred, Sagri acts like a dancer in the rhythm of the music with movements that refer to religious rituals (Gravenor, 2015). In the corridor where the installation is displayed, the floor is covered with the pattern of the original floor where the performance is realized, while the three-dimensional video is projected onto the screen at the end of the corridor, while the clay body parts and cloths used in the original performance are positioned behind the area requested by the three-dimensional video. With this exhibition method, the audience's experience is brought closer to that of the original performance.

Another video installation exhibited at Istanbul Modern, "Drowned Forest", produced by the collaboration of Edgar Cleijne and Ellen Gallagher, consists of two 16mm films that are constantly connected to each other. The image projected by the 16mm film camera deals with the relationship between human and animal through the distinction between human and non-human life. The film depicts a world where humans live above the earth, detached from the world of animals and nature. A captive wild rhino is seen on the amorphous glass screen positioned in the middle of the room (<http://14b.iksv.org/works.asp?id=78>). The display of the installation in a dark room built into the main exhibition area is related to the image quality of the 16mm video projection devices.

In the 14th Istanbul Biennial, video art was dispersed to various parts of the city instead of being gathered in a single space in accordance with the space strategy of the Biennial, while the video works shown in Büyükada, in particular, provided parallelism in terms of form and content with the space where they were exhibited. In Istanbul Modern, which hosts group exhibitions together with ARTER, Italian High School and Galata Greek Primary School, new exhibition areas suitable for the

demands of the work were designed for video works. The Biennial, where 32 video art works were displayed, including single-channel video, video installation and performance videos by 24 artists and artist groups, presented a wide variety of forms and examples of video art with different spatial and technical approaches.

4.15. The Fifteenth International Istanbul Biennial

The 15th International Istanbul Biennial was held under the title of “A Good Neighbor”, curated by the artist duo Elmgreen and Dragset, who participated in many biennials and exhibitions in Istanbul between September 16 and November 12, 2017 (IKSV, 2017, p. 19).

The curators of the exhibition, Elmgreen and Dragset, state in their presentation text that the 15th Istanbul Biennial explores how our perception of home has changed over the past decades, how we protect, shelter and express our identities within our domestic settings, but also how these private spheres, our homes, function next to each other. In this context, he expresses that they aim the title “A Good Neighbor” to steer the focus away from home as dwelling and design, and instead to focus on those who are living side-by-side.

The artist duo Elmgreen and Dragset state that the issues related to belonging, living modes and the distinction between public and private, which they have focused on in their research for a long time as artists, are multi-layered concepts that concern everyone and that everyone can talk about based on their own personal experiences. They hope to be able to bring politics back to their own origins in a time when terrorist incidents are experienced in many geographies and the climate of conflict prevails. For them, tensions in the streets or neighborhoods where people live are symptoms of greater tensions in society. Therefore, politics is made and felt by individuals (Elmgreen & Dragset, 2017, p. 41-44).

Based on the title of “A Good Neighbor”, the Biennial draws attention to the impossibility of making an absolute good neighbor definition within the framework of 40 different questions it asks about a good neighbor, and encourages the thought of living together with different people (Örer, 2022, p. 211).

In this context, the venues of the Biennial were determined in such a way as to create a neighborhood where different identities are experienced within the

institutional and spatial boundaries, five of the six venues are within walking distance of each other, and together they constitute a sort of imaginary community. In this way, it was hoped that such an imagined community on a smaller, symbolic scale, can help to inspire real-life communities on a larger scale (Elmgreen & Dragset, 2017, p. 45).

The biennial, which was held in 6 venues including Istanbul Modern, Pera Museum, ARK K lt r, Galata Greek Primary School, Yogunluk Atelier and K   k Mustafa Pa a Hammam, hosted the works of 56 artists from 32 countries ( rer, 2017, p. 24).



Figure 60 Volkan Aslan, Home Sweet Home, Installation view from 15th Istanbul Biennial
from <https://bantmag.com/4-soruda-15-istanbul-bienali-volkan-aslan/>

Volkan Aslan's 3-channel video installation "Home Sweet Home" (See Figure 60) was displayed as a video projector in one of the dark rooms designed on the ground floor of Istanbul Modern. The installation tells a simultaneous story through three screens, focusing on a temporary shelter that is a mixture of boat and house sailing away in the Bosphorus. The views of the shores where the boat passes are mixed with the images of the daily lives of the two women on the boat, which are shown on two different screens. When the audience continues to watch, stories that seem different from each other merge and it is understood that different windows are representations of their interconnected realities (IKSV, 2017, p. 148). The three-channel presentation of the installation, which is separated from the Bosphorus, which

forms the venue of the video, by the wall of the building, allows the audience to choose the story they want to be involved in.

Vajiko Chachkhiani's 3-minute 54-second video "Life Track" was displayed in a black box room created on the fourth floor of Pera Museum. In the video filmed by Chachkhiani in the hospice, the viewer finds himself in front of an old wooden window, after a while the middle-aged man enters the frame and looks out the window, staring at the viewer. While the boundaries of who is observed in this mutual gaze become increasingly unclear, it raises questions whether the man's gaze is a representation of friendship or a means of social control. After the man leaves the frame, the sounds of nature in the background fill the room (IKSV, 2017, p. 175). While the scale of the video shown on the wall size through video projector increases the tension between the viewer and the protagonist in the video, the open entrance of the room where the video is displayed allows the role of the viewer and the viewed to be in a constant state of change when observed from the main hall.



