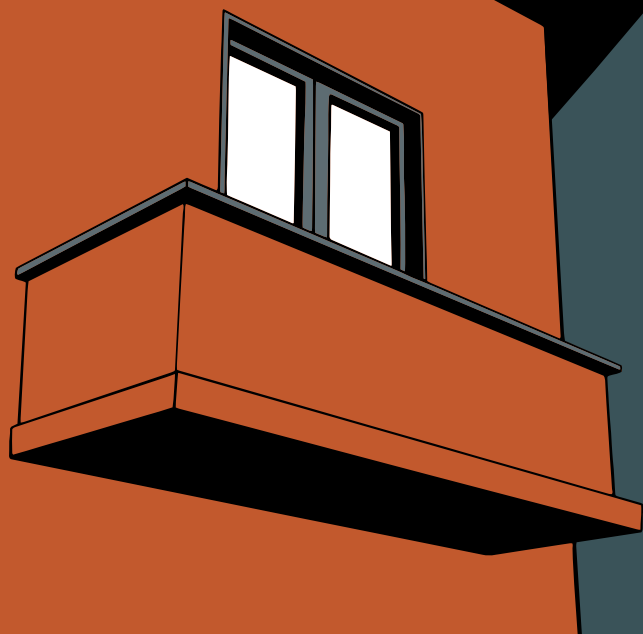


Balconnection[®]

EVALUATING 2020
&
2021 PREDICTIONS



WHAT IS BALCONNECTION?

Balconnection, is an independent organization that aims to ensure that artworks reach the society directly and that the artist can establish direct dialogue with the society.

We, who share this goal, believe that art is a necessity, it must be accessible to everyone and must penetrate into daily life.

With this attitude, we use balconies that we define as private areas that can be seen and watched by the public to exhibit art.



We aim:

- 1) to make the world a more livable place by strengthening the bonds of artists and art lovers with society.
- 2) based on the collective mind, to produce flexible and sustainable models that will enable art to meet the public directly.
- 3) opening up space for artists from different cities and countries and different disciplines to facilitate the participating artists to communicate with each other and to produce work together.
- 4) to build communication bridges that will help different cultures to understand each other better.
- 5) to raise curiosity towards contemporary art in the society, thus creating a ground for individuals from all age groups and segments to think and discuss art.
- 6) to bring local artists together with world artists and encourage them to widen up their horizons; to increase local capacity and carry the local to the universal.
- 7) We aim to create opportunities for the artists to exhibit their works without compromise.

Balconnection®

WHY?

Balconnection, as a local and international network, aims to create new spaces where artists can present their works.

We are trying to support the artists who want to exhibit their work on their balcony, or the artists who want to carry their works to other neighborhoods, cities or countries through the network that Balconnection established. This support, with the strengthening of the network, increases the visibility and enables the artists to take place in an international network together with their own circles. Documentation of the works exhibited on the balconies is archived and shared on social media, and everyone related to the subject can be easily accessed.

Balconnection prioritizes the artists who need their voices and messages to be heard; who have difficulty in finding a space of expression and meeting with the audience. We want the works and the visual documentation of these works to be displayed alternately on the balconies in different cities. Accordingly, balcony owners who do not produce art themselves, enjoy the pleasure of opening up space for artists and contributing to the culture of the area or the city they live in, while art institutions meet artists they did not know before.

**BALCONNECTION IS NOT AN ART MOVEMENT;
IT IS A MOVEMENT FOR ART.**

The Balconnection network is expanding with the participation of initiatives and collectives from various cities and countries, and individuals exposed to art in unexpected places have the chance to directly connect to the artist and their work through Internet.

Private or public art galleries may be reluctant to invest in the unknown and not popular, as they have obligations to

sell, and may not get out of the line they believe their clientele prefers. In public institutions for various reasons, non-artistic criteria may be valid for choosing artists, works, activities. The difference between us

and other institutions becomes clearer here; *Balconnection* is not concerned about mediating the sale or serving popular culture. It doesn't look how popular the artist is. *Balconnection* is primarily concerned with the work itself and its presentation.

