

LABOUR CONDITIONS OF CONTEMPORARY ARTIST IN TURKEY



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JULY, 2019

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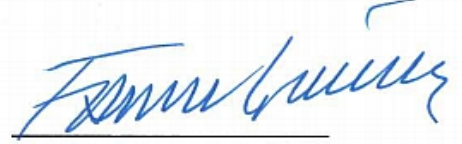
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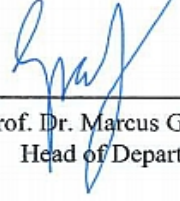
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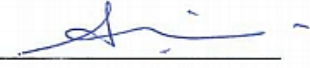
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ABSTRACT

The main aim of this thesis is to investigate the institutionalization of art on a historical basis, under various institutions parallelly to its place in the creative industries and the effects of the institutional art on the artists by being imposed to the managing and operating mechanisms. The prominent of these effects are the fragile structure of the artists' intangible labours (unsecured, flexible, precarious, etc.) and the living conditions of the contemporary artists in Turkey (comparably unsecured, precarious) connectedly to this structure. The subject of the study was decided with the effect of the article of Pascal Gielen, *The Art Institution in a Globalizing World*, considering that the reasons leading the labourers in the art world to the above-mentioned reasons cannot be ignored. In this context, this thesis firstly has examined the concept of culture, and then the issues of creativity, creative products, and services, culture industry, creative industry, and creative economy. It has investigated the applications and the effects of art and art management in line with the institutionalizing of art. It has explored the current situation of Turkish artists in the contemporary art in terms of economic, environmental/network, career development and furthermore, within the framework of the issues mentioned above, extensive interviews with artists working in extra other works besides engaging in the production of visual arts were carried out.

Key Words: *Creative Industries, Culture, Institutionalizing of Art, Art Institutions, Art Management, Artists, Insecurity.*

ÖZET

Bu tez çalışmasında temel olarak, sanatın yaratıcı endüstriler içindeki yeri doğrultusunda, tarihsel bir düzlemde çeşitli kurumlar altında kurumsallaşmasına ve kurumsallaşan sanatın yönetim, işletme mekanizmalarına maruz kalmasıyla sanatçılar ve sanat üzerindeki etkilerine değinilmiştir. Bu etkilerden ön plana çıkanları ise sanatçıların gayri maddi emek üretimlerinin kırılgan yapısı (güvencesizleşme, esnekleşme, eğretilişme vb.) ve bu yapıyla bağlantılı olarak Türkiye'deki çağdaş sanatçının yaşam koşullarıdır (görece güvencesiz, eğreti yaşamı). Çalışmanın konusuna Pascal Gielen'in *The Art Institution in a Globalizing World* makalesinden yola çıkılarak sanat dünyasındaki emekçileri, bahsedilen duruma götüren etkenlerin incelenmesi gereğinin göz ardı edilemeyeceği düşünülerek karar verilmiştir. Bu bağlamda ilk olarak genel hatlarıyla kültür kavramı ele alınmış, yaratıcılık ve yaratıcı ürün ve servislerle, kültür endüstrisi, yaratıcı endüstriler ve yaratıcı ekonomi konuları ele alınmıştır. Sanatın kurumsallaşması doğrultusunda sanatın ve sanat yönetiminin uygulamaları ve etkileri incelenmiştir. Türkiye çağdaş sanat dünyasına yönelik sanatçıların üretimsel, ekonomik, çevre/ağ (network), kariyer gelişimi gibi konular çerçevesinde güncel durumu araştırılıp, görsel sanatlar alanlarında aktif olarak üretim yapan ve ekstra olarak da farklı işlerde çalışan sanatçılarla yukarıda değinilen konular çerçevesinde kapsamlı görüşmeler gerçekleştirilmiştir.

Anahtar Kelimeler: *Yaratıcı Endüstriler, Kültür, Sanatın Kurumsallaşması, Sanat Kurumları, Sanat Yönetimi, Sanatçılar, Güvencesizlik.*

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ABBREVIATIONS

UNCTAD: United Nations Conference on Trade and Development

UNESCO: United Nations Educational, Scientific and Cultural Organization

DCMS: Department for Digital, Culture, Media, and Sport

CITF: Creative Industries Task Force

UK: United Kingdom

WIPO: World Intellectual Property Organization

R&D: Research and Development

GNP: Gross National Product

USA: United States of America

UHNWI: Ultra-High Net-Worth Individual

B.C: Before Christ

ICOM: International Council of Museums

MDPP: Museum Definition, Prospects, and Potentials

FIAC: International Contemporary Art Fair

TEFAF: The European Fine Art Fair

NADA: The New Art Dealers Alliance

UPSD: International Association of Art

TÜYAP: Fairs and Organizations, Inc.

EXPO: International Expositions

BIE: Bureau International des Expositions

İKSV: Istanbul Foundation for Culture and Art



1. INTRODUCTION

This thesis aims to focus on working conditions and unsecured, precarious life of the contemporary artist in Turkey. The institutionalizing of the art under specific institutions has made it open to operation/management parameters. The actors of the field in Turkey have experienced the effects that art institutions generated as a result of the spreading of neo-liberal policies¹ and Post-Fordist² production techniques in the whole world. The artists are one of the groups which intensely experience this process.

The topic of this work has been decided upon the fact that the factors leading the labourers in the art world generally to an unsecured and precarious situation cannot be ignored by taking Pascal Gielen's article *The Art Institution in a Globalizing World* as a reference. In this frame, the thesis firstly examines the concept of culture broadly, and then the creativity by the development of culture, creative products and services together with the culture industry, creative industry, and creative economy. After that, it analyses institutionalizing of art throughout history and the first examples of arts institutions both in the world and in Turkey detailly. It

¹ Neoliberalism: ideology and policy model that emphasizes the value of free market competition. Although there is considerable debate as to the defining features of neoliberal thought and practice, it is most commonly associated with laissez-faire economics. In particular, neoliberalism is often characterized in terms of its belief in sustained economic growth as the means to achieve human progress, its confidence in free markets as the most-efficient allocation of resources, its emphasis on minimal state intervention in economic and social affairs, and its commitment to the freedom of trade and capital.

² Post-Fordist production; "It is a form of production and accumulation where production and information technologies are widely used in producing, where production is performed in a flexible model in order to meet consumption demands, flexible specialization in labor and mechanization is achieved." (Saklı, 2007, p.8).

mentions the primary impacts of biennials and art fairs as art institutions on the cities and the artists and examines the art management practices. The dissertation shows the first global and local examples of independent artist formations which chose to stay out of these institutions by coming out as an alternative with refusing the rules put forward during the institutionalizing process of art.

It has been desired to make an assessment of the bonds of the artist to the art market and to reveal whether or not they are experiencing a precarious situation. The detection is done by investigating the current situation of Turkish artists dealing with the contemporary art world, in terms of production and economic environment/network, career development, being your own boss. With this aim, some detailed interviews have been carried out with the artists who only produce artworks actively in the fields of visual arts and the artists who also work in different works besides producing art. During these interviews, the idea of revealing answer and results of the question, “Does the young artists have a chance in the contemporary art world?” has been the primary source of motivation. Additionally, one another leading motivation source is the negative results caused by the situations like, as a graduate of faculty of fine arts, the inefficient accumulation of knowledge about the harsh market condition after graduation, the inexperience in establishing a qualified communication with art galleries, art writers, curators, and not having a grasp of the dynamics of the market.

The most significant results of theoretical and field studies made during this study are that the income from artistic production- the income of immaterial labor- is

not satisfactory enough for the artist. In other words, the sale of artworks has decreased because of the economic fluctuation in the country and as a result of the discounts and sharing the total amount; the profit obtained from the sale of the works has not been financing enough to produce new works. Moreover, this research shows that the artists have to work in fields unrelated to art to be able both to cover that fiscal deficit so that covering their living expenses and also to go on producing their arts. It reveals that the time dedicated to producing artworks by the artist has dramatically decreased as a result of this situation. Besides that, flexible working time³ is open to exploitation in all sectors. Thus this study investigates whether the art sector has a structure supporting the exploitation or not. The situations such as the artists or art workers have to do so many different works in line with the variety of their job descriptions, so much workload or being lacked formal insurance, etc. has increased the motivation of the study for discovering the current condition of the issue.

The contribution of this thesis to the literature is to make up the deficiency of academic research from this perspective of art in Turkey. The thesis will be the first empirical study on the labor conditions of the artists, and it has been considered as a positive step to resolve a lack that is considered essential in the field of art and to lead to the further researches in order to reveal the condition of the contemporary art world and artists.

³ Flexible working time: when employees choose to shift their everyday schedule by starting the day later or leaving earlier. The total of working hours doesn't change. "Core hours" may be established during which an employee is obliged to be present at the workplace.

This thesis has been followed by a structure from general to specific to achieve intended objectives of it, and in the final chapter, it presents the main findings obtained from the interviews with the artists on the subjects mentioned above.

2. CULTURE, CREATIVITY AND CREATIVE INDUSTRIES

2.1. Culture

Generally, the focus and essence of culture and art are human. Some concepts shaped by human and human communities affect to art more than individuals and shape its future. The most important of them is the concept of culture.

“Culture came to mean, first, 'a general state or habit of the mind,' having close relations with the idea of human perfection. Second, it came to mean 'the general state of intellectual development, in a society as a whole.' Third, it came to mean 'the general body of the arts.' Fourth, later in the century, it came to mean, a whole way of life, material, and spiritual” (Williams, 1960, p.16).

The development of the culture as a word is the record of consistent and vital reactions given to the significant historical changes in the social, economic, and political life and it can be considered as a particular type of map that shows these changes and developments by nature and its modifications to be explored. If to pay attention to these significant historical changes happened throughout the human

history; Industrial Revolution (18.-19. cent.)⁴, French Revolution (1789)⁵, Invention of Photography (1826)⁶, Modernism⁷, First and Second World Wars⁸ and the atomic bombs⁹ used for the first time could be shown as examples of such kind of far-reaching incidents because the artistic, technological, and social developments affect and change the people's point of view to the issues, concepts, and life.

Since the culture offers a gross lifestyle, it appears as a comprehensive and

⁴ Industrial Revolution, in modern history, the process of change from an agrarian and handicraft economy to one dominated by industry and machine manufacturing. This process began in Britain in the 18th century and from there spread to other parts of the world. Although used earlier by French writers, the term *Industrial Revolution* was first popularized by the English economic historian Arnold Toynbee (1852–83) to describe Britain's economic development from 1760 to 1840. Since Toynbee's time, the term has been more broadly applied.

(<https://www.britannica.com/event/Industrial-Revolution>) link accessed 23 April 2019.

⁵ The French Revolution took place between July 14, 1789 and November 9, 1799 and forced the overthrow of the absolute monarchy in the kingdom of France, the establishment of the republic, and the Roman Catholic Church to undertake serious reforms. This is the first uprising against the kingdoms in Europe. It is the first in terms of ideology and is a turning point in the history of the Western World.

⁶ Invention of Photography: In 1826/27, Nicéphore Niépce using a camera obscura fitted with a pewter plate, Niépce produced the first successful photograph from nature, a view of the courtyard of his country estate, Gras, from an upper window of the house. The exposure time was about eight hours, during which the sun moved from east to west so that it appears to shine on both sides of the building.

⁷ Modernism refers to a global movement in society and culture that from the early decades of the twentieth century sought a new alignment with the experience and values of modern industrial life. Building on late nineteenth-century precedents, artists around the world used new imagery, materials and techniques to create artworks that they felt better reflected the realities and hopes of modern societies. (<https://www.tate.org.uk/art/art-terms/m/modernism>) link accessed 23 April 2019.

⁸ World War I, July 28, 1914 - November 11, 1918. The war pitted the Central Powers—mainly Germany, Austria-Hungary, and Turkey—against the Allies—mainly France, Great Britain, Russia, Italy, Japan, and, from 1917, the United States.

World War II, September 3, 1939 - September 2, 1945. The principal belligerents were the Axis powers—Germany, Italy, and Japan—and the Allies—France, Great Britain, the United States, the Soviet Union, and, to a lesser extent, China.

⁹ On August 6, 1945, during World War II (1939-45), an American B-29 bomber dropped the world's first deployed atomic bomb over the Japanese city of Hiroshima. The explosion wiped out 90 percent of the city and immediately killed 80,000 people; tens of thousands more would later die of radiation exposure. Three days later, a second B-29 dropped another A-bomb on Nagasaki, killing an estimated 40,000 people.

general answer to the new production methods, new types of personal and social relations, new political and social developments.

2.2. Creativity, Creative Goods, and Services

The definitions of creativity are highly extensive, various, and spread over a wide area and discipline. Most of the studies emphasize the etymological origin of the word such as putting something new, creating, inventing, applying imagination for complicated issues. Etymologically, the word creativity derives from the Latin term “creare,” and as above-mentioned it means to create, compose, giving birth, producing, discovering, exploring. In this context, creativity is associated with many issues and handled with different perspectives. For example, while psychologist Mihaly Csikszentmihalyi associates creativity with the density of assimilation moment and experience of a movement, psychologist Howard Gardner associates with leadership. However, the widely-accepted definition of creativity is: “Genuine creativity involves thinking a problem afresh and from first principles; experimentation; originality; the capacity to rewrite rules; to be unconventional; to discover common threads amid the seemingly disparate; to look at situations laterally and with flexibility.” (Landry and Bianchini, 1995, p.18).

Although creativity is studied with and evaluated in a rather broad perspective; definitionally, at least the characteristics of creativity in different areas could be underlined. As the United Nations Conference on Trade and Development(UNCTAD)

¹⁰ has claimed in the Creative Economy Report in 2010, these characteristic features:

- “Artistic Creativity: It involves imagination and a capacity to generate original ideas and novel ways of interpreting the world, expressed in text, sound, and image;
- Scientific Creativity: It involves curiosity and a willingness to experiment and make new connections in problem-solving; and
- Economic Creativity: It is a dynamic process leading towards innovation in technology, business practices, marketing, etc.”

As in Figure 1.1, all of the features above include more or less technological creativity as well. (UNCTAD, 2010).

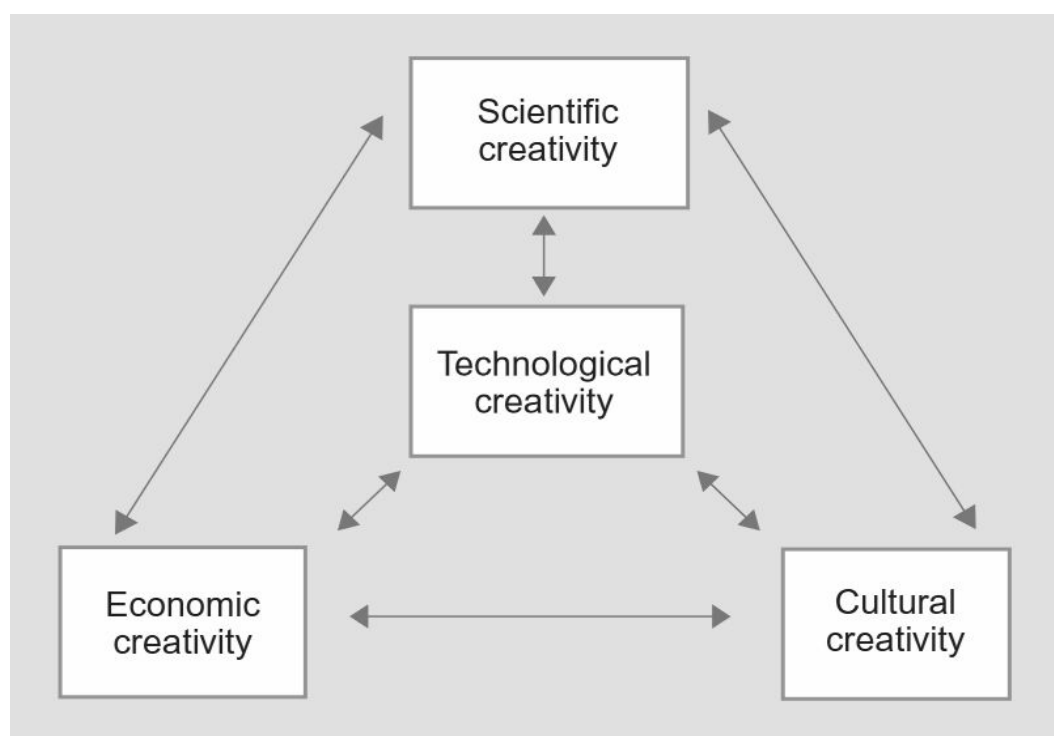


Figure 1.1: Creativity and Technology Relation in Today’s Economy (Creative Economy Report, 2010, p.3).

¹⁰ UNCTAD (United Nations Conference on Trade and Development): It is a permanent intergovernmental body established by the United Nations General Assembly in 1964 with 194 Members States dealing with prosperity for all.

It is possible to define creativity as a circle in which the values are generated, combined, and converted. In other words, creativity is using existing ideas for obtaining new ideas. However, at this point, creativity is not a synonym for the concept of innovation. Originality means to create something out of nothing or studying on something that already exists. In today's economy, all operations can be improved via mild renovations or can be adjusted to new forms. In this respect, the concept of innovation has been extended to the beyond of a functional, scientific, or technological structure to reflect aesthetic or artistic changes as well.

