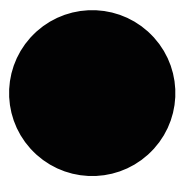
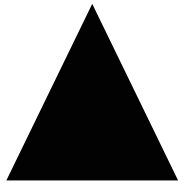
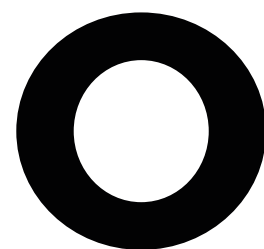
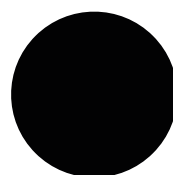
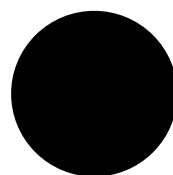


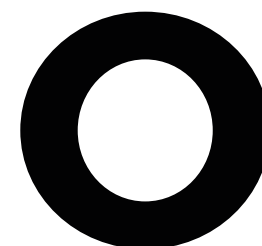
**İzmir  
İtassko**

**2020**

**Report for  
İzmir Cooperation of  
Independent Performance  
and Cultural Studies**







The nature of contemporary performance practices transcends the scope of performing arts. The disciplines that until recently stood aside from each other are now mingled together and reach over the other. The search for new forms of expression and critical inquiry are as crucial as technical virtuosity; process as prominent as product. On a theoretical level, we conceive performance as a vast field encompassing all conscious and voluntary human acts involving performing and observing parties, which can manifest in the same subject at the same time as in meditation practices. It contains the fields of performing arts, contemporary arts practices, performance art, body/mind/soul disciplines and social performances among others. Therefore, we welcome in our cooperation parties from all disciplines, backgrounds and experience levels within this viewpoint and framework.

We view resource-building and advocacy in the non-profit independent art field within a civil society context while bearing in mind that commercialization does not necessarily mean depoliticization. Our primary areas of focus and intended contribution is production and presentation of work, event design and implementation and cultural policy studies. The terms 'independent' and 'non-profit' are descriptive of our nature as an initiative without regular funding from any institution nor economic rationale to make profit. On the other hand, in order to achieve a sustainable, productive, liberating, altruist and responsible economic model, we are open to dialogue with public and private capital as well as NGOs and culture and art actors within principles of mutual respect.

## **manifesto**



Our initial focus is to define an interdisciplinary and international common ground for cooperation in cultural management on an organizational, legal and financial level based in İzmir. This investigation is realized with the participation of artists, culture, arts and civil society professionals and academicians in the light of their past and recent experience. Our activities took place between October 17 and November 29, 2020 in the form of presentations, discussions and forums taking place online due to current circumstances. The data collected through these activities as well as the artwork created during this process by artists Deniz Güngören, İlyas Odman, Rafet Arslan, Sevcan Sönmez and Su Güzey are being shared within this e-book.

Komünitas project is realized under coordination of Open Studio with the cooperation of FREIRAUM, Fatih Gençkal, Hayy Open Space, Karantina Initiative, NomadMind Design and Art Practices Association, Sevcan Sönmez, Tiyatro 4 and financial support of Spaces of Culture.

Komünitas project was realized in 2020 under coordination of Open Studio with the cooperation of FREIRAUM, Fatih Gençkal, Hayy Open Space, Karantina Initiative, NomadMind Design and Art Practices Association, Sevcan Sönmez, Tiyatro 4, solution partnership of İyibirşey Advertisement and Production Agency, production contributions of K2 Contemporary Art Center and PureSpace initiative and financial support of Spaces of Culture.

To produce a common discourse as independent subjects in the field of culture, art and performance; to root down and flourish together in common grounds; to learn from each other in partnership; to transform together in individuality; to be engaged and involved in public cultural policies, to produce policy; to produce information about our field and ourselves; to create our own resources; to defend our rights...

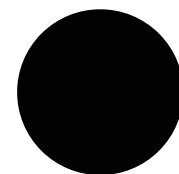
How can culture, art and performance professionals come together at an intellectual level to conceive a ground for collaboration through these topics? Could this interdisciplinary ground be centered on Izmir but also build a network between different geographies? What are the ways to create an objective ground for cooperation through an analysis of past and current experiences and developing common wisdom through dialogue? The idea of Komünitas - Izmir Cooperation of Independent Performance and Cultural Studies emerged around these questions. We aimed to define common needs objectively, come up with joint solution proposals and transform the knowledge gained through experience from intertwining fields to guide a common path. To this end, we started out in the form of a participatory exploration workshop and acted with the principle of process-oriented cooperation.

The project partners came together with the call of Open Studio and formed the Founding Advisory Board. Through meetings in the June-December 2020 period, they started to work on defining this structure in organizational, legal and financial aspects, culminating in an interactive website, online publications focusing on culture and arts management, and a collective digital artwork, as well as a report.

Komünitas - İzmir Cooperation of Independent Performance and Culture Studies will prepare its projections for 2021 through an analysis of the online presentations, discussions and forums during October - November 2020. It is tracing its own steps in a process-oriented and collaborative



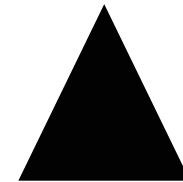
## **preface**



effort to define the organizational, legal and financial basis to further its motivations on culture and arts management, policymaking, networking, resource creation and advocacy.

~

December 2020



online events

# 17 October

**Presentation:** "Organizational Models of Art Workers" (1st Session)

<~> 11.00

**Presented by** Saliha Yavuz

This first session focuses on the role various modes of solidarity plays in tackling the uncertainty and economic precarity of actors in the world of culture and arts, which is exacerbated by the pandemic. We touch upon various examples of organization and modes of collective action from Turkey and the world, from the present and the past. We then study the various organizational structures formed on creative and rights grounds such as association, foundation and union.

[hayyacikalan.com](http://hayyacikalan.com) <~>

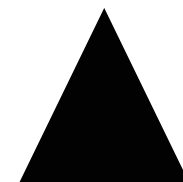
**Discussion:** "Interdisciplinary Cooperation and Economic Sustainability in Spaces of Contemporary Art, Performance and Cultural Studies"

<~> 15.00

**Moderator:** Çiçek Ş. Tezer Yıldız

The participants began by introducing the organizational structure of their initiatives, its areas of cultural production and venue possibilities. Then they talked about how they approach interdisciplinary cooperation, how they find common ground on space, time and opportunities with the people and organizations they work with, and the approaches and methods they have adopted to ensure economic sustainability.

In the last section, these approaches and methods were examined in depth and the questions posed by the participants to each other not only contributed to the flow, but were guiding. The themes of the discussion came into sharper focus as they clarified the financing and solidarity models they developed, their experiences of creating spaces in the countryside and the way organizations bringing together different disciplines reflect their structural features to the space.



This discussion, which brought together cultural producers working in various fields in different cities, interacting intensely with their surroundings and prioritizing experiences related to space was productive and delightful, I believe. In a geography where we need creative solutions to build economic models for sustainability in cultural production, the picture drawn in this discussion on the practices of initiatives and artists living in cities with different social and cultural backgrounds clearly reflects the current situation in the field of culture and arts.

[nomadmind.org](http://nomadmind.org) <~>

## Participants:

**Melih Kır aç - M ıhran Tomasyan**  
**(Barefoot Company, Istanbul)**

[ciplakayaklar.com](http://ciplakayaklar.com) <~>

"As Barefoot started out as a dance company in 2003, it played an active role in the contemporary dance scene embracing a mobile production practice, visiting various studios in Istanbul, producing 'Why?  n u?  ima? Neden?' (2003), 'Invitation' (2004), 'Mirror' (2004), 'Kalon Kakon' (2005), 'Mehmet Loves Peace' (2006), 'Unknown Perpetrator' (2007) during this period. In 2007, we rented an old blacksmith workshop in Tophane and turned into a studio. In time we transformed it into a space for us to live in, to present shows, and to produce. While giving priority to dance through many collaborations we realized for thirteen years, we also gave space for performances produced in other fields. We continue to organize workshops, present shows and undertake other cultural practices. On the other hand, we are working slowly to create a new production space in the Samanlı Mountains of Iznik."

**Galip Deniz Altınay (K lt rhane, Mersin)**

[kulturhane.org.tr](http://kulturhane.org.tr) <~>

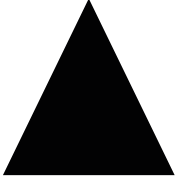
"K lt rhane was established in September 2017 by four people, three of whom were peace academics, with the aim of becoming a multi-purpose and multifunctional space (library - study area - activity area - research center), based on principles of participation, pluralism and coexistence. In this sense, our space has transformed into a 'public space', hosting cultural and artistic activities (screenings - discussions - performances - exhibitions - etc.), practices for remembering and archiving urban memory, training and workshops (on ecology - cooperatives, - local media training - etc.), in accordance with its founding principles."

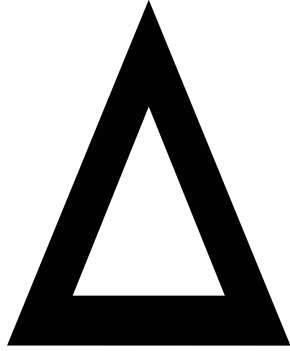
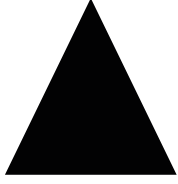
"Based on the question of 'what it means to live in the same city', we organize activities on important topics for Mersin such as urban identity and urban awareness with the participation of experts from and outside the city. We are also developing collaborations with various NGOs and institutions on topics that have expanded over time. We pay special attention to broadcast the events we organize live on K lt rhane's social media accounts so that we can reach those who cannot participate."

**Ezgi Ceren Kayırcı - Sarp Keskiner (KARANTINA, Izmir)**

[karantinamekan.com](http://karantinamekan.com) <~>

"Founded in January 2019 by D hili Bellek (Internal Memory), 6x6x6 and Kendine Ait Bir Oda (A Room of One's Own), KARANTINA hosts projects produced by its components primarily in the field of contemporary art, visual arts, mapping, networking and documentation. In addition, it opens up space for artists and initiatives working in different disciplines in accordance with its collective identity."





"Our research and archive-focused program '90s That Made Us', implemented with the support of Spaces of Culture and SAHA Association throughout 2020, produced outputs in the form of podcasts, video essays and e-books. Through this project, we introduced to the current generation the pioneering work of people in the fields of contemporary art, visual arts, independent publishing, literature and music in Turkey in the 90s. Similarly, we produce original projects in cooperation with our national and international partners every year. We host artist talks, exhibitions, demonstrations, forums and workshops in our space located on the Karataş - Karantina axis known for its rich cultural heritage. In this context, we contribute to the cultural memory of the city with priority on practices of independent publishing and digital content production (fanzine, magazine, podcast, etc.)."

**Savaş Işık (Mordem Art Center, Diyarbakır)**

[facebook.com/mordem.sanat](https://facebook.com/mordem.sanat) <~>

"Mordem Art was founded in 2017 by artists focusing on sustainable work in different fields of art in the region. The Mordem Art Center, opened just a year later, currently employs thirty-two people and serves as a fully-functional art complex with a 160-seat multipurpose theater, a dance studio, music classrooms, a sculpture workshop, an office, foyer and backstage areas.