Balconnection prioritizes neighborhoods, districts and provinces where art can not reach easily, instead of organizing activities in places where demand is intense, aims to increase the demand where art activities are ignored.

FOR WHOM?

For SOCIETY: Art increases societies' tolerance; strengthens solidarity. It decreases the hostility towards the values of different societies and increases the level of social awareness; it triggers creativity, it increases cultural wealth; it calls individuals to claim original values.

For ARTISTS: The more art offered to the society, the more demand for art. Art and culture is a ground in which, unlike consumer goods, the quantity of supply increases the quantity of demand. For the same reason

It also performs an important function for GALLERIES and CULTURAL CENTERS.

For LOCAL ADMINISTRATIONS: The increase of qualified artists in a city increases the value of that city on national and international grounds and paves the way for the city to become a center of attraction.

For CHILDREN, YOUTH AND ADULTS: the quality of education becomes insufficient in societies that stay away from arts.

It is important to see good examples in societies' development. In spite of everything, children related to art, have a broad horizon, and raised to a qualified persons. We know people just leave the places they were born and migrate to regions to reach, produce and create arts, where there are developed cultural opportunities. Art's place in society is getting more important by increasing meaningful and valuable areas of interest as well as the quality of life and production. In societies where art rises, the quality consumers' expectation and the variety of demand naturally increases. In societies with higher quality of life, the reasons for migration of young people also decrease and it becomes possible for them to present their values they earned to the society that educates them..

That is for EVERYONE: The welfare of a society is directly related to the well-being of neighboring societies. The well-being of countries, neighborhoods and neighbors also directly affects everyone's well-being.



As *Balconnection*, we proceed based on these contexts listed. We aim to reach every segment, every society and every geography, regardless of age, belief, race, gender, nationality, social status, education level or artistic background. In this context, we document our every activity and bring it to the memory of the world, society and city; We hope that the model we have created will be an example and a guide.

HOW DID WE GET STARTED?

The experience that led to the birth of the project and inspired us to bring Balconnection to the international dimension, emerged as a result of *Azadeh Ramezani Tabrizi's* installation "FREE-RANGE", which Azadeh Ramezani Tabrizi and Murat Savaşkan exhibited on the balcony of their house in Selçuk, İzmir in 2016.



LOCATION IS THE MESSAGE

A plucked poultry made of paper pulp, on a skewer, large enough to cover half the balcony painted in navy... This work, questioning the limits of human freedom, made an unexpected effect by staying on the balcony for months. We witnessed art discussions in tea gardens, cafes about chicken. We said, “*Every artist, every neighborhood should experience this,*”. We have come to the conclusion that if we can find support and form a team, we can increase the impact we have created by expanding the project.

We set out to organize artists who can contribute to the project, starting from our circle of artist friends.

we invited artists, people who are active in the art world, within our reach. We have decided to establish a network that will grow with the participation of balcony owners who can cooperate with us and perceive what we want to achieve.

Thanks to our friends who decided to walk with us on this path, we managed to create a national and international network in a very short time. Thus, Balconnection has turned into a collective that can act independently within its spheres of influence, based on sharing and solidarity, with the contribution of our partners whose qualifications and competencies we trust.



"Free Range" in U.S.A. and Iran

HOW DID WE PROCEED?

As a core team, we organized our activities from İzmir. As our activities increased, our opportunities to meet new balconies, new artists and new supporters also increased. By communicating with initiatives working in similar fields and sharing similar concerns, we generate intelligence about how the artworks can travel between cities and countries and how resources and opportunities can be distributed. We want the work of the artist in the Netherlands to be exhibited in Izmir, the work of the artist in Izmir in Sweden, and the work of the artist in Sweden in Diyarbakır. The widespread use of the network and the development of the relationships between the components in the network increase the possibilities rather than complicate the process.