The scope of the creative economy is determined by creative industries so that describing "the creative industries" contradicts to the concept of "culture industries," especially in the academic literature and political environments. In this context, it will be more logical to begin by describing the products and services produced by this industry.

When the concept of "culture" would be accepted in anthropological and functional meanings, the concept of "cultural productions" could be clearly described as well. Moreover, in this frame, it can be said that the cultural products and services such as the artworks, musical performances, literature, films, TV shows, and video games, share the following features:

- "Their production requires some input of human creativity;
- They are vehicles for symbolic messages to those who consume them, i.e., they are more than simply utilitarian insofar as they additionally

serve some larger, communicative purpose; and

- They contain, at least potentially, some intellectual property that is attributable to the individual or group producing the good or service”

(UNCTAD, 2010, p.4).

Considering the cultural value of products and services or the values they compose or produce concretely, it is possible to claim that they have a particular cultural value besides the commercial value and that the monetary equivalent of this cultural value cannot be correctly measured. In other words, the products and services produced within various cultural activities are evaluated through social and cultural reasons by both the producers and the consumers with the aim of completing the economic value of them. These purposes can help to understand the aesthetical idea and activities of the society as well as its cultural identity. If such a cultural value can be defined, it can be used to differentiate the culture products from other types of products, and it can serve as a feature. In this frame, “cultural products and services” can be named as “creative products and services” and can be categorized as a subset of a broader category. The “creative” categories go beyond cultural products and services, and it creates us a basis to discriminate the cultural and the creative industries.

2.3. Culture Industry

The concept of “culture industry” has been firstly used in the period after the Second World War in the book of Theodor Adorno¹¹ and Max Horkheimer¹², members of the Frankfurt School¹³, *Dialectic of Enlightenment* published in 1947. This concept, a radical criticism of the culture of mass entertainment, was used for shocking the masses at that time. It had been discussing that the concepts of culture and industry are in opposing poles, and the concept of the culture industry was used in discussions against the limitations of modern cultural life. It continued to be used as a contempt expression for the newspapers, films, music, journals as popular consumer products and for the music which annoys the particular groups.

¹¹ Theodor Wiesengrund Adorno, (born Sept. 11, 1903, Frankfurt am Main, Ger.—died Aug. 6, 1969, Visp, Switz.), German philosopher who also wrote on sociology, psychology, and musicology. He was a seminal social philosopher and a leading member of the first generation of Critical Theory. His mainly works include *Dialectic of Enlightenment* (1947) co-authored with Horkheimer; *Philosophy of Modern Music* (1949); *The Authoritarian Personality* (1950) co-authored with Nevitt Sanford, Daniel J. Levinson and Else Frenkel-Brunsvick; *Personality* (1950); *Minima Moralia* (1951), *Prisms* (1955); *Introduction to the Sociology of Music* (1962); *Negative Dialectic* (1966); and *Aesthetic Theory* (1969).

¹² Max Horkheimer, (born February 14, 1895, Stuttgart, Germany—died July 7, 1973, Nürnberg), German philosopher who, was a leader of the “Frankfurt School,” and who as director of the Institute for Social Research (1930–41; 1950–58), developed an original interdisciplinary movement, known as critical theory. As a philosopher he is best known (especially in the Anglophone world), for his work during the 1940s, including *Dialectic of Enlightenment*, which was co-authored with Theodor Adorno; *Eclipse of Reason* (1947); and *Critique of Instrumental Reason* (1967).

¹³ The Frankfurt School, known more appropriately as Critical Theory, is a philosophical and sociological movement spread across many universities around the world. It was originally located at the Institute for Social Research (*Institut für Sozialforschung*), an attached institute at the Goethe University in Frankfurt, Germany. The Institute was founded in 1923. After 1933, the Nazis forced its closure, and the Institute was moved to the United States where it found hospitality at Columbia University in New York City.

In the modern world, culture as an industry has various meanings referring to differences such as the culture of elite and mass, popular and high culture, fine arts, and commercial entertainment. Besides, the proposal on cultural industries are the industries only producing cultural products and services defined in the abovementioned frame is more widely accepted.

United Nations Educational, Scientific and Cultural Organization (UNESCO) describes the cultural industries as “It combines the creation, production, and commercialization of contents which are naturally intangible and cultural. These contents are typically protected by copyright, and they can take the form of goods or services”. Additionally, for UNESCO, another significant aspect of cultural industries is that they are “central in promoting and maintaining cultural diversity and in ensuring democratic access to culture” (UNCTAD, 2010, p.5). This situation enables cultural industries to gain another profile by bringing culture and economy together.

2.4. Creative Industries

The concept of “creative industries,” relatively new and arises from a 1994 report “Creative Nation” published in Australia. It gained a more comprehensive definition with the foundation of Creative Industries Task Force (CITF)¹⁴ in 1997 by the United Kingdom’s Department for Digital, Culture, Media, and Sport (DCMS)¹⁵.

¹⁴ Department for Digital, Culture, Media & Sport (DCMS): Helps to drive growth, enrich lives and promote Britain abroad. It protects and promote British cultural and artistic heritage and help businesses and communities to grow by investing in innovation and highlighting Britain.

¹⁵ Creative Industries Task Force (CITF): In 1997 by the newly elected British Labour government headed by Tony Blair to establish a Creative Industries Task Force (CITF), as a central activity of its new Department of Culture, Media and Sport (DCMS). The Creative Industries Task Force set about mapping current activity in those sectors deemed to be a part of the UK creative industries, measuring

In *Creative Industries Mapping Documents 1998* published by the United Kingdom (UK)'s Department for Digital, Culture, Media, and Sport (DCMS), the activity areas of the creative industries at that time are listed under 13 titles: “Advertising, architecture, the arts and antiques market, crafts, design, designer fashion, film, interactive leisure software, music, performing arts, publishing, software, television and radio”(DCMS, 1998). According to these activity areas, the creative industries in the same report's volume published in 2001 are defined as follows: “Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”(DCMS, 2001).

Some different models have been introduced in recent years in order to reveal the structural features of creative industries and to understand them systematically. Four of the models highlighting these classification systems are reviewed below. Each model has a specific rationale based on the underlying assumptions of the purpose and a way of working in creative industries. These four models are as follows:

- **UK-DCMS Model:** This model aims to reposition the British economy in late 1990 as a type of economy directed by creativity and innovation. All the activity areas mentioned above and designated by DCMS can be seen as “cultural” as defined previously, but the Government of United Kingdom prefers to use the concept of “creative” industries for these activity areas to refrain from the high cultural referrals of the word “cultural.”

their contribution to Britain's overall economic performance and identifying policy measures that would promote their further development.

- **Symbolic Text Model:** This model is typical of the approach to the cultural industries arising from the critical-cultural-studies tradition as it exists in Europe and especially the United Kingdom (Hesmondhalgh, 2002). With this approach, it manifests the differences between high and popular culture via the concepts of the social and political class, sex, race, and ethnicity. In this model, the process in which a society's culture composed and conveyed is defined through industrial production. Thus, it has been illustrated via the industrial production, spread and consumption of the symbolic texts or messages that conveyed through various media channels such as films, broadcasts, and press.
- **Concentric Circles Model:** This model is based on the proposition that it is the cultural value of cultural goods that gives these industries their most distinguishing characteristic. Thus the more pronounced the cultural content of a particular good or service, the stronger is the claim for inclusion of the industry producing it (Throsby, 2001). This approach claims that creative ideas consist of voice, text, and image; and these ideas spread through a range of layers and circles. When the cultural contents decrease, these ideas begin to be transformed into commercial contents. This model has been the base of categorizing the creative industries in Europe in the last study prepared for the European Commission (KEA European Affairs, 2006).

- **World Intellectual Property Organization (WIPO)¹⁶ Copyright Model:**

This model bases on industries involved directly or indirectly in the creation, manufacture, production, broadcast, and distribution of copyrighted works (WIPO, 2003). For this reason, the focus of this approach is intellectual property. It discriminates the industries producing intellectual property against those conveying the product and services to the consumer.

Table 1.1: *Classification Systems for the Creative Industries Derived From Different Models* (UNCTAD, 2010, p.7).

1. UK DCMS model	2. Symbolic texts model	3. Concentric circles model	4. WIPO copyright model
Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games	Core cultural industries Advertising Film Internet Music Publishing Television and radio Video and computer games Peripheral cultural industries Creative arts Borderline cultural industries Consumer electronics Fashion Software Sport	Core creative arts Literature Music Performing arts Visual arts Other core cultural industries Film Museums and libraries Wider cultural industries Heritage services Publishing Sound recording Television and radio Video and computer games Related industries Advertising Architecture Design Fashion	Core copyright industries Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art Interdependent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment Partial copyright industries Architecture Clothing, footwear Design Fashion Household goods Toys

In this table, the fields included in the above mentioned models are shown.

While UK DCMS models do not categorize the industries in its activity area, the other three models categorize as core industries and peripheral industries. The apparent

¹⁶ World Intellectual Property Organization (WIPO): Established in 1967 in Stockholm with headquarters Geneva, Switzerland. Wipo is a self-funding agency of the United Nations, with 192 member states. Mission of the Wipo is to lead the development of a balanced and effective international intellectual property (IP) system that enables innovation and creativity for the benefit of all.

differences between the core industries of these models draw attention.

American economist Richard E. Caves does such categorizing in his book *Creative Industries - Contracts Between Art and Commerce*: “Book and magazine publishing, the visual arts (painting, sculpture), the performing arts (theatre, opera, concerts, dance), sound recordings, cinema and TV films, even fashion and toys and games” (Caves, 2000, p.1).

- **UNCTAD Model:** The UNCTAD approach to the creative industries relies on enlarging the concept of “creativity” from activities having a strong artistic component to “any economic activity producing symbolic products with a heavy reliance on intellectual property and for as wide a market as possible” (UNCTAD, 2004). UNCTAD make a separation like production-oriented (traditional cultural activities such as performances or visual arts) and sale-oriented (activities related to advertisements, broadcasts, and media). Further, he states that the sale-oriented group gains its commercial value thanks to the cheap cost of production and easy transfer chance to other economic fields. From this point of view, cultural industries constitute a subset of creative industries. UNCTAD groups the categorization of creative industries into four wide range groups and their sub-groups, and these groups are demonstrated in Figure 1.2.

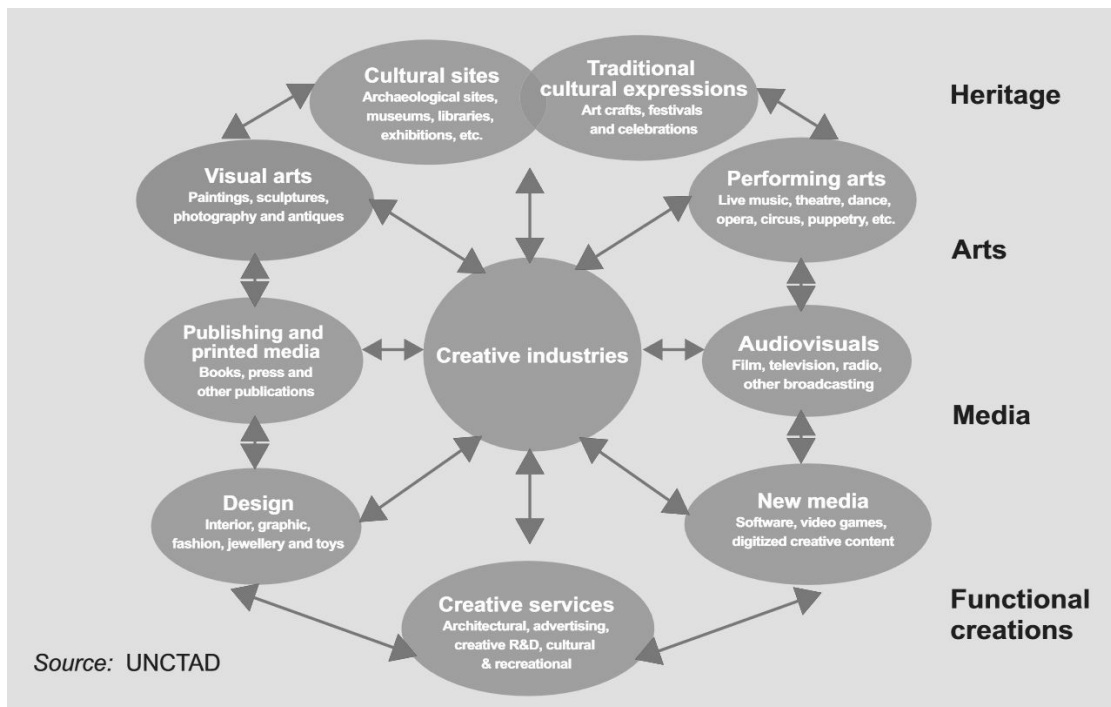


Figure 1.2: UNCTAD Classification of Creative Industries (UNCTAD, 2010, p.8).

- Cultural Heritage: It has been regarded as the source of all types of art and defined as the soul of creative industries. It is divided into two sub-groups.
 - Traditional Cultural Facilities: Artworks, festivals, and celebrations.
 - Cultural Places: Archaeological site, museums, libraries, exhibitions etc.
- Arts: It includes creative industries based on art and culture. It is divided into two extensive sub-groups.
 - Visual Arts: Painting, sculpture, photography, and antiquities.
 - Performing Arts: Live music, theatre, dance, opera, circus, puppet show, etc.
- Media: It generates creative content to communicate with large masses. It is

divided into two sub-groups.

- Publishing and Printing: Books and other publications.
- Audio-visual Aids: Films, television, radio, and other broadcasts.
- Functional Creations: This group consists of demand-oriented and service-oriented industries. It is divided into two sub-groups.
 - Design: Indoor, graphics, fashion, jewellery, toy.
 - New Media: Architecture, advertisement, cultural entertainment, creative research, and development (R&D), digital, etc.

UNCTAD, which leads to a comprehensive and detailed classification of creative industries, defines the creative industries as follows:

- “Are the cycles of creation, production, and distribution of goods and services that use creativity and intellectual capital as primary inputs;
- Constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;
- Comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives;
- Stand at the crossroads of the artisan, services and industrial sectors;
- Constitute a new dynamic sector in world trade” (UNCTAD, 2010, p.8).

2.5. Creative Economy

The term “creative economy” appeared in John Howkins’s book *The Creative Economy: How People Make Money From Ideas* published in 2001. For Howkins, “creativity is not new, and neither is economics, but what is new is the nature and the extent of the relationship between them and how they combine to create extraordinary value and wealth” (Howkins, 2001, p.8). There is no specific definition of the creative economy, which is still a developing concept and shaped in recent years. However, UNCTAD provides a comprehensive definition below:

- “It can promote income generation, job creation, and export earnings while promoting social inclusion, cultural diversity, and human development.
- It embraces the economic, cultural, and social aspects interacting with technology, intellectual property, and tourism objectives.
- It is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy.
- It is a feasible development option calling for innovative, multidisciplinary policy responses and interministerial action.
- At the heart of the creative economy are the creative industries.” (UNCTAD, 2010, p.10).

The creative economy has appeared as a tool for focusing on the role of creativity in modern economic life. Economic development and cultural development

are not two separate or unrelated concepts; contrarily, they are the part of a significant and sustainable development process in which both economic and cultural growth can be achieved together.

The statistical presentation of employment and export levels of Gross National Product (GNP) is a good indicator of the contribution of a sector to the economy. The creative economy numbers or the world culture products import level increased from the US \$ 47.8 billion in 1980 to the US \$ 213.7 billion in 1998. It was expected that in 2000, the creative economy would worth \$ 2.2 trillion worldwide and grow at a rate of 5 percent per year. In the report *Cultural Times. The first global map of cultural and creative industries* completed by UNESCO in 2015, culture and creative industries contributed to the global economy with \$ 2.25 trillion in 2013, while the volume of e-commerce actualized in the same year was recorded as \$ 667 billion. Meanwhile, within the framework of the creative economy, the cultural and creative industries have employed nearly 30 million people worldwide, with a workforce of approximately 7 million, the field of visual arts was at the forefront, and contributed \$ 391 billion.

In the research published by Deloitte Luxembourg & ArtTactic Art & Finance Report in 2017, the artwork prices¹⁷, which approach half a billion dollars, prove that art means more than just an aesthetical object. Simultaneously, the latest indicators in the report indicate that the net and collectible wealth of art are estimated to be \$ 1.62 trillion in the global Ultra High Net Worth Individual (UHNWI) data, and it has

¹⁷ The most expensive art work: It was sold at auction was Leonardo Da Vinci's 'Salvator Mundi', which sold for \$450 million at Christie's New York in November 2017.

potential to be \$ 2.71 trillion in 2026. At the same time, the latest indicators in the report predicate that the amount of art and encashable is estimated to be \$ 1.62 trillion in the global Ultra High Net Worth Individual (UHNWI) data, and it has potential to be \$ 2.71 trillion in 2026. This situation not only increase the economic significance of the matters such as economic value management, protection, development, upgrade but also has paved the way to the culture and art to be used as an investment tool and gain a reputation as securities.

