



## ISTANBUL FOUNDATION FOR CULTURE AND ARTS

Istanbul 4th November 1991

Mr. Phillip Breeden  
Cultural Attache  
American Press and Cultural  
Centre

Department: Istanbul Biennial  
Reference :266  
Subject :

Dear Phillip,

Following you will find a brief report on the New Museum's proposal.

The Biennial will not, as we had earlier anticipated, open in September 1992. The opening has been postponed to October 16, 1992. That's final.

The Biennial will have a catalog in both English and Turkish. I write this, because in the auxiliary materials section of the New Museum's proposal, is indicated that there will be a separate catalog. Should we not want to duplicate our efforts and increase your budget, you may think about cancelling the idea of a second catalog. We may later work on the details.

There are a few pieces we would not be able to install in Istanbul because of spatial limitations. As you know, ours is a columnar space, with only 19ft. of distance between them. The impossible pieces are Seyed Alevi's Sic Transit Gloria Mundi, E-Sea Dagu; Mei-Ling Hom's 944 Barracks and Going Green.

We will have to work specifically on pieces like James Luna's He's resting now, May Sun's Fugitive Landing, and Amelia Mesa-Bains' Dolores Del Rio and 48 Numbers to see if we can accomodate them. But, this will also be decided later on.

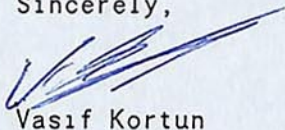
I would like to know if the New Museum would be able to limit this exhibition to about 35 works without a compromise on its concepts. It is not actually the number of works I am worried about. I would just like to see a 15% decrease (after the cancellation of Seyed Alevi's and Mei-Ling Hom's four contributions) in the space this exhibition requires. The installations, as viewed on the slides, require more space than I had anticipated. If we agree in principle, we would be able to solve all these problems, when in direct contact with the curators.



It is a great show, and I am very pleased about the nature and context of the participation of U.S.A. This show will provoke and show people alternative ways of producing art. It is very important that these works are seen at this time in İstanbul, because artistic production is in a state of crisis, and needs a fresh, daring and more committed look to the environment, to political, social and gender issues.

Thank you for your attention. Best regards,

Sincerely,

A handwritten signature in blue ink, appearing to be 'Vasif Kortun', written in a cursive style.

Vasif Kortun