"At Mordem Art, we prioritize compatibility with nature, protecting cultural heritage and reclaiming it to society. We believe that ethnic and cultural differences are richness for society. Our approach builds on the idea of "festive society" dynamics of the past and aims to raise children as happy, productive and peaceful individuals for a better future. We produce not only workshops and shows but also participatory projects that nurture this approach. Examples of such projects include "Festival In The Village" (2019) and "Art Harvest in Our Village" (2020), supported by Spaces of Culture."

# 18 October

<~> 11.00

**Presentation:** "Organizational Models for Art Workers" (2nd Session)

**Sunuş:** Sevim Sancaktar

**Moderator:** Saliha Yavuz

Together with the artist, curator and researcher Sevim Sancaktar, one of the facilitators of Omuz Solidarity Network, we look at organizational models such as associations, foundations, companies, initiatives; we examine why artists need to organize in the context of local and central administrations as well as governments. We map out each and every initiative that existed in Turkey from the pre-Republic period to today in the field of visual arts, based on the chronological map that I am developing with the participation of various art workers. In connection with this, we analyze why important events such as the declaration of the Republic, the 1960 and 1980 coups and the 2013 Gezi events have left their mark on the social memory and caused a break in the field, hence triggering a need for

organization. We believe that commemorating these production-oriented, advocacy-based solidarity structures in a chronological flow will strengthen the practice of looking back at the memory accumulated in the field.

[hayyacikalan.com](http://hayyacikalan.com) <~>

<~> 15.00

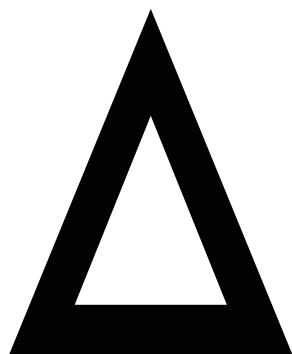
**Discussion:** "Sustainability in Fixed Term and Periodic Art Activities"

**Moderator:** Şafak Ersözülü

Although coming from different formats and backgrounds, it can be said that the motives for the emergence of organizations led by the participants are based entirely on inner needs, which have led them to pursue organic forms of organization. It is understood that the founders assume many shifting roles while structuring this organic form of organization, that the intentions set out at the beginning can be transformed in line with the changing conditions and the organization begins to respond to different needs. This structure, which can be described as autonomous, brings with it a flexibility in the distribution of roles and results in the transformation of the mission and vision of the organization as well as the diversity in its areas of production. Hence the example of "A Corner in the World" which set out with the intention of building a cultural event space, then intended to prioritize festival organization and ended up as a curatorial team. Or, the example of "Visibility in Art Festival", which emerged as a student collective, spread to different cities over time, establishing partnerships with local and international networks, attempted to establish a space and intends now to work on building cultural policy. While there is a common tendency for interdisciplinary orientations in event design among the participants, we also come across structures, such as PORTIZMIR, which set out with the motivation to create awareness in the field of contemporary art and transformed their approach into conceptual research practices throughout its many collaborations. The Darğaç collective, on the other hand, comes up with a completely different story: Independent artists decide to settle in a neighborhood for economic reasons; they then turn their collective's campus into an exhibition / festival area by inviting local residents and craftsmen to take part in decision-making processes. Moreover, the collective now takes their story over the last four years to the next level by forming a legal entity. They penetrate their environment organically through a process of interaction with various spaces and stakeholders where the different parties take part in each other's lives.

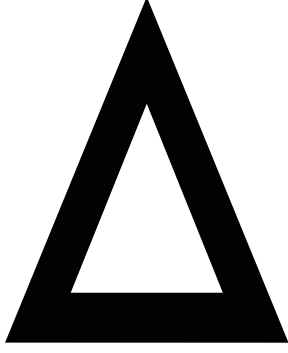
From a perspective of sustainability and resource creation, these four entities organized with the in-kind and financial contributions of their founders, tended to establish new networks and develop their capacities with the grants they received in the process. In this sense, it is no surprise that the two concepts the participants primarily emphasized are precarity and uncertainty. Not only the initiatives represented by the participants, but the vast majority of the independents operating in the field of arts and culture are not sure whether the grants will continue or at what rate they can benefit from these grants. Their own resources tend to run out soon if they cannot develop alternative financing models. At this stage of the conversation, the participants brought up the option of cooperating with public institutions, which means they need to get involved in the policy-making processes of the public institutions responsible for ensuring the right to access culture and arts.

[acikstudyo.com](http://acikstudyo.com) <~>





# Participants:



**Ayşegül Kurtel (PORTIZMIR Contemporary Art Triennial, İzmir)**

[portizmir.org](http://portizmir.org) <~>

“PORTIZMIR is organized by the non-profit K2 Center for Contemporary Art (K2), founded in 2003. Through PORTIZMIR, K2 aims to bring together the culture and art dynamics of the city with international contemporary art platforms, to mobilize them, and facilitate access of art by the masses. In line with this goal, we implemented PORTIZMIR1 in 2007 with the title of “Mirage and Desire”. For PORTIZMIR2, organized in 2010, our main location was the Austrian - Turkish Tobacco Warehouse, which is a monumental building addressing the history and memory of Izmir, and we chose the title “Silence\_Storm” to emphasize the city’s potential. At PORTIZMIR3, organized in 2013 under the title “It’s Enough”, we focused on field studies encouraging artists, scientists and experts to produce in groups. The program, which spread across the city through micro platforms, ended in 2014 with the exhibition we organized at the Austrian - Turkish Tobacco Warehouse. ”

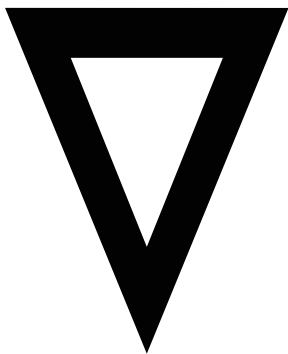
“In line with the momentum attained with our third edition, we decided that the PORTIZMIR4 program, which will bear the title “Breath” should consist entirely of field studies. This edition was different from the previous ones in that it gave space for the disciplines of art to work with nature and made the production process visible. We engaged the creative potential of the city through seventeen projects spanning the 2017-2018 period and set a goal to create a “breathing space” in nature and in the city. We allocated our forest land in Urla, a natural protected area of forty-five decares, for the use of PORTIZMIR4. We called the area K2 Urla Breathing Space, which continues its operations as a fully-fledged artist campus as of today. We used the Austrian-Turkish Tobacco Warehouse to display the documentation of PORTIZMIR4 and the building was demolished thereafter. We anticipate that PORTIZMIR5 will spread to the city on the same intellectual grounds, and the productions will meet with the city dwellers in public spaces.”

**Fatih Gençkal (A Corner in the World, İstanbul – İzmir)**

[acornerintheworld.com](http://acornerintheworld.com) <~>

“The story of A Corner in the World dates back to 2014, when we intended to start an international festival for performing arts focusing on new works from Turkey and its surrounding geography in our independent performance space, Köşe, in Yeldeğirmeni neighborhood in Kadıköy, İstanbul. The festival was only realized after Köşe was closed in 2015, and spread to various partner independent spaces in Kadıköy. We realized our second edition in 2016 funded by international grants and support from foreign institutions such as Institute Français and the Dutch Consulate. In May 2017, we became resident curator of bomontiada ALT by invitation from the Pozitif group in their attempt to revitalize that space. We designed and implemented a full-time multidisciplinary program there until December 2018 and realized the 3rd edition of our festival within that program.”

“Since January 2019, we pursue our work without a permanent space and call ourselves ‘a curatorial team working in performing arts and related fields’. We continue to collaborate with different partners for different events, such as SALT for ‘25’59’” short performances program and ICCD for ‘Visible Invisibles’ program featuring original works from Tehran’s underground dance scene. We manage international programs and provide touring management services for local artists. We are also curating and organizing the end-of-the-year event of Spaces of Culture



for the last 3 years. The last project we realized was the 'Conversations', with the support of the Dutch Consulate. We are currently in the process of redefining our structure and focus."

**Cenkan Aksoy (DARAĞAÇ Collective, İzmir)**

**@daragacizmir <~>**

"Darağaç is a culture and arts collective which emerged as a result of the interaction of young artists seeking alternative media and spaces for their practices with the residents of the neighborhood called Darağaç (now Umurbey). Since 2016, the collective has been experiencing the dynamic collaborations of neighborhood life through contemporary arts practices and shares them with the public."

"Umurbey District, considered one of the first industrial zones of İzmir, today hosts settlements, artists and industrial production workshops. In 2016, we organized the first edition of DARAĞAÇ exhibitions, developed together with the neighborhood residents as a result of the organic relationship between them and the artists who settled there and took place in the streets, houses and workshops. The first event was followed in 2017 by 'see. Darağaç', DARAĞAÇ III (2018) 'Darağaç IV: Necessity' (2019) and 'Darağaç EXISTS (V)' (2020)."

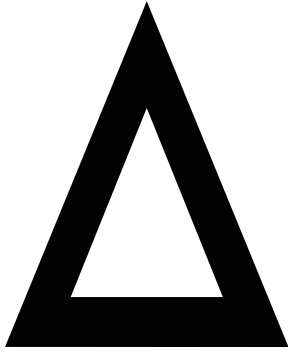
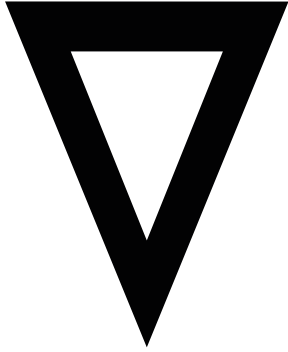
"Thanks to the support we received from Space for Culture in 2019 and 2020, we diversified our activities: In 2019, we implemented 'Darağaç VOLTA (subject street art)', 'Darağaç Talk Series: Neighborhood and Culture-Art Relationship', 'Neighborhood | Space and Collective Mind + Collective Belonging' and the 'Painting and Clay Workshop' projects within the scope of 'Darağaç School'. Also, we printed Darağaç\_Kitap. In 2020, we renewed our website during the pandemic and shared our last exhibition online. In addition, we organized 'Sounds Of Darağaç' and the 'Children's Workshop' that we aim to transform into a publication. We continue to realize our dreams with surprising and versatile events."

**Metehan Kayan (Visibility in Arts Festival, İstanbul - İzmir)**

**sanattagorunurluk.org <~>**

"Visibility in Art Festival (SGF) set out in 2013 with the aim of creating a dialogue between students working in the field of contemporary art and performing arts and independent artists. Aiming to bring together works produced through open calls directly with the audience, the festival prioritized works that are sensitive to (outdoors) spaces and focused on developing the audience and impact of the event through face-to-face work in public spaces."

"SGF set foot in İzmir in 2015 through Şafak and Bahar Ersözlü, founders of Open Studio and started to grow by establishing local and international partnerships. The content of the festival also diversified. Although currently not operational, the İstanbul leg is trying to survive through digital platforms. We are currently in search of a new working model that minimizes operational problems. It looks like interviews with art practitioners as well as visual documentation and archive studies will be the first step of this search."



