

Nergis Abryeva

REMEMBERING AND REMINDING ART HISTORY

In 2018, a new Biennial titled “Yeditepe” which refers to city’s physical conditions was realised in Istanbul. The biennial was supported by government and held in Fatih that is considered as a conservative neighborhood in Historical Peninsula with a slogan “You have THE art”. Besides the sentence “you have the art”, there’s a fingerprint on the poster. The sentence “you have the art” causes some questions such as “Who are we?” Or “Who is meant by *you*?” Yeditepe Biennial was not only addressed to “a majority of public” which does not involve ‘elite’ class, it’s also announced as an alternative biennial to Istanbul Biennial. According to its statement, Yeditepe Biennial aims to show traditional arts of Turkey. It’s mentioned “designing tomorrow by looking at yesterday and reading today” and is claimed that Yeditepe Biennial would discover the new spaces in Istanbul and reaching out to wider audience better than İstanbul Biennial. But on the other side, Istanbul Biennial has already been ‘discovering’ the historical peninsula since the very beginning: Traditional spaces at Historical Peninsula were the venues of 1st and 2nd İstanbul Biennials (1987, 1989), within the context contemporary and traditional. The first two biennials titled *Contemporary Art in Traditional Places* and *Contemporary Art in Traditional Environment*. At this point, I suggest remembering and reminding art history. I want to show how artists such as Füsün Onur, Erol Akyavaş, Sarkis, Seyhun Topuz, Candeğer Furtun, Daniel Buren exhibit their works in Historical Peninsula since 1987. As an art historian and art critic I strongly believe in this way of art criticism.

Nergis Abıyeva is an art historian and art critic based in İstanbul. She was born in Sumqayıt in 1991 and moved to İstanbul in 1997 with her immediate family. She graduated from Mimar Sinan Fine Arts University in 2014 with a degree. During her bachelor, she spent a semester at Brera Academy, Milano. She wrote her bachelor thesis on *The Tracks of Dadaism on Surrealism*. In September 2014, she got into Mimar Sinan Fine Arts University MA Program Western and Contemporary Art. She finished her master’s degree in 2019 with her thesis titled *The Art and Life of Tiraje Dikmen*. She won Research Grant by SALT Institute (İstanbul) with her research *Tiraje Dikmen’s Life and Art in the Context of Turkish Artists Who Went to Paris in 1950’s*.

Abıyeva worked at Maçka Sanat Galerisi between July 2015 and May 2017. She was responsible for the archive of MSG and she took an active role for the archive exhibitions at Maçka Sanat Galerisi. She is the assistant editor of MSG’s 40th Year Book *Görünmeyene Bakmak*. Between the dates August 2017 and April 2019 she worked as collection registrar and photography archive responsible for a private collection based in İstanbul. Her articles has been published on Istanbul Art News, PRÖTOCOLLUM, Sanat Dünyamız, Genç Sanat Dergisi, ArtUnlimited, Birikim and so on since 2014. She is a member of AICA (International Association of Art Critics) since 2017.