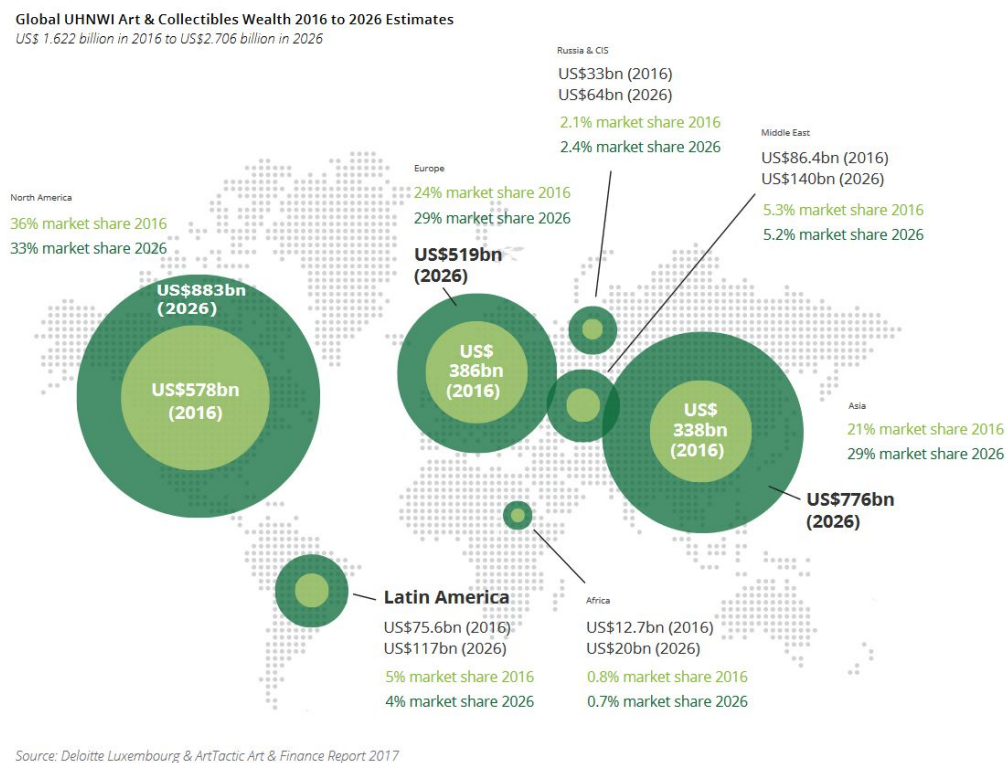


Figure 1.3: Global Ultra High Net Worth Individual (UHNWI) Art & Collectibles Wealth from 2016 to 2026 Estimates. (Deloitte Luxembourg & ArtTactic Art & Finance Report, 2017, p.36.)

(<https://www2.deloitte.com/content/dam/Deloitte/at/Documents/finance/art-and-finance-report-2017.pdf> link accessed 11 May 2019.)

3. ART INSTITUTIONS THROUGH WHICH ART CIRCULATES

3.1. Institutionalization of Art

With globalization, the evolvement of production models in the world from the Fordist manufacturing¹⁸ model to Post-Fordist production, flexible production models, has led to the formation of culture and art-oriented studies with an institutional understanding. This conception can be expressed as institutional, managerial mechanisms of fields such as galleries, museums, fairs, biennials, in which the art and the culture combine, circulated and exhibited. These management areas where the visual arts are exhibited and where art and culture are institutionalized can be as follows:

- Academy: It was established in the Renaissance period and started to spread in the 17th century. Their aim is to improve the professional position of the artists and to teach art.
- Auction & Auction Houses: It is a sale method by which movable or immovable works are sold to the person who offers the highest amount by auction and a place where the sale takes place.
- Museum: It is the places where any object belonging to the history of civilization is presented to the taste of the public and enrich the cultural

¹⁸ Fordist production; “it is a way of producing in which industrial production is largely realized as mass production, jobs based on administrative and arm-force are determined by a Taylorist* approach, division of labor and job descriptions are made strictly, product standardization brings productivity and increasing demand accelerates this standardization.” (Eraydın, 1992, p.15). It contains 8 working hours per day.

*F.W.Taylor’s approach of ‘scientific management’ contains movements and time surveys.

accumulation of the people, facilitating and enhancing the work of the researchers and transferring the historical data to the next generations.

- Art Gallery: A place or building where artworks (generally visual arts) are displayed and can be purchased.
- Biennial: It is a large international art exhibition held in every two years.
- Art Fair: It is a vast place for people in the art business, from dealers and art advisors to collectors, curators and art audiences, to display and sell artworks and make deals.

3.2. Academies

The art academies founded in Italy during the Renaissance period and firstly established in Florence by the Italian artist and writer Giorgio Vasari in 1562 under the name of Accademia dell'Arte del Disegno. This academy has been a role model to the other art academies which would be established in other cities and countries in the following years. After different Italian cities such as Rome (1572) and Bologna (1582), the academies like Royal Academy of Painting and Sculpture established in France, continued to develop within the years and showed its effects till the end of the 19th century (Antmen, 2012, p.11). In Turkey, the first art academy established in 1882 by Osman Hamdi Bey in Istanbul under the name “Sanayi-i Nefise Mektebi,” the official name “Mekteb-i Sanayi-i Nefise-i Şâhâne,” and it started education in 1883. The Institution was renamed as Academy of Fine Arts in 1928 and became the first institution received the title of “Academy” in Turkey.

The aim of art academies is both to develop the social and professional pose of artists and provide arts education. The art academies contributed the creation of the concept of “fine arts” by separating the artist from craftsman and shaped the perception leading that art is not only craftsmanship but also an intellectual occupation such as language, history, literature, philosophy. Furthermore, the art academies mostly were the only official authority on the processes that enable art to meet with the audience, from the production conditions to the determination of the content of work. Royal Academy of Painting and Sculpture arranged exhibitions firstly in 1673 to exhibit the artworks of students graduated from art academies, and as from 1725, these exhibitions were held at Louvre under the name of “Salon.” Later in 1748, these exhibitions started to be carried out under the control of a jury consisting of awarded academic artists. After the French Revolution in 1789, foreign artists were also allowed to take part in these exhibitions.

Academic exhibitions or Salon exhibitions were a large-scale and period-enduring art event, exhibiting the newest products of the art world, open for two months with hundreds of thousands of visitors by the end of the 19th century. While Salon meant a guarantee for finding a buyer for artists who exhibited their arts there, it was also the only environment for a young artist to be able to introduce himself (Antmen, 2012, p.13).

3.3. Auctions & Auction Houses

Etymologically the term auction derives from the verb ‘augere’ which means to increase in Latin. It is possible to drive the auctions 5 BC. historically. As ancient Greek historian and writer Heredotos mentions in his book *Historia*, the first auctions were the auctions for nubile and slaves in Babylon. The art auctions can go back to 3 BC (Artun, 2015, p.168). An auction is a process of selling movable or immovable properties by offering them bid, taking bids, and then selling the item to the highest bidder by the auctioneer. Bidders are allowed to see the properties to be sold before the auction starts. The bidder evaluates the condition of the property at this point. The actioner can determine a reserve price for the property in advance, and if it would not reach the reserve price, the property can remain unsold. Commonly, there are six types of actions; these are:

- “English Auction: It is the most common of the auction formats. Goods are sold to the highest bidder with bids taking place in ascending order.
- Dutch Auction: In this auction, bidding starts at an extremely high price and is progressively lowered until a buyer claims an item by calling “mine,” or by pressing a button that stops an automatic clock.
- Vickrey Auction: Named for William Vickrey, winner of the 1996 Nobel Prize in Economics, it is also known as the second-price auction. Bids are sealed,

and the item is awarded to the highest bidder but at a price equal to the second highest bidder's price.

- Sealed Bid Auction: It uses a sealed bid, where each bidder is allowed to bid only once. In this process first, the requirements are established by the buyer and, second, the sealed bids are opened. The highest qualified bidder receives the goods or, in the case of a service, the lowest qualified bid wins.
- Yankee Auction: This is a variation of the Dutch Auction. In this format, when the auction closes, the highest bidders win the available merchandise at their bid price.
- Reverse Auction: In this auction, the seller provides bids for a seller's requirements. At the end of an allotted period of time, the bid is awarded to the lowest priced, qualified supplier." (Sollish & Semanik, 2012, p.1-2).

English Auction is the type used mostly for the sale of artworks. In such kind of auctions, the bidders subsequently increase the opening price. The bidder who gives the highest bid wins the auction. The first auction houses in the world and Turkey are as follows:

- Stockholm Auktionsverket: It is the world's oldest auction house. It was founded in 1674 in Stockholm, Sweden by on the initiative of Baron Claes Rålamb, who was Governor of Stockholm at that time. Today, Stockholms

Auktionsverk has a global presence in 10 countries, and it is a leading Nordic marketplace for art, crafts, and antiques from a variety of ages and epochs.

- Sotheby's Auction House: It was established in 1744 in London (UK).
Sotheby's is one of the oldest and largest internationally recognized firms of fine art auctioneers in the world. It has a global network of 80 offices, and the company's annual worldwide sales turnover is currently in excess of \$4 billion.
- Christie's Auction House: It was founded in 1766 by James Christie in Pall Mall, London, UK. Christie's is a name and place that speaks of extraordinary art, unparalleled service, expertise, and global reach. It has a global presence in 46 countries, with 10 salerooms around the world.
- Portakal Art and Culture House¹⁹: Yervant Portakal started his business as an antique dealer and auctioneer in Istanbul Grand Bazaar in 1914. The young family members are organizing auctions, antiques, galleries, art consultancy, and expertise nowadays.

The fact that art is open to speculative effects with financialization in auction houses has made the auction and auction houses one of the most influential environments that contribute to the dominance of art during the organization and

¹⁹ Yervant Portakal individually hold "Grand Vente" auction in 1914. Portakal Culture and Art House was named after the third generation of family Raffi Portakal when he opened his own gallery. In the archives, there was no information on whether or not a different name was used before that date.

institutionalization process of it in contemporary life. Unique art and market training became the cooperations with financial, communication and exhibition networks. Auction records have a historical place in the management of art by playing an essential role in the determination of the artistic and aesthetic trends (Artun, 2015, p.170).

3.4. Museums

Etymologically the term “museum” based on Nine Muses, the ancient Greek goddesses. Although the scientists put the oldest museum (as we know it today’s sense) to 17-18th century Europe; Museidon, famous for its library in Alexendria, had an exhibition area although it was more likely to be a university. Moreover, in ancient Rome, there were exhibition collections and items exhibited in public areas (sculptures and spoils of war) . Additionally, the treasures of Middle Age churches (sacred and valuable items) and tiny icons (commonly horse icons) hanged on the walls of traditional Japanese temples as a provider of luck were also exhibited in similar places before the creation of the concept of the museum in modern life.

- **Wunderkammern**

The closest thing to a museum in the early days of Modern Europe in the 16th century was the Wunderkammern or Cabinet of Wonders. The items exhibited here collected by curious royals, wealthy merchants, and intellectuals. Artworks, rare natural objects, scientific tools, objects from the eastern countries, and attracting natural wonders were exhibited. These collections reflected the power and wealth of the collector as well as his worldview and knowledge. At first, these collections were

only open to elite visitors, but in time they were opened to a broader range of audience. Wunderkammern also aimed to deepen the knowledge of visitors as museums do.

- **The British Museum**

British Museum was founded in 1753 as the first public museum in the world. During early times, more than 71.000 works that medical doctor Sir Hans Sloane (1600-1753) collected from the colonized countries throughout his life, antique objects-coins, medals, publications, illustrations, books-manuscripts consisting of ethnographical materials were exhibited in the museum.

The museum continues to widen its public areas via opening four new permanent galleries and also to serve since the beginning of the 21st century.

- **Louvre Museum**

Although the historians have been discussing the roots of the museum for an extended period, after the examination of the sources, it is seen that the construction was built as a castle in 1190. After the French Revolution in 1789, the National Parliament opened Louvre as a museum in 1793 together with 537 paintings in its collection. The museum was closed in 1786, but then Napoleon Bonaparte opened it again in 1801 by expanding its collection. In the collection of Louvre, there are ancient Egypt antiques, ancient Greece and Rome sculptures, painting of prominent 19th-century European artists, jewellery of French Royal families and other artworks. The works cover a vast period from 6th century BC. to 19th century AD. Moreover,

more than 35.00 works, including Mona Lisa -the famous painting of Leonardo Da Vinci- is exhibited.

In France, production of artworks was controlled by the government, the king and his cabinet. Paris Royal Academy of Painting and Sculpture, founded in 1648, controlled and managed the artist education, art criticisms, art exhibitions, and artwork sales, thus indirectly the art itself. The members of the Academy were used to come together at Louvre to discuss ‘what kind of art should be officially accepted as art.’ Although these meetings named as “Salons,” are the ancestors of modern art exhibitions, their contents controlled discriminately, and only the elites are allowed to enter. Thereby, Louvre remained mostly as an unreachable castle controlled by the dominant class.

- **Müze-i Hûmayun (İmparatorluk Müzesi)**

Turkish Museum in real terms bases on Mecma-ı Asar-ı Atika (Museum of the Ancient Orient) that is the basis of Istanbul Archaeology Museums as well. The collection of Mecma-ı Asar-ı Atika classified during Sadrazam (Grans Vizier) Ali Pasha period, and the first museum of Ottoman Empire was established in 1869 under the name of Müze-i Hûmayun (Empire Museum) by the Minister of Education Saffet Pasha.

- **State Art and Sculpture Museum**

State Art and Sculpture Museum established in Veliâht Dairesi (Apartments of the Crown Prince) of Dolmabahçe Palace upon the suggestion of Atatürk on September

20, 1937, and it continues to serve as the first Fine Arts Museum in Turkey. In Museum's collections, there are paintings, sculptures and unique calligraphy artworks belongs to Turkish and world artists and also sculpture moulages from Classical and Renaissance periods, as well as some items from special collections donated to the Museum.

In time, Museums have been transformed radically and have rearranged their ideas, policies, and implementations to reflect the requirements of the era. In this context, the evolutionary transformation of the museums has needed continually developing and more extensive descriptions. In today's world, universally accepted definition of a museum is the one in Museum Definition, Prospects and Potentials (MDPP) report, accepted in accordance with the statute of the general council of International Council of Museums (ICOM)²⁰, organized in Vienna, Austria on August 22, 2007:

“The museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.”

(ICOM - MDPP, 2007).

²⁰ International Council of Museums (ICOM): It established in 1946. ICOM is the global organization of museums and museum professionals, with 40.000 members from 140 countries from all continents. It is a non-profit and a non-governmental organization which is committed to the research, conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible. Since 1946, the ICOM definition played a central role for museums and museum professionals and became a reference in the international museum community (ICOM Statutes).

Private or state, all museums reflect the intellectual perspective of their era and help to shape it. We witness to the rise of the museums with the museums dedicated only to art such as (Capitoline (Rome, 1734), Louvre (Paris, 1793), Alte Pinakothek (Munich, 1836) etc.) and we start to see the managing of special collections and art in another format under an institutional roof.

3.5. Art Galleries

Significant pioneers of commercial art galleries include art and antique dealers, sellers exhibiting art prints and other sellers exhibiting paintings. The first commercial art gallery was established in April 1854, in England by Belgian born, Ernest Gambart who published and sold art prints. When he moved to England in 1840 as an art printer and seller, he started to organize exhibitions through mid-1850 and finally in 1854 he established a venue with the name French Gallery at Pall Mall 129/121 which is precisely dedicated to exhibit and sell artworks.

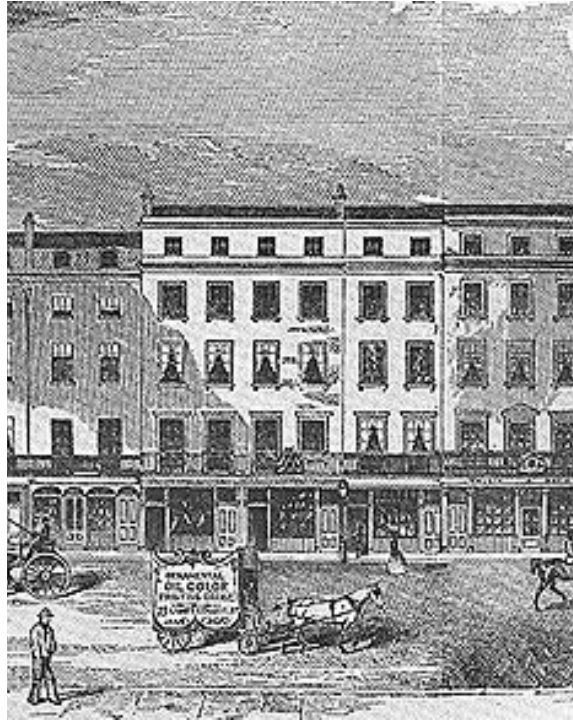


Figure 1.4: Engraving of Pall Mall No. 120/121 (G. C. Leighton after R. Sandeman)
http://www.branchcollective.org/?attachment_id=1014 link accessed 4 May 2019.)

