

Dear Mr. Tehching Hsieh,

I am the curator of the 13th Istanbul Biennial and we had the chance to meet with you and the director of your gallery briefly at the opening of the Sao Paulo Biennial. As I mentioned in our meeting I am very interested in collaborating with you for the upcoming biennial that will take place between the 14th of September and the 10th of November 2013, and

The notion of the public domain as a political forum will be the focal point of the 13th Istanbul Biennial. This highly contested concept will serve as a matrix to generate ideas and develop practices that question contemporary forms of democracy, challenge current forms of spatio-economic justice, question given concepts of civilization and barbarity as standardized positions and languages and, above all, question the role of contemporary art as an agent that both makes and unmakes what is considered public.

Taking the urban public spaces as the spatial component of the democratic apparatus, the biennial will focus on urban public spaces in Istanbul. The Biennial will use public buildings left temporarily vacant by urban transformation. These may include courthouses, schools or military structures, post offices, former transportation hubs like train stations, ex-industrial sites such as warehouses, dockyards and the very contested Taksim Square and Gezi Park. Furthermore, the hallmarks of current urbanism such as shopping malls, hotels and office-residential towers will be used as sites for artistic interventions.

Through the exhibition, we intend to create a public domain, autonomous to official slogans and discourses, in order to be able to discuss the way we are governed and forced to live. We will ask if art can foster the construction of new subjectivities, after all, to reinvent the possibly of "publicness" today.

Your performances *One Year Performance 1978-1979* and *One Year Performance 1981-1982* are very much in line with the focal notions of the exhibition. I see these performances closely related to each other centering around the use of space freely: the first one points out to the limit experience of being locked inside (imprisonment) while the second one stands for the limits of experience of being locked outside. Thinking about how we can conceive freedom spatially today, I find your performances substantial to open up further discussions. The presence of your performances' documentation in the 13th Istanbul biennial will be unfolding the horizon for the exhibition. I do hope that you agree with my proposal, however, if you have any questions or need further details, I will be happy

to provide you with necessary information. Attached I am sending you the conceptual framework of the 13th Istanbul Biennial.

Looking forward to hearing from you soon.

My very best,

Fulya Erdemci
Curator, 13th Istanbul Biennial