We insist that the pandemic does not divert us from our main goal and that the activities are not limited to the signals in the air.

We believe that the circulation of artists, which we cannot find opportunities under the pandemic conditions we are in, and our chance to meet with other initiatives we are in contact within our environs will increase alot after the crisis. We anticipate that the Internet experience we gained during this period will contribute to our physical skills as well as normalization.

You can contact us to join us or to suggest a balcony.



Balconnection is growing with its volunteers' support. This meeting before pandemic was for monitoring and evaluation on Azadeh Ramezani Tabrizi's presentations and interviews in İstanbul. Our core team shared the opinions which helped to decide what we do next...



OUR VALUES AND PRIORITIES

In addition to the seven items mentioned primarily in "WHAT IS BALCONNECTION?" section:

8) We are against the sacrifice of art to popular culture in order to increase social adoption. We want to ensure that the society is interested in the language of art. We are in pursuit of strengthening the aesthetic and philosophical grounds of the interpretations of the viewer who encounter the work of art.

9) We support innovative approaches that establish connections between visual disciplines.

10) We see solidarity with collectives and initiatives working in the same or neighboring areas, and producing common wisdom as an integral part of our existence and sustainability. In this direction, we take the initiative in the production of vehicles and environments that will make it possible to share the possibilities we have with other structures.

11) We enable individuals who value art but do not produce art to become a part of art by contributing to the ability of artists to exhibit their work.

12) Exhibited works should not threaten the life, safety and health of balcony owners, neighbors, viewers or anyone. We stay away from jobs that will create environmental risks, disturb neighbors, hurt social sensitivities, lead to marginalization and discrimination.

Due to the demands, recommendations and difficulties we faced, we need Article 12 to be a little more explanatory. On balconies, which are the transition zone from personal space to social space, we should emphasize our red lines, which can be perceived as censorship to art, due to our obligations to both the homeowners and the public exposed to the work. In any gallery or indoor area, some elements that are not inconvenient to exhibit will not be included in our events as the public cannot be warned or avoided in advance. For example, sound is a factor that neighbors cannot avoid. The open display of genitals may also be something that some segments of society would not prefer to see. Within an abstraction, the difference





between a sexuality whose definition is up to interpretation and a sexuality that is clearly emphasized should be observed, and judicial and social risks that may hinder the progress of the project should not be taken in matters such as religious, discriminatory, and obvious symbols in the images.

13) Balconnection is not only about the desire of art, but also about creating circles that discuss art and æsthetics. As the founding members, we want to keep our thoughts on art, æsthetics and sociology as much as possible and to develop with the ideas and discussions of critics, social scientists, architects who have chosen to be with us. If we say everything, if we grow entirely on a template we draw, Balconnection can only be as qualified as we are. However, we think that the common mind of those who are with us and who will participate in the future will be much more qualified and greater than us.

**SEXUAL
CONTENT**

SOUND

**ETHNIC
RELIGIOUS
SEXUAL
RACIAL
IDEOLOGICAL
DISCRIMINATION**

**HAZARDOUS
PRACTICES**

PANDEMIC AND OTHER FORCE MAJEURE EFFECTS

When Balconnection was designed and launched in June 2019, the Covid-19 pandemic we are in did not come into our lives. Concepts such as isolation, curfew and social distance were not on our agenda. As a result of the obligations imposed by the pandemic and the ensuing earthquake disaster, we have remained loyal to our goal, while making many changes in practice. However, we have learned a lot from our friends and supporters who have been acting with us from the beginning and who joined us during the process. In this direction and as a result of our experiences, we felt the need to update our documents. When we decided to spread the project, we anticipated that the artists could bring some of their works from scratch or with semi-finished products, produce and complete them in the exhibition area. During the pandemic process, by taking precautions and in a controlled manner, we were able to achieve this in some of our activities ("*Invasion*" by BERNA DOLMACI in Alsancak, "*L/ink*" work of SUB INITIATIVE in Çanakkale, "*Current Maxims*" by MURAT SAVAŞKAN in Selçuk. KALENDER MEŞREP's "*Neighbor to Neighbor*" work in Darağaç, AZADEH RAMEZANI TABRIZI's "*mème*" work started and finished on the balcony, again in Selçuk. finished on the balcony.)