A group of artist established a gallery that they named as Taksim Permanent Art and Sculpture Gallery in 1939 in Taksim, İstanbul, Turkey. This gallery gained the title of the first art gallery in Turkey, but it was closed after a short period. Then artist İsmail Hakkı Oygur transformed his workshop in Beyoğlu to an art gallery in 1945; however, the life of it was not enough to hold more than eight exhibitions, and it was closed too. Adalet Cimcoz established Maya Gallery in 1950, in İstanbul. The Gallery has been accepted as the first gallery in which the short term exhibitions hold, and that gallery receives a certain amount of commission from the sales, and its promotion was done in the newspapers and journals.

Contemporary commercial art gallery obtains an essential duty as an institutional form that profoundly affects and changes the physical, economic, and social relations between the artists, gallerists, artworks, and audiences. In the middle of the 19th century, a big group of collectors came together to provide the conditions related to the presentation, management and sale of art in which the retail sale; an active, regular print; and also subjectively modern form exist. By this means they have gathered the artists and artworks under a single roof out of the artist's atelier. Thus the commercial art gallery has become even a necessary part of the art market.

- **White Cube**

It is a concept that appeared at the beginning of the 20th century as a reply to the increasing aesthetical abstraction of modern art. The artists from the groups like De Stijl²¹ and Bauhaus²² who gave importance to the color and the light in their works preferred to exhibit their works on white walls in order to minimize distraction on the works. It reflects a gallery aesthetic which is characterized with white, square or rectangle shaped walls, usually a general or spot illumination from the ceiling. Such a developing evolution in architecture and design provides the art with the correct environment.

With the emergence of the commercial art galleries, “the art leaves the atelier and is presented to the audience. It meets with critique literature and art history in

²¹ De Stijl: It was founded in 1917 by Piet Mondrian and Theo van Doesburg. De Stijl means style in Dutch and it's a style of art based on a strict geometry of horizontals and verticals.

²² Bauhaus: It was a revolutionary school of art, architecture and design established by Walter Gropius at Weimar in Germany in 1919.

this way.” (Artun, 2015, p.152). 20-21st century developments caused critical changes in the concept of a commercial gallery, and these centuries allowed the rising of the international art fairs and art biennials with the emergence and spread of the idea of ‘white cube.’

3.6. Biennials

Biennial, in the context of art terms, means international large-scaled art exhibition arrange once in two years. In this frame, the international art exhibition Venice Biennial firstly organized in Venice in 1895, is recorded as the first biennial in history. The Venice Biennial host to thirty permanent national pavilions and smaller temporary structures in two main exhibition venues: Giardini and Arsenale. Venice Biennial organizes exhibitions in the shape of national presentation model. Although in the first years of Biennial, European art was dominant, in the last years, South America, Africa, Asia, and Middle Eastern countries’ pavilions take attraction as well.

Istanbul Biennial, the first biennial in Turkey, was organized by Istanbul Foundation for Culture and Arts (İKSV)²³ in 1987. Istanbul Biennial prefers an exhibition model that provides communication both between artists and also artists-audience through the works of artists. The Biennial curator, who is determined via an international consultancy committee, invites various artists and projects

²³ Istanbul Foundation for Culture and Arts (İKSV): It was founded by 17 businessmen and art-lovers led by Nejat F. Eczacıbaşı. in 1973, as a non-profit civil society organization, in order to organize international art festivals in Istanbul.

suitable to the conceptional frame to the exhibition. The most important biennial examples are Venice Biennial, İstanbul Biennial, and Sao Paulo Biennial.

Biennials are usually not sale oriented events. It is known that no artwork sale had been realized in Venice Biennial until 1968 (Artun, 2015, p.165). They have an essential role for artists and their works in building intercultural dialogue. According to the Biennial Foundation²⁴, the critical missions that the biennials have are:

- “Develops and maintains a highly-visible on-line interface functioning as the reference point for biennials worldwide;
- Supports or produces relevant artistic and creative projects;
- Organizes or contributes to educational initiatives and cultural experiences for diverse professional and non-professional audiences (such as conferences, workshops, training programs, guided visits, publications);
- Fosters interdisciplinary research and production of knowledge related to contemporary biennials and exhibitions around the world;
- Provides advice for individuals, associations, and institutions intending to enrich their local infrastructure for contemporary art by setting up a new international exhibition or perennial art event.” (Biennial Foundation)

²⁴ Biennial Foundation: It was established in 2009 as a first of its kind initiative aiming to create a platform for dialogue, networking, and knowledge sharing among contemporary art biennials around the world.

3.7. Art Fairs

Art fairs undoubtedly have become one of the most far-reaching and global events in the world. At the beginning of the millennium, 'Art + Auction' which is one of the art journals of the period named that period as “the age of the art fair” (as cited in Eckstein, 2006) in its 2005 issue. And *The Art Fair Age*, the book of Paco Barragân-published in 2008, has introduced a new age in the art world. In addition to the auction houses and art galleries, art fairs have become an essential tool for the increment of sales in the art world too. The art fairs provide a significant infrastructure for local and international art markets in the world, and fairs have become powerful industries in their own right (Rubalcaba-Bermejo & Cuadrado-Roura, 1995). In this frame, the art fairs not only employ a good number of labourers but also obtain a significant effect on the branding of the cities as touristic destinations. Moreover, they sustain cooperation with a range of sectors such as hotel, advertisement, art management, education (Eckstein 2006).

The origin of Art Cologne, accepted as the first contemporary art fair, dates back to 1967. Kunstmarkt Köln Art Cologne (Art Market Cologne), was opened in Gürzenich building, Köln, Germany, on September 15, 1967. The fair, later named as Art Cologne, has played a determining role in the development of the international art market and has had a certain effect on all art market advancements. As a result of this effect, firstly Prospect'68 titled Düsseldorf Fair (Figure 1.5), then Art Basel art fair

were held in Basel, Switzerland in 1970. After that, the prominent art fairs are: International Contemporary Art Fair (FIAC) Paris²⁵, The European Fine Art Fair (TEFAF) Maastricht²⁶ ve Frieze London²⁷.



Figure 1.5: Prospect 68, Monograph 39, 37 x 26,7 cm, Col·lecció MACBA.

Centre d'Estudis i Documentació A01403 (<https://www.macba.cat/en/a01403> link

²⁵ Foire Internationale d'Art Contemporain (FIAC): Founded in 1974 in Paris, France. It brings together modern and contemporary art galleries. All media are represented: painting, sculpture, photography, installations, videos, performances, and digital arts.

²⁶ The European Fine Art Fair (TEFAF): It was established in 1988 in Maastricht, Netherlands. It is widely regarded as the world's pre-eminent organization for fine art, antiques, and design. It runs three fairs internationally.

²⁷ Frieze: It was founded in 1991 by Amanda Sharp, Matthew Slotover and Tom Gidley with the launch of *frieze* magazine, a leading magazine of contemporary art and culture. Sharp and Slotover established Frieze London in 2003, one of the world's most influential contemporary art fairs.

accessed 6 May 2019).

The first art fair in Turkey was held in Tepebaşı, Istanbul on July 10-17, 1991 under the leadership of Prof. Dr. Hüsamettin Koçan, the president of International Association of Art (UPSD)²⁸ and Bülent Ünal, the owner of TÜYAP Fairs and Organizations, Inc. (TÜYAP).

The beginning of today's art fairs is not very old. Most of them were organized firstly in between 1999-2010. Thus, it is possible to say that contemporary art fairs are comparably the new trend of the art world. According to the 2019 report of Art Basel & UBS Art Market, while in 2000 there were only 55 international art fair recorded to the calendar, this number has approached to 300 by the end of 2018. Even though there are 20 new international fairs added to the calendar at the beginning of 2019, there are some fairs removed from the calendar too²⁹.

3.8. Effects of the Biennials and Art Fairs as Art Institutions

Today, international art fairs, the most popular way of branding the art and its artist today, have a critical role in the branding process of artists. For artists, the visibility of their works and their names in international art activities is a crucial way

²⁸ International Association of Art (UPSD): Founded in 1989 in Istanbul within the United Nations Educational, Scientific and Cultural Organization (UNESCO).

²⁹ New added to the art fair schedule, including 1-54, the Contemporary African art fair, launching a new edition in Marrakech, JINGART in Beijing, the Discovery Art Fair in Frankfurt, Taipei Dangdai, Art Chengdu in China, S.E.A. Focus in Singapore, and Frieze's new fair in Los Angeles in 2019.

Closed art fairs, including Art Stage Singapore and the fair's Jakarta edition. The New Art Dealers Alliance (NADA) announced the cancellation of its 2019 New York fair, and MCH, the parent company of the Art Basel fairs, India Art Fair and Art Düsseldorf.

for branding in terms of career development. This issue inspired the researches who desire to explore branding process of visual art without a specific marketing value through market theory or from a managerial perspective (Schroeder, 2005; 2006; Thompson, 2008; 2014; Thorton, 2008; Robertson, 2005; Rodner and Kerrigan, 2014; Fillis, 2004). These researches have evaluated and interpreted the issue like a symbolic source (O'Reilly, 2005) or a meaning pool (Fournier, 1998; McCracken, 1993; Holt, 2006; Allen, Fournier, and Miller, 2008). According to the branding researches, the vision of a brand can be created through several stakeholders (Kozinets, and Sherry, 2003; Giesler, 2012; Vallaster, and Wallpach, 2013; Hartmann, and Ostberg, 2012). Art management researches also claim that some actors such as artists, curators, critics, gallerists, auction houses, museum manager and national ideologies and moreover the network building with people influential in their field, play an essential role in creating the vision of a brand.

Generally speaking, the art fairs are the events serve as a “meeting point, an economic clustering, a relationship creating a point with art” with them the gallerist presents their artists’ works to individual and institutional collectors for a specific period. The artists chosen for fairs have the opportunity to exhibit their works to influential collectors, critics, journalists, other artists, art lovers, and many people and institutions visiting the fair. Furthermore, some information such as the name, style of the artists, and the financial value of their works would be shared not only with the visitors of the fair but also with the whole art market.

On the one hand, the art fairs turned into a crucial point in the branding of the

artist, gallery, and artwork, on the other hand, they prompted the art fairs themselves to branding as a result of the increasing idea of owning a contemporary artwork and encouraged the establishment of many new art fairs. The number of art fairs almost 300, automatically pushes the visitors and the collectors to expertise and bring together a vertical alignment in the hierarchy of the fairs. The mega fairs like Art Basel, FIAC, Frieze can be examples of branding and the effects of institutionalizing of art to their institutions. As a result of this branding, the top fairs in the vertical hierarchy create economic and social value in the art market because of their stature. The artwork sales in art fairs in 2018 are estimated to be \$ 16.5 billion and record %6 growth per year. (Art Basel & UBS Art Market, 2019, p.225). The art fairs contribute economically to the hosting cities besides supporting the galleries. These events bring a high number of visitors who have remarkable spending power and provide a positive financial input not only to the fair and the visitors but also to the industries such as hotels, touristic destinations, restaurants, and other services. In this context, it is possible to say that the contemporary art fairs are the cultural brand creation points for the hosting cities and countries as well as the cultural brands and the actors of the field.

Table 1.2: *Visitor Numbers at a Selection of Regional Fairs in 2018* (Art Basel & UBS Art Market, 2019, p.245).

Fair	1 st Edition	Visitors 2018	Visitors 2017	Change 2017–2018	Visitors 2013	Change 2013–2018
AIPAD	1980	15,000	15,000	0%	11,500	30%
Art Beijing	2006	120,000	100,000	20%	60,000	100%
Art Central Hong Kong	2015	39,000	35,000	11%	n/a	n/a
Art Dubai	2007	28,000	28,000	0%	25,000	12%
Art Taipei	1992	70,000	65,000	8%	35,000	100%
Art Toronto	1999	23,000	23,500	-2%	19,000	21%
ARTBO	2004	35,122	32,970	7%	25,000	40%
Arte Fiera Bologna	1987	48,000	48,000	0%	42,000	14%
arteBA	1991	80,000	80,000	0%	100,000	-20%
ARTO21 Shanghai	2012	70,000	70,000	0%	15,000	367%
Beirut Art Fair	2010	34,000	28,250	20%	18,000	89%
Contemporary Istanbul	2006	74,000	80,000	-8%	72,000	3%
Investec Cape Town	2013	16,000	14,852	8%	5,000	220%
KIAF	2002	63,000	54,000	17%	85,000	-26%
LOOP	2004	4,200	4,120	2%	5,500	-24%
Miart	1995	45,000	45,000	0%	36,736	22%
Olympia (Summer Edition)	1972	26,000	25,000	4%	30,000	-13%
Olympia (Winter Edition)	1990	15,294	19,603	-22%	19,800	-23%
SP-Arte	2005	34,000	30,000	13%	22,000	55%
ZONAMACO	2002	62,000	60,000	3%	60,000	3%

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One of the most critical effects of institutionalizing of art under current conditions is that it provides networking for the institutions and individuals existing in the field. The art fairs, biennials, museums, auction houses, galleries develop their networks by interacting with each other. For example, the networks created in the art fairs between galleries enable the exchange of exhibitions, co-representation of the artists, project co-operations, and information exchange. In this frame, in the research that Henri Neuendorf made for *Artnet*, the comment of a gallery manager attended to the fair was like that: “This year we sold well but did more networking. We’ve done six co-operations... (and) five personal exhibitions in galleries worldwide for our artists.”

Additionally, in another fair, a gallery manager expresses his opinion with these words:

“We are only interested in fairs where we are genuinely meeting new people. Our core client group is suffering from exhaustion, so we are looking for new buyers. For the next few years, we will be using fairs only as a platform for new connections and a trigger for future business, rather than our previous strategies that concentrated on maximizing current sales.” (Art Basel & UBS Art Market, 2019, p.239).

These examples take the attraction to that: This situation brings up the fact that networking is as important as and sometimes even more important than the sale of galleries in international art fairs.

The international art biennials have similar effects like art fairs. The number of biennials has increased through the end of the 20th century, and according to the Biennial Foundation; today, there are 232 biennials and triennials³⁰ in the world. Documenta³¹, the art event arranged in every five years, is also included in the number. This burst in the number of large-scale international art exhibitions reflects the financial growth in international art purchases. One of the most crucial reasons for the rise in the number of biennials in the world is the active role that these events play

³⁰ Triennial: International large-scale exhibition and art event held every 3 years.

³¹ Documenta: It is a non-profit organization supported and funded by the City of Kassel and the State of Hesse, as well as by the German Federal Cultural Foundation. In 1955, the Kassel painter and academy professor Arnold Bode endeavored to bring Germany back into dialogue with the rest of the world after the end of World War II, and to connect the international art scene through a “presentation of twentieth century art.

both in the art world and in the creative economies. When the effects of a biennial or the roles it undertakes have been examined, different perspectives and different evaluations emerge. Jochen Volz, the curator of the 32nd São Paulo Biennial, states the following about the roles of biennials:

“Today, it is the Biennial’s role, as an independent foundation, to be a platform that actively promotes diversity, freedom, and experimentation, while exercising critical thought and producing other possible realities... I strongly believe in the transformative role of art as it holds an inherent integration of thinking and doing reflection and action.”

Art critic Ali Artun, who presents a different point of view critically according to the roles played by the Biennial, said that:

“Biennials today are seen as the dominant environment for marketing the metropolis. Moreover, the art is one of the most effective communication powers of urban transformation and rent-producing, speculative property market and luxury market; additionally “cultural wars” and “cultural diplomacy” as in the Balkans where the identities are fragmented and built” (Artun, 2014, p.21).

These large-scale and wide-participation art organizations, events, have many positive results such as creating business networks, networks, cooperation, advertisements, moral and material contribution to the city, international prestige, multicultural/polyphonic environment and so on. However, there are cases in which the adverse effects can be seen that Artun also mentions. Here, the main criticism

issue is the concept of “art management” via biennials and art fairs, and the institutionalizing of art. Even though the art management “is expressed correctly, is used in the correct context, it is discredited with the judgment that it has instrumentalized the art for its evil ambitions by instilling the culture of business into the ‘incorporating’ art field as a result of globalism and neo-liberalism” (Aysun, 2014, p.7). Therefore, art management is blamed and criticized for making this system possible within its adverse effects. Furthermore, museums, biennials, festivals, fairs, galleries, the related networks of art organized through the auctions are tangled gradually. For philosopher Paolo Virno and sociologist Pascal Gielen, the biennials emerged as the global phenomenon of globalization of art, are described as the ideal models of the intangible, flexible and unsecured labour regimes.

3.9. Alternative Structures/Forms

It is known that the independent artists who do not want to participate in institutionalizing of art or in the institutions appeared eventually, refuse the formal art adoptions of the period, follow different lines, create other networks and they are in search of alternative formations. When the reasons behind the structures are checked, it is observed that they want to present a discourse against the traditional discourse of the academy and to have a different voice about social or political life. The first of these alternative behaviours and rebellions to the formal authority was that Gustave Courbet exhibited his paintings which were not accepted to 1855, International Expositions (EXPO)³² in Paris, in his personal “Pavilion of Realism”³³ that he opened

³² International Expositions or World’s Fair (EXPO): The first Expo in 1851 in London. Expos are large-scale, global events organised and facilitated by governments that serve to educate the public,

across the fair. Courbet, who was out of the art understanding of France at the center of world art at the time, the academy which carried the intense influence of the European art academies and had the Neo-Classic and partly romantic tendencies of the time, depicted ordinary people and scenes that elevate everyday life in his paintings (Antmen, 2012, p.11-12). This issue was the leading example of that the academic attitudes towards art were provoked by the manner of the independent artist as well as the different artistic quests.