Figure 61 Monica Bonvicini, Hausfrau Swinging, Exhibition view from 15th Istanbul Biennial
from <https://www.peramuzesi.org.tr/sergi/15-istanbul-bienali/214>

On the same floor of Pera Museum, Monica Bonvicini's performance video "Hausfrau Swinging" (See Figure 61) was displayed through a color monitor positioned on the floor of the museum, under the panels that make up the memory of the performance. The 30-minute and 45-second video shows a naked woman banging

her head against the walls repeatedly in anger, with a house model atop her head. The artist points out the relationship between the home, which she distances from the concept of peace, and gender roles (IKSV, 2017, p. 158). Bonvicini's installation, inspired by Louise Bourgeois's photogravure "Femme Maison (Housewife)" (Elmgreen&Dragset, 2017, p.36), is exhibited in the same hall as Bourgeois's work and establishes a contextual connection with both *Femme Maison* and other works in the hall.

In one of the classrooms on the first floor of Galata Greek Primary School, Heba Y. Amin's single-channel video of 6 minutes and 57 seconds titled "As Birds Flying" is displayed. The video takes its inspiration from an incident in Egypt in 2013, when a fisherman reported a migrant stork with an electronic device to the authorities on suspicion of espionage. Amin combines the bird's-eye panoramic images recorded by a drone that appear to have been shot by a spy stork, with music and re-edited dialogue sequences from the 1955 Egyptian political film "Birds of Darkness" (IKSV, 2017, p. 141). In the classroom of the Galata Greek Primary School, the architectural elements unique to the site are preserved, while the walls are painted black to create a black cube-like exhibition space.

A similar display strategy is used to show the single-channel videos titled "The Fascism of Everyday Life" of 11 minutes 44 seconds by Morag Keil and Georgie Nettell, which is displayed on the second floor of Galata Greek Primary School. Inspired by the MTV series *Cribs* and real estate television shows, the video is shot in London's gentrified areas shared by young creative classes. The artists draw attention to "the way in which ideologies of the nuclear family, notions of property ownership, and the housing crisis in London are all intertwined" (IKSV, 2017, p. 230).

At the 15th Istanbul Biennial, while single-channel video works by Heba Y. Amin, Morag Keil & Georgie Nettell, Erkan Özgen were shown via video projector of the Galata Greek Elementary School's classrooms turned into black cubes, Jonah Freeman & Justin Lowe's 86-minute films were displayed as part of the installation via a monitor. While Volkan Aslan and Kim Heechon's videos at Istanbul Modern were projected in black boxes built in the main exhibition hall, Kaari Upso's 36-minute and 18-second single-channel video was displayed through the monitor. Vajiko Chachkhiani's work was displayed in the black box at the Pera Museum, Tsang Kin-Wah's video installation was shown to occupy a single wing of the third

floor of the building, and Monica Bonvici's installation was displayed in the exhibition hall in a way that connects with other works. In this context, the Biennial, which included 10 video works by 10 artists and artist groups, adopted a contemporary model of displaying video art with a similar approach to the 12th Istanbul Biennial. On the other hand, video art took a limited place in the 15th Istanbul Biennial compared to the previous Biennials, considering both the quantity and the diversity in the use of medium by the works.

4.16. The Sixteenth International Istanbul Biennial

16th Istanbul Biennial was held under the title of "The Seventh Continent", curated by Nicolas Bourriaud, between 14 September – 10 November 2019. Bourriaud states that the Anthropocene⁶ situation we manifest refers to "the convergence of previously separate areas, the random confusion of vegetative, mechanical, animal, mineral, molecular and social areas". Therefore, man is no longer in a privileged position. Today, any two points in the world have come close to each other due to economic and climatic globalization, "humans and machines, bacteria and fungi, dolphins and plastics are intertwined in the catastrophic choreography of the Anthropocene".

The title of the 16th Istanbul Biennial refers to the huge pile of waste that is drifted around the planet, made up of disposable objects resulting from overproduction, industrial surpluses and people's irresponsible lifestyles towards the planet. He defines this area, known as the Seventh Continent, with an area five times the size of Turkey, as a concrete reflection of the Anthropocene. In this context, the Biennial defines art as a molecular anthropology that explores the effects of humans, their traces, and their relationship with non-humans (Bourriaud, 2019b, p. 20-45).

Based on this conceptual framework of the Biennial, 36 of the 56 artists invited to the Biennial produced new works for this exhibition by working and researching in an experimental space. Historical Haliç Shipyard, Pera Museum and Anadolu Kulübü, Hacıpoulo and Mizzi mansions on Büyükdada have been designated as Biennial venues. However, the exhibition, which was planned to take place in

⁶ For most scientists, name of the new geological era during which human activities have impacted the environment enough to constitute a distinct geological change.

Tershane one month before the opening of the exhibition, was moved to the Istanbul Painting and Sculpture Museum within the Faculty of Fine Arts of Mimar Sinan University (Örer, 2019b, p. 13).

Ozan Atalan's installation titled "Monochrome", exhibited in one of the rooms on the first floor of the Istanbul Painting and Sculpture Museum, is on the destruction of the habitats of the water buffaloes endemic to Istanbul due to the construction of Istanbul Airport and the Third Bridge. The documentary video, which is shown on two screens in the installation, shows how the construction activities destroyed these areas, by means of images from two different periods of the life of the buffalo herds in Istanbul, past and current. The videos are accompanied by a real buffalo skeleton immersed in a concrete platform (IKSV, 2019a, p. 63). While decontextualizing the natural buffalo skeleton, Atalan allows for a comparative reading through videos, and the installation creates its own space and context in the museum.



