

Dear Sir or Madam,

As you have requested, you will find in the following further information on the Third International Istanbul Biennial. I am, unfortunately not able to send you a copy of the catalog of the Second Biennial because it is sold out. Enclosed you will find a brochure about it. Enclosed you will also find the catalog of the First Istanbul Biennial.

I understand you have received our invitation with informative material about the Biennial by fax on November 11, 1991. We have also sent you a recent fax on January 27, 1992 stating our dead-lines.

1987 Biennial

In the first Biennial held in 1987, Istanbul became host to internationally known artists such as Jean Michel Alberola, Marcus Lüpertz, François Morellet, Michelangelo Pistoletto, Gilberto Zorio, Sarkis, Arnulf Rainer and Gilberto Zorio.

There were international exhibitions of Austria, Switzerland, Poland, Canada, and Yugoslavia. Turkish artists, galleries and collectors also participated in the first exhibition.

The general concept of the First Biennial was "Contemporary Art in Traditional Spaces" That was the first time an international exhibition was organized in Modern Turkey. The exhibitions took place at the 5th Century Church St. Irene, the Sophia Bath, the Military Museum, and the Museum of Painting and Sculpture.

1989 Biennial

In the second Biennial in 1989, the concept of "Contemporary Art in Traditional Spaces," came to maturation. St. Irene, the Treasury of Hagia Sophia, Hadrian's cistern, and one of the adjunct buildings of Süleymaniye Mosque were used as exhibition sites.

Among the participants who created their works in situ, were Sarkis, Sol leWitt, Daniel Buren, Richard Long, Jannis Kounellis, Anne and Patrick Poirier, and Turkish artists.

There were also group exhibitions of Germany, Austria, Italy, Spain, Yugoslavia, Greece, U.S.S.R and Turkey. Istanbul's galleries participated in the Biennial in their respective spaces.

1992 Biennial

The experience and the progress of the two Biennials has made further ventures imperative. As a result, Istanbul Foundation of Culture and Arts is now, with the cooperation of the Istanbul Greater Municipality, building the first Contemporary Art Museum in Turkey.

As a result of the international attention and commitment to the first two Biennials, British Council of the United Kingdom and the Arts International of United States of America have prioritized the Istanbul Biennial to the ranks of long sustaining, and prestigious periodic exhibitions such as the Sao Paulo Biennial. They are, like the other countries participating in the Third Biennial, participating at a very high level.

From the interest aroused so far, we are expecting extensive coverage of the Third Biennial in the international press and art journals. In addition we will be inviting renowned art critics from around the globe.

The participation of Japan is critically significant for an exhibition the focus of which is cultural difference. It will furthermore enable the viewers in Turkey for a first-hand experience of contemporary art in Japan.

The important issue here is to participate at a significant and

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Director,
Third International Istanbul Biennial