In addition to this, we would introduce people living in the region and those who produce the work, and organize "artist talks" in the neighborhood's tea garden or in a similar place. As a result of the travel bans imposed by Covid-19, barriers to physical meeting, isolation and closure, we temporarily focused on carrying the works and artist talks produced on balconies and online during 2020. In cases where the artists worked on the balcony personally, a good communication was established with neighbors and passers-by.

Since we cannot standardize artistic productions and practices, we will observe the preservation of the originality of the artist and the work of art, we have tried to keep the framework of the search for the diversity of methods flexible. Apart from the artists who will exhibit their work on their own balcony, we will be open to artists who want to exhibit on the balconies we have. As the consensus is reached, as the possibilities allow, we will move the videos of the work produced to the balconies in other cities and countries. We will also show the videos of the performances on the balconies on other balconies. With the removal of restrictions and the improvement of the conditions, we are planning to physically exhibit some of the works we have presented as video art. Producing jobs in isolated environments, due to covid-19, makes the process difficult to document. The fact that different works or videos of these works circulate between the balconies, showing the process from the beginning of the work to the result one after another will enable the viewer to perceive the process as a whole. The resulting videos are archived on our website for the public benefit.



The 7-magnitude earthquake around Izmir caused serious damage and long-term concern in the entire region. The building in Izmir Alsancak, where the balcony we use the most, is also in a situation that cannot be used without intervention.



Due to the political turmoil and crisis in Bulgaria, our activities in Bulgaria experienced serious problems. Our communication with our artists

in Bulgaria was cut off for a long time and we lost touch with our events. Although there were some events that took place with the personal bondage of our artists in Bulgaria, Balconnection's share in these activities could not be as much as was desired. However, we are grateful to Penka Mincheva in Karlovo and Dorothea Tabakova in Sofia, who did not spare their efforts despite such difficult conditions.



It is worth emphasizing once again: We are careful not to distract us from our basic truths by this world-wide crisis, no matter how dire it may be. Balconnection is an initiative that includes digital art, but deals with all visual arts and encourages linking different branches of art. It does not prioritize a theme or art movement, but prioritizes modernity; However, it can organize events based on the themes to be determined. In this context, we consider the publications we publish on online channels as a by-product, archive material..



BALCONNECTION IS NOT A MOVEMENT EMERGED
BY THE PANDEMIC CONDITIONS.
LET THE ARTIST MEET THE PUBLIC AND THE PUBLIC WITH THE
ARTIST TO INSPIRE EVERY SECTION OF THE SOCIETY WITH ART.

HOW DID WE CONNECT?

The primary communication method of the Balconnection Project is to communicate directly with people. Face-to-face communication can be much more effective in districts, neighborhoods and streets that Balconnection Project prioritizes compared to big city centers. The more people get to know each other, the greater the impact, and word of mouth, news, announcements spread faster and leaving a trace than social media. It also enables residents to activate their own networks on social media. Another important aspect of face-to-face communication is the ability to instantly answer questions in the head, increase the sense of reality and the possibility of persuasion. Especially in cases where opinion leaders and popular people of the neighborhood can be reached, this effect increases even more. The announcements we make over the Internet and the information on our website are also supporting elements in this form of communication. In line with the social change created by Covid-19, social media and online tools, of course, gained more weight. However, we try to maintain our true relationships with adequate precaution and maximum care. In line with the goals of the project, we are trying to reach two different segments:

1) **Public Audience:** In addition to face-to-face communication, as we have mentioned above, we regularly inform the online and offline local channels for the districts and provinces where the balconies are located. In this sense, we demand the support of our stakeholders in order to easily reach local networks and develop an efficient communication strategy. In addition, we believe that the posters placed in the showcases of the shops close to the balconies where the works are exhibited, the flyers left in the food, beverage, accommodation and recreation areas and direction signs increase the visibility.