Figure 62 Eloise Hawser, *The Tipping Hall*, Installation view from 16th Istanbul Biennial
from <https://bienal.iksv.org/tr/sanatcilar/eloise-hawser>

Eloise Hawser's multimedia installation titled "The Tipping Hall" (See Figure 62), exhibited at the Istanbul Painting and Sculpture Museum on the same floor as Atalan's installation, consists of three films and a series of sculptural works. In the videos shot by the artist at waste management facilities in England and Istanbul, these facilities where wastes are processed and recycled into fuel sources are investigated. Close-ups of waste reveal the presence of human existence. Hawser produces three-dimensional video sculptures by combining the structures she finds in these facilities

and built with used steel and glass panels with videos (IKSV, 2019a, p. 99). The Tipping Hall combines the two-dimensional structure of the screens with the three-dimensional physical structure of the sculpture. Visiting the exhibition venue with the route suggested by the Biennial brochure, the audience first encounters the videos shown as part of the construction that is irrelevant to the exhibition space. The complex equipment used to display the video revealed by the transparency of the material used in the sculptures can only be noticed by the viewer who goes out of the way and looks behind in the area where the installation is exhibited. This exhibition strategy allows the sacred atmosphere of the museum's white cube exhibition space to be minimally affected by the appearance of the equipment.

The 37-minute 16mm title “O Peixe”, produced by Jonathas de Andrade by borrowing from storytelling, folklore, ethnography and anthropology, draws attention to the intertwined nature of expressions of compassion and strangulation in terms of human-nature relations, as well as the exclusionary structure of the documentation systems specific to colonial and ethnographic initiatives. The film was exhibited in one of the rooms on the second floor of the Istanbul Painting and Sculpture Museum, which was painted black and turned into a black box. Focusing on capitalist assembly chains, labor practices, packaging and presentation tapes, Mika Rottenberg's single-channel video titled “Spaghetti Blockchain”, in which he combines real images with montages, was shown in the black box room on the fourth floor of the building, with the same approach as the exhibition of O Pixie (IKSV, 2019a, p. 132).



Figure 63 Feral Atlas Collective, Exhibition view from 16th Istanbul Biennial
from <https://www.art-agenda.com/criticism/287386/16th-istanbul-biennial-the-seventh-continent>

A small part of the uncompleted projects of Feral Atlas Collective (See Figure 63), which examines the unpredictable effects of the infrastructures established by people with a transdisciplinary perspective by bringing together more than a hundred

scientists, humanists and artists, were displayed at the Istanbul Painting and Sculpture Museum. Presented in three parts in an inter-instrumental format such as documents, drawings and poems, 9 videos of documentary quality, from 2 to 10 minutes, are curated by anthropologists Jennifer Deger and Victoria Baskin Coffey, architect Feifei Zhou and famous anthropologist Anna Tsing. presented as documentation in parallel with its content (IKSV, 2019a, p. 91).

Armin Linke's two-channel video "Prospecting Ocean", shown at Anadolu Kulübü on Büyükdada, exploring the technocratic complicity of industry, science, politics and economy in drilling ocean resources, is similar to Feral Atlas Collective's strategy for displaying the videos. The videos, displayed via two screens positioned on a pedestal in one of the big halls of Anadolu Kulübü, were presented in a contextual relationship with maps, books and documents related to Italian and Turkish maritime history (IKSV, 2019a, p. 115).

Ursula Mayer's HD video "The Fire of Knowledge is Burning All Karma to Ashes", displayed in another room in the same building, refers to Donna Haraway's Cyborg Manifesto, in which she presents an avatar and icon for the posthuman (IKSV, 2019a, p. 125). The video, about the lingering digital avatar of trans model Valentijn de Hingh, is positioned diagonally in the middle of the hall on a 200 × 300 cm LED screen. The sculptural presentation of the video in the room, the floors of which are covered with a red velvet carpet and flamboyant chandeliers hang from the ceiling, contrasts with these features of the space and strengthens its contextual frame.

The curator of the 16th Istanbul Biennial, Nicolas Bourriaud (2019), reports that one of the Biennial's main venues, the Haliç Shipyard, has a specific route where viewers can pass from one room to the other, and he states that he planned the venue as "the right side centered on a reality reports on looted lands, Antrepose and pollution", and "the left side takes visitors to rituals, spirituality and alternative societies". However, the change of the space required a design that establishes new relationships and dialogues in the exhibition of the works of the artists in the Istanbul Painting and Sculpture Museum (p. 262). In this context, in the Istanbul Painting and Sculpture Museum, single-channel video works were exhibited in the spaces created by turning the existing rooms of the museum into black boxes, installations created their own spaces within the rooms of the museum, and documentary videos that were part of anthropological research were displayed in relation to the other documents of the research. A similar approach was followed in the black box rooms created for the

display of Simon Starling's 16mm videos and Melvin Moti's single-channel video shown at the Pera Museum. However, the video works in Büyükaada did not establish a direct contextual or formal relationship with the place where they were displayed. In this regard, a holistic strategy has not been developed for the exhibition of video art works at the 16th Istanbul Biennial, which presented 34 video works by 20 artists/participants.

4.17. The Seventeenth International Istanbul Biennial

Due to the global COVID19 pandemic, the 17th Istanbul Biennial was held between 17 September and 20 November 2022, three years after the sixteenth biennial, and curated by Ute Meta Bauer, Amar Kanwar and David Teh. The Biennial, which is not titled by the curators, hosted more than 50 projects of more than 500 participants from different geographies and disciplines, which came together within the framework of the following paragraph:

“Rather than being a great tree, laden with sweet, ripe fruit, this biennial seeks to learn from the birds' flight, from the once teeming seas, from the earth's slow chemistry of renewal and nourishment. There may be no great gathering, no orchestrated coming together in one time and place; instead it might be a dispersal, an invisible fermentation. Its threads will be drawn together, but they will multiply and diverge, at different paces, crossing here and there but with no noisy culmination, no final knot. Let this biennial be compost. It may begin before it is to begin and continue well after it is over.” (Bauer, Kanwar & Teh, 2022, p. 20).