# 24 October

**Presentation:** "The Artist and Other Actors"

<~> 11.00

**Presented by** Saliha Yavuz

The essential components of the field of visual arts is the artist and their work. However, from the perspective of trends, economic mechanisms and cultural policies that make up the market, we need to acknowledge that the art world consists of many actors, rights and legislations besides artists and their works. This presentation is about the ways in which actors who work alongside the artist such as curator, art critic, maker, designer, production staff, venue manager, art dealer and agent interact with each other. In the first part, we focus on how and in what capacity the artist relates to these actors on economic grounds. In the second part, we focus on the basic rights of the artist, the criteria set forth by the market, and the conditions for establishing healthy cooperation where we explain some key topics in the relationship between the gallery and the artist such as financial relationship models, fees, main production items and taxation legislation through local and global examples.

[hayyacikalan.com](http://hayyacikalan.com) <~>

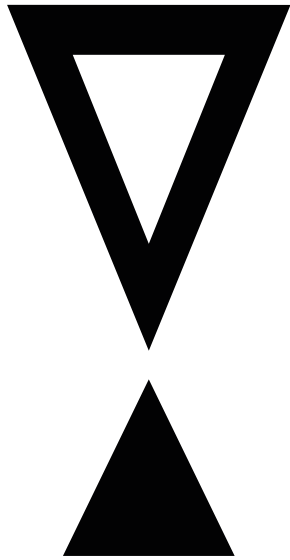
**Discussion:** "Sustainability of Umbrella Organizations, Interdisciplinarity in Cultural Policies and Cooperation with Public Institutions"

<~> 15.00

**Moderator:** Fatih Gençkal

In the first part of the discussion, we looked at the formation processes of the Contemporary Performing Arts Initiative (ÇGSG) in Istanbul and the Izmir Cultural Platform (IKPG) Initiative through their needs, activities, progress and transformations that shape these processes and the relations they established with public and other independent institutions. Ateş emphasizes that the ÇGSG was built on the legacy of experimental practices in the field of contemporary performing arts in the 90s, increased the visibility of practitioners and independent venues which flourished in mid-2000s and addressed their need to come together. Zeynep Günsür Yüceil, on the other hand, focuses on its effort of nourishing a sustainable space for production and taking an active role in the formation of cultural policies. Through the archive documents presented by Yüceil and Ateş, we have a chance to take a fresh look at the main focus areas of the initiative in the ten years of its operation: capacity building programs such as "Independent Network", research workshops such as "Wherefrom Whereabouts", performance projects such as "Temporary Occupation" and portals such as "Independent Gaze" and "Independent Bulletin".

Sarp Keskiner informs us about the chronology of the Izmir Culture Pla+Form Initiative (IKPG), which was organized autonomously under the umbrella of Izmir Metropolitan Municipality Mediterranean Academy in 2014. He then speaks about the works of the organization aimed at strengthening communication among actors of the culture and arts fields in Izmir, providing visibility for their practices and creating sustainable documentation mechanisms. He adds that the organization has transformed over time into an interdisciplinary communication network that brings together cultural actors of the city, sharing its activities with the public through a journal called Pla+form as well as almanacs and pre-



senting disciplinary / interdisciplinary forums, summer schools open to participation of the members, and presentations with participation of national / international guests.

As seen in these two examples, independent networks bringing together actors from different disciplines have important contributions to make to the cultural and artistic life of cities in terms of both infrastructure and content. On the other hand, organizations that rely entirely on the resources and persistent efforts of the founding actors often demand constant effort and time from their components, as seen in the example of the ÇGSG. These structures have difficulties in creating resources, even when they assume legal identity, and become vulnerable to the problems they encounter over time. In this sense, it will be beneficial to look at the opportunities and challenges brought about by the support IKPG receives from the metropolitan municipality. While IKPG continues to be active in the cultural and artistic life of the city with its 300+ components as of today and its publications, the fact that the ÇGSG and its many components are not active in the field today negatively affects the visibility of its archive, activities and heritage, making it difficult for new initiatives in the field to benefit from this experience and knowledge. This is a pity as the needs and ongoing conditions expressed in the period when the ÇGSG was established are still quite valid today. Therefore, it is of critical importance to establish communication channels and facilitate the dissemination of archives which will enable new and emerging initiatives with similar goals to benefit from past experiences.

[acornerintheworld.com](http://acornerintheworld.com) <~>

## Participants:

**Şule Ateş - Zeynep Günsür**  
(ÇGSG - Contemporary Performing Arts Initiative, İstanbul)

[cgsg-tr.org](http://cgsg-tr.org) <~>

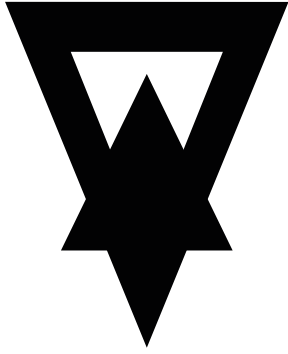
"ÇGSG was established in June 2005 with the aim of strengthening the field of contemporary performing arts in Turkey, enhancing its recognition and visibility by bringing together independent artists, initiatives, venues, theorists, educators, cultural managers and academics active in the field. It started out as an initiative which prioritized creating projects and events as well as lobbying and acquired legal personality by becoming an association in August 2007. The association decided to cease its activities in 2012."

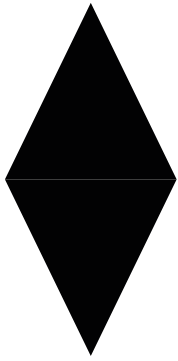
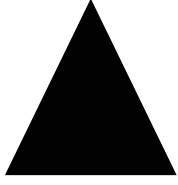
"The long term aims of ÇGSG were 'to create a sustainable environment for artistic production; to participate in the formulation and implementation of cultural policies; by this to contribute to the development of civil society; to increase and widen audience participation; to question the dynamics of the era we live in; to be visible and to transform this visibility into a cultural organism'. Within this context, we held regular meetings between 2005 and 2010 and designed many events that left a mark on the memory of the period."

**Sarp Keskiner (İzmir Culture Pla+form Initiative, İzmir)**

[facebook.com/ikpgplatform/](https://facebook.com/ikpgplatform/) <~>

"The vision set forth at the Izmir Workshop on Culture, held on October 24, 2009 with the participation of around a hundred scientists, arts and culture workers from Izmir, was for the city to become "a hub for innovation and design, outward-looking and in contact with Mediterranean cities", "through the adoption of democratic and participatory means". After this workshop, Izmir Metropolitan Municipality established the Izmir Mediterranean Academy to undertake the realization of the vision





of "Izmir, the Mediterranean City of Culture, Art and Design". The academy started its activities as a "think tank and a democratic platform" in March 2012, aiming to mobilize the intellectual capital of the city in line with this perspective and to advocate an innovative governance model in culture and arts."

"Izmir Mediterranean Academy Culture and Art Advisory Board was initiated in 2013 under the leadership of Serhan Ada and composed of academicians, artists, cultural workers and initiatives. Its main aim was to establish the guidelines of the culture and art policy of the city through democratic and participatory methods, working up from the grassroots. At the second advisory board meeting held in November 2013, a core team of five people, consisting of event designers, editors, curators, filmmakers and cultural managers living in the city, was formed under the coordination of Şervan Alpşen to design programs that will make a leap in the city's cultural and artistic life. After a research period until April 2014, the core team consisting of Borga Kantürk, Sarp Keskiner, Cenker Ekemen, Zeynep Gönen and Elfin Yüksektepe decided to take forward the 'Izmir Culture Pla+form Initiative' idea as the ideal governance model proposed by the Izmir Coastal Design Group in 2012.

The initiative, called IKPG in short, aimed to strengthen the communication between cultural and artistic actors of Izmir, give visibility to their cultural products and create sustainable documentation mechanisms. In line with this purpose, the initiative started to establish a social network including the consumers of culture, linking the local initiatives and encouraging them to produce joint projects. İKPG also started to bring together artists from different disciplines, academicians, publishers, civil society members, students, curators, cultural space managers, architects, art historians, filmmakers, photographers, independent archivists in monthly communication meetings and brought in its core team some of the leading figures in the field in İzmir since 2017 such as Sargon, Özgür Demirci, Altuğ Akın, Burak Doğu, Ayşegül Utku Günaydın, Onur Kocaer, Ebru Atilla, İbrahim Metin Baltacı, Gizem Akkoyunoğlu, Cenkhan Aksoy, Gökçe Süvari, Hale Eryılmaz, Ezgi Ceren Kayırcı, Ali Kemal Ertem, Can Çetin, Mert Çakır, Emre Duygu and Recep Tuna.

"In time, IKPG built itself into a flexible and democratic communication platform with new participation, a grassroots organization model and a collective mind and started publishing the PLA+FORM magazine in 2015 to share its work with the public. In addition to the publication, which became a city magazine over time reaching its 13th issue in 2020, it produced five annuals documenting communication meetings, disciplinary and interdisciplinary forums, summer school contents and presentations by national and international guests.

"The initiative is classified as a good example in national and international strategy documents and has led to the emergence of numerous projects, partnerships, collectives and initiatives, continuing to have a say in the cultural and artistic life of the city with over three hundred members."

**Presentation:** "Coping With Activist Burnout"

**Presented by** Hilal Demir (Non-Violence Education and Research Association, Istanbul)

**Moderator:** Çiçek Ş. Tezer Yıldız

Hilal Demir, a "nonviolence trainer" and co-founding partner of the Non-Violence Education and Research Association, working in the field of activism for nearly twenty years, begins her presentation by addressing the concepts of "activism" and "burnout syndrome". Drawing attention to the points where activist burnout differs from burnout syndrome, Demir

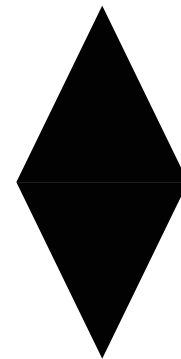
< ~ > 19.00



explains the factors that may arise from inside and outside the organization through examples. In the following sections of the presentation, Hilal Demir focuses on coping with exhaustion in order to ensure sustainable activism, the symptoms of activist burnout, methods of preventing and coping with it. I would say that her emphasis on developing self-care practices to deal with activist burnout is quite remarkable. I think that the "burnout test application" is a very useful practice for every cultural actor who is even remotely interested in activism.

"If fighting injustices were easy, everyone would be an activist... Unfortunately, it is not easy to fight with those in power for a world more just. As activists, we often despair and withdraw on this long, tiring, rugged territory. As a result, the power of our social movements decreases and the groups we struggle together become weak. It is one of the indispensable elements of a healthy and long struggle to recognize the negative effects that this thorny path may have on our body, emotions and mind. In my presentation, I will talk about how individuals working for the construction of social justice can struggle sustainably without falling into burnout syndrome."