2) *Art world and potential institutions we can collaborate:* We use our Facebook group "Balconnection" and our Instagram, YouTube and Twitter accounts to invite artists, critics, curators, owners of balconies and art related people and structures to act with us and support them. Our website balconnection.com, which will provide access to our archive, has been active since June 2020.



Instagram: 897 FOLLOWERS

Gün	beğenme	video izleme sayısı	yorum	paylaşım	Saved	Profile visits	Reach
Haziran							
2	33	-	4	1	1	11	380
3	22	-				6	303
29	29	-	1			2	373
Temmuz							
1	31	136		2		8	335
1	27	88		2		1	316
1	30	156	2			2	355
12	43	255		8		25	533
13	70	-		52	3	38	738
15	73	499	2	11	5	55	852
17	39	342	3	3		6	429
17	49	449	4	16	1	6	567
17	60	371		3		11	546
17	85	-	3	16		38	810
22	93	-	4	62		40	974
29	86	-	2	3		7	945
Ağustos							
8	0	140			4	34	645
12	62	-	2	24	1	36	906
16	59	-		20	1	27	611
19	154	-	6	20	3	52	858
19	58	401	1	5	3	4	971
24	67	-		21	2	38	611
25	93	-		13	3	34	915
25	56	-		9	1	31	800
27	58	-				6	661
28	41	-		25	4	20	511
30	64	-		8	1	6	469
Eylül							
2	47	-	2	6	1	13	540
8	41	-		17	1	12	445
8	47	-		9	3	21	495
18	50	422		2	3	10	664
23	57	-		20	2	13	719
25	47	-		10		9	538
25	310	-	12	86	23	148	657
27	31	-		11	1	17	1074
28	78	-	1	4	1	11	443
29	96	-	1	8		13	576
Ekim							
1	33	-		5		7	450
2	60	-	2	9	1	16	476
3	45	-		12		12	488
3	54	-		6	3	7	516
5	45	787	2	16	2	14	512
6	49	-	2	10	2	13	556
7	100	-	2	7	4	21	556
8	38	238				4	453
9	46	-		2		9	402
11	57	-		52	1	52	593
11	129	-		20	1	33	728
12	47	-		5	1	12	454
13	23	297		2		8	374
14	38	-		8		10	473
15	28	213				N/A	362
17	67	-	2	4	1		573
20	69	-	2	8		22	537
21	43	-		7	2	11	515
22	31	246		1		N/A	343
24	35	-		9	3	23	489
Kasım							
4	97	-		1	1	14	576
8	126	-	6	6	2	13	573
9	66	-		1	2	9	404
14	45	-		14		11	407
17	56	-		2		13	444
17	41	-		5	1	6	415
20	25	156				4	286
20	34	-		8	1	5	395
20	63	-		37	3	27	434
21	44	350	1	1	0	7	403
22	39	-	1	22	2	14	371
23	26	158			2	1	291
23	21	92	1			2	228
29	38	-		8	1	11	329
30	22	-		2	1	6	315
ARALIK							
1	70	-	4	7		8	424
1	16	147		3	1	2	235
1	41	-		10	3	16	385
2	70	-	1	9	1	19	455
3	13	75				1	193
3	13	70			1	1	172
3	42	-		2		1	344
4	21	147		1	1	2	235
5	23	-				2	321
5	3	-					
6	36	250	2	0	2	8	347
11	62	-	6	7	1	37	465
27	57	211	1	25	3		441