The initiatives, compared to the dominance of active art institutions in the art world, were considered as alternative manufacturing and exhibiting areas which moved collectively, aimed to create space for alternative projects and managed mostly by the artists. In 1874, thirty artists gathered under the name of “The Anonymous Artists Association / Société Anonyme des Artistes” in photographer Nadar's studio on Capucines Boulevard, opened their first exhibition as an alternative to Salon, and the movement of Impressionism also appeared in this exhibition. (Antmen, 2012, p.21). Founded in Paris in 1884 and under the leadership of the names such as George Seurat and Paul Signac, in “The Independents Salon” in Paris, “The Independent Artists Association / Société des Artistes Indépendants” organized annual exhibitions which were juryless, non-awarded and opened to any artists who want to participate by paying the participation fee. In 1903 with the pioneers of the artists such as

share innovation, promote progress and foster cooperation. The main organism that arranges the frequency and the organisation of exposition is the Bureau International des Expositions (BIE), established 22 November 1928 in Paris. Today, 170 countries are members of the BIE.

³³ Pavilion of Realism: It was a private pavilion Gustave Courbet had constructed on the Avenue Montaigne, in the margins of the Exposition Universelle (EXPO) of 1855. He displayed forty of his paintings, including *The Artist's Studio*, in his *The Pavilion of Realism* which opened on June 28, 1855.

Pierre-Auguste Renoir, Eugene Carriere, the annual “The Autumn Salon / Salon d’ Automne” opened in Paris as an alternative both to Salon and to other independent events. It is suitable to name these artist formations as the first artist initial and alternative art producing and exhibiting area.

The period between 1950 and 1970, in which the Istanbul Academy of Fine Arts was the dominant actor in Turkey, can be evaluated as a period of trying new art forms, excessive production of ideological and artistic forms as a criticism towards the Academy, and trial of contemporary art forms against modernism. The ruptures have started in the Academy, which was a dominant authority in the art world from the last period of the Ottoman Empire to the 1950s. Between 1951 and 1952, the group working in the artist Nuri İyem's atelier in Asmalımescit, “The Loft Group” is shown as the leading group in these ruptures. The group consisted of Erdoğan Behnasavi/Behnasov, Baha Çalt, Atıf Hançerlioğlu, Seta Hıdış, Ömer Uluç, Haluk Muradoğlu, Ümit Mildon, Vildan Tatlıgil, Pindaros Platinidis and Atıf Yılmaz (Batbeki). They refused the views of Academy lecturers on the idea that “without the classical education, modern art cannot be achieved.” They expressed their opinions via Tunç Yalman’s following article, which was published in Vatan Newspaper on 27 May 1951:

“Why would the classical painting be closer to us, since we do not have a past in this area, this is also an imitation from this point of view. Let’s discuss the problem of keeping up with today’s tendencies. When we put the dress reform into effect, should our women first have digested the past clothing of the

Western world beginning with Ancient Greece, and then wrapped themselves up in the XX. century clothing?” (Yasa Yaman, 1992, p.170-172).

Ömer Uluç has described the Loft Group as the first independent, social movement (Uluç, 2006).

In the 1970s and 1980s, there were exhibitions organized by artists' associations and the Academy by taking initiatives. The “New Trends Exhibitions” organized by the Academy of Fine Arts between 1977 and 1987 under the Istanbul Art Festival organized by the Istanbul Foundation for Culture and Arts (İKSÜ), which constitutes a vital infrastructure for today's contemporary art, was recorded as one of the foremost art events of the period. It provided an area of visibility for the artists who produced artworks free from the mainstream art approaches despite the conservative education approach of the Academy. The artist Halil Altındere puts the importance of these exhibitions with these words: “If we exclude the individual exhibitions and group breaks, it is known that three-dimensional and spatial conceptual works, other than traditional painting and sculpture, reached large audiences through these exhibitions for the first time” (Altındere, 2007, p.4). (Özgüz, 2009, p.36). “Contemporary artists’ Istanbul Exhibition” organized by Painting and Sculpture Museum Association has an essential place in the field of contemporary art with the area that it produced for the young artists including the non-academy and non-market productions. These exhibitions have been organizing since 1981. The first one of the exhibitions titled “A Section from Pioneer Turkish Art” was held in 1984 without any election committee, competition, award; the participants were selected by

the artists and exhibited by the artists. These exhibitions have created an alternative to the current art scene with different artistic approaches and organizational structures against galleries, bank-backed art institutions, state-owned or municipality-owned art institutions. For Erden Kosova, these exhibitions have put a collective voice against the academic conservativeness (Kosova, 2007). (Özgüz, 2009, p.36).

The movements actualized individually or collectively by the artists are the results of their wish for an independent pose as an artist. In the frame of this thesis, it is necessary to mention the problems of the art world in terms of the artists who can gain their independence by working both in art and in non-art fields. The primary data and evaluations get in the results of the interviews with the artists will be presented in the following chapter.

4. CASE STUDY: LABOUR CONDITIONS OF CONTEMPORARY ARTIST IN THE FIELD OF TURKISH CONTEMPORARY ART

4.1. Key Findings of the Interviews with Artists

For this thesis titled as “Labour Conditions of Contemporary Artist in Turkey” detailed interviews were conducted with 60 artists working both in another field as well as producing art actively and also with the artists who only produce art actively and asked 11 questions to them. Interviews were conducted with 16 artists who answer the demand (one of whom did not answer questions one by one but answered generally), and the names of these artists were kept anonymous. The common and

uncommon points of the answers of the artists have been evaluated, and the following findings obtained.

Question 1: Does the young artist have a chance in the modern art world?

Answer 1: The common point that the artists meet is that: The young artist has a chance because there are more exhibition areas today than the past, competitions are with an open call, residence and exhibition programs. However, the young artist should make more effort.

Two artists additionally think that because the modern art world sees the young artist as an investment potential and the young artist still does not complete the self-development process; the young artist is more open to being directed by the pioneering actors of the sector.

Question 2: Do you think there is an issue of exploitation for artists in the culture and art sectors?

Answer 2: The prevailing opinion of most of the artists is that: There is a certain amount of exploitation for artists due to the lack of state support in the culture and art sector, the lack of transparency in the market and condition of art as a newly developing market. Also, both intellectual exploitation and material exploitation exist. The condition of the artist like not being able to improve his position as an artist also creates a possibility of being him open to exploitation.

However, the two artists also point out whether the artist has gallery representation or not, whether he is an independent artist or not, and that problematic would be different in such a condition. Moreover, an artist underlines that exploitation does not exist in the art market because the conditions are accepted in the beginning, and nothing is done by force.

Question 3: How artists maintain their careers financially? Are they able to earn money from art?

Answer 3: The standard points of the artists are that: the process of earning money from art begins after exceeding a certain threshold/resistance point. The income obtained from art is not/cannot be a stable income, and the artist has to work in/out of the sector or take financial support from his family to sustain his life.

However, seven artists also point out that even if a group of artists can make money from art, it does not affirm the current situation, there is no fair distribution, and the art economy takes place among the people who are associated with a particular environment and center. Only one artist says that he is able to maintain his life by producing art since the beginning of his career.

Question 4: When an artist tries to compensate for his artistic income, which is already not enough or is decreasing gradually, by working in other jobs, the sector is slowly starting to break away. How do you evaluate this situation?

Answer 4: The common points most of the artists share are these: It is challenging to establish a balance between the production of art and the time of work while working in another job and this case, the breaks from the sector become quite reasonable and dramatic final.

However, seven artists also point out that if an artist wants to continue his artistic production even if he works in other jobs, in some way he has to find a time-saving strategy, in other words, being an artist and maintaining artistic production is an existential and passion-related problem. In this context, it is crucial to show resistance to produce art. One of the artists also adds that because this situation is a natural selection, the one who undergoes such kind of breaks does not have enough resistance to be an artist. Another artist expresses that these kinds of breaks can be evaluated positively.

Question 5: Do you think there would be a qualitative weakness in the works of the artist who has to work in other works and reduce the time that he will devote to his artistic production?

Answer 5: There is no standard reply among the artists for this question. However, the general opinions are like these: Six artists implied that they give importance to the sustainability of the artistic production and in this context decreasing the time devoted to artistic production will affect sustainability, which will lead to a qualitative loss in the works of the artist. Three artists think that this situation will only affect the quantity of the works, not quality. Three other artists state that the results of this condition are up to the person, so there is no clear answer to this question.

However, in addition to the answers given above, four artists point out that the work will bring a different point of view and motivation to the artist's works, and it may create positive results. Also, four artists say that if the management of the time devoted to the other work and devoted to artistic production is planned correctly, this situation will not lead to any changes in the production of the artist.

Question 6: Self-entrepreneurship is becoming more and more critical in the art world. In this context, what are the marketing areas for the artist himself and his production?

Answer 6: 'Social media' is the stock point of the answers of eight artists. The artist is the correct person who can express his works and himself, and in the modern world, social media is a direct meeting point with the people. One of the artists states that collaborating with market actors will open the way for the artist and his work. Another artist suggests that the alternative forms staying out of these art institutions are also significant in this context, and they can be evaluated. Two other artists affirm that being seen in the online or printed publications in the art world is critical for the recognition/visibility of both the artist himself and his works. Additionally, they emphasize that the artist must continue to produce to be visible.

However, three other artists agree that it is not the artist's real job to promote himself and his work and to increase his recognition/visibility and that there are professional places doing such kind of things.

Question 7: Is choosing to be an artist means choosing a precarious life? Is the art environment ultimately a perfect production model for economic exploitation?

Answer 7: The common opinions are these: Choosing to be an artist means choosing a precarious life. However, choosing this life let them be free.

However, one other artist considers that choosing to be an artist does not mean choosing a precarious life, and it is possible to reverse the direction of the wind by producing unexpected designs.

About the topic of whether or not the art environment is a perfect production model for economic exploitation, the artists are divided into opposing views. While four artists give a positive reply, four other artists give negative. They express that the expectation from the artists is so high in the art world (the artist should know sociology, psychology, should be intellectual, should be proficient in the material that he uses, should be social, should express himself well, should be able to both speak and write about himself and his art, should be partly bohemian and partly businessperson, should have perfect marketing skills, should improve his skills for camouflaging his psychological disorders in his relationships even though he reflects them to his works etc.) and it creates a positive environment for the intellectual exploitation. On the other hand, they also think that even though there are imbalances in the field, they are not different from the ones in other sectors and that the art environment does not create a more open space for exploitation than other sectors.

Question 8: How an influential professional environment (artist, curator, art critic/writer, other influential people in the pioneering positions of the sector, etc.)

affect the career development of the artist in the sector? Can an ‘influential, professional environment’ be a solution to the problems mentioned above?

Answer 8: Ten of the artists' answers meet at a common point, and they mention ‘influential, professional environment’ is useful in escalating the career ladder of the artist. The artists state that these actors have an effective role in the institutions established to find solutions to the problems raised in questions above and to support the artists’ production.

Two of the views on this issue stress that: If the mentioned professional environment does not work as an exclusionary, elitist, partisan group that supports certain types of people, it is positive for the artists who are connected to that environment and will help to solve the problems encountered in the field. Otherwise, the mentioned environment will give harm more than benefit to the artist because such kind of environment may exclude the artist and create difficulties. Two other artists state that these actors are necessary for art environment but they cannot directly find a solution to the problems of the artist and artist’s being engaged in such an environment can lead him to lose his independence.

Question 9: What kind of a way the artist should follow for a successful art life - without ignoring the realities of the world?

Answer 9: In the frame of this question, six of the artists underline these: Firstly, the artists should continue to produce steadily and perpetually. Other three artists consider

that the artist should not lose faith in himself and sincerely perform his art, he should tell the truth, only in this way the artists will be able to determine his route.

Additionally, the artists express that the artist should correctly observe and read the local and global era; and the art of his era. He should improve himself in terms of communication and relationship and pay attention to be independent.

Another artist says that it is vital to work with a gallery for an artist.

Question 10: Are the art fairs and biennials a place of branding for young and emerging artists in the context of the artistic environment and the dynamics of career acquisition? How do you evaluate this situation?

Answer 10: The standard point shared by the artists is that: The art fairs and biennials are significant places for artists in terms of visibility, recognition, networks, and branding.

However, one of the artists implies that such kind of environments can be misleading for a young artist and can prevent the artist from questioning himself without reaching a certain maturity.

Question 11: In our modern world, what kind of relationship exists between the art and political economy?

Answer 11: The standard points are these: In today's world, there is a direct relationship between these structures, which is always the case. We see this in the relationship of institutions with art, the foundations such as company, bank, holding

embrace the art both for expanding their realm of existence, as a mean to strengthen themselves as well as a tool of investment, tax exemption.

On the other hand, one of the artists says that the value given to the artist is emerging with a detailed division of labour as a result of the economic-political criteria. Moreover, another artist thinks that the relationship between the art and economy interrupting the artwork even in the producing process and forced to undergo a political auto-censorship. Another artist finds that the relationship between art and political economy is insufficient for our country at the moment, and art practices do not draw enough attention.

5. CONCLUSION

This thesis discussed the main argument and topic of insecurity, the precarity of intangible labour, and its reflection on the artists. It is crucial to investigate the relationship between the contemporary artists in Turkey with the issue, to interview with them about it, to determine and to reveal the current status of the contemporary art environment in Turkey in this issue. The obstacle to this thesis is that no research has been done previously in this field in Turkey. This study aims to make an excellent start to compensate the lack of written resource in the literature on this issue, which we see as a critical problem even if we are familiar to the subject from the speeches/panels in the art world, and most importantly to guide to the further works which will be carried out in this field.

The fact that the art branches have turned out to be industries both under the changing conditions in the world and the institutionalized within the context of its management and operation changed the perception and understanding of the art. As a result of the change, the emergence of a considerable economy and turning into one of the primary sources of income of the global economy increased the administrative pressures on art and all of these developments affected art producing artists. The artists who do not want to follow the aesthetic perception and the rules emerged with the institutionalizing of art but to follow their paths, also produce answers and create alternative formations according to their creativity

As a result of the detailed interviews with artists, the academic studies contain the effects of the intangible labour and the lack of security in the art world, and the dynamics of the art world, are observed as insufficient after the literature surveys. In terms of academic literature, there are some local and superficial researches and articles in Scandinavian countries. Before articulating the differences and similarities between this thesis and other studies or articles, it is necessary to mention that the lack of printed, reliable, peer-reviewed sources of archival work for the art world and art history in Turkey makes it impossible to make a fair comparison with the past. The reason that there are no analyses on the actors and factors of contemporary art world forces to do detailed interviews with the artists and with these interviews and theoretical studies, an up-to-date and comprehensive assessment of the situation of the contemporary art environment in Turkey has been carried out.

In this study, a general introduction to the concept of culture was made, and then the concepts of creativity, creative products, and services have been discussed within the culture industry and creative industries. Then, along with mentioning the creative economy revealed by these industries with statistical data, current situation and future expectations were presented. The global and local institutionalizing of art in the historical context have been examined to exhibit the visual arts under creative industries,— the effects of institutionalizing of art and the effects that institutions themselves have also been explained. The exposure of art to the managing and operating parameters after institutionalizing has given rise to specific criticism of the art management through institutions. The use of art as a brand object today by this institutionalization and the platforms which enable it, has been evaluated. In this context, with the existence of art as a professional business model, the issue of businessman-artist perspective, the problems of contemporary art market, the moral and material opportunities offered to artist by the market, environments and fields, have been questioned in the frame of detected questions and problems in the interviews with the artist. For revealing of the life/working conditions of contemporary artist, among the detected problems, firstly the issue of “whether or not the young artist has a chance in the modern art world” has been examined. In addition to the literature surveys on the precarious condition in the art world, it has been observed that the standard views of the artists show parallelism to the researches. It has been seen that the time classification of leisure time and working time has increased the complexity of time for the artists who both produce art and work in other sectors. After all, the working time and free time has been tangled, and self-management of a person as a company has occurred. The point that this condition

makes the artists open to exploitation in the market and making their labour unsecured has been confirmed. Another critical problem/problematic in the modern art world is the visibility of the artist in the art environment(s). Although it seems like a minor issue, it is crucial and in his book *The Murmuring of the Artistic Multitude: Global Art, Memory and Post-Fordism*, Pascal Gielen stresses the issue by saying: “In these days, the artists are either international artists or no one” (Gielen, 2016, p.115). It has emerged that the solution to the problems faced in the study can be hidden in an influential artistic environment that the artist has acquired. It was observed that the uncertainty of the job definitions of the artists left them facing a situation of being multitasking and the artists who experienced this situation break from the sector over time. Although it brings an attitude towards the personal preference axis in the interrogations, it has been examined that whether the choice of being an artist means choosing a precarious life or not. In the answers of the artist, it has been understood that this situation both means a precarious life and also provides a kind of freedom. The relationship between the art and political economy reaches a critical point. The fact that the art economy, which was created by the artist's production, has captured the artist in the context of a consenting relationship was expressed in the light of the researches and interviews conducted. The fact that the art/art environment, which is shaped by cultural industries, creative industries, and neoliberal cultural policies, is an appropriate production model for economic exploitation in return for an absolute autonomy provided for the artist, we could not reach a clear finding due to the variety of views in the interviews with the artists.