[siddetsizlikmerkezi.org](http://siddetsizlikmerkezi.org) <~>



# 25 October

<~> 11.00

**Presentation:** "Art Law and Fundamental Rights"

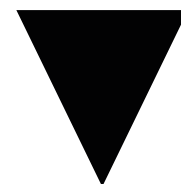
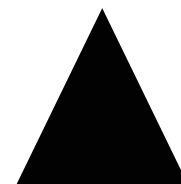
**Presented by** Selim Bilen

**Moderator:** Saliha Yavuz

This presentation is realized in cooperation with Lawyer Selim Bilen. We go through practical information on the fundamental rights mentioned in the seminar titled "Artists and Other Actors" presented on October 24th. In addition, we present data on the scope, bindingness and parties of the Law on Intellectual Property Rights through sample cases.

In this context, we go through legal gaps that raise questions in the field of contemporary art, ambiguities in definitions, the forms of contracts concerning moral and material rights, authenticity-forgery, types of copyrights, forms of taxation, what to do when exposed to rights violations, definitions of censorship and what to do in the face of censorship. We analyze sample cases in different disciplines such as visual arts, performance arts and street art, which seem interconnected but are subject to different grounds in terms of application and involved parties. In the last part of the presentation, we go through the functioning of the copyright accrual system in performance and video art, progress payments resulting from repetitive editions, revenues arising from mechanical operations and reprocessing, permits and procedures in case of synchronization, continuation of rights ownership in works commissioned by local governments or private sector, expert selection and assignment.

[hayyacikalan.com](http://hayyacikalan.com) <~>



**Discussion:** "Mutual Learning Processes Between Independent Performance and Culture Professionals and Public Theaters"

**Moderator:** Şafak Ersözli

We first focus on the early processes of TAL, established by Beklan Algan under İstanbul City Theater to conduct research, on TALDANS working on dance within this body and Emre Koyuncuoğlu, who founded ÇGSM in interaction with the ongoing studies around TALDANS. After looking at the interrelations among these bodies and people, we then examine the ongoing processes in Izmir City Theater. Looking at the current situation, I can say that the interaction between public culture and arts institutions and the independent nurtures both sides. Because, as mentioned by the participants, the units formed in the public institution can transform into independent structures in the process, or the interventions made to public bodies by independent initiatives can transform the functioning of institutional structures.

In the light of current experience, the periodic hibernation of some elements within public institutions seem to help with their overall sustainability, as in the example of ÇGSM. Organizations such as ÇGSM can strengthen and transform the center in line with Beklan Algan's idea of TAL as "a door to dynamism within a rooted structure". I believe that if organizations seeking new forms of expression and focusing on transformation take root within the public institution, they will have a chance to penetrate into the spaces the institutional structure is effective in, and that there is great potential in their interaction with the city. In this regard, I think that this potential expands from the artistic to the social realm encompassing a broad perspective.

It should be duly noted that the institutionalization in the independent field brings with it the necessity to remain dynamic and open. During the discussion, the participants thoroughly evaluate the decisive role this need has on sustainability. It seems that most independent entities need to cooperate with other independents and, in some cases, with public institutions for legal, financial and organizational sustainability.

[acikstudyo.com](http://acikstudyo.com) < ~ >

## Participants:

**Hülya Nutku (Izmir City Theater Commission, Izmir)**

"There are many valuable artists in the staff of the Izmir City Theater Commission, established under the leadership of the Metropolitan Municipality. Building on its mission of engaging the city with culture, the Commission works with the following aims: 'Culture is social because it is in the public interest. It meets needs, it provides satisfaction because it provides a service. It consists of an ideal and idealized system of rules. It reflects the universality of mental processes. Culture changes over time because it borrows, imitates, looks for identity or makes amendments. Culture is historical and continuous because it develops through people. Culture is integrative and aims to provide a harmonious whole.'"

"When we talk about culture, art and social structure, we should say that all city theaters are established with an understanding of the importance of local governments to constitutionally guarantee the right of individuals to art. Art, and particularly theater with its social duty, serves the cultural life of the city by increasing its aesthetic appreciation and social awareness. The way to achieve this is to support the creative breakthroughs in Turkish Theater through a repertoire consisting of distinguished local and foreign works, to produce joint projects, to organize events and educational programs, to produce publications and promotional products. As Atatürk said, "theater is the mirror of a nation's level of culture."

**Emre Koyuncuođlu**

**(Istanbul City Theater - Contemporary Performing Arts Center)**

[facebook.com/cgsm.atolye/](https://facebook.com/cgsm.atolye/) <~>

"So far, I have taken part in various organizations of performing arts in different regions of Turkey, in theater organizations, initiatives and workshops that define culture and arts policies. With the invitation of Ayşenil Şamliođlu, I joined the staff of the Istanbul Metropolitan Municipality City Theater in 2010 as a director. I established the Contemporary Performing Arts Center in İBBŞT parallel to TAL and I have since been responsible for the content and management of this structure for about ten years, with intervals."

"Currently, I am the Assistant Artistic Director at İBBŞT, appointed by İBBŞT Artistic Director Mehmet Ergen. As an artist, I am directing plays and organizing together with the ÇGSM team a project that the theater has given priority this year: the New Writers Project."

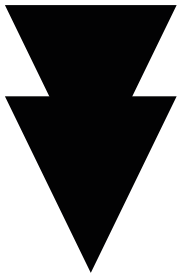
**Sevi Algan - Mustafa Kaplan**

**(TAL - Theater Research Laboratory, Istanbul / TALDANS, Istanbul)**

[taldans.com](https://taldans.com) <~>

"The Theater Research Laboratory (TAL) was established in 1988 as an autonomous unit with the aim of 'leading the creative breakthroughs in Turkish Theater for the future' as stated in the second article of the Istanbul Metropolitan Municipality City Theaters (İBBŞT) Regulation. Founded by Beklan Algan, Ayla Algan, Erol Keskin and Haluk Şevket Ataseven, the unit started its operations with a team of twelve people. By 1996, TAL had a trainee cast as well as a team of researchers and educators under the direction of Beklan Algan. Thanks to Beklan Algan and Ayla Algan's interest in the field, TAL opened its studios to dance studies and another group working freely without permanent staff status was formed. It produced many joint projects with the participation of actors from TAL and the City Theater. The dance group, on the other hand, formed an independent collective structure during the late period of the work carried out in the TAL studio."

"Even though not operational any more, the contribution of TAL studio to the field continues today in different views: Yaşar Neziĥ Eyübođlu, one of the TAL laborants, founded the Theater Out of the City. Çatı Studio, which was later named ÇATI Contemporary Dance Artists Association with new participants, also came out of TAL. Filiz Sızanlı and Mustafa Kaplan, members of the Çatı Studio, continue to produce original works with the structure called TALDANS, named as an homage to their TAL experience."



# 07 November

**Presentation:** TAZ - Temporary Autonomous Zones Theory and Practice  
Session 1: "Temporary and Permanent Autonomous Zones, Sustainable  
Resistance Economies"

**Presented by** İnan Mayıs Aru

**Moderator:** Şafak Ersözli

<~> **11.00**



Aru's presentation series consists of four parts focusing on the following topics respectively:

- TAZ - Temporary Autonomous Zones Theory and Practice
- Web and Network, Research on Natural Associations
- Is Continuity and Sustainable TAZs Possible in a Temporary World?
- Trusting the Emergence and Letting It Be

Aru begins his presentation on the concepts of TAZ (Temporary Autonomous Zones) and PAZ (Permanent Autonomous Zones), theorized by the anarchist thinker and author Hâkim Bey, by emphasizing that the phenomenon of temporary autonomous zone is a process readily experienced in life. He points out that true knowledge can only come from experience while affirming that thinking on the concept will help us grasp it. He then speaks of the transformative potential of wondering how the egalitarian, libertarian, and spontaneous fields of experience manifest within the relational patterns of life. While the society of the spectacle creates its own networks, he says, it is important to note that temporary autonomous regions simultaneously establish their own webs, which are invisible, distinguishing them from the society of the spectacle.

In this age where visibility has become almost an obsession, Aru's analysis of the possibilities of networking without participating in the spectacle and the risks of participation therein is extremely instructive. This part of the presentation allows us to reconsider the risks of self-deciphering, remember the functionality of camouflage, and approach the issue of sustainability of temporary autonomous zones through the concept of "permanent autonomous zones". As it is possible to interpret the word "economy" as "the law of the household" in terms of its etymology, it seems necessary to take a look at some good contemporary examples as a guide to alternative economic models to be created from scratch.

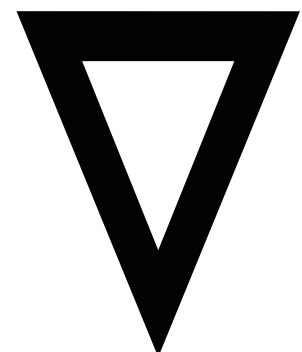
At this point, Aru argues that designation / mapping practices, often utilized by the society of the spectacle, are totalitarian approaches, and underlines the essentiality of temporary autonomous zones to carefully create their own unique maps. According to Aru, these maps may not fully reflect reality, but each unique map created in line with the sensitivities of temporary autonomous zones can play an important role in ensuring sustainability. Here, it is necessary to emphasize once again the risks of "designating yourself" in terms of being exposed.

As Aru underlines, temporary autonomous zones can only be perceived and understood holistically through real experiences. In this sense, each temporary autonomous zone needs to go beyond attempting to put a mental design into practice and maintain a curiosity to allow the process of its own course of life to take place.

The concept of "wu wei", as one of the building blocks of Taoist thought and translated as "non-doing", has good explanatory potential for temporary autonomous zones. At the end of the series, Aru juxtaposes the concepts of "emergence" of Anatolian mysticism, "non-doing" of Taoist thought and "letting it be" of the temporary autonomous zone theory on a common ground to examine them comparatively.

[acikstudyo.com](http://acikstudyo.com) <~>

"The theory of 'Temporary Autonomous Zones (TAZ)' put forward in the 90s by the American anarchist philosopher and writer Peter Lamborn Wilson, known under the pseudonym 'Hakim Bey', brought a new understanding and explanation to existing zones of autonomy rather than proposing a new methodology. Hakim Bey argued that autonomous zones readily manifest themselves and drew the scope of the search for freedom based on the emergence, functioning, interrelation and transitivity of

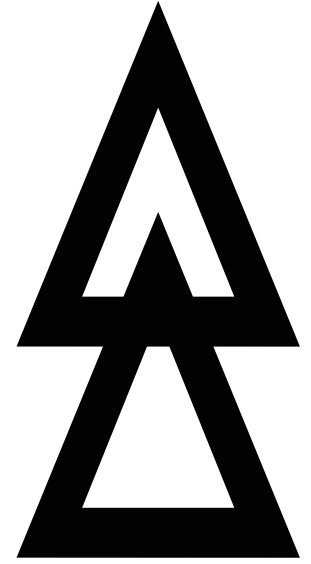


these zones. ‘The Tower of Babel is full of cracks, and inside these cracks and voids there are shelters where freedom can be experienced and practiced. The point is that those in the shelter gain self-awareness and create a new network among themselves to prevail.’”