JUNE - DECEMBER SOCIAL MEDIA MOVEMENTS

Facebook page 153 FOLLOWERS

Gün	Beğenme	Yorum	paylaşım	View/Reach
Haziran				
3	1			94
29	3			72
Temmuz				
12	4	1		788
13	4	1		219
17	12	5		1046
19	8	3		872
19	7			59
21	1			36
21	4			50
23	3			47
29	12	1		197
Ağustos				
4	2			40
7	1	1		46
8	2			33
8	7			54
12	4	3		249/788
16	6	1		420
18	12			55
19	9			56
24	4	3		601
24	3			57
26	6	3		274/1171
26	7	2		142/498
28	5	1		251
28	7	3		953
30	12	6		1119
Eylül				
2	6	2		362
8	4	3		533
8	6	1		234
18	8			42/68
23	9	3		406
23	4			33
25	3	2		378
25	13	7		1961
27	5	5		624
28	6	1		340
29	9	4		1704
30	5	6		662
Ekim				
1	5	3		474
3	6	2		292
3	11	3		778
6	5	1		167
7	8	2		123/276
9	8	4		430/1014
11	6	3		497
11	10	3		835
12	7	2		344
14	17	4		763
18	4	2		228/330
20	6	1		80/212
21	8	3		465
24	13	6		987
Kasım				
8	22	3		636
9	10	1		82/203
14	6	7		1211
16	12	1		255
17	8	1		179
17	11	1		76/181
20	6	2		291
20	5	1		194
22	8	2		350
29	3	3		464
30	7	1	3	819
30	6			36
ARALIK				
1	8	1	4	143/ 372
2	6	1		192
2	8	5		249/ 703
3	6	1		204
4	5	6		1619
5	5	7		1212
11	11	6		493 /1,462
27	4	1		211 /632

Facebook Group 460 MEMBERS

Gün	Beğenme	Yorum	Reach
Haziran			
3	29	3	
3	5		
5	8		
5	11		
29	24	2	
Temmuz			
1	6		
1	6		
1	12		
12	25		
12	17	3	
13	15		
18	12		
18	18	2	
18	54	14	
22	17	2	
28	10		
29	20		
Ağustos			
4	6	1	
7	12	1	
8	14		
12	16	1	
16	21		
18	43	8	
23	9	3	
28	16		
28	14		
30	32	13	
Eylül			
2	20		
9	13		
23	19	1	139
25	15		109
25	60	6	250
27	8	3	110
28	17		146
30	19		139
Ekim			
1	10		105
2	12	1	107
3	4		24
3	12		109
3	13		121
6	13		130
7	17	5	154
9	9		122
11	8		105
11	18	2	170
12	5		111
18	15	1	162
20	13	2	174
21	8		164
25	6		11
Kasım			
2	10		216
9	25		241
9	12		173
14	21	2	177
16	15		193
17	10		144
17	9		142
19	9	2	158
21	8		122
21	10		174
22	15		180
29	12	1	159
30	11		147
ARALIK			
1	15		158
2	4		119
2	11	3	175
3	15		185
5	12		146
6	11	1	134
11	10		177
25	31	1	275

Youtube (167 SUBSCRIBERS)

Gün	beğenme	Sevme	Yorum
NİSAN			
28	179		30
Temmuz			
13	108		16
13	104		17
15	74		12
18	65		9
22	50		7
EYLÜL			
4	44		2
20	16		2
20	19		3
20	36		3
EKİM			
2	87		1
3	18		2
6	42		2
7	27		1
8	26		1
9	37		
17	24		2
17	26		3
18	23		3
21	16		1
23	26		2
KASIM			
18	20		2
24	15		
24	17		1
24	21		1
24	17		1
ARALIK			
2	13		1
2	16		1
2	13		1
3	20		1
9	8		
10	14		2
12	8		2
12	25		3
27	147		9



PROCEDURE:

When it comes to the works of artists from different geographies, different disciplines, we need to collaborate with experienced initiatives in different disciplines, who know different cultures. For this reason, we will continue to look for initiatives, opinion leaders, volunteers and supporters from wherever we can reach. We will continue to walk together within the framework of the rules written above, with everyone who believes in our contribution to making the world more livable with the strength of unity. We have gained a lot of experience in application and methods; We have no doubt that the experiences we have gained will help us to prevent many obstacles. Still we predict that we may still experience some unpredictable experiences. To reduce the risks we always consult our community and try to develop a flexible model for being able to comprehend new situations. The methods we foresee for this period are as follows:

