

# Istanbul Eindhoven – SALTVanAbbe: Post '89

## Over 40 works of the Van Abbemuseum collection to Istanbul in the framework of 400 years of diplomatic relations between Turkey and the Netherlands

In the framework of the 400th year of diplomatic relations between Turkey and the Netherlands SALT Istanbul and the Van Abbemuseum Eindhoven cooperate in 2012 on a series of exhibitions that bring together works from the Van Abbemuseum collection with selected local positions. The two institutions for contemporary art aim to enhance and celebrate the growing cultural exchange between the two countries. The first exhibition *Istanbul Eindhoven – SALTVanAbbe: Post '89* opens on 27 January and focuses on art from the Van Abbemuseum collection produced post 1989, with amongst others work by Rineke Dijkstra, Marlene Dumas, Mike Kelley, Paul McCarthy and Stanley Brouwn. In addition to these works of the Van Abbemuseum artworks by local artists like Leyla Gediz, Cevdet Erek, Özlem Günyol & Mustafa Kunt and Inci Eviner will be on view. The exhibition will be followed by *Istanbul Eindhoven-SALTVanAbbe: '68-'89* (20 April - 19 August 2012; SALT Beyoğlu) en *Istanbul Eindhoven-SALTVanAbbe: Pre '68* (14 September - 31 December 2012; SALT Galata).

In collaboration with the team at Van Abbemuseum, SALT has selected over forty individual works by fifteen international artists who have either never shown in Istanbul or have been rarely exhibited despite their notoriety. In addition to believing that these particular works are of inspirational importance and hence should be seen first-hand, the selection also revolves around several key themes explored within artistic practices of this period. These include 'portraiture' (with photographs by Rineke Dijkstra and an installation of paintings by Marlene Dumas), 'literature and text' (for which Allen Ruppersberg's homage to Allen Ginsberg's poem *Howl* takes center stage), 'film' (as referenced throughout the practices and works of Douglas Gordon and Rodney Graham ao), and 'time and space' (conceptually explored most intimately by Stanley Brouwn). Works by local artists like Leyla Gediz, Cevdet Erek, Özlem Günyol & Mustafa Kunt and Inci Eviner that relate to these loose thematic sections are positioned to encourage visual and conceptual conversations between similar ideas and approaches.

The third floor space is given over to the provocative and influential artist Mike Kelley and an adapted installation of his multimedia composition *Categorical Imperative and Morgue* (1999). The work includes a commentary by Kelley in the form of an audio tour giving visitors the opportunity to immerse themselves in one of his complex installations. To give further context to his practice his collaborative work *Heidi* (1992), made with Paul McCarthy, will be on view in the same space and a number of Kelley's other video works will be shown throughout the exhibition period in the Walk-in Cinema. The exhibition extends to SALT Galata with the inclusion of three sculptural interventions that inhabit the building site-specifically, two by Juan Muñoz that can be found in the entrance stairwell and a third by Inci Eviner on the first floor.

### Artists

Eija-Liisa Ahtila, Benfaidoul, Stanley Brouwn, Rineke Dijkstra, Marlene Dumas, Cevdet Erek, Inci Eviner, Leyla Gediz, Douglas Gordon, Rodney Graham, Özlem Günyol & Mustafa Kunt, Pierre Huyghe, Mike Kelley, Atelier van Lieshout, Paul McCarthy, Juan Muñoz, Gabriel Orozco, Allen Ruppersberg, Wilhem Sasnal, Jan Vercruysee.

### Exhibition series

*Istanbul Eindhoven-SALTVanAbbe* will evolve over the course of three exhibitions presented across both SALT venues throughout 2012. The first exhibition *Istanbul Eindhoven-SALTVanAbbe: Post '89* will run from January 27 – April 6, 2012 (SALT Beyoğlu and SALT Galata) and will focus on art works produced post 1989. This will be followed by two exhibitions, entitled *Istanbul Eindhoven – SALTVanAbbe: '68-'89* (April 20 – August 19, 2012; SALT Beyoğlu) and *Istanbul Eindhoven-SALTVanAbbe: Pre '68* (September 14 – December 31, 2012; SALT Galata), partitioned historically, studying the periods 1968–1989 and pre 1968. Following this exhibition process, the local positions presented in the series *Istanbul Eindhoven-SALTVanAbbe* will be considered for acquisition by the Van Abbemuseum.

### Publication

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

### Following *EindhovenIstanbul*

In 2005, the Van Abbemuseum presented an exhibition composed from the museum collection and a selection of works shown in the previous eight Istanbul

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

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

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



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The Van Abbemuseum in Eindhoven is one of the first public museums for contemporary art to be established in Europe. The museum's collection of around 2700 works of art includes key works and archives by Lissitzky, Picasso, Kokoschka, Chagall, Beuys, McCarthy, Daniëls and Kormeling. The museum has an experimental approach towards art's role in society. Openness, hospitality and knowledge exchange are important. We challenge ourselves and our visitors to think about art and its place in the world, covering a range of subjects, including the role of the collection as a cultural 'memory' and the museum as a public site. International collaboration and exchange have made the Van Abbemuseum a place for creative cross-fertilisation and a source of surprise, inspiration and imagination for its visitors and participants.

**Van Abbemuseum**

Bilderrijkslaan 10  
Eindhoven, The Netherlands  
[www.vanabbemuseum.nl](http://www.vanabbemuseum.nl)

**SALT**

founded by Garanti  
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Karaköy &\*! İstanbul Turkey  
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[saltnl.ne.org](http://saltnl.ne.org)

**For the editors:**

For more information and photographs, please visit:  
[www.vanabbemuseum.nl/en/press](http://www.vanabbemuseum.nl/en/press)

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