

PROPOSAL FOR THE 4TH URAL INDUSTRIAL BIENNIAL OF CONTEMPORARY ART

16.10.2016 / Istanbul

Dear Evaluation Committee,

As I haven't been to Ekaterinburg and didn't have chance to walk in the streets, talk to its residents, meet with its artistic community and intelligentsia, and feel the climate and mood of the city, my proposal will rather be abstract, responding to the conceptual framework of the 4th edition of the Ural Industrial Biennial of Contemporary Art, the "New Literacy" and summing up my initial ideas in relation to the general structure of the biennial.

Living in a world in constant transition and sensing what is coming up from the horizon, we all struggle and try to process, understand and communicate the emerging symbol systems, codes, norms and forms of the society we live in. Primarily, the "New Literacy" refers to the ways and apparatus for how to familiarize and be able to read/learn new signs and symbols and how to access the knowledge that the French thinker Michel Foucault relates directly to power and social control.

Since there are diverse ways of making sense for distinct communities / groups / networks / publics, and since there are disparities among these social segments with regards to gender, religion, class, ethnic background and so forth, we assume that there are 'multiple literacies'. However, in most of the countries, this fact is officially disregarded and a top-down approach is applied, equalizing the unequal segments of the society that results in less access for certain minorities to the tools of literacy and the Knowledge.

Furthermore, in the age of the Antropocene, which is directly connected with a human-centered perspective and caused by the activities of human beings on Earth, we all are even physically experiencing the impact of climate change and subsequent environmental problems. Besides, against the existing global economic and political systems and the governances, against the way the humanity is heading for Future (disaster), there are strong discontent and oppositions expressed by the social uprisings and movements mostly taken place in the streets, squares and other urban public spaces as well as through social media and other civilian networks.

Consequently, the "New Literacy" can be thought not only on the contours of the existing dissident discourses, but also under the auspices of not-yet-existing unorthodox novel 'languages' that we need to coin. Secondly, as opposed to the top-down 'equalizing' educational systems, we can take "New Literacy" as a bottom-up-collective-social practice. In this sense, art can propose unprecedented novel languages, creative forms, methods and practices.

Here, I would like to propose “Mistranslations”¹ as one of the possible titles for the 4th Ural Industrial Biennial as it indicates a conceptual continuity with the overarching title “New Literacy” as well as a critique of the current educational systems and policies. “Mistranslations”, not only escapes from the official top-down trajectories, but also, digs, slides and shifts in-between interstices and intricacies which are not yet coded by official educational strategies and outside of its territories. Thus, it may have possibilities to open up innovative ways and spaces for the ‘new literacies’ being shaped by the participants, contexts and technologies.

The selection of the artists will be realized in accordance with their artistic practice in line with the idea of creating alternative sociality, production of space and knowledge. An exemplary draft list of artists is attached.

The exhibition will facilitate diverse collaborations with educational institutions as well as social hubs and networks through workshops, performances, projects and public programme. Such collaborations may start one or two months before the opening and continue throughout the exhibition (and hopefully even afterwards). There may be one main venue for the exhibition together with satellite sites (may be the industrial sites or urban public spaces and commercial shops, etc.) depending on the research and budget possibilities.

Attached you can find documentation on the most recent exhibitions that I curated in Cappadocia and online publications of the 13th Istanbul Biennial. Should the need arise, I would be happy to provide you with further info and documents.

Warm regards,

Fulya Erdemci

¹ This title is inspired by the project of “Studio Mistranslaſion” (2016) realized “Let us cultivate our garden” exhibition in the frame of Cappadox Festival) by Hamburg-based artist Christoph Schaefer and DJ Booty Carrell at which they created ‘a retro-futuristic psychedelic space to hang out, exchange and present mistranslations, misunderstandings and mis-readings’ through music and art.

Exemplary Draft Artist List:

Christoph Schaefer: Studio Mistranslation / PlanBude / Park Fiction

İnci Eviner: Co-Action Device

Tomas Saraceno: Aerocene

Jeanne van Heeswijk: Face your world (görseller bende var, gönderirim)

Thomas Hirschhorn: Spinoza Festival (görseller bende var, gönderirim)

Tanja Bruguera: Immigrant Movement International ???

Mierle Laderman Ukeles: Maintenance Art

Maidier Lopez: Ataskoa / Polder Cup / Zoom In

Superflex: public projects i.e. Sharjah Bienalindeki

Laura Faveretto: Büyük çaplı işlerinden

Yuri Liederman: Geopolitics

John Kormeling:

Mika Rottenberg: production (bienaldeki işi olabilir)

Ali Kazma: production

Chto Delat: workshop projects if possible

Oleg Kulik: performans (Köpek performansı?)

Murat Germen: Living Culture Routes

Ayşe Erkmen ???

Hector Zamora: Bienal'deki işi, Cappadox ya da başka işler..

Basel Abbas and Ruanne Abu Rahme: Bienaldeki işleri, ayrıca, DJ işleri

Asuncion Molinos Gordo: World Agriculture Museum