The Biennial, which was shaped within a global health crisis, focuses on the process itself rather than production, with the idea that this process provides an opportunity to think and act differently on the problems in the social, political, economic and ecological systems that emerged during the pandemic. The basis of cooperation has been shaped around questions such as alternative tools that can be used for news circulation, ways of learning, archiving traditions, the effects of people on the world, experiences where the senses are intertwined, and how practices from ancient times can be brought to the present (Bauer, Kanwar & Teh, 2022, p. 21-23).

The 17th Istanbul Biennial met with the audience at a radio station, in addition to 12 exhibition venues that create three travel routes together, as well as over 50

second-hand booksellers, bookstores, restaurants, cinemas and hospitals all over the city. Pera Museum, Performistanbul Live Art Research Space, Central Greek High School for Girls, SAHA Studio, Büyükdere35 and Metro Istanbul Yaklaşım Tüneli Taksim formed the walking route. Barın Han, The Çinili Hamam and Küçük Mustafa Paşa Hammam were located on the route in the historical Fatih district. On the Anatolian side of Istanbul, the Muze Gazhane and arthereistanbul were determined as the biennial venue. In addition to the three main routes, Zeytinburnu Medicinal Plants Garden hosted various performances along with the works exhibited during the Biennial (Örer, 2022, p. 14-15).



Figure 64 Marco Scotini & Can Altay, Disobedience Archieve, Installation view from 17th Istanbul Biennial from <https://www.avlaremaz.com/2022/11/03/17-istanbul-bienali-itaatsizlik-arsivi-ders-bitti%EF%BF%BC/>

The “Disobedience Archive [Lesson Over]” (See Figure 64) project on which curator and art theorist Marco Scotini worked at the Central Greek High School for Girls, which was established at the end of the 19th century to provide education for impoverished girls and was closed down in 1999 due to the insufficient numbers of the students, is displayed within the architectural framework designed by Can Altay. In the 17th Istanbul Biennial edition of the Disobedience Archive, a multi-stage and mobile video archive and platform (IKSV, 2022, p. 234) that develops by focusing on the relationship between political actions and artistic practices, a theme and exhibition related to the schooling of women were screened. (Scotini, 2022). In the project, which was exhibited on the ground floor of the school, which has been abandoned for

more than twenty years, more than a hundred videos were displayed muted through screens of different sizes, on the structures resembling blackboard that refer to the past function of the building, as well as on the school desks. This form of exhibition allowed the work to relate to the space in terms of form and content.



Figure 65 Araya Rasdjarmrearnsook, *The Insane*, Installation view from 17th Istanbul Biennial
from <https://bienal.iksv.org/en/17b-artists/araya-rasdjarmrearnsook>

Araya Rasdjarmrearnsook's video installation "The Insane" (See Figure 65) was displayed at the Küçük Mustafa Paşa Hammam, built in 1477 and one of the oldest baths in Istanbul. In the installation where five videos from the artist's comprehensive project, in which she invited female psychiatry patients to tell their stories, were displayed, each video featuring the monologue of the selected women was shown through screens in the rooms of the hammam. While women's stories engage with gendered national myths laden with social value judgments, they challenge the effects of institutions that erase individuality (IKSV, 2022, p. 187). The distribution of the five videos that make up the installation within the rooms of the hammam instead of being collected in a single place, and positioning each video at a height that can be watched from sitting areas in its own space, allows the viewer to directly relate to the stories of these women, who are depicted as anonymous figures.

The Land Collective and Topological Atlas' project titled "State of Displacement: Entangled Topographies" is one of the research-based projects at the 17th Istanbul Biennial, which focuses on the process itself rather than production, and created with collaboration. The project, which is shown in Gazhane's Building C, focuses on people and living things that are destined to be licked through videos, photographs and maps (IKSV, 2022, p. 109). In the project, which includes six videos

of documentary, four of the videos surround the walls of the exhibition area. The remaining two videos were projected onto the walls of the space, while the remaining two videos were shown through the screens on the table. The large amount of data presented in the limited space where the project was displayed made it impossible to meet the time and attention demanded by the viewers.



Figure 66 Martha Atienza, *Adlaw Sang Mananagat*, view from 17th Istanbul Biennial

from <https://bienal.iksv.org/en/17b-artists/martha-atienza>

Martha Atienza's video "*Adlaw Sang Mananagat (Fisherfolks Day)*" (See Figure 66) which produced in cooperation with the municipality of Bantayan Island in the Philippines, declaring June 27, 2022, the fishermen's day, drawing attention to the importance of this deep-rooted traditional economy. was exhibited created in a blackbox room in Gazhane's P building, Through the black box, it has provided a viewing space where the viewer can give the time requested by the video. This approach was shown at the Biennial in the same venue, with Urusula Biemann's video titled "*Vocal Cognitive Territory: Part of the Collabrative Project Devenir Universidad*" discussing the permanence of the locals' knowledge of rainforests, and Irwan Ahmet and Tita Salina's long-term analysis of the dynamics of climate change, exhibited at the Pera Museum. It also continues in the demonstration of some long-term works, such as their video, where they reveal a perspective on the frequency of occurrence by examining them in a time period, and their installation that combines the recordings of a performative lesson that was realized underground.

Focusing on the problems in social, political, economic and ecological systems, the 17th Istanbul Biennial, which offers alternative tools, learning paths and archiving traditions that can be used for news circulation through collaborative projects, featured 34 works with videos by 27 participants and participant groups. Apart from the few video works exhibited in black boxes, the videos throughout the Biennial were shown in relation to other documents of the documentation or

positioned side by side with other videos in the group exhibition areas. This exhibition strategy has not allowed the work consisting of documentary-quality long-term videos, which focus mostly on the formation process of the projects, to meet the viewing practice that accommodates the time and attention demanded due to the moving and interactive nature of the video.