CHOOSING ARTISTS

- We will invite the artists we track and decide that whom works must be exhibited.
- We will start watching the artists recommended by everyone in our group.
- We evaluate the artists who applied to us.
- For the upcoming period, we are developing a new method: With this method we call Balcontinuum, we invite the artists with whom we worked in 2020 to choose artists and prepare exhibitions for them as curators. With this method, we aim to increase the experience of our artists and continuously enlarge the art circuit we are trying to create.
- In 2020 period, a wide and qualified

CHOOSING BALCONIES

- network of friends started to form both physically and on social media.
- We will strengthen our dialogue for a more effective participation of our friends.
- We always look for new balconies.
- We are evaluating the balcony suggestions.
- We contact everyone who wants to open their balcony to us.
- In regions other than Selçuk, we encourage our stakeholders to choose balconies.

CHOOSING COLLABORATORS / PARTNERS

- We always need the support of the funds, suppliers and service providers.
- We consider any possibility to achieve our goals.
- We strengthen our ties and sharing with the initiatives we worked in 2020.

Balcontinuum



2021 GOALS

Our goals for 2021 are taking shape during the time we are preparing this document. We are trying to make a broader and more effective program than our 2020 targets.

REGIONS WE PREVIEW TO BE EFFECTIVE FOR 2021:

- | | | |
|------------|---------------|------------|
| • Turkey | • Diyarbakır | • France |
| • İzmir | • Mardin | • Germany |
| • Center | • Çanakkale | • Sweden |
| • Selçuk | • Mersin | • Poland |
| • Pergamon | • Nevşehir | • Jordan |
| • Istanbul | • Netherlands | • Egypt |
| • Aydın | • Belgium | • Bulgaria |

During 2021, we communicate with other initiatives in these regions where we believe there are conditions for working together. Our agenda that will emerge as a result of the negotiations we are holding, will be included in the updated versions of this document.

We believe that when we find stakeholders who share similar concerns and believe in the integrity of our purposes, we can organize events around the world and help monitoring artists and their works.

THE WALK [YÜRÜYÜŞ]

GOOD CHANCE, STEPHEN DALDRY, DAVID LAN and TRACEY SEAWARD present A GOOD CHANCE PRODUCTION, in association with HANDSPRING PUPPET COMPANY, "THE WALK". The Walk is an international arts festival meets endurance event. Little Amal, a 3.5 metre-tall puppet, will walk across the European continent to shine a

light on the stories of millions of young refugees. She will travel through 8 countries, welcomed by hundreds of cultural events in cities, towns and villages all along her route. The length and sheer size of the challenge is capturing imaginations even before her first step. She will walk for all the children – many unaccompanied and separated from their families – who are forced to undertake extraordinary journeys under life-threatening conditions. Little Amal will walk so that we don't forget them.

Balconnection team, decided to welcome Amal on the Selçuk- Ephesus stop of this long walk. With the support of the local institutions, We will try our best to show our support to the cause. So, we'll be working on this project for some time around July and August.

<https://www.walkwithamal.org/tr/>



2020 ACTIVITIES

During our 2020 Project, the situation and the conditions we must comply have changed countless times. Although we have previously adjusted our conditions and forecasts to pandemic, due to daily changing legal requirements, unpredictability and uncertainty, date, method and application changes were made. Despite all these difficulties, with the help of our supporters, artists and everyone we worked with, we effectively carried out the activities as we aimed at.