In a nutshell, it is considered that with the problems, researches, and key findings included in it, this study will be a guide for the people who want to study in this field. In this frame, the primary aims determined at the beginning of the study have been achieved. The labour conditions of the contemporary artist in Turkey have been clarified with the artists, and it has directed and pushed the artists to cogitate. What kind of impression the situation of the contemporary art market/world pushes artists and art workers, creates on you, and how do your ideas are shaped?

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APPENDIX A: INTERVIEW WITH ARTISTS

In the detailed interviews with the artists, since it is agreed to keep the names of the artists anonymous, the names will be represented with the word Anonymous (hereafter referred to as capital A) and shown as A01, A02, A03...

- **Does the young artist have a chance in the contemporary art world?**

A01: There is an increment in the number of young artists in the latest time, and I think that they have a big chance.

A02: Of course, there is. Compared to the past, there are a lot of venues, galleries, institutions, or open-call exhibitions where they can exhibit their works.

A03: The environment is very competitive though I think there is for sure. Here it is a must to determine the borders of visibility, is it in superstar level or the matter of visibility and being mentioned in the art environment. There are many people among my college friends that I hear their names in the art world.

A04: This question contains many meanings in itself. Firstly, if we are talking about fine arts world in Turkey, it is an introvert system. Secondly, the term of the young artist is a problematic definition. Proving your adequacy and being an exact artist is

considered a matter of time. I understand this as an initial process for the contemporary art world/community in Turkey. If the concept of change in your question means receiving recompense for your work, I found it difficult in terms of “self-representation.”

A05: Any artist involved in contemporary art has a chance in the contemporary art world. However, we must keep in mind that every tub must stand on its bottom.

A06: The chance always exists, but you have to make an effort to reach the chance or to be lucky.

A07: Because he is included in the environment freshly, the young artist will unavoidably live difficulty in developing a pose compared to the old and experienced artist. That is why the consumers and managers of the artist’s production (the galleries, institutions, museums, curators, brokers, and consultants) like young artists. They think that they can direct the young artist as they wish.

A08: The situation of artists’ being young is often presented as an advantage. When or how the young artist is not considered as a young artist? If being a young artist is a point to pay attention, it means the artists who are in the middle or advanced point of their career have less chance in the art market. At last, the young artist has more opportunity than the artist, who is in the middle of his career.

A09: Certainly, they have a chance. They can receive positive results with their way of production and the agenda they create.

A10: As long as the hypothesis is not violated, the young artists have a chance for sure.

A11: Sure, there have.

A12: If to answer this question in terms of Turkey, I find the young artists extremely lucky because of the open call competitions and exhibitions organized in different platforms for discovering young artists. I think that these platforms generally include young artists less than 35 years old achieve their aims.

A13: We can discuss the issue depending on the description of the young artist. If we consider the age that I am involved, of course, they have. Moreover, this is not limited to Turkey. My era is producing unique and universal works. The follower of this age is even more qualified and questioning. Unfortunately, they have to make more effort than us to demonstrate themselves. They are more disadvantageous than us in this mean.

A14: They do not have.

A15: Of course they have. Youth is a concept that has been fetishizing all the time. We can evaluate the concepts of youth and the young artist of the contemporary art, as

both an investment potential (the adventure of early-discovered artists' works, from very cheap to very expensive), and also a material that attracts with its new and young appearance, and whets the appetite of the system. It is something like being a rock star in the old times. When the young people of this time get older, there is always free space for the young, new and beautiful. However, for how many of the young artists, this is possible is another matter of discussion.

- **Do you think there is an issue of exploitation for artists in the culture and art sectors?**

A01: I believe that there is some amount of exploitation because of the lack of professional, transparent art market.

A02: Sure. It is experienced everywhere in any period. As long as the artwork is treated as a Meta, and the government does not support the art, we will experience it. Private institutions are also a part of this problem.

A03: I am not sure that I can give a clear answer to this question because I do not have a relationship with any gallery.

A04: Unfortunately, in Turkey, these issues are evaluated as unimportant. Even when we search for justice or examine justice as a concept, it represents a point of deadlock. I can say from my own experiences that it does not matter how you produce your work in your mind or atelier, representation and sharing of the result is the problem.

As I know, the gallery tradition which supports the artist is a new process in Turkey. Owing to the lack of state support or institutions providing funds, many artists go on production without profit-making purposes. Everyone knows about the famous gallery stories spread abroad, about the periods when transferring the paintings with a truck from the atelier, etc. This is a kind of consent relationship, a process working parallel to the relationship between your language and your self-description. It is a tiring must for an artist to create his signature and find a gallery or sponsor satisfying his expectations. Except for purchasing and selling, in the gallery system, representation is a multi-layered process from the packaging of work to preservation, archiving, and presentation. You should care about the factory floor of the work as well as the presentation. For example, an issue that we come across frequently is that when you attend a mixed exhibition, there can be some delay in sending the work or the work can be harmed. There are some galleries which send the work to the collectors with the governmental post. Ideological or capital exploitation in contemporary art is always something contemporary.

A05: When we look from the contemporary art perspective, actually we do not have a network or environment, wide enough to exploit. However, undoubtedly, in the modern art world, no one loves someone else for his appearance. Artists need to continuously work and produce new strategies to make their processes sustainable. On the other hand, I do not believe that an artist who makes the art lifestyle can be exploited easily.

A06: No. Because you accept the conditions, no one forces you to work with a gallery and moreover, in turkey working with popular galleries is harder than the past.

A07: As long as the artist does not improve his pose and continue to think “anything is acceptable in the path to success,” he will be open to exploitation.

A08: I cannot call it as exploitation, but I can say committed desperation. In the culture-art sector, which has not such a wide scale of visibility, the basis of your time and art will be chargeable for sure. You make tremendous efforts and fight with thoughts which make you lose your sleep for artwork and devote yourself to it. In return, you will have an envelope with money in your hand to go on your life. You are responsible for giving some amount of your money that you earn out of your work in return for some workload that you do not want to be busy with. However, here, you must think whether the financial power you keep in your hand is equal to the real value of your art or not.

A09: I can say that in gallerist-oriented structures, there is a big problem. Without being involved in the production and atelier expenses of the artist, the commission rate that they expect from you in return for the inefficient promotion activities is exceptionally high. Of course, the gallerist has their problems, but the commission rates are very high, and this is the financial exploitation part of the process. There is moral exploitation too. Galleries and the similar institutions which keep the ownership of the artist’s reputation management and right of representations in legal entities entrench another value by limiting the freedom of the artist or can cause to lose

another chance or opportunity. I have some experience on this issue. For example, any of the pipettes that I use in an exhibition is like untouched marble in my eyes.

However, your gallerist or manager can load new meanings to them to sell the work to another institution. When he says, “My artist also supports the recycling” to sell the work to a recycling project, I lose control. As a sterile and obsessive person, a promotion away from my agenda and my production methods will both make me difficult to be understood and lead my reputation exploitation.

A10: We can mention partly exploitation. Regulating and putting the art market in order and homogenizing can break this exploitation and monopolization.

A11: there are both exploiters and exploited in any relationship. Even at the moment when you think you are not exploited, you can be exploited. When you realize it, you resist it depending on your conditions, or you have no other choice and continued to be exploited for some more time.

A12: Absolutely, yes. We know that there are some places forcing artists to produce marketable products.

A13: The answer to this question changes depending on the environment of the artist. For example, I think there is a difference between an independent artist and an artist depended to a gallery. However, which gallery an artist is dependent on has an alternative answer. However, generally, I think that the Turkish artists do not receive the real financial return of their works rather than being exploited.

A14: Yes.

A15: Exploitation exists in every field and every sector. In a neoliberal system, it is impossible to talk about ethical production or the security of the right. An art market is one of the formations integrated into this system.

- **How artists maintain their careers financially? Are they able to earn money from art?**

A01: I believe that for many artists, the money making process from artist starts after a resistance period. Until they come over this resistance period, they may need to take financial support.

A02: There are both those who can achieve this, and those cannot. There are those working in different fields because they can not achieve, and those producing only decorative object by deforming their production with sale worry. My point of view is that you should not approach to art with the money-making aim. Making money out of art should not be a target but should be the result of the natural process.

A03: Not all of them, but surely, some people benefit from the market. Unfortunately, this does not confirm the existing situation. Generally looking, there is no severe income. However, still, I know some young artist (I will call young wit the reason that we are peers and still in the 30s) make a serious profit.

A04: Unfortunately, this is not very possible. As you know, the artists are blue-collared precariats representing the creative class. Generally, they work in additional works and sticking to reality precariously — many artists, including me, experience art like a part-time job. You have to make too much effort to turn the time in your favour. Many artists work in various jobs such as backstage stuff in serials, part-time academician like me, etc. In Turkey, making money out of art gets harder with the lack of intellectual society. The descriptions of the good job-bad job are so ordinary because they describe a good taste rather than an intellectual base. I would like to see Nurdan Gürbilek or Tanıl Bora write on contemporary art, and I still hope. This structure, as we call contemporary art, is so introvert and still contradicts to itself and stands its own feet.

Many artists will agree on this, but the main problem is that this problem is known to everyone, and it is normalized. I have an artist friend who goes on his life with a green card (state support in Turkey to financially inadequate people), he continually works and produces and many of his works have so much sensitivity that no one can achieve. This situation may not mean anything for someone else or a typical sale-oriented gallerist in Turkey. It may seem like a romantic and quixotically jest by many people. In his biographical book *Sanat Dünyasına Nasıl Girdim (How Did I Enter The Art World)*, as a gallerist, Sami Tarıca mentions his relationship with the artist Yves Klein. In this term, the artist-gallerist relationship owns the cultural and inefficient nature of art based on tradition and patience. It sounds romantic right? Motivation is the primary nutrition of the artist. The main question which can show

the financial inadequacies of the system is “what motivates an artist?”. Although it does not have a solution, I believe that we must focus on this question.

A05: For most, the answer is: No.

A06: They earn, but there is no fair distribution.

A07: Making a living only out of art is something that little amount of artists can achieve. Especially in a country such as Turkey where the art is not an inseparable part of the cultural life, even though the artist makes good sales, he cannot trust the art world in making a living or more if he has a child in college as long as he is not prodigal.

A08: It is possible to make money out of art. However, thinking that this will be a stable income is something impossible. If you do not make an effort to be visible on your free will, you must work in additional jobs. It is a way always full of ups and downs.

A09: Art does not make you earn money. The art economy goes on existing among the people related to a specific environment and center. I do not think that creative economies work collectively. On the other hand, sustainable economic wealth enables the equal distribution of income. I developed some projects for this issue, but I could not receive the desired feedbacks. The artist who could not achieve their projects which need production, leave the art too. Moreover, this is a pity. When culture

production is carried out in time and parallel to the soul of the time, it stimulates the social/psychological/political urges.

A10: Because of the hard living conditions, many artists have to work n additional jobs. It is the same in other countries.

A11: It depends on the artist. Some can earn enough to make a living some not.

A12: Saying that they cannot earn will be correct. Unfortunately, it is a fact that artists tend to work in different sectors and move away from art to make money. Few people are successful in continuing to produce by working in art galleries, universities, or other institutions related to art.

A13: I would like to answer this question with an example from myself. I make my living totally out of art since 2008, the beginning of my career without any financial support from my family or an external source. Surely many artists make a living by different means like academicians, receiving financial support from his family of working in different additional jobs.

A14: Some artists can earn money, and some live by receiving financial support from their family or working in different jobs.

A15: This is even more common and ordinary in western countries. We have much more domestic family understanding. Moreover, it allows the young people who

follow art with financial support from the family to be more understanding and mild attitude. I wish the luck of surviving just with art production would be possible. For this, art must be an inseparable part of society. However, this is not possible even in developed and sophisticated economies. Both working from 9 am to 5 pm and being an artist at the same time may push some talented people to the out of the art world. This tragic situation also serves as a wall which separates the one who is willing to produce art and who has a fancy for art.

- **When an artist tries to compensate for his artistic income, which is already not enough or is decreasing gradually, by working in other jobs, the sector is slowly starting to break away. How do you evaluate this situation?**

A01: If an artist experiences such kind of a break, he does not have enough resistance to be an artist. It does not matter how he solves his financial problems; he must believe that his main work is art.

A02: It depends on personal preferences. Admittedly, being involved in a different job to be able to go on art production steals the time that you will use for art production. However, balancing this issue is not that hard. Furthermore, I find that the term sector is hugely irritating. Thus the steps taken to survive in the sector is not my field of interest. You do your work, protect the sustainability of your production, and survive in the sector or not.

A03: It is normal. Firstly earning money from your work is a motivation source. Lack of money will be an obstacle to art production. Besides the traditional media, primarily if you produce in new media fields, the equipment expenses are dramatically high (if you search for qualified ones). It is almost impossible to handle these works with low income without any financial support. Another critical issue is dividing energy. Spending the most fruitful hours in another job instead of artistic production means to kill this work. For me, I earn money not by producing art but by teaching art. Here I am talking about contributing to arts education as an academic figure. In short, because of the density of workload of such an institution like a university, my artistic production is interrupted.

A04: For me, it is unavoidable, but an artist wants to continue his art productions, he must find a strategy in a way. An artist is someone who continually asks, “What means to be an artist?” in his environmental reality. Failures, indecisiveness, ups, and downs, all of these are a kind of competition. It is a competition that the person creates and undergoes by himself, and it never ends. Did I produce something? For example, believing that you produce something is a much more important question. I see the importance of mentioning a detail, even though the myth of bohemian artist goes on, now we face to the reality of businessperson artist. I will not exaggerate if I say there is no independent artist figure who can say no to a bad exhibition.

A05: Undoubtedly, it is like this. Because every profession has difficulties and responsibilities in itself, I mean it is meaningless to say your boss, “but I have to get prepared for the exhibition” when you work in a different field.

A06: This is sad but true. Collector, gallerist, artist, art lover, they all can be evaluated subsequently. The problem is in looking down on following by the former. Coming from a wealthy family is more reasonable to be an artist.

A07: I think it does not have to be like this. If the artist is a man who cannot live under pressure, he is someone who refrains from being at the helm of someone else or if he avoids to be a disciple of some others and thus excluded from specific environments; he can operate in an extra one or two professional areas and may sponsor their art on their own and may not have to break away from the environment.

A08: It is very natural. Think that there is no food in the fridge, you cannot pay your rent, your bills, the first thing you will do is to leave atelier. You have to behave in this way. I wish there would be no breaks, but I think it depends on the artist. You know I have studied on chromophobia for some time. I was lucky that I came across with different jobs before selling artworks. I worked in different jobs to be able to pay my rent and make a living. However, my heart and mind were always in my atelier. Producing art is related to passion.

A09: There are some other sad truths. The artists commit suicides. I know how people come to such a threshold. There is art in the chemistry of the artist. The real focus is on the relationships/questions/answers between the inner and outer world. The shrinking economy shook most of the artists. Is it possible to find another job in such unemployment? I transferred this agenda and issues to Turkey's main opposition

party's president. How many more artists will farewell to young life? These suicides rocked me. The other works that are used to survive, which suspends other production processes, fall behind one of such suffering.

A10: Concentration in the artistic process is a fundamental phenomenon. There are many reasons why artists break up from environments. However, nobody cares about the reasons and is not a focus in history. Unfortunately, this process is perceived as a natural selection.

A11: When I was a student, I found that the relationship between art and money was very problematic for most of my friends and me. None of us were motivated by the motivation to make money out of art. On the contrary, I remember that we had ideas like making money from another area and making art freely. However, we experienced that the professional world did not work this way. I am sure that our art-making impulse is not related to financial gain. However, you need a profit to go on your life and to produce art. When we graduated from school, and even during our education, some of the friends were involved in various jobs to be able to produce art. Some of them later continued to produce art; some became a part of the designing and similar areas. However, I think a person who claims to exist as an artist shows this resistance even when he is a student. Although the questions mention a sector, making art and being an artist is an existential problem. People who want to say a word and want to do this through art can find a solution in every way. He tries to find a solution or an outlet. Even if he works on other jobs, he will find a way to produce art if he has a couple of hours left for art.

A12: I also mentioned a similar issue in the previous question. It seems to be an inevitable end for the art sector. In my position, during the period when I was the coordinator of a gallery even though I intertwined with the market and the sector, I would not reflect that intervention to my productions. I have trouble focusing on my production.

A13: I agree. Unfortunately, this is a small sector, and few artists can get enough income to survive. Considering that most of the artists live in Istanbul, we can say that this is getting more difficult. There are very few artists who can remain active in the industry when doing additional jobs. For example, there are very few academics who can be visible through their work. I guess that these artists have to concentrate more on their work, which is the primary source of income, they go to their atelier less, and they have to produce fewer works. In order to obtain a certain amount of income, you need to spend a certain period on the road you prefer. When you cannot spend this time at the place where you can produce works, things can progress differently.

A14: I appreciate this situation.