CONCLUSION

In addition to the developments that paved the way for the use of video as an artistic expression, this study, which examines the development of video art in the world and in Turkey in the historical process, through the conditions of the period and the activities carried out, explored the unique features of the medium that differentiate it from the display of traditional art forms and the strategies of using the exhibition paradigms arising from these features in the 17 editions of the Istanbul Biennials, with examples within the scope of each biennial.

In the "video art" part of the study: the technological, artistic and social developments that paved the way for the use of video as a means of expression by artists, as well as the different expression forms and methods that emerged as a result of the artists' tendency to use the medium and the development of video art from the 1960s in the world and from the 1990s in Turkey has been examined. The development of video art from the 1960s in the world and from the 1990s in Turkey has been examined. Mankind has sought ways to record the image for expressing itself since the very first years of its existence. As a result of this desire, photography emerged as the first invention to produce the closest image to the image of the object, while the work of scientists and photographers to obtain motion images formed the basis of cinema technology. In addition to cinema technology, its technique and unique language have allowed the audience to meet fictional reality. This acquaintance prepared the audience for the practice of watching television, which is the mass media that will come after it. In time, cinema has been influenced by modernist movements and its form and content have been questioned. The experimental searches of artists from different disciplines on cinema have become the references on which video films are based. The introduction of magnetic image recording tools in the 1950s offered a unique structure that could affect the production processes of the artists. While the use of television became widespread in these years, the development of video technology, which is a recording and display tool developed for use in television broadcasting, paralleled the development of television. Video art has been used by artists to criticize television broadcasting at a time when the effects of television became widespread. In the future, artists from different disciplines and perspectives have developed new strategies for their art production by using the possibilities of video. While the artists using this technology adopted different forms of expression, the purposes and methods of using the tool also diversified. In 1965,

the use of Sony's electronic equipment called Portapak by Korean artist Nam June Paik was accepted as the beginning of video art. Since this date, artists in different countries, especially in Europe, have started to use video as a means of expression and the video has spread rapidly. In the second half of the 1960s, through the galleries such as Gerry Schum TV Gallery, Dusseldorf Video Gallery and Gallery Parnass in Wuppertal, Germany became centers for video art. However, the 1970s were called the golden age of video due to the numerous and comprehensive exhibitions held, international joint projects, foundations established in this field, and the strengthening of collaborations between popular television and video art. This period is also the time when video art was investigated from theoretical perspectives and the beginning of conferences and publications. Since the early 1980s, the combination of developments in video technology with computer technology has facilitated the use of video cameras in the amateur environment, but the cost of the necessary equipment for displaying videos and the expertise required for video art has led to a decrease in institutional support for video art. Digital video technology, which was introduced in the 1990s, has destroyed the institutional resistance against the display of video art, has eliminated the boundaries between video, cinema and television, and increased the use and popularity of video. In the 2000s, developments in the field of technology continued to affect video art and video art began to be evaluated within media art. In Turkey, the spread of video art coincided with the 1990s, when computers and video transmission and montage techniques became cheaper. In addition to the exhibitions focusing on video art itself, various events and exhibitions organized in Turkey in the 1990s allowed artists to exhibit their video works. The increase in the number of private galleries and art centers in the 2000s, the opening of private museums, exhibition sponsorships and award-winning competitions have enabled artists who produce by using different strategies to exhibit their works. Furthermore, with the cheaper technology of computers, video recording, assembly and exhibition tools, artists' interest in video art has increased.

In the "Paradigms of the Exhibition of Video Art" section of the study: The elements to be considered in the exhibition of video art due to the time and technology-based and dynamic nature of the video were examined and developments in recording technology, the relationship between form and content of display devices in displaying video art, as well as the changing needs and transformation of exhibition spaces in line with the needs of the medium has been revealed. In this respect, in

addition to formal concerns, technical features such as analogue or digital recording of video, recording device and video formats, especially in the period up to the 1990s, were often decisive in the display of video art. Although the pellicul (film), the first technology used to record the motion image, uses the same technical structure as the photograph, it uses successive frames to create continuous movement. Among the film formats standardized for shooting and distributing films, the 16mm and 8mm formats have been preferred by video artists as they allow longer shooting with cheaper and lighter cameras compared to larger formats. Video, which emerged as a low-cost alternative to film and produces the image electronically, can record images and sound on magnetic tapes, thus eliminates the disadvantages of film technology and expands the areas it can be used. Since 1956, various video recording systems have been developed that work with the principle of converting the light reflected from objects into electricity and recording it on magnetic tape and using analog video technology, which is the first video recording medium. Besides being accessible, the portability of these systems attracted the attention of video artists and guerrilla filmmakers, and video began to be used as an artistic expression tool by artists within the possibilities of technology. In the mid-1990s, the first cameras that could convert video or audio signals to binary and record them as digital data were introduced. The fact that digital cameras offer almost the same quality of image as analog format recording systems, are low cost and small in size, as well as consuming lower energy has been revolutionary in terms of both use and display. Starting from 2005, recording on memory cards instead of cassette tapes has eliminated the necessity of waiting for the tape to rewind. Moreover, the fact that it enables simultaneous transfer and the ability to transfer images to hard disks and use them again and again reduces the cost and facilitates the use considerably. Although the use of display devices that create the image by receiving video signals in the display of video art mostly depends on technological developments, such as video recording environments, factors such as the conceptual and formal relationship with the tool used in the presentation of the work or its relationship with the elements of the space it is in have also been effective in determining the video display devices. In displaying video art, the screen was used to display single-channel video films and to showcase multi-channel video installations with multiple monitors displaying video footage from pre-recorded or live sources. While the screen was used in relation to the form of television and what it represented, especially in the early years of video art, in the display of single-