“The TAZ is like an uprising that does not directly engage with power. It liberates a space in a spatial, temporal or imaginary sense, and then dissolves that space ‘before’ authority crushes it, to reconstruct it in another place at another time. In this sense, it is similar to a guerrilla operation. TAZ is ‘utopian’ in terms of envisioning the ‘intensification’ of daily life or, as the Surrealists might have said, the “penetration of the ‘extraordinary’ into life”. However, TAZ is not utopian, nor can it be, in the sense of ‘nowhere’ or ‘no place’. ‘TAZ is somewhere’. If not here, then where; where is there; if not now, then when?”

“According to TAZ, the formation of autonomy in daily life relies on the existence of people who see themselves as ‘powerful self’ or ‘free king’ in the face of being drowned by the existence and discourses of gigantic power structures. The cooperation of free wills are essential in this organization. This kind of collaboration can be seen in a children’s play, in an uprising, in a party, in a performance that adds new meaning to the streets of the city, in a food collective, or in unique gatherings of neo-nomadic communities. Throughout history, we come across many socio-political examples of various sizes that are instances of TAZ: from pirate settlements, nomadic-yoruk camps, Babai rebellions to Sheikh Bedreddin rebellion, temporary city communes to Gezi Park resistance. Studying the patterns among these instances gives us clues as to where, how, in what way TAZ can emerge now or where it already takes place.”

[nedircikler.com](http://nedircikler.com) <~>



**Discussion:** “Polycentrism, Cross-Border Collaborations and Funding Criteria in the Independent Culture and Art Field”

**Moderator:** Sarp Keskiner

We start with a series of interwoven questions after going through an association of ideas inspired from the title. As we search for answers, we look at how we can think outside the box:

- What do we have to say about the frequently used adjective “independent”, in the context of how we describe the center and our relation with it? How independent are the Independents?
- In recent years, cultural actors show keen interest in funding opportunities available to practitioners in Turkey. What are funders looking for in the structures and projects they want to support, and how much of the initiatives and entities from Turkey meet these expectations in their current state? What are their shortcomings, their strengths and weaknesses?
- How do you see relations among cross-border structures? In which areas do organizations from Turkey establish successful and sustainable partnerships and in which areas do they fail to do so?
- How do cross-border structures relate to organizations operating in the field of culture in Turkey? When organizations seek partners from abroad, should they first look at similar geographies so that communication progresses organically, experience exchange increases and capacities strengthen?

[karantinamekan.com](http://karantinamekan.com) <~>

<~> 13.30

# Participants:

**Recep Tuna (Spaces of Culture, İzmir)**

[kulturincinalan.com](http://kulturincinalan.com) <~>

"In my speech, I will look for answers through two approaches regarding the evaluation criteria of foreign representatives and multi-partner funders: the SMART approach applied by the Dutch Embassy within the framework of the MATRA (Social Transformation) Fund and the evaluation criteria of Spaces of Culture. While SMART deals with specific, measurable, reasonable, realistic and timely projects, Space for Culture looks at quality, integrity, inclusivity, sustainability, community engagement, the contribution of the project to the cultural environment and competence in financial planning."

**Aysu Arıcan (Anadolu Kültür, İstanbul)**

[anadolukultur.org](http://anadolukultur.org) <~>

"How far goes our independence? Is polycentrism a dream or an ideal? Which boundaries do we want to cross and what for? Do the facts about funding criteria lead us to the first question?' Under this heading, which seems to summarize the general mission of Anadolu Kültür and its aims, I will discuss the questions posed above based on the unique field observations and experiences of the institution. In this context, I believe it is a good idea to maintain our awareness of the above factors and to look at the field from a broader perspective by going beyond the current situation as we contemplate our areas of action. It seems necessary to evaluate the opportunities in light of our own strategies to be able to find a balance between interconnected elements such as independence, polycentrism and cross-border cooperation."

**Serhan Ada**

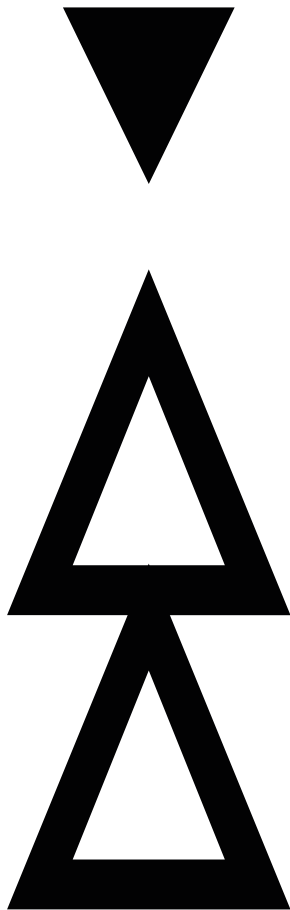
**(Bilgi Cultural Policy and Management Research Center, İstanbul)**

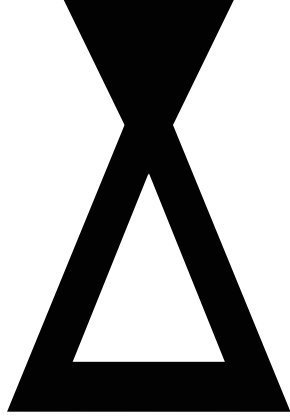
[kpy.bilgi.edu.tr](http://kpy.bilgi.edu.tr) <~>

"Who is called independent in the field of culture, which initiatives are considered alternative?' The time has passed to seek an answer to this question or try to agree on a definition. On the other hand, we see that the precariat, which sustains the structures described as 'independent' in the field of culture and arts and undertakes very important functions in the production link of the chain of value, is getting more crowded each day. Still, I would also like to draw particular attention to some examples that incline towards the 'mainstream' through 'privatization'."

"It's also been seen clearly that the neoliberal global order, which seems to be an overarching headline in our conversations, is actually not liberal. The temporary introduction of the adjective 'populist' is no longer useful either. Today, it is obvious that 'discourse' is the only means to win the favor of the public."

"Since 2015, with the flourishing of many independent actors in the culture and arts scene, we've been witnessing a reversal of the cultural impoverishment in İzmir, the subject of complaints for decades. The search for urban cultural strategy, initiated by the local government with the 2009 Culture Workshop, gained a new momentum with the establishment of the Mediterranean Academy. The İzmir Culture Pla+form Initiative (IKPG) established under the leadership of the academy induced artists, collectives, civil movements that previously existed in their own islets to meet in various meetings, events, projects and summer schools organized by the İKPG with the support of the municipality. These actors gradually began to benefit from each other's resources and to establish cooperation through the publications produced by this network. Undoubtedly, the communication, information-sharing and





**Discussion:** “What Does Independent Art Practice Mean? What Does It Mean to Become a Cooperative or Association for Non-Profit Art Producers?”

**Moderator:** Saliha Yavuz

Okyay and Ertan talk about the ‘Independent Index’, a holistic mapping project of initiatives, collectives, associations and foundations working in different places in Turkey on contemporary art, visual arts, performing arts, performance arts, ecology, architecture and related areas.

Actor, theatermaker, writer and director Özsoy tells the story of the establishment of the Theater Cooperative, composed of theaters who own a stage and are legal entities; then informs us about their advocacy work. I think the work of the cooperative focusing on changing legislation during the pandemic period is guiding in terms of result-oriented work. Choreographer, dancer and cultural manager Talin Büyükkürkçiyen talks about the workshops targeted towards artists working in the field of contemporary dance and the membership system they have put in place in their association. In this context, I believe the journey of the Çatı Contemporary Dance Artists Association is inspiring.

The discussion on the organizational models adopted by structures from different disciplines gives us the opportunity to look at the motives behind the need for organization and the drive to act together.

Following questions such as “What do we understand from the term independent art practice?”; “Is it necessary for non-profit art producers and

organizational efforts of the IKPG core team under the umbrella of the Mediterranean Academy for the last six years had a vital role in this mobilization. Culture and arts professionals in Izmir have carried their international connections to the European scale in the last three years, and most organizations have significantly improved their project production skills. In this context, the dynamism brought by the Pilot City Izmir project implemented under Agenda 21 for Culture and the financial support provided by the Spaces for Culture provides substantial contributions to the development of the city’s cultural capacity.”

“The mapping study launched by IKPG in 2017 concerning the cultural venues that regularly host events in eleven central districts surrounding the Gulf of Izmir, gave us insightful clues about data-based policy development. Right now, the development of this map to include thirty districts and new layers should be the top priority. At a time when it became evident that cultural policies on a national scale will not reach the desired level, it becomes more and more important to analyze the creative potential of cities and good examples developed within the city through actual data. Structures like Darağaç and Balconnection emerging from Izmir should be examined closely as projects that directly involve the public.”

“In the light of all these, this is the question we must ask ourselves: do we now have the necessary conditions for a cultural support program to be envisioned with the participation of all actors working in the field in Izmir?”

**Serra Özhan (MitOst, Berlin)**

**[mitost.org](http://mitost.org) <~>**

“First, I will share the story of MitOst, which started out as an association twenty-five years ago and has now evolved into a network organization; then, I will give information about our ‘Cultural Change’ department. This department organizes a series of cross-border programs and provides a safe space for cultural actors to meet, share experiences and ideas. Next, I will touch on the value of intercultural cooperation and finally, I will talk about practices to strengthen civil society in such ongoing troubled times, and new solidarity models and mechanisms adopted by cultural actors.

**<~> 15.00**

civil organizations to assume legal personality?”, “What are the pros and cons of becoming an association or a cooperative?”; “How do culture and arts actors view the concept of association or cooperation?”; “How does the status of an independent entity affect content production?”; “What kind of content do independent structures produce with the financial support in the form of funds and grants that they mostly depend on?”, the participants emphasize the importance of maintaining solidarity and the power of acting together.

[hayyacikalan.com](http://hayyacikalan.com) <~>

## Participants:

**Ekmele Ertan - Zeynep Okyay (Map of Independents, Turkey)**

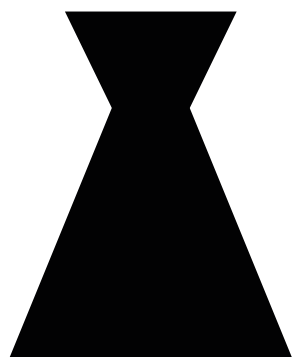
[bagimsizlar.org](http://bagimsizlar.org) <~>

“Over the last decade, it has become increasingly difficult to work in the field of culture and arts in Turkey. Artists and art professionals face oppression on every front. The use of the word oppression may seem exaggerated to some; for oppression seems obviously there in some cases but can exist in an invisible and normalized form in others. Instances of censorship, lawsuits, unlawful arrests and detentions are few situations where oppression is clearly visible. On the other hand, the unwillingness leading to inaction and non-production caused by widespread self-censorship is the invisible side of this oppressive environment. However, on top of that; the low-wage, precarious working conditions that dominate the art scene as a result of neo-liberal policies and the domination of privatization and corporatization demonstrate the economic dimension of oppression.”