- **Do you think there would be a qualitative weakness in the works of the artist who has to work in other works and reduce the time that he will devote to his artistic production?**

A01: I think it will not be a problem for an artist who knows what he is doing. The use of time is also somehow dependent on the production technique. The artists who deal with contemporary art practices have more chance of getting results in less time because they produce much more conceptual works.

A02: This also depends on the person. We cannot say If your time is limited, for sure, there will be a contextual loss in the work you produce. This can only lead to less art production by the artist. It is about your work discipline.

A03: I do not think there will be a direct weakness. At last, content is not a matter different from vision and sensitivity. I think that a sensible person's perceptions will be uninterruptedly open, and therefore, he will collect data for his artistic production. An indirect effect here can be related to lack of deepening due to lack of time and not being able to spend long periods of mental time on the subject.

A04: As I answered in the previous question, it is inevitable. Since artistic production is a time zone that you have given yourself, nowadays it is considered as a luxury. Because the thing which made you is that period, you exist at the moment you left everything out. I mean it is something premium. While this individuality provides a unique profoundness and aesthetical experience for the artist, compensating the deficiency of this time is also exhausting.

A05: It may be, or it may not be. It depends on the artist. It is hard to give an exact answer.

A06: Partly or contrarily, it may bring a new point of view and motivation to his main job.

A07: Certainly, there will be a difference. I think that if the artist has the opportunity to devote his time only to the art he produces, it will increase the chance of producing better work.

A08: I think this is not an obstacle. If you have the control of the other works and the times you have returned to the atelier, as I said above, if your mind and soul is at the atelier, it does not matter what you are doing physically. Nevertheless, I prefer to sit and work in the atelier by sacrificing nightlife and fun.

A09: Sometimes, content can be expressed in a single word. Age is communication age. In the production practices, the artist expresses something with a minimalist expression. However, the freshness of the subject will change according to the artist on his agenda in terms of the maturation of 'time' and thought. I can say that in practice, there would be slimming. However, I think there is another 'however' in my pocket; I think it is necessary for the artist to develop a method for plasticizing or textualizing the artist's agenda. Impossibilities sometimes can inspire. However, here I am talking about the situations where there is no personal psychology and other sufferings that I have expressed in the previous question. Everything is possible before running out of life, hope, and breath.

A10: Artistic production and artist's attitude cares about sustainability. Therefore, if there is no sustainability, deviations in content and focus can be experienced, and this is inevitable.

A11: It would not be right to think of art production only depending on working hours. For example, Kafka was a tax officer, and perhaps his profession had an impact on many of his novels. Today, especially contemporary art does not need time spent in the atelier. It does not even need an art education. For an atelier artist, for example, I think that the spending time for the art of painting, which I think has different difficulties than contemporary art production, is perhaps more critical because it is beyond content. Sometimes you see the time in the artwork that you examine. I thought about it at the Erim Bayrı exhibition a few years ago. I think there, the atelier and the whole process were visible in the exhibition. You cannot understand the time spent in most of the contemporary art. I can be the visualized version of a bright idea which is partly rationalized that comes to mind may be a visualization. Of course, a work that includes constant working, thinking, working hours for people who want to work is compelling. Even just the physical fatigue will let you neither to get your head together nor to produce it. I have experienced that too. I worked as a research assistant at a private university, and I gave art proficiency courses at another university and opened an exhibition at the same time. I remember that it was hard times.

A12: Absolutely, yes.

A13: It is totally up to that person. For some, it may be a source of nutrition and may increase the profoundness of their production. Again, I can explain this by giving an example from an academician artist. All of the artists have to master the theory of art, but because it is a task for an academician at the same time, he has more obligations on this subject, and these obligations can be a key to many doors. Today's art is fed from very different things such as an artist who is a construction worker, an agricultural worker, the assistant of another artist, graphics agency worker, a real estate agency worker. He can build his work entirely on them and reach an exciting point. It is totally up to the person.

A14: No, there will not be a qualitative weakness.

A15: There may be quantitative decline. He does five jobs instead of ten, but I do not think there will be any qualitative decline. I think it is a bigger problem that young people cannot reach the budget and sponsorships allocated to a video production etc. that we see in a biennial or fair. This situation prevents the work from achieving its real qualitative potential.

- **Self-entrepreneurship is becoming more and more critical in the art world. In this context, what are the marketing areas for the artist himself and his production?**

A01: Even though the situation of self-entrepreneurship is sometimes a compulsory situation, cooperating with the market actors opens the way for the artist in a better

way. It is imperative for an artist to make his work visible rather than marketing himself. When his work attracts, the other thing will happen by itself. The concept of the artist's marketing himself is not pleasant. It is somehow a matter of putting forward the artistic process.

A02: I am not interested in such kind of a situation. I do not think it is valid for artist marketing his work. There are exhibitions, galleries, and collectors to do it. If the artists will do marketing, what are the functions of these other structures?

A03: Social media and the internet. Alternative formations except for art institutions for an artist to exist. Places maintained by artist collectives and initiatives. These are their galleries of such formations like Videoist, which was active in Mardin for a while.

A04: There is an old expression 'When the work speaks, the artist keeps silence.' Today I think it is an excellent ground to discuss even if it seems very modernist. In the chapter *global conceptualism revisited* in the book *In the Flow* by Boris Groys, he mentions the art itself is something that placed between the owner of the aesthetic attitude and the world. It focuses on the bond that reinforces this expression in the same chapter: "In art, subjectivity comes to self-awareness through self-exposure and communicates itself" (p. 115). Like Gombrich, we always mean this by saying there is no artist but art. The artist cannot produce his work without producing himself. This area of entrepreneurship brings together the questions about its production, does it lose its job ethically, or does aesthetic discourse instrumentalized while in

legitimizing its art, etc. It gives the multi-component to a dimension that cannot be explained with a single formula. An artist who wants his art to be more politicized is likely to embrace or fall into a very populist language. Think about Ai Wei Wei's Reyhan baby pose.

A05: It is essential to be visible in each area among the main dynamics of the art world such as magazines, newspapers, social media, etc.; yet you need to be productive to be visible. I do not believe that art is over at 5 pm. In other words, art is not a shift or a profession issue; it is necessary to live up to this area. Life has to be constructed upon this choice so that an artist can identify the right areas for himself and market himself as you express it.

A06: In Turkey, we can say it is almost zero, except for social media.

A07: Until now, the most accurate field seems to be social media; because in this environment, the artist can share whatever content he wants without needing a curator, moderator, organizer, and sponsor. Being able to share articles and creative content in a widely read online or printed publication seems to be another solution.

A08: Only you can express yourself the best. Social media is a robust presentation environment. After all, people care about the artist himself rather than the institutions where the artist is represented.

A09: I believe this. As I mentioned before, my reputation management processes and my experiences in other issues have led me to other methods. There are galleries and art directors who make black propaganda by saying it is a situation that pollutes the soul of the artist. There were cases where I heard everyone must be busy with his own business. My social media management and other strategies have brought about the steps/interactions that strengthen my visibility today. The artist is the most accurate to describe himself and his work. Sincerity is enormous power in the world. However, here, there is a crucial point; it is also challenging to get a slice from the pie in the market area, which is in the hands of certain circles and monopolies. The target market may change. It is necessary to talk over it detailly.

A10: It is necessary to underline the courage of the artists to express and perform themselves rather than to their process of marketing themselves. Because the marketing process requires other kinds of experience and information, this is another area of expertise.

A11: In fact, all these definitions, art, artist, entrepreneurship, production, marketing are perhaps the terms that should not be tangled with each other. What is the point that differentiates the artist from a businessperson today? Who is the artist? What does it mean to be successful as an artist? Is art management possible? Whether art has the potential of transforming a life? Where do issues such as the revolutionism of art stand when we talk about art as a sector?

For instance, when we think of the unity of art and life that the avant-garde mentions, we see that today, life is not being artistic as they desired, but it is only the subject of art. It is similar to the works that criticize capital in the exhibitions held under cover of large corporations. There are many similar examples, and that is a problematic dilemma for all of us. Life cannot be artistic in this system. Maybe life has become genuinely artistic during the Gezi Park Protests period that we witnessed in our history. It was so strong that no artist could produce a work on the Protests, and even the 13th Istanbul Biennial, which was in the same period, was overshadowed by the Protests. What could be more artistic than a bulldozer painted in pink?

I do not know what the direct answer to the question is. Maybe, Instagram is the answer.

A12: This does not seem very realistic to me. I think the gallery should represent the artist. The artist should focus on production rather than marketing his work. The marketing must be the work of the gallery.

A13: The only medium that artists can show/transform is his atelier. An artist can be visible only if he can produce or continue to produce. We have seen artists who perceive it differently in the past or even in the present. Of course, I do not deny the importance of relationships, networks, but I think that it is not just a matter of showing up at cocktails.

A14: The society where artists are born into is their marketing areas. On a large scale, the whole world belongs to the people. It is difficult to obtain 'customers' from different types other than people.

A15: I do not feel professional enough to answer this question. I do not even have an Instagram account. It sounds complicated and frightening to me.

- **Is choosing to be an artist means choosing a precarious life? Is the art environment ultimately a perfect production model for economic exploitation?**

A01: Being an artist means a precarious living. However, when success and economic power comes early, assurance comes too. Rather than economic exploitation, there is a structure that keeps the relationship between different actors and money on the same ground. Although there is not a completely safe environment, there is a monetary order regulated in the interest of everyone.

A02: I agree. The art environment creates a favourable ground for economic exploitation, of course, and choosing to be an artist put you always under risk.

A03: I do not think it means choosing a precarious life. Art should not be seen only as an area of plastic arts. There is a design dimension too. I believe that it is always possible to reverse the direction of the wind by leading and producing stunning designs.

A04: Yes, there is no guarantee for artists and their production. I mean the artists who produce artworks without the knowledge of other people's production. In other words, I point the human artist, who is under constant expectation and uneasiness for his work. The artists also support economic exploitation in a sense because they do not know where to say no. A sold business appears to be a criterion of success. One of the realities I realize is that I now observe that the exhibition is no longer a concept. The exhibitions in Turkey, which is now completed technically, actualize themselves via a series of work. The curator does not discuss and read first the artist then the time. For example, the lack of the artist's monographs is a significant deficiency. Roughly speaking (please forgive me): Always, it lives in a circle of reality based on a Facebook event like “this exhibition is so lovely, come!

A05: Being an artist means being free. Your consciousness, your thoughts must move freely without any censorship. However, unfortunately, this unique nature of art is not guarded in our country. The necessary guarantees such as health, retirement, etc. can be provided to the artists by the government; this is not such a problematic issue.

A06: Being an artist means to devote your life to it. I am lucky I was not exploited.

A07: Any kinds of producing in the world can be transformed into an excellent means of economic exploitation. I do not think art is a more exploitable environment than other areas. Most or all of the areas that are claimed to offer assurance, and thus foregrounded by the society, are already under control or subjugation of the economic

system for the reason that they are efficient. If you agree to exist in these areas, you may accept to (be) exploit(ed) knowingly or unknowingly.

A08: I think yes. Just imagine that if you get sick, you are ruined. Will you be able to live with your income from art? Or, will you plan to be retired? I guess it would be foolish to choose the second option. It seems I cannot make a retirement plan even when I think I make a living only with the income from art.

A09: Yes, it means a precarious life. For the last four years, I have been paying regular money to an insurance system, which is known as the General Health Insurance System and is limited to hospital services. Moreover, being retirement seems impossible.

For the second question, I can say that you have enabled me to see this great economic strategy, the capitalist trap. We are going through a process under a series of social communication plan which encourages everyone to become artists. Bloggers, artists, trendsetters, designers... I think you are right. It is a ground for idea theft and the profitable peak of economic ambitions. It is necessary to examine this issue with an economist and a social scientist. My answer would not be enough.

A10: Anything has a price. Unfortunately, the possibility of being an artist may have such a price. Some of us pay this less amount, some more.

A11: For this, I guess you read highly on precariat, Post-Fordism, and the culture industry in the neoliberal world. I think the answer to this question is there. It may be a precarious life not to choose an hourly wage-guaranteed job. However, not wanting to live the life of a white collar is partly freedom. However, within the cultural industry, a curator or other employee in the art field demand money for their labour, even the artist's wage participation is problematic in the context of this industrial area. I think another problem is the infinity of expectation from the artist. The artist should know sociology, psychology, should be intellectual, should be proficient in the material that he uses, should be social, should express himself well, should be able to both speak and write about himself and his art, should be partly bohemian and partly businessman, should have improved marketing skills, should improve his skills for camouflaging his psychological disorders in his relationships even though he reflects them to his works etc. Existence must be infinitely virtuous to be visible. It is a high-pressure field, and I think that even this is a kind of exploitation in essence.

A12: I do not know whether I would choose this sector if I had the right to choose a profession again in terms of financial concerns. Even though I take absolute pleasure from the work I do, the financial difficulties I have suffered also prevent my production as well as my life. At this point, we need an income even for production.

A13: Yes, particularly in Turkey, choosing to be an artist means to choose a precarious life and means permanent crisis management. As I said at the beginning, I prefer to describe the exploitation that you mention, as ignored or neglected. We are artists; we all have a family. Some of us are married; some of us have children or

dependents. However, still, we have chosen to do art. There are a few people who think about our precariousness. Those who purchase or sell art are not interested in these issues.

A14: Yes, for the first question, no for the second.

A15: I cannot say that art is first in the field of economic exploitation. Art is a choice. It is a choice of people who are capable of making a choice. It is something about having nothing to worry. The real tragedy is what happened to people who have never had a choice in their lives or people who had no choice and continued to do what they are doing. I am not saying that our market is full of daddy-hearted men, but I have never seen a coal miner murmuring as much as an artist. We need to calm down.

- **How influential, professional environment (artist, curator, art critic/writer, other influential people in the pioneering positions of the sector, etc.) affect the career development of the artist in the sector? Can a ‘powerful, professional environment’ be a solution to the problems mentioned above?**

A01: The most important thing is the attitude and originality of the artist. Of course, a professional environment means a good career for the artist. Since there are many actors in the environment, the communication of the artist with these actors is obligatory.

A02: If what you mean is whether or not the art professionals in a region are significant, doubtlessly it is. However, if your question is the artist's establishing relations with the art professionals and being engaged to them, I name it as loss of independence. These actors are, of course, necessary in the art scene, but it is difficult for them to produce a direct solution to the problems mentioned above of the artist. However, indeed, there is a need for these actors in order to have exhibitions and institutions that can pay exhibition fee to the artist, to create this vision in this country and to establish structures that will support the production of the artist.

A03: What determines the limits of influential here? Is it the one dominant in the art environment or the one who is ethical and rejecting exploitation? The answer to your question is definitely yes. It is crucial here that whom you stand next to. I have a friend who participated in a biennial in a short time. However, what is important here is how you stand. Are you friendly and telling the truth? It is evident that which subjects are popular in the art scene and to whom you show them and gained visibility! It is obligatory to separate the one who says to his lecturer as soon as he entered the atelier, 'How do I earn the fastest money out of this job?' from the one 'who goes in the right line in traffic, arrive late to his destination but on the way he watches the view and take photographs'.

A04: The environment should feed you and be a mirror to you. In cultural theory, 'I' is an important issue and occurs from the outside to the inside. The artist becomes a professional by experience. In Turkey, particularly in nowadays artists are expected to

be both curator (reading, presentation about his work, etc.) and an art critic. It inevitably means that the artist must be proficient in many areas. Because he has to perceive the time he is in and question his mind. When we look at many exhibitions in Turkey, most of the works adopt a relationship close to 'like.' Good work, bad work descriptions are not intellectually discussed. Writing about the lousy exhibition of a reputable institution cannot even be written. Current Art Market; as a commodity, focuses on young artists to keep his artwork deficient up to date. I know that I am frankly pessimistic, but that is how it looks. You had a job yesterday; you will have tomorrow, but not today.

A05: It may be. For this, all the trivets of the art market need to expand. So the market needs to grow.

A06: Absolutely, the networks are also critical as well as the production for the artist.

A07: If this professional environment does not work as an exclusionary club or an elite group, but works for a common cause (such as Constructivism, Bauhaus, Dadaism, etc.) and a pluralistic environment that supports everyone, many artists can gain huge profit. However, if this professional environment is an exclusionary, elitist, partisan, manipulative group that supports certain types of people, then it does more harm than good.

A08: Yes, these are the factors that help you building a prestigious career, but still anything is up to you, right? Some excellent artists have gone all the way with a

broken heart. I think evaluating it just as a job sounds to me very materialist. What are you going to do when you face situations that hurt your heart? The most important condition is to protect your mind and heart health.

A09: I think the professional environment will be the least tackled area for this.

Visibility and awareness evolve spontaneously over time. However, some things are becoming sterile, too — the order is circling on the same names, same places, and same professional environment. If there would be a reaction to this situation and this response spreads over a large floor, like a pack all the artists, curators, etc. they all turn into an unwanted audience suddenly.

A10: The art market is an essential of the process. Therefore, the vein, which will give the water of life necessary for the organic development of the artist, passes through the art market — museums, galleries, biennials, collections, etc.

A11: If you can make yourself accepted in this social environment, yes. Otherwise, the same environment can exclude you, and you may have difficulty.