channel video works, the screen was evaluated independently from form and representation, with the release of video from the domination of television in the following years. However, in multi-channel video works, the screen has been decisive in the context of the relationship it establishes with the space, as well as the physical participation of the viewer. Video projection, which is frequently encountered in the exhibition of video art in today's exhibitions, has been used by some artists in their works, even though it offers a low image quality compared to film in the early period. As projectors have got smaller in size and cost of ownership has decreased in time, this has made them more accessible, and artists have begun to explore the potential of this new form of presentation. On the other hand, technical developments that led to the development of projectors, especially in the 1990s, made it necessary to decide for the presentation of video in galleries, museums and other venues. The unique space, movement and image relations of the video have transformed the normative viewing conditions by disrupting the viewing rhythms in the modernist white cube gallery space. While the single-channel video works used in the early periods of video art were shown on a domestic viewing device in relation to television, concealing the equipment required for displaying the video created a problem. However, the fact that multi-channel video installations contain a large number of screens and hardware-based wire systems has made it impossible to exhibit the white cube galleries in the sacred atmosphere, with the approach adopted by art institutions in displaying single-channel videos. Consequently, in the following years, art institutions such as MoMA began to create special spaces for video exhibitions that adhered to the codes and traditions of traditional cinema, due to the duration of video works and the complexity of fixing them into rigid temporal frames. On the other hand, some artists who criticize the elite and exclusionary structure of art institutions have turned to alternative spaces outside of traditional art spaces in order to present, create and distribute art. Over time, as with all video-related technologies, the quality of display devices has undergone significant changes, and flat panel screens have gained an almost framed picture aesthetic with the advancing technology, while high-lumen projectors that can reflect images even in a bright gallery environment have been invented. These innovations made it possible for video art works to be exhibited together with other works in the exhibition spaces without the need for spatial changes. As a consequence of all these developments, while video is used by contemporary artists as a natural part of their art production, video art has become a

medium frequently used in the field of contemporary art, from alternative venues to gallery and museum exhibitions and large-scale international exhibitions such as biennials.

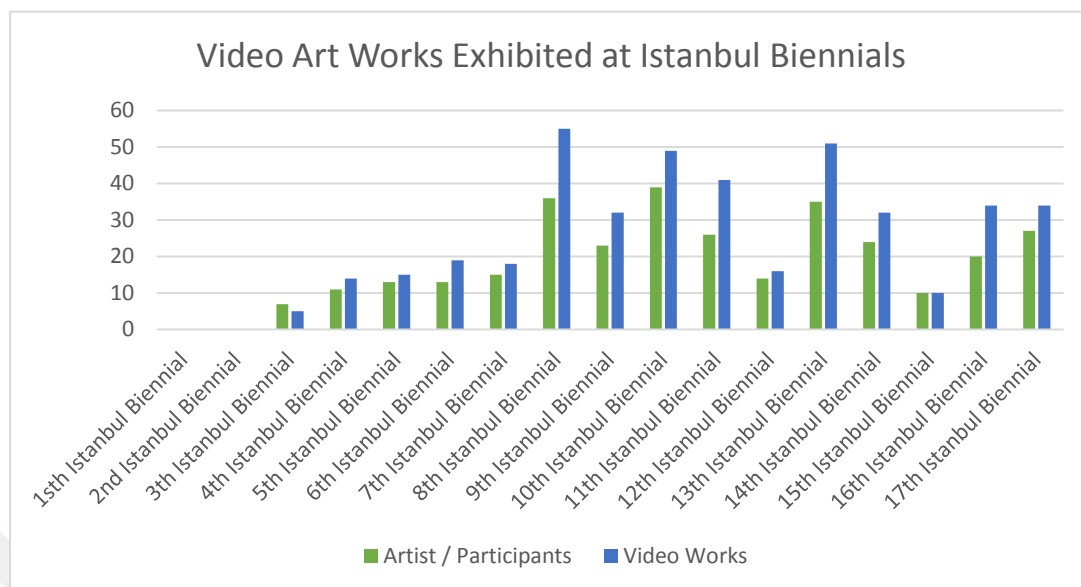
In the section titled “Istanbul Biennials and Video Art”: after explaining the definition and history of the concept of biennial, the video art works in the 17 editions of the Istanbul Biennials were examined through the paradigms used in the exhibition of video art and examined through examples. The Venice Biennale, regarded the world’s first biennial, was held for the first on April 30, 1895, in order to present contemporary art production as well as to enable countries to strengthen their national identities in the field of art. The Asian-European Art Biennial, Turkey’s first biennial, was organized by the General Directorate of Fine Arts of the Ministry of Culture and Tourism in 1986, 91 years after the first Venice Biennale, and could only be held four times. After the International Asian-European Art Biennial in Ankara, Turkey’s second Biennial is the “International Istanbul Biennial”, which constitutes the main framework of this study. The Biennial was created on the basis of the International Istanbul Festival, organized by the Istanbul Foundation for Culture and Arts, to draw attention to the production of visual arts in Turkey and to bring international art production to this country. For this purpose, the Istanbul Biennial, the first edition of which was held in 1987, continues to exist as an art event that brings the trends of contemporary art together and is mentioned among the international biennials, while establishing a bond between artists and art audiences from different cultures. The first two editions of the Istanbul Biennial, which created a space for the exhibition of contemporary art productions, were shaped around the theme of “contemporary art in historical space” and mainly works of painting were exhibited. In the 3rd Istanbul Biennial held in 1992, where curators invited from different countries held their own exhibitions similar to the Venice Biennale, traditional art forms such as painting and sculpture as well as video works were displayed for the first time. In the display of 5 video works of 7 artists and artist groups in the biennial, CRT televisions, the technology of the period, were used due to the domestic viewing conditions of the exhibited works and their relationship with the media. In the 4th Istanbul Biennial curated by Rene Block in 1995, 14 video works of 11 artists were shown. In the Biennial, video projection was realized in various ways in the display of video art, CRT televisions were used to present single-channel videos, video sculptures and multi-channel installations, and the architectural features of the historical exhibition