“This picture is valid not only for Turkey. The world at large is heading rapidly for collapse in the last decade. Democracies are giving way to reactionary and repressive regimes; authoritarian governments supported by populism are strengthening while global corporations implicitly or explicitly seize the power that the state is assumed to derive from the people. At the end of the day, violations of human rights and nature are becoming commonplace. All these constitute the ‘existential’ conditions of the global economic system we live in.”

“The economic, political and technological transformations going on in the world since the early 2000s have transformed the culture and art world altogether. It would be inappropriate to attribute the reasons behind this change only to increasing digitalization, but it is necessary to acknowledge the importance of new technologies in this transformation taking place in such short time and prevalence. So much as we expected the new technologies to lead to a utopian democratization and achieve equality; the process seems to have worked the other way around so far. Current developments continue to shatter our expectations as digital technologies are centralized and transformed into tools of control, domination and manipulation. The process takes different forms for each country and region, and although exceptions exist, it is fair to say that the field of culture and arts is under pressure in various ways all over the world. The conventions of modernism are no longer valid; even post-modernism is almost disposed of. We are currently in a mind-bending effort to understand and make sense of the world, the flip side of which is indifference and ignorance! This is the environment culture and art practitioners have to work in: an environment that renders every piece of work they do as a form of resistance by nature.”

“On the other hand, the economic stagnation brought about by measures implemented during the Covid -19 outbreak continues to spread and deepen. This inevitably becomes visible despite all efforts by the powerful





to conceal it. The terrible prospects of living conditions imposed by precarious and unsteady work has suddenly become reality of the day. While the support mechanisms put into place by some countries that operate as welfare / social states alleviated the suffering and inequality faced by the creative sectors to a certain extent, the field of culture and arts also came up with numerous solidarity movements through grassroots networks. Within this framework, we will speak about the conditions of independent cultural and artistic actors and the models of solidarity they have created.”

**Yeşim Özsoy (The Theater Cooperative, İstanbul)**

[tiyatrokoooperatifi.org](http://tiyatrokoooperatifi.org) <~>

“As we try to make sense of the climate of uncertainty that prevails in the world, we have come face to face with all the issues and realities that our art practice contains. The ongoing atmosphere in our country does not allow independent and free structures to organize and flourish and this is an issue always on our agenda. In retrospect, we have structures such as the Association of Independent Theaters, the Association of Contemporary Performing Arts and the Association of Interdisciplinary Young Artists, born from the grassroots with high energy, but could not be sustained. We cannot change the system alone; we believe that the way to achieve this is through organizing and communicating with the state, the municipality, the private sector and the audience. From this perspective, I think that the success of the Theater Cooperative today in pandemic conditions is guiding and inspiring.”

“While the number of theaters in the cooperative was thirty-four before the pandemic, this number increased rapidly during the pandemic. This increase resulted in many result-oriented projects and measures that were implemented immediately. Currently we represent sixty two theaters and the resulting mobilization led to the establishment of separate cooperatives in different regions of Anatolia. In this discussion we will talk about what The Theater Cooperative means for theaters in Turkey, its contributions to the field and its organizational model.”

**Talin Büyükkürkçiyen**

**(Çatı Contemporary Dance Artists Association, İstanbul)**

[facebook.com/catidans/](https://facebook.com/catidans/) <~>

“In my speech, I will talk about the story of ÇATI, which has been providing logistic and artistic support to art projects since 2001, partnering with various social projects, and accumulating experience in artistic mobility and exchange programs.”

“The origin of ÇATI dates back to the Theater Research Laboratory (TAL) studio established in 1996 under the Istanbul Metropolitan Municipality Theaters. The number of people in the core group consisting of people such as Mustafa Kaplan, Sevi Algan, Filiz Sızanlı, Ömer Uysal, Ayşe Orhon, Gurur Ertem, Aydın Silier, Özlem Alkış, İrem Çalığışu and Aytül Hasaltun, varied by workplace, projects, seasonal moods and even by the hours of the day. These people came from various disciplines, even non-disciplines and were determined to maintain their interest in the field outside of institutional and/or commercial structures. They also had an intimate relationship with dance, body and movement. The dance/movement practices within TAL were based on experience sharing, supported by Beklan and Ayla Algan and enriched by its members who brought in their experiences of working abroad. As the work expanded, a need emerged to acquire a new and independent venue. In 2001, the team left TAL studio and moved to the untitled venue at No.33





Sadri Alışık Street. After the first three years of classes and rehearsals, the process of acquiring legal personality started in 2004, culminating in the Association of Contemporary Dance Artists (ÇATI) in 2005."

Our purpose is to support creative work in the field of contemporary dance in Turkey and to contribute to the development of the field at large by providing a space for choreographers, set designers, lighting designers, costume designers, musicians, theorists, critics, technicians and the audience to work together. We are open to work in collaboration with various institutions on this issue."

# 08 November

**Presentation:** "TAZ - Temporary Autonomous Zones Theory and Practice" Session 2: "Networks and Webs"

**Presented by** İnan Mayıs Aru

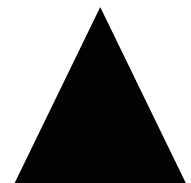
**Moderator:** Şafak Ersözülü

"Hakim Bey presents the concepts of 'Network' and 'Web' as an example model for TAZ today. He realized the emancipatory potential of the internet as early as the 90s as the medium was just beginning to come into our lives and suggested that we look at models of how this potential can extend to non-virtual space. He also commented on how the network patterns created by the islets of freedom that started to form in the virtual space can consolidate.

"Although generally perceived as a manifesto on the technological cultures of the Cyber Age, TAZ actually points to all kinds of web structures that can sprout in daily life. Hakim Bey envisions the network as "a planned and neatly knitted fishing net". It may be appropriate to define the formal quality of this web by observing the spider webs that emerge spontaneously at different spots and could evolve into complex structures. It is, then, possible to see a shanty town settlement that emerged spontaneously as a result of complex organic relations in the gaps of an urban grid as part of the Network / micro Web. Every micro Web is a complex structure which can be seen as part of the Network, but it is also a "Counter-Network" that disrupts the Network. In this context, each Micro Network addresses the successive, horizontal and open structure of information exchange and the non-hierarchical form of association. The Counter-Network also harbors the hidden, illegal and rebellious potentials of the network it is a part of. After all, the Network, the Web, and the Counter-Network are parts of the same holistic tissue-complex. They disappear into each other at numerous occasions. These concepts are intended to indicate trends rather than to describe regions."

"The existence of the Web is not entirely dependent on digital technologies. Verbal communication, old-fashioned postal communications, swelling fanzine movements from underground, "telephone trees" and similar channels are already sufficient to build an information network that will intensify informal relations. The key is this: The style or extent of the technology used is not important; what matters is the openness and horizontality of the structure. Above all, TAZ aims to avoid mediation and

< ~ > 11.00



experience its existence directly. In this context, all kinds of directness inherent in the network, which by its very nature contains mediation, is the quality that the TAZ is after.”

[nedircikler.com](http://nedircikler.com) <~>

<~> 13.00

**Discussion:** "Civil Society and Legal Entities in Independent Culture and Art Practice"

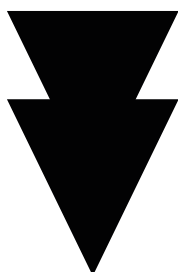
**Moderator:** Sarp Keskiner

We begin the conversation by remembering the practices inherited from democratic mass organizations operating before the 1980 coup and how the figures active in these organizations revived the realm of civil society since the mid-90s. In this period of revival, we witness the issues of urban rights, human rights and ecology coming to the forefront for the first time. Since the beginning of the 2000s, we see the emergence of various kinds of organizations in the field of culture. This mobilization has spawned many initiatives in the mid-2000s, especially in the field of contemporary art, visual arts and performing arts, the prominent figures of which we currently host in Communitas' online events. From this viewpoint, the first round of the discussion examines the ground on which the current environment is built.

In the second round, we proceed with a series of questions: "Why do initiatives that not only produce culture and arts, but pioneer in their fields by opening up space around them and organizing networks hesitate to become a legal entity?" "Where do these reservations stem from and are they justified?"; "Is it an issue of the right models, a lack of experience or an approach?"; "Does assuming legal personality abolish the independence of the structures due to the new conditions and practices it brings?"; "If so, why and how can we continue to define these structures as 'independent'?"

In the last round of the conversation, we agree on the fact that when an organization assumes legal personality, it has to be engaged with decision makers on a regular basis, and its sustainability is required by the state. We look at models in other countries where registration of non-profit status is clearly defined in the legislation, thus enabling such organizations and collectives to benefit from financial support. Subsequently, we look at areas where cultural and artistic organizations experience difficulties, based on the experience and observations of the participants.

[karantinamekan.com](http://karantinamekan.com) <~>



## Participants:

**Gizem Girgin (Bilgi Civil Society Studies Center, Istanbul)**

[stcm.bilgi.edu.tr](http://stcm.bilgi.edu.tr) <~>

"I want to start by drawing a framework on the points of intersection and the ways in which civil society, cultural studies and art practices are inter-related. In connection with this, I will draw attention to the advantages of assuming legal personality for independents working in the field of culture and arts. While doing this, I will try, through my personal experience, to shed light on what this entails in terms of access to resources, policy making and participation in decision-making mechanisms. In this respect, I want to focus on the tendencies of funders in Turkey, the legal responsibilities of assuming legal personality, the culture of solidarity among non-governmental organizations and especially the impact of the socio-economic challenges posed by the pandemic on civil society."

**Gökçe Dervişoğlu Okandan**

**(Bilgi Arts and Cultural Management, Istanbul)**

[bilgi.edu.tr](http://bilgi.edu.tr) <~>



"First of all, we can discuss the concept of "Cultural and Creative Industries" and then the impact of neo-liberal economies on cultural policies. In this context, I will proceed through subheadings such as "Commercial law: Institutions/businesses for profit"; "Institutions creating social benefit: Associations and foundations"; "Social and creative entrepreneurship: desert or oasis in the intersection cluster?"; "Other possibilities in the legislation: Cooperative structures, solidarity solutions". Under the heading "Resource creation and sustainability: Towards where does resource creation evolve?" I will touch upon current problems. Other items I will add to the agenda are questions such as "Culture and art / social life / social awareness and solidarity during the pandemic period: 'Where are we spiritually?' and 'Economic crisis, social state, digitalization: Where are we financially?'"

