

1.We are a non collecting museum

2.

We try to set up the appropriate situation and the context for the experience and transmission of artistic proposals, and not privilege a particular medium (or non-medium) over another. The velocity of technological change and the deterioration of real space experience is at odds with the physical and literal situatedness of a museum, but different options exist. First, you have to accept that the museum is a conceptually limited sphere, and then set out to make possible collaborations and alliances with art or non art partners. But, to answer your question in short, as limited as they may be, we have projectors and other equipment because this is something that is needed for international art and also by artists in Turkey.

3.

The examples you bring are from cities that are no more than two places on a vast international contemporary art map. They represent neither an index, nor the way of things to come. I am not against corporate sponsorship but I am increasingly sceptical of contemporary art culture's willingness —if you do not mind the expression— to lap dance for corporate culture. I prefer to co-originate a show with a public, with artists, with fellow institutions, funders should be at the very end of the list.

4.

We intend to serve distinct and diverse communities, and have artist-led events each of which invents its own public.

5.

Local: a huge working-class neighborhood behind the museum... local: the business tower in which the museum is situated... local: the white-collar financial center in walking distance... local: visitors in 12 minutes by subway from Istanbul's central hub... local: international contemporary artist community...

Our interest is local.

6.

Istanbul is a city of 11+ million and the biennial as the biggest art event welcomes about 50.000 people. We want to build a base of non-discrimantory base of trust and participation.

7.

Yes!

8.

To become one day in our small way a place like the Walker Art Center.

9.

We will not cater to any demands. The conception of the powers that be is rather conservative, derivative,

and they are subjected to various filters. We like to think that the future will not be the same.

10.

Yes, but only if the work in question deserves to be exhibited. The thing is: 1-how to do it; 2-how to prepare an audience for it, and; 3-how to moderate the nearly inevitable populist uproar.

11.

Accept your limits.

12.

We have not had the time to think about it yet.

13.

We have a staff of 3 people. Our education projects are part of the organic programming, mostly in the form of artist initiated events.

14.

We are working on a media lab, provide in-museum web-based training, and install a high-speed line for streaming.