spaces functioned as exhibition spaces in the display of works. In this context, although the 4th Istanbul Biennial is crucial in terms of hosting various types of video art, it has not revealed a holistic strategy in terms of video art display. In the 5th Istanbul Biennial, curated by Rosa Martinez in 1997, 15 video works of 13 artists were gathered in different exhibition spaces in relation to the function of the space they are exhibited and what they represent. many video art works are displayed with special spatial arrangements. With these features, the 5th Istanbul Biennial was the first Istanbul Biennial to develop a special approach in the context of video art display. At the 6th Istanbul Biennial, curated by Paolo Colombo in 1999, 19 video works by 13 artists were exhibited. While the video works in Yerebatan Cistern, one of the biennial venues, are installations that connect the features of the place with content and formality, the works exhibited in Dolmabahçe Cultural Center and Hagia Eirene are installations and single-channel videos that create their own spaces independently from the features of the space. The Biennial, which mainly focuses on the art of painting, did not reveal a strategy for the exhibition of video art. At the 7th Istanbul Biennial curated by Yuko Hasegawa in 2001, 18 video works of 15 artists were exhibited. The displayed works, as a reflection of the technological developments in the 1990s, required arrangements in the Biennial venues. More than 50 video works of 36 artists were exhibited at the 8th Istanbul Biennial, curated by Dan Cameron in 2003. In Antrepo, one of the main venues of the Biennial, video screening areas made of light and soundproof materials were designed in line with the viewing practice demanded by the video, while works that relate to the architectural history of Istanbul in form and content were shown in the Tophane, Hagia Sophia and Yerebatan Cistern. The 8th Istanbul Biennial, focusing on video art, was the first Istanbul Biennial to be shaped around the paradigms to be considered in displaying video art. The 9th Istanbul Biennial, curated by Charles Esche and Vasif Kortun, took place in 2005 and 32 video works of 23 artists were shown. The video works, mostly consisting of single-channel documentary videos that establish a contextual relationship with the theme of the Biennial, were shown for the first time via plasma screens, which were the technology of the period, as well as video projector and CRT televisions. However, no spatial design has created except for the black boxes built in the Antrepo No.5. In the 10th Istanbul Biennial in 2007, curated by Hou Hanru, 49 video works of 39 artists and artist groups were exhibited. Although special spatial designs are not created for the exhibition of the video works, the video works were

exhibited in a way that is related to the themes assigned to the spaces in terms of content and narrative, but the physical space demanded by the video works could not be met, especially since the exhibition area designed in Antrepo No.3 did not prevent the permeability of the sounds of the works. On the other hand, the “Nightcomers” video screening program, which is held in line with the Biennial, is a significant approach that the Biennial offers to the presentation of video art due to its wide scope. In 2009, the 11th Istanbul Biennial, curated by four women who are members of What, How & for Whom / WHW, featured 41 video works of 26 artists, most of which were documentary has been displayed. However, despite using the possibilities of existing technology in the Biennial, which is presented through LCD screens and video projections, a holistic strategy covering the entire exhibition has not been adopted for the exhibition of the works. The 12th Istanbul Biennial was curated by Adriano Pedrosa and Jens Hoffmann in 2011, and 16 video works of 14 artists, mostly single-channel videos, were displayed in the Biennial. While the video works in the group exhibitions are displayed through flat panel screens, the video works in the solo exhibition spaces are displayed in the rooms shaped according to the formal needs of the videos, in a way that relates to the main themes as content. The exhibition design of the 12th Istanbul Biennial, in which the main exhibition areas and black boxes are used together, did not reveal a special strategy in displaying video art, but adopted a contemporary exhibition model. At the 13th Istanbul Biennial, curated by Fulya Erdemci between 14 September and 20 October 2013, 51 video works, most of them documentation, belonging to 35 artists or artist groups, were created in a way that establishes a contextual relationship with the themes assigned to the spaces, similar to the work displayed in the 12th Biennial. In this frame, the 13th Istanbul Biennial did not offer a holistic approach for the display of video art. At the 14th Istanbul Biennial, curated by Carolyn Christov-Bakargiev in 2015, 32 video art works of 24 artists and artist groups, including single-channel video, video installation and performance videos, were displayed. The works are spreaded in different locations in the city instead of being gathered in a single venue in a way that relates to the theme of the Biennial, while the installations, which have a parallelism between form are content are displayed in Büyükada, special designs are created for the installations to be displayed in ARTER, Italian High School, Galata Greek Primary School and Istanbul Modern. In this sense, the 14th Istanbul Biennial presented a wide variety of forms and examples of video art with different spatial and technical approaches. The 15th

Istanbul Biennial, held in 2017, presented 10 video works by 10 artists and artist groups, curated by the artists Elmgreen and Dragset. In the Biennial, in which a contemporary model of displaying video art was applied with a similar approach to the 12th Istanbul Biennial, there was no diversity in the use and exhibition of the works shown. The 16th Istanbul Biennial in 2019, curated by Nicolas Bourriaud, presented 34 video works by 20 artists/participants. While single-channel video works were exhibited in black boxes at the Biennial, especially the video installations in the Istanbul Painting and Sculpture Museum created their own spaces within the museum's rooms, and the documentary videos, which are part of anthropological research, were exhibited in relation to the other documents of the research. While the 16th Istanbul Biennial does not present an approach specific to the display of video art, it has frequently used exhibition formats in which the video that the audience will encounter in the next biennial is only a documentary as a part of social science research. In the 17th Istanbul Biennial, curated by Ute Meta Bauer, Amar Kanwar and David Teh, in 2022, 34 works of 27 participants and participant groups, including videos, are exhibited. Throughout the Biennial, the videos were exhibited as part of the documentation or together with other works in the group exhibition areas, and this approach for display of the documentary works, mostly focusing on the formation process of the projects, did not allow the viewing practice that required the time and attention demanded by the video due to its dynamic and interactive nature.