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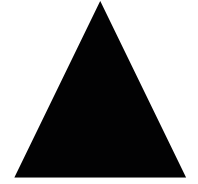
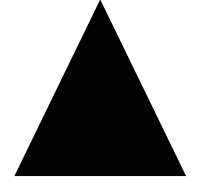
**Discussion:** "The Independents Forum - The Vagabond and The Dispossessed in Culture and Arts or Organization as Cooperation of Competitors"

**Participants:** Cansu Ergin (Janush Dance - İzmir), Denizhan Çay (Fringe - İstanbul), Cansu Pelin İşbilen (İzmir), Pınar Özer (İzmir), Esra Okyay (A Room of One's Own - İzmir), Zinnure Türe (İstanbul), Haydar Bayak ( Theater Cooperative Initiative - İzmir), Esin İlmen (Big Black Door - İzmir), Melike Framioğlu Bilgiç (Tiyatrohane - İzmir), Derya Efe Uluca (International 2 Sides Short Film Festival - İzmir), Sinan Kılıç (No: 238 Independent Art Initiative - Izmir)

**Moderator:** Çiçek Ş. Tezer Yıldız

The first forum of Komünitas online events hosts eleven individuals / initiatives working in the field of culture and arts in Izmir and Istanbul. The participants speak about their work and evaluate the conditions of their areas based on their insights of being 'independent' and contemplate on the possibilities of remaining independent in the field of culture. From the perspective of the participants from various disciplines, some key issues affecting sustainability of independent practice are spatial experience, dispossession, corporate identity, fundamental rights, economic imperatives and opportunities. Emphasizing the dangers of drifting, the phenomenon of contract-based work, the state of balance / imbalance and the hybrid systems that became more relevant with the pandemic, the participants also articulated "organization as the cooperation of competitors" as a metaphor to explain the experiences and approaches of independent cultural producers. All in all, the session was a unique opportunity to hear the perspectives of cultural producers who have experienced independence in different ways.

[nomadmind.org](http://nomadmind.org) < ~ >



**Presentation:** "Organizational Models and Financial Sustainability of Independent Artists and Cultural Professionals Active in German Culture and Art Field"

**Presented by** Izaskun Abrego Olano / Ben J. Riepe - FREIRAUM (Düsseldorf, Germany)

**Moderator:** Şafak Ersözlü

Olano starts her presentation by introducing the Ben J. Riepe / FREIRAUM organization. After mentioning the works carried out by Ben J. Riepe, supported by official institutions in Germany for the conception and production of the work, she shares the links to their latest work, "Creatures", which premiered before the pandemic restrictions. She mentions the activities of FREIRAUM, which means "Empty Space" and hosts interdisciplinary works, and comments on the unifying potential and the cooperation possibilities brought about by a funded studio setting. According to Olano, the problems experienced by emerging artists and collectives financing their

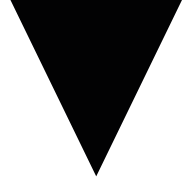
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own space are valid for Germany to a great extent. Demanding a minimal usage fee from its beneficiaries, the organization has a liberating effect on the artist as they experience belonging to a space. According to Olano, adopting a civil society perspective enriches cultural and artistic practices with a social dimension and establishing interdisciplinary collaborations adds even more value.

[acikstudyo.com](http://acikstudyo.com) <~>

“For the last eight years, I have been responsible for the Art Management Office and Finance Department of J. Riepe Company, operating in Düsseldorf. At the same time, I work for the FREIRAUM program run by Goethe institutes working in European countries. In my presentation, I will talk about the purpose, working model, activity models of and the solutions developed by the program, which traces freedom in Europe with the participation of fifty-three collaborations in the fields of culture, science and civil society in forty cities. I will also raise the following questions: ‘What does freedom mean in contemporary Europe? “Where are the places where freedom is in danger and how can we strengthen it together?”

[benjriepe.com/freiraum/](http://benjriepe.com/freiraum/) <~>



# 09 November

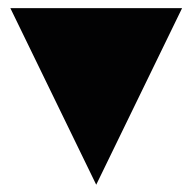
**Presentation:** “Project Writing in the Field of Visual and Performing Arts”

**Presented by** Saliha Yavuz

This presentation covers the requirements and tricks of project writing, methods for scheduling, and efficient and accountable budgeting approaches. “Which issues do we need to take into account when preparing a project file, funding or sponsorship application, making annual internal planning, and making a business calendar; What are we expected to highlight, what kind of language are we supposed to use?” While seeking an answer to these questions, we draw attention to the importance of being realistic, telling the truth, measuring the possibilities thoroughly and establishing the foundations to convince. To complement this approach, we do case studies based on two examples of exhibition and staging, by looking at sample budgets and time tables.

[hayyacikalan.com](http://hayyacikalan.com) <~>

<~> 11.00



**Presentation:** “Residency programs (AIR)”

2nd Session: “Guest Artist Programs”

**Presented by** Yasemin Özcan

**Moderator:** Saliha Yavuz

In this presentation, we touch on why residency programs are necessary, the benefits they provide to the artist and the organizer, the application methods and the points to be considered while preparing the application. Then, the artist Yasemin Özcan shares her experiences on the various artist exchange programs she participated in Germany, as well as the “Istanbul - Berlin Stipendiatinnen” (2019) organized in collaboration with nGbK and Depo, “Cite des Arts-Paris” (2012) by IKS, İz Öztat’s “Cura Bodrum” (2011), offering a valuable local model in terms of resource sharing, and “Mataro” (2016) organized in collaboration with Platform

<~> 16.00

Contemporary Art Center - Can Xalant Center for Contemporary Art. Together with Özcan, we look at the types and qualities of guest artist programs, the contribution of these programs to the development of the artist, and the potential for cooperation they bring. At the end of the presentation, Özcan talks about the programs she has been part of in the context of cultural policy through identity, belonging and representation, and the creations she made during the process.

[hayyacikalan.com](http://hayyacikalan.com) <~>

# 14 November

<~> 11.00

**Presentation:** "Temporary and Permanent Autonomous Regions, Sustainable Resistance Economies"

Session 3: "Continuity in a Temporary World - Are Sustainable TAZs Possible?"

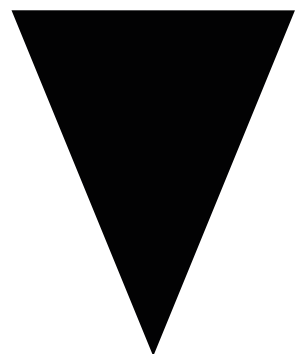
**Presented by** İnan Mayıs Aru

**Moderator:** Şafak Ersözülü

"Since power is concerned with 'Simulation' rather than the object, TAZ secretly occupies gaps within the society of the spectacle and realizes its festive goals for a considerable time in relative peace. There may even exist micro TAZs that have been there uninterruptedly because nobody noticed them when they emerged. Mountain villager settlements are an example; they never crossed paths with the "Spectacle" because such micro TAZs have never gone beyond 'real' life and thus observed by 'Simulation Agents'."

"There is no doubt that the TAZs will somehow emerge in defense of the right to the city, rural communes, producer, consumer and co-producer cooperatives, Rainbow gatherings, parties, urban gardens, virtual assemblies etc. However, in order to reach its full capacity, every TAZ must first solve the internal combustion problem, so that they take on the "Islands in the Network" problem. Because every TAZ must now exist in a purely spatial world, a world of sensations... TAZs tend to fade away, so they must fill up to the limits of their desire to complete their existence; they must feed themselves with their existence combining information and desire."

"While establishing our TAZ, we should evaluate the cracks in the Tower of Babel, create tiny islands of freedom in the ocean of power, and experience the realization of the existing ones. We also need to explore how these islands can be sustained, can communicate amongst them, and how these individual currents will defend themselves against the mainstream. At that point, it would be good to get inspired from the invisibility virtue and elegance in nature like the living things that change color. While spontaneity occurs moment by moment, it calls for the organization of continuum. However, what we mean by this is not the continuity of a fixed view in time and space. We are not talking about ideological conservatism. We particularly do not endorse a developmental and progressive sustainability. Ours is a view that seeks sustainability in transformation and transition between forms, adhering to the principle of universal transience."



“TAZ speaks of what already is. Rather than establishing an abstract theory or ideology for the future, it is concerned with the organization of the present, the drafting of principles for interaction, and the alignment of the tactical chain to protect oneself. It is about the concentration of dance and joy that have already begun to gain self-awareness and turn into festivity.”

[nedircikler.com](http://nedircikler.com) <~>

**Discussion:** “The Relationship Between Advocacy and Art Practice”

**Moderator:** Çiçek Ş. Tezer Yıldız

In this session, Ayline Aşlı Demir, Merve Arkun and Erdem Gürsu talk about the creative practices they have applied in their working areas. Demir informs us about Kaos GL’s new project “Ankara Queer Art Program: Guest Artist House”, which has been partially transformed during the pandemic process. This gives us the opportunity to look at how queer art practices and advocacy can nurture each other and how rights advocacy practice connects with creative production.

Arkun’s presentation deals with creative forms of expression used in advocacy through examples from national and international organizations as well as the Conscientious Objection Association.

Gürsu speaks about space that forms of creative expression occupy in the field of advocacy in terms of artistic practices. He draws attention to the need for parity between the spoken word and the intended meaning, hence the need to sharpen articulation skills for better communication. The approaches and methods shared in this session create a fruitful discussion while showing that the field of advocacy is becoming more closely related to art than before. The suggestions and options presented on the intersection of art and activism are quite inspiring. It is also exciting to see that the concept of queer takes up more and more space in the field of advocacy.

[nomadmind.org](http://nomadmind.org)

<~> 15.00

## Participants:

**Ayline Aşlı Demir (Kaos GL, Ankara)**

[kaosgldernegi.org](http://kaosgldernegi.org) <~>

“Does Art Cure Us?” / “In Unpredictable Times: Activism and Art”

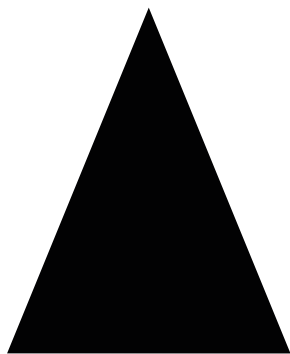
“The world we live in had not been tested with the pandemic in 2015 when Kaos GL association started its contemporary art practices. However, at that time, the streets and squares had already become increasingly lonely, with the bombs exploding in Ankara. ISIS threats against the association and the ongoing criminalization of activist tools used by the LGBTI + movement until that time did not, fortunately, lead to the withdrawal of activists but resulted in the discovery of a creative field. The last five-years in which we started researching the possibilities of artistic expression finally resulted in the launching of the Ankara Queer Art Program this year.”

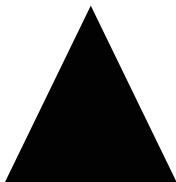
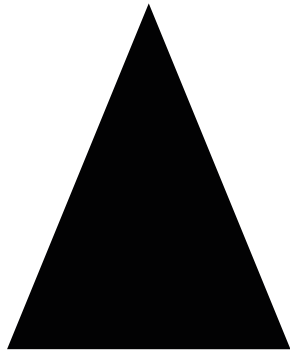
“During the discussion we will speak about the potential of art as an unforeseen form of activism in these unpredictable times LGBTI + activism found itself in, about ‘healing’, about the motivation of organizing contemporary art exhibitions that Kaos GL carried out so far, the program created to support queer art production carried forward by the Guest Artist House and our plans for the upcoming period.”

**Merve Arkun (Conscientious Objection Association, Istanbul)**

[vicdaniret.org](http://vicdaniret.org) <~>

“In the first part of the discussion, I will focus on art as a ‘transformative form of action’ by addressing the way art and politics relate to each other. Doing this, I will make use of the movements and experiences in which





art manifests itself as a form of action, rather than examples where ideologies are used as tools for propaganda. Here, the idea of "performance", as an intersection of action and art, is a facilitating concept. As a "form of expression" that emerged especially after the world wars, I explain how performance organizes disobedience and resistance against tools used by mechanisms of power and violence."