A12: Yes. The circles that you mention are a mass that opens the horizon of the artist. Moreover, if the artist can criticize professional environment productions, it will be beneficial for the development of the artist. In the end, the mass that will bring an excellent career to the artist is the mass mentioned above.

A13: Of course. An excellent professional environment is one of the most important solutions for the artist and the art environment to become more qualified and for the transformation to move on a more proper perspective. In my opinion, it is not possible for the artist or the art to develop in an environment where almost all of the beautification texts are not transformed into true, qualified and real criticism, there are no galleries which support the production of the artist, and they are not trying to be sustainable in order to be able to produce them.

A14: It cannot be a solution.

A15: Half of being a good, successful artist is doing good art, half is networking. I do not know whether this is good, bad, an alternative for not for today.

- **What kind of a way should the artist follow for a successful art life - without ignoring the realities of the world?**

A01: First, you should examine the art and the global art scene thoroughly and then make sure you are genuinely authentic. They must have excellent communication and relationship skills and should not stop believing in themselves.

A02: It is necessary to be independent, not to produce sale-oriented work, not to compromise on the nature of the work and to pay attention to sustainability. Although it takes a long time, the rest is spontaneous.

A03: I always defend the motto, 'telling the truth.' I would love to earn money to be famous. There is nothing to say here after the person is honest to himself and his environment. I produce it to sell it. This theme has become popular in some circles, and I did so. It is crucial to be able to say that 'I make money for the people who allow me to make money.' However, we know from the world art order that the artist's brand image is a big balloon until the art dealership and sensation creation mechanisms are revealed. For example; how much we can separate or should we separate Peter Doig, selling pictures for 14 million pounds, from Burhan Doğançay sold his paintings or 1 million Euros? What is decisive here? I have friends who produce much better paintings in technical and contextual meanings than Peter Doig's content and do not earn money. I think what is significant here is telling the truth — not pretending.

A04: I do not know if such a prescription exists, but giving such a prescription is like giving a Xanax to any person who suffers a headache.

A05: An artist who produces and believes in himself can somehow form his route. What is essential here is to find its way. So it is not someone else's route or comparing himself to someone else, but it should proceed by writing his own story.

A06: He should only practice his art sincerely. Otherwise, a fake posture and a career in a lie are always doomed to collapse. The market demands an artist who is sensational or regular (stable) worker or gives importance to his work.

A07: The artist, or indeed all the people, will inevitably have to make more or less concession throughout their lives. Moreover, success is a concept up to the person. For me, success is the pure pleasure you receive from life and what you do, outweighing the sacrifices you make. I think if the sacrifices outweigh, then life turns into a process of captivity and torment.

A08: First of all, it for me, having a production form that is detailly planned is the most important thing. It will make production visible, and working with a gallery will be the best thing for you to be visible. In the end, when we put aside everything, what an artist needs to do is continuing to produce his art.

A09: Being the person of your era, looking to events from a comprehensive perspective, catching the time well is what you need to do. It is necessary to examine thoroughly if the market is interested in the content or the material. Is Market a purchasing power or culture and art literary life? Where the artist wants to stand is essential here. Is he looking for authenticity or constructing self-esteem with acceptable universal trends? Route; is sincere and hard-working sustainability catches the spirit of the time containing future premise and stands on sociological/social sciences base.

A10: The artist should not stay away from the truth, whatever happens. At the same time, he should go on a route that will not cause him to question his credibility.

A11: I have no idea about healthiness. Moreover, unfortunately, success is not independent of the realities of the market. Success is also a subjective concept. Some artists who are considered successful are not good, in my opinion. Some other artists do not appear frequently but who produce good works. The criterion of success is gain? Profit? Permanence? I think the artist must do whatever he wants. First of all, he must be satisfied with his work. I think everyone is doing what he can do. No route exists. Everybody is in his way. I believe that it is possible that you exist only by copying images aesthetically, but it has no value. We witness this. Art, however, emerges from an inner impulse. The inner world must consist of personal obsessions. You can copy the outside as much as you like without looking inside. Even as an artist, you can copy the behaviours, sometimes I witness this too. These attitudes are understandable for, but they are worthless. This work cannot be in the form of advice to a young businessman. Moreover, even a young businessman who will create change is not formed by the practice of known teachings.

A12: The artist must learn to examine and interpret the artwork. They should visit many exhibitions and participate in forums. As a result, production will come together with a process of accumulation. Moreover, the artist must criticize his work before criticizing the work he comes across. I think that the artist can do qualified works in this context.

A13: I think the only way the artist can build a healthy and successful career is through production. There are so many realities of the market that if you try not to

ignore these facts, slowly you may be unable to produce anything. However, if you aim production persistently and continuously, the market cannot neglect you.

- **Are the art fairs and biennials a place of branding for young and emerging artists in the context of the artistic environment and the dynamics of career acquisition? How do you evaluate this situation?**

A01: Yes, these circles have significant effects. The issue of visibility is at the top of everything.

A02: Yes, these structures allow you visibility, branding, and to be part of a network of relationships in the art environment. It is a matter of preference, not rejecting these structures, but also standing in the distance is also possible.

A03: It is indeed like this. For example, the most noticeable name is Cevdet Erek in these days. Although he came from the fields of music and architecture, he gained popularity in the world's most prestigious art events, notably the Documenta and Venice Biennale. Yes, the definition of young here comes into play once again. I am not talking about an artist in his early twenties, but Cevdet Erek was not precisely a figure we often heard in the art world. Note: In the meantime, I must say that I like his works immensely.

A04: Visibility is, above all things nowadays. I guess that is what Zygmunt Bauman meant when he said, "Nowadays, bad fame is taking the place of reputation." Age is

the age of pornography. Everyone wants to show and to be seen. We are unavoidably exposed to this is a situation The trademark refers to the industrial goods which are given to the unchanging quality of the product you are selling, against what I have previously referred to as subjectivity. Is such kind of reality possible? If we mean to see the name of the artist in too many places, it is an artificial gesture. I think it is preferable to talk about work rather than an artist. Will we focus on the artist's work or brand value (the relationship on demand-supply value). Who will determine this? Galleries, critics, etc. have to create such a system. In the 1990s, I remember that there was an article by Vasif Kortun in Arh+ Journal in the name of *Critics of the Artists, Artists of the Critics* section. I guess that is still valid. As an artist, I look at how much the work influenced me. So the way that it talks to me. That speech is not limited to the exhibition. It is a kind of particular existence of dialogue that is not limited to material. You can impersonate it differently, impose your own referring to it or even you can say that you create it. Nowadays, the reader is also a writer. But an independent existence is something that art-artist demands. We need to make it possible. I would like to give a striking example: Within the Faculty of Fine Arts of Dokuz Eylül, two private galleries were opened last year. The 'White Cube', representing the faculty of art and the commercial system, merged in a sense. These exhibition venues serve a double meaning with their ambiguous structures. These are: they will be transformed into venues where as soon as the young artist candidates leave the school, they are somehow included in the system with these exhibitions and additionally, become a sheltered hybrid place where academics can continue their academic careers without going out of school. I think it would not be wrong to say

that the contemporary art system has transformed into a system that you can internalize and be involved in the marketing field of art as soon as you take your step.

A05: Yes, it is. Because these areas are the places where the work meets the audience, the spectator can be an amateur, an important critic, curator, or collector.

A06: It is crucial in terms of creating relationship networks. I don't know if the artist is a brand or he should be brand. Being a brand has negative meanings for me, such as getting older while living or competing with rival brands.

A07: Not the artist creates the branding, but the group (galleries, institutions, museums, curators, agents, consultants, etc.) which consumes and manages what the artist produces creates. This segment does not convert people from whom they do not benefit, although they have exceptions. I agree that art fairs and biennials are branding environment.

A08: Fairs and biennials are the channels through which the visibility of your art will be discussed. In the end, your work is your work, no matter where you are. Even though a work you are working on will completely turn into an economic return in the exhibition area, it will contact thousands of people in terms of meaning. I'm afraid of being a brand. It always gives me the feeling of a furniture maker that produces and sells the same chair. I believe that it is necessary to play gambling and break the image of an artist produces certain types of paintings.

A09: Yes. It gives the opportunity of building reputation and brand value. Firstly, such great events allow you to reach more audiences, and this enriches the interaction network. The artist should observe this rich audience potential and evaluate the feedbacks thoroughly. He should read and comprehend how the viewer understands him, what they found in him, what they expect from him. Media visibility is adequate just for a while. Unless you transform this experience into other things, you can be lost again. Productivity requires immingling with information and sustainability. How will the situation of participating in one biennial and not being invited again determine the present and future posture of the artist? Personal attitude is also important. But I know that everyone wishes to participate in a biennial one day.

A10: These environments can be misleading for young artists. These channels, which they access without reaching a certain maturity, can prevent young artists from questioning themselves. I think this process is a way to go calmly and carefully.

A11: In the system that we are talking about, yes. Being a name is like being a brand. And yes, the network is an indispensable part of this system.

A12: Yes. These are some of the platforms I mentioned in the previous questions. For example, Mamut is an excellent place for the discovery of young artists. Base is another platform that is famous in recent times. Young artists who exist on these platforms and have been able to maintain their relationship can be seen at biennials or fairs in the future.

A13: Any international and qualified event can help to create a brand. In this sense, participating in biennials is very important if you can be included in that network. International fairs are equally significant too. We live in a country where the art market cannot get involved enough in international circulation. Thus, for the work of a Turkish artist to participate in the international circulation, the artist has to appear in these platforms. I have artist friends who have made great leaps in their career thanks to the overseas fairs that they have participated. The only thing that is unfair about this issue is that unfortunately, the independent artists cannot be involved in these channels.

A14: I find it positive.

- **In our modern world, what kind of relationship exists between the art and political economy?**

A01: There is almost no area related to the economy. It is necessary to think about the relationship between art and economy without taking it into the center. As a result, this area has created its own economic order, and all actors seem to accept it.

A02: If you mean the art and capital relationship, there is a direct relation between these structures in today's world. Notably, young artists who create their own artist careers, take them to the center. It is possible to live by caring for this relationship and building a career based on it. However, as an artist never cares about this issue, I believe that it is possible to manage it without centralizing this issue. I have never

paid attention to this in my career, as a person who does not care about this relationship can be done without the center of the belief that this work can be done. For my point of view, the way you position yourself against these structures is an indication of your attitude and view of life as an artist. In summary, other forms of existence are possible. Apart from your personal approach, it is vital to take the power of artist solidarity, organizational models, and collectivity into consideration.

A03: Art has always existed with institutions. The alternative formations that were outside of this were once massed by an art institution after gaining visibility. Art history is full of examples of this. The Medici family was a political authority, economic power, and an institution. We all know how this power has shaped art history. Today, people like Saatchi become an institution automatically after once they become brands. Biennials, fairs, and museums are institutions and where the institution is, of course, finance has to be there. There is no place where there is no finance. Art is a good investment and prestige tool. Institutions are expanding their regions via art. For example; a capital owner who has his money collects his own art collection and then opens his museum. Evliyagil Museum in Ankara can be an example. Yes, this is, first of all, a matter of vision, but I do not think that the museum and the collection are established solely to contribute to Turkish cultural life. This is both a matter of investment and an identity-building. It means that I am also a part of this market, although I am not as big as Koç and Sabancı Families. Expanding the area of existence is also related to providing prestige. For this, of course, money is needed. Of course, the openings of the museum, the formation of collections, the artist's receiving his share are the natural results of this environment. You have to

accept it and approach it accordingly. I can't find much to say. The tax deduction, money laundering, etc. these are the fun of work.

A04: The question can be answered detailly, but in fact, I didn't understand what is explicitly asked, but I gave a short answer like that:

Since in Turkey, except for ontological status, the concept of art is generally owned by artwork production, it is also open to being owned through the appreciation. The artist, who actually produces, transforms and settles the images, is still seen as the man who produces hand-made objects. Art is still an aristocratic value for the collector in the war of capital and prestige. In my view, the signified/signifier relation of art (between image and object) has deep economic relations which are not easy to be understood at once. The institutions such as the company, the bank, the holding have the dominance in Turkey. We know that these companies possess the art as a public image, aristocratic structure as a means of strengthening themselves and as an investment and tax exemption tool. This is today's tragedy: Everything serves to duality. Support means profit. When you mention economic capital, you mean cultural capital. Despite all the clichés of the movie *The Square*, we have to say that it points to the impasses of contemporary art. The film reveals the autonomy of art through the experiences of a curator and reveals the political economy of art. With the transition from the sponsor class to the market system, we observe that many actors and institutions have started to have a voice in the field of art, and even the curator has risen to the level of the artist. As well as this situation is tragic, and it also has the opportunity of reversing everything vice versa. The role allocated to the artist (and his

artwork) in the art system (work on) emerges as a value of political economy (curator-critic-institution, etc.) as a result of a detailed division of labour. While this art system was once a nutritional system based on a rivalry, today it is an area of existence which is dependent on each other.

A05: The answer to this question is long and multi-layered. Because the economy and art are always interrelated areas, but I can briefly say that I wish that the money spent on the war industry in the world is spent directly on art.

A06: Today, the dynamics of art in our country are interrupted, especially in this sense in the production stage. The fact that the produced works go through political self-censorship, the ideas close to the power is relaxed, or a critical approach is punished, creates a big problem in the production process.

A07: Art is used as an economic investment tool, especially in the last century. But still, I assume that there is enough independence between the art and the economy to think that art can be without economy, but the economy cannot be without art; I think that artists cannot remember the independence of art due to the obligation or personal ambition.

A08: ...

A09: It's inefficient now. Creative sectors and art practices have not attracted the full attention of the world of economics yet. Today, many centers in the world, New York,

London, Venice, Berlin, and so on, produce economic models with art. We will also achieve it. The problems that we cannot overcome are vision and solidarity.

A10: The art and economy relationship is an issue that I do not want to think about. Because this relationship has too many dirty faces, I would rather focus on the poetic, mystical, and political perceptions of art.

A11: This relationship is not a relationship that can be explained by saying, 'in my opinion,' there are many books and articles on this subject. Throughout history, artists have existed, whether or not the market exists. Maybe we can think of art as a game. Humankind will produce art as long as they play this game. The concept of 'art' that we write in capital letters will change in the future as decomposing of art and craft by the Industrial Revolution and the changing forms of production. Today, the professionalism of art, the impositions of this profession, and precariousness are a reality. We are experiencing the difficulties and pressures in this field, and we are trying to exist in this system as much as we can. But even this market and career-oriented questions create resistance in my mind. When I consider my answers, the place that I want to exist, stands out of all the facts such as the culture industry, career, market, etc.

A12: It would not be wrong to say that it is directly related. Unfortunately, this relationship is currently affecting the art sector negatively. We know that many art institutions are closed or funds are restricted. In this period, when the world economy is in a state of despair, the first sector that has been abandoned is the art sector.

A13: I think they are directly related.

A14: It is changeable.

A15: Let's look at the work of the previous works of Kutluğ Ataman in Venice Biennial, the portrait of Sakıp Sabancı. I don't know how much it costs, but it's a lot of money. It's not money you can get neither from the platinum-haired girl driving Range Rover nor from me. I am just talking about production cost. Then let's look at the topic of work, a famous businessman. So what's in this picture? The records of the people the businessman have influenced their life. It's the combination of thousands of people's portraits that this businessman has employed under his business. The artist says that this man is a combination of these people because he changed the lives of these people. What would they say about the Sabancı family if we ask all these people? How many of these people worked for the minimum wage and kept under the poverty line with collusion between these businessmen and the governments? But one of the biggest lies of the capitalist system is the *trickle-down* economy, the top-down economy. The profitability of large companies should be increased so that the profit margins of these companies spread to the people they employ and the economy should grow. It has never happened, as the company owners and CEOs line their pockets, no reflection to the working class has been observed except for the exploitation. I don't know what he was doing in a prestigious place like Venice. A biennial exhibiting a portrait of this system of exploitation and neoliberalism has been seen strange to me. But I think it would be massive hypocrisy if they refuse to exhibit.

Do they have any sponsors different from the groups such as the banks exploiting the world, those profit from the war industry, those consider exploitation natural and necessary? Would it be possible to organize all these biennials, fairs, etc. without the money obtained through exploitation, or without deducing the sponsorship money from taxation, or without laundering their dark faces against the society by using art? Can art employ so many people? You, me, thousands of people around us make a living out of art. Almost all of us know where this money comes from. Which one of us could resist and reject it? Which super literate person, artist, curator, etc. is to refuse money of this system? This system of exploitation has transformed into a machine that destroys anything not involved in it, both in art and in every moment of our lives. The exploitation system is an indispensable part of our lives. We say that now it is a period in which boundaries between post-modernism, art, and life disappear. And yes, it is valid both for the art itself and for the economic line which is investigated. While every area of life is based on exploitation, it is impossible for a post-modern art to exist independently.

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A16: There is something I'd like to add as an answer to all your questions. We do not live in a world where the artist produces his own art as he wishes. Even an artist cannot survive without getting dirty even only by making art. For example; he produces various versions of artworks because a collector asked him to do it. It can be making a living only by producing art but without making any headway and producing objects. I am used to be a teacher for years, and it doesn't interrupt my art because I give art education to children. There is a nutritious mutual relationship

there. The art does not develop outside the atmosphere that I have created for the sake of living. Everything is intertwined.