



2014年伊斯坦布尔当代艺术博览会现场
View of Contemporary Istanbul 2014

文 / 宋佩芬
TEXT / Peifen Sung

伊斯坦布尔当代艺术博览会 (CI) 虽然只有9年历史, 但作为新生代博览会依旧野心十足, 博览会主席阿里·居热利称CI未来有望成为全球最重要的艺博会之一。2014年11月16日刚刚结束的博览会共汇聚了来自23个国家的108家画廊参展, 其国际化比例也充分印证着这座地跨欧亚大陆, 宗教、文化、民族多样化, 既古老又现代的城市本色。

为吸引国际范围的关注, CI为340位艺术界贵宾们安排了机票和住宿, 邀请他们参加艺博会。开幕前的晚宴在一座漂浮岛上举行, 博斯普鲁斯海峡的风浪虽不算汹涌, 但渡轮仍摇摆得难以站稳, 不免令人联想到土耳其边境的动荡不安。这个国家正在面临着严格的考验, 艺术市场也难以独善其身。

隔天的开幕酒会上, 观众们人头攒动, 通道水泄不通。不同于巴塞尔艺博会, 这里似乎没人急着找走红的作品。土耳其当代艺术市场在经历短暂的

热潮之后, 已经沉静下来, 收藏家们大可以在酒会上尽情交际应酬, 花些时间考虑, 不必担心有人来抢作品。

博览会上作品定价也更加亲民, 从数百到数万欧元——你不会看到“杰夫·昆斯”, 因为能够消费十万欧元以上当代艺术品的本土藏家们也就十来位。但仍然可以在日本福冈的HEIS画廊找到村上隆和草间弥生的版画。当然不是每个画廊都只展国宝, 不久前在伊斯坦布尔开埠第2家画廊的“柏林艺术计划”, 展出了年仅24岁的土耳其艺术家伊达·索伊卢使用2013年盖其公园街头示威中遗留的催泪弹壳完成的作品。为避免审查, 她将催泪弹壳包裹在颜色新鲜的印度绣花布中, 含蓄地呈现了年轻一代艺术家的政治态度。Galeri Apel、The Empire Project、Galerist等画廊也呈现了当地年轻艺术家的动态, 有34年历史的老牌画廊Galeri Nev还是主打成名的老一辈土耳其

艺术家。

由于展期与上海ART021艺博会撞车, 本届CI没能按原计划招募到中国画廊。在此情况下, 特别展“闹你看”中展出了迈克尔·雅各布斯博士收藏的阚萱、孙逊、程然、胡晓媛等9位中国艺术家的录像作品弥补了中国当代艺术缺席的遗憾。而隔壁展位的新媒体艺术项目“插件”以声光互动类的作品吸引了不少观众。

CI2014的另一个亮点是由马库斯·格拉夫策划的, 在一个50平方米集装箱内展出的“90分钟展”。顾名思义, 每个展览只能呈现90分钟, 艺术家必须在这段时间内完成布展、展出、撤展, 抓紧时间 and 观众交流, 以引起策展人或藏家的注意——这几乎是艺博会版的快速约会, 虽然累了艺术家, 却乐了观众。

伊斯坦布尔艺术博览会很快将迎来下一个10年。如同这座暗涌之上依旧稳若磐石的古老城市, 阴晴不定的时局下, 艺术市场也将在漂浮中前行。

ONLY NINE YEARS old, Contemporary Istanbul's (CI) international art fair is still full of the ambition of contemporary art's youngest generation; fair director Ali Güreli hopes for CI to become one of the most important fairs in the world. As the event came to a close on November 16, 108 galleries from 23 countries had converged in Istanbul, reflecting the distinctive international essence of this ethnically, religiously, and culturally diverse city—a place both ancient and modern, Asian and European.

In order to attract the attention of the international community, CI provided 340 artists with travel and accommodation to attend the event. Before the opening, guests were treated to a banquet on a floating man-made island in the Bosphorus Strait. Although the seas were

阿里·埃米尔·塔潘, “90分钟展”展览现场, 2014年
Ali Emir Tapan, “90 Minutes Shows,” installation view, 2014



hardly turbulent, the ferry still managed to rock enough to make it hard to stand straight, inevitably causing many to think back on the unsettling events on the Turkish mainland. Just as this country is facing serious challenges, it is also hard for the art market to maintain its integrity during these tough times.

The next day, at the reception for the opening ceremony, the sea of visitors swelled to a point where the fair became almost impassable. At CI, however, few were in a hurry to find the next hot thing. The short-lived upswing in the Turkish art market has already settled back down, and now collectors slowly socialize, taking their time to consider works without worrying that others will steal them away.

The pricing of most work at CI is reasonable, ranging from EUR 100 to upwards of EUR 10,000. Artists like Jeff Koons are few and far between, because only a handful of local collectors are able to spend more than EUR 100,000 on contemporary art. Prints by Takashi Murakami and Yayoi Kusama are represented by Heis Gallery of Fukuo-ka—though not every gallery can showcase its national treasures.

Not long ago, a second branch of Berlin Art Projects opened in Istanbul. At this year's CI, the gallery showed the work of 24-year-old Turkish artist Eda Soylu, including a piece made from the casings of tear gas shells left over from the Taksim Gezi Park demonstrations. In order to avoid censorship, the canisters are wrapped in colorful Indian embroidery, tacitly embodying the political sentiment of a generation of young artists. Other galleries, including Galeri Apel, The Empire, and Galerist also showcased works representing the development of young artists in the local art scene, while the more senior Galeri Nev continued to focus on distinguishing itself through older generations of Turkish artists.

Because the timing of this year's fair clashed with ART021 in Shanghai, CI lacked a significant Chinese presence on the gallery side. Making up for this absence, however, was a special showing of work from the collection of Dr. Michael I. Jacobs. Entitled “Now You See,” the exhibition included videos from nine Chinese artists, including Kan Xuan, Sun Xun, Cheng Ran, and Hu Xiaoyuan.

The other star of CI was an exhibition of “90 Minute Shows” in 50-square-meter shipping containers, curated by Marcus Graf. As the name implies, each show was only on display for 90 minutes, during which time each artist had to set up, display, and take down the exhibition. This unique situation, requiring artists to make the best of each moment in order to both show work and interact with visitors, caught the attention of curators and collectors alike. Although this kind of art fair speed dating no doubt exhausted the artists, it thoroughly entertained everyone else.

As CI comes up on its tenth year, this ancient city sits steady as a boulder even in the face of foreboding undercurrents—the art market, too, floats steadily forward, despite an uncertain environment. (Translated by Nathaniel Brown)