"In the second part, I talk about the methods of resistance that seemed to have transformed and been subject of debate since the late 90s. In doing so, I want to discuss the effects of the "99 Seattle World Trade Organization Demonstrations and the Occupy Movement". I will focus on the 'new' methods used by new social movements to express themselves, discussing the social impact and the political and artistic aspects of peaceful, anti-violent methods. In this section, I will include the groundbreaking Gezi Rebellion as a local example of the changing forms of resistance in an attempt to emphasize that a new form of opposition exists which can transform and overthrow."

"The forms of action undertaken and popularized with the Gezi Rebellion have actually been adopted by conscientious objectors, anti-militarists and anarchists for a long time. I will focus on this fact in the third part of my presentation through historical instances with particular emphasis on anti-war movements. I will discuss the peaceful and decentralized styles of action which do not aspire for power through the experiences of anti-militarists in this country. I conclude my speech by pointing out the relationship between acts of Conscientious Objection and performance emphasizing how art and political action intertwine."

**Erdem Gürsu (Black Pink Triangle Association, İzmir)**

**[siyahpembe.org](http://siyahpembe.org) <~>**

"Our advocacy efforts take place in a field where society has a lot of pre-conceptions, misinformation and prejudices. Therefore, communicating why and against what we struggle plays a major role in our success. The language, forms and means of the struggle undergo constant transformation and change in the age we live in. Since our establishment, the major focus of our activity has been hate crimes and discrimination. As individuals, we usually refrain from politics given our collective history filled with many traumas associated with politics. Civil society groups and organizations working for a better social order usually fail to find or cultivate the grassroots support they seek. Violations of rights and injustice create an environment where individuals distance themselves from the struggle or burn out quickly. At this point, the language and power of art can resurrect the power of the struggle."

"There is a tradition called 'gullüm' in LGBTI + culture. Those who seek to forget their pain in times of social difficulty, torture or violence, resisted that difficult situation using a kind of black comedy. They tried to find something to laugh about or make fun of the situation and thus relieve their pain. As an association, we've come to realize how empowering gullüm is and decided to incorporate some gullüm into politics. One of the most effective tools to achieve this was to resort to the transformative effect of arts and culture. In the discussion, I will talk about the activities, "happenings" and various forms of activism we have carried out along these lines. On the other hand, I will mention the difficulties arising from the fact that we are still in the primary stages of the introduction of the language of art in civil society practices, and discuss how we can overcome these difficulties."



**Presentation:** Non-violent Organization

**Presented by** Tolga Kızılay (Non-Violence Education and Research Association, Istanbul)

**Moderator:** Şafak Ersözli

Tolga Kızılay began by summarizing the content of the association's work, informing us about possibilities of access and participation in their activities. He discussed the development process of the notion of nonviolence conceptually touching on different forms of violence. Kızılay emphasized that we can unwittingly be part of the implicit and explicit forms of violence that form within organizational structures, and pointed out the possibility to overcome violence through theoretical and practical efforts, which should be well-structured and extending over a period of time. He discussed the transformation of power into violence and domination from a philosophical perspective and invited us to consider the role of nonviolence practices in strengthening individuals and organizations.

"Violence is one of the most popular topics in social sciences. At the same time, the literature on nonviolence is also expanding day by day. But, what is nonviolence? Is it the lack of violence or is it more? How do we experience nonviolence in daily life, how can we practice it? Considering the mundanity of violence, how can we introduce nonviolence into organizational practices? Based on these questions, we will discuss the meaning and scope of nonviolence. Then, we will talk about what we mean by organization, how to approach the different aspects of an organization, how we can adopt nonviolence in the way we organize, how a nonviolent organization is possible. All in all, we will make an introduction to nonviolence through organizational practices by discussing the concepts of nonviolence, organization and nonviolent organization."

[siddetsizlikmerkezi.org](http://siddetsizlikmerkezi.org) <~

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# 15 November

**Presentation:** "Temporary and Permanent Autonomous Zones, Sustainable Resistance Economies"

Session 4: "Trusting the Emergence and Letting It Be"

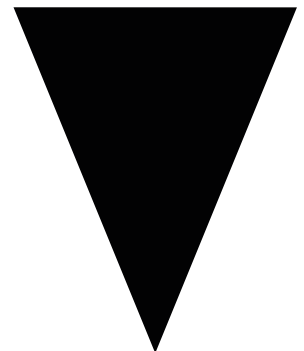
**Presented by** İnan Mayıs Aru

**Moderator:** Şafak Ersözli

"Nature knows no gaps; It is in constant flow of successions. Water drops freeze within the cracks of rocks turning them into dust and soil. According to the Taoist principle of "doing nothing (wei-wu-wei)", flowers bloom when they need, calling the butterfly that will fertilize them. Thanks to Chaos Theory, we know that the flapping of a butterfly's wings can cause hurricanes. TAZ is the flower that blooms in the gap, the butterfly that fertilizes it and also the storm that breaks."

"For the society of the spectacle, its abstractions are absolute reality. TAZ is born precisely 'within' this margin of error. Because the main strength of TAZ lies in its mischievous nature. The power can not recognize and make sense of it because it always acts outside the given definitions of the society of the spectacle. The TAZ must disappear as soon as it is named, represented, mediated. Since it cannot be defined in terms of the society of the spectacle, it will actually "disappear" leaving behind an empty shell

<~> 11.00



to appear again invisibly elsewhere. Each time the power appears to be omnipresent and omnipotent, it is actually riddled with cracks and gaps, which makes TAZ a perfect tactic to employ. Since TAZ is the microcosm of the anarchist dream of a free culture, there is no better way towards the ultimate goal than to take advantage of its blessings here and now.

"The power motifs that bring TAZ to life, share a common foundation with the chaotic "Strange Attractors" that exist "between" dimensions, so to speak. The pattern created by these motifs are evident in the unique functioning of TAZ's network. 'Culture is our Nature' and 'we are thieving magpies' or 'hunters / gatherers of the world of communication technology'. The epics, songs, genealogies and legends of the tribe are transmitted on the network; the network offers us secret caravan routes and raider routes that are the tribal economy's lines of flow. It 'contains' other paths we will follow and some dreams that will serve as signs and guidance."

[nedircikler.com](http://nedircikler.com) <~>

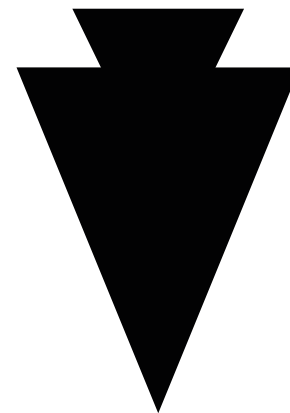
**Discussion:** "The Independents Forum - The Vagabond and The Dispossessed in Culture and Arts or Organization as Cooperation of Competitors"

**Participants:** Yoshiko Chuma (New York, USA) - Felix Burkle (Düsseldorf, Germany) - Gabi Koch (Düsseldorf, Germany) - Marios Ioannou (Limassol, Southern Cyprus) - Raul Morena Supervia (Barcelona, Spain) - Sybrig Dokter (Stockholm, Sweden) - Gizem Aksu (Istanbul, Turkey) - Ewa Zurakowsk to (Gorzanow, Poland) - Tijan Lawton (Gent, Belgium)

**Moderator:** Şafak Ersözülü

At the beginning of the forum, the participants spoke about their creative practices and past work, and shared their experiences from their fields as independent artists, focusing on the phenomena of sustainability and precariousness. In this context, each participant expressed their way of dealing with the challenges of the day, adhering to the geography they lived in and focusing on concepts of precarity, freelancing and dispossession. On the other hand, they emphasized how living with these concepts triggers their creative potential. The participants agreed that sustainability can only be achieved through establishing a common ground. Defining the concept of independence as "not receiving regular funds from any institution or organization", they also agreed that the state of independence cannot be considered separate from other phenomena on the agenda and that the field of culture and arts is interdependent with all social areas. Finally, they highlighted the transformative potential of interdependence pointing out the importance of all work that will strengthen the relationship between independent artists in their microcosmic structure.

[acikstudyo.com](http://acikstudyo.com) <~>



<~> 15.00

## videos

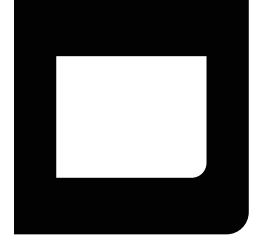
### Komünitas 2020 <~>

Documentary video

Komünitas 2020 includes fragments from the online discussions that took place during the Komünitas project as well as the views of the Founding Advisory Board members, providing a narrative about the current state of the project and its future.

**Documentary Production:** Sevcan Sönmez

**Generic Music:** Sarp Keskiner



### Komünitas <~>

Video

"... coming together..."

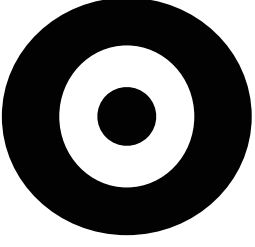
Komünitas art project invited a group of artists from different disciplines to think and create together under the name Creative Collective. The artists had to go through a process under pandemic conditions and began by discussing "coming together". Although various project ideas emerged in response to this invitation, the artists realized that they needed something different than they are used to. What do the art practitioners need the most at this time? To get inspired or to come together?

The Komünitas video work documents the process the Creative Collective goes through together, their coexistence, their distances.

**Creative Collective:** Deniz Güngören, İlyas Odman, Rafet Arslan, Sevcan Sönmez, Su Güzey







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### **komünitas**

İzmir Cooperation of Independent Performance and Cultural Studies  
Komünitas project was realized in 2020 under coordination of Open Studio with the cooperation of FREIRAUM, Fatih Gençkal, Hayy Open Space, Karantina Initiative, NomadMind Design and Art Practices Association, Sevcan Sönmez, Tiyatro 4, solution partnership of İyibirşey Advertisement and Production Agency, production contributions of K2 Contemporary Art Center and PureSpace initiative and financial support of **Spaces of Culture**.

**Coordination:** Açık Stüdyo

**Founding Advisory Board:** Bahar Nihal Ersözölü, Çiçek Tezer, Derya Efe Uluca, Emre Yıldız, Ezgi Ceren Kayırcı, Fatih Gençkal, Kağan Uluca, Saliha Yavuz, Sarp Keskiner, Sevcan Sönmez, Şafak Ersözölü

**Project Coordinator:** Şafak Ersözölü

**Media and Communication:** Bahar Nihal Ersözölü

**Graphic Design:** Emre Yıldız

**Video Design:** Sevcan Sönmez

### **Komünitas Website:**

**Graphic Design:** Emre Yıldız

**Website Manager:** Osman Alkaç

**Translation:** Fatih Gençkal

### **Komünitas E-Book**

**Editors:** Ezgi Ceren Kayırcı, Sarp Keskiner

**Graphic Design:** Emre Yıldız

**Translation:** Fatih Gençkal

İzmir, 2020

Kültür\_  
için\_  
Alan\_\_

İtasyık  
Kütüb

2020