Video art, which has come to the fore in contemporary art exhibitions as a tool from the mid-1960s to the present, has started to take place in Istanbul Biennials, which aim to bring together the trends of contemporary art and bring them together with the audience, since the 3rd Istanbul Biennial in 1992 and video art examples in different narrative styles were displayed until the 17th edition(See Table 1).

Table 1: Video Art Works Exhibited at Istanbul Biennials

Given the above information this study, which aims to reveal the strategies of displaying video art in the Istanbul Biennials, has reached the following conclusions within the scope of the exhibition paradigms of video art under the headings of recording media, display devices and exhibition space. It is observed that the 3rd Istanbul Biennial, where video art was exhibited for the first time, coincided with a period when user-friendly digital devices were invented. Since the 4th Istanbul Biennial, DVD, the video distribution format that replaced VHS tapes, has become widespread, and the precision rewind and fast forward features of DVD technology have prevented tape jams and made it easier to display videos. Especially since the 7th Istanbul Biennial, tape-based videos have been replaced by file-based digital format videos, so the dependency on the hardware and technical possibilities of recording media in displaying video art has been eliminated.

Considering the display devices, which is the second paradigm in displaying video art, it is observed that CRT televisions are frequently used in the display of both single-channel and multi-channel video installations and video sculptures in the 3rd and 4th Istanbul Biennials, due to the domestic viewing conditions of the works and the relationship they establish with the media. However, since the 5th Istanbul Biennial, in line with the developing technology, studies investigating the medium's own technical possibilities without reference to television have increased, and consequently, video projectors have been used frequently in addition to CRT

televisions in the display of video works. Since the 9th Istanbul Biennial, flat panel plasma screens have been used, especially for the screening of single-channel documentary videos. Plasma screens were replaced by LCD screens in the following years with the developing technology, while CRT televisions, which were once the main display tool of video art presentation, continued to be used only in the display of video art at the Istanbul Biennials as a specific form of artistic expression.

The spatial strategies used in the exhibition of video art in the Istanbul Biennials have also changed in line with the demands of the exhibited works, as in the display devices. In this regard, especially the Hagia Eirene and Yerebatan Cistern, which were used as venues in almost all biennials until the 9th Istanbul Biennial, and the historical buildings in Büyükada, which hosted video works in the 14th Istanbul Biennial, are linked to the architectural features of these spaces in terms of form and content, as well as their past functions. They were used to exhibit the works of the founders. Especially Yerebatan Cistern is frequently preferred for the exhibition of installations where reflections on the water support the narrative by establishing a relationship with the narrative of the works. The Antrepo buildings, another structure frequently used as a biennial venue, were used as venues for the first time in the 4th Istanbul Biennial, where they hosted multi-channel installations and video sculptures displayed using monitors in the main exhibition space without using spatial partitions. In the 1990s, technological developments in video projection allowed artists to produce works that challenged the spatial order of traditional exhibition spaces, creating a need to transform exhibition spaces where video art is shown. In this context, the 8th Istanbul Biennial focused on the spatial arrangements required for the exhibition of video art for the first time, and by constructing round-shaped video display areas made of light and soundproof materials in the Antrepo, the video works shown in the same space of the audience were created in a way that sounds and lights do not affect each other. In the 9th Istanbul Biennial, besides the main exhibition halls, video works were exhibited in black boxes, as in Antepo No.5. Although this approach continued in the 10th Istanbul Biennial, especially in Antepo No.3, which was destroyed by referring to the city plan of Istanbul, the spatial design did not prevent the permeability of the sounds of the works, causing the physical space demanded by the video works not be met. Since the 11th Istanbul Biennial, an exhibition model has been created in which flat panel screens are used in the group exhibition areas and black boxes are created for video installation and single-channel

videos in the solo exhibition spaces connected to these areas. While this model meets the viewing practices required by video art through black boxes, video works in undivided spaces have allowed relatively static and silent traditional artworks to be displayed in a way that can relate to them without preventing their viewing.

The evidence presented in this dissertation suggests that, in the fifty years since the emergence of video art, the changes in the use of the medium by the artists and the viewing habits of the audience, and the development of screening technology make it compulsory for the transformation of the strategies to be used in the display of video art. At the Istanbul Biennials, where contemporary art trends meet with the audience, the approaches adopted in displaying video art have changed over time in line with these needs. Nevertheless, as this study reveals, although the number of video works shown at the Istanbul Biennials has tended to increase, the paradigms of displaying video art were only introduced as a strategy in the 8th Istanbul Biennial, and no holistic approach was developed in the other editions of the Biennial. The exhibition of video art in the Istanbul Biennials, which aim to create a space for discussions in the field of contemporary arts and bring them together with the audience, with an approach that distinguishes it from traditional art forms by considering its interactive, time-based and dynamic structure, creates a necessity for video art that continues to be used frequently in contemporary art as an effective tool for social, cultural and political analysis, to serve this aim of the Biennial in the most effective way.

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