You can watch our 2020 documentary:
<https://youtu.be/SCzRYLJRVgI>

Our communication design explained in a simple and flexible VISUAL COMMUNICATION GUIDE¹ for designers and practitioners who would work with us in 2020. In this manual, updating for 2021, there are descriptions of our main materials that will be reproduced and distributed in hard copy or Internet. These materials are: banners to be used regionally before the activity; sign and arrow showing the activity balcony and containing the basic info of the activity; a flyer with the text and tag that the work and the artist want to announce; an event postcard that the artist and visitors could want to keep or send

¹ You may or maynot notice a slight difference between the logo we use in this document and the log used in thesamples of previous printed material as ve revised it for 2021. So our Visual Communication Guide will also be revised and distribute again before 2021 activities start.

to their friends. Each of these materials was prepared in our center and produced by us in our region or by our artists and collaborators in other regions and countries. It contains an instruction prepared for qualified printing houses to produce without error. For any problem or question, we are always on the other end of the phone.



SASAN RAD

and the good news is...

[OIL ON CANVAS]

{activity 01}

JULY 17-24, 2020
SELÇUK - İZMİR

{activity 02}

ONLINE TALK
AUGUST 10, 2020

you can watch now:
www.youtube.com/c/BalconnectionProject
youtu.be/yv38odMG6vI

And the good news...

We've got lost, aimless and alone.

Moral corruption, consumerism and money centric thoughts have brought about a blindness among human beings.

If money and power triggers joyfulness, then we've certainly got lost, making mistakes after another... In a way, seems as if we've been told the perfect lie! As if we caused chaos while attempting to bring order.

Another good news: the bonanza doesn't care for the cry, so, no worries!



SASAN RAD

and what remains...

[OIL ON CANVAS]

{activity 03}

JULY 29 - AĞUSTOS 06, 2020
SELÇUK - İZMİR

{activity 04}

ONLINE TALK
AUGUST 10, 2020

you can watch now:

www.youtube.com/c/BalconnectionProject

youtu.be/yv38odMG6vI

2. PHASE

What remains...

Then even our lostness extinct.

Looking around, only

the shadows of bygone remain:

someone had been lying there by the bush.... Someone

had been walking there

But where was there

any recollection?



BERNA DOLMACI

Invasion

[WASTE PAPER / ACRYLIC - INSTALLATION]

{activity 05}

**AUGUST 17 -24, 2020
ALSANCAK - İZMİR**

{activity 06}

**ONLINE TALK
OCTOBER 05, 2020**

you can watch now:

www.youtube.com/c/BalconnectionProjectyoutu.be/a7MjiAozJsU*From the mouth of ivy;**coming slowly.**Wrapped my arms around
you without noticing**so/ at that moment**so slow (that moment)**not aware did I come -**between two points**Invaders-**filling the gaps...**So is that moment-**All the greys, blacks, whites
standing out towards blue.**Sky**The ivy situated under the trees**give birth to brown**So in that moment.**Only,**And**Only it,**slowly, slowly...**Balconnection*

win.ju

box-1

[VIDEO INSTALLATION]

{activity 07}

**AUGUST 19 -26, 2020
SELÇUK - İZMİR**

{activity 08}

**SEPTEMBER 10, 2020
ALSANCAK - İZMİR**

{activity 09}

**ONLINE TALK
OCTOBER 07, 2020**

you can watch now:

www.youtube.com/c/BalconnectionProjectyoutu.be/LqUztET6wZs

Don't you feel the time
breaking through the cracks?
Your time is running out too.



NADAN ÖZCAN

I Know You Watch Me

[VIDEO PERFORMANCE]

{activity 10}

AUGUST 26 - SEPTEMBER 02, 2020
BAĞLAR - DIYARBAKIR

{activity 11}

ONLINE TALK
OCTOBER 02, 2020

you can watch now:

www.youtube.com/c/BalconnectionProjectyoutu.be/ecTpHScdqGM

Balcony; inside? Outside? The video performance work “I know you are watching me” makes us question if it points the balcony, considered a semi-discreet area, as a freeing area. Peeping area? or an area to be peeped? This personal, little area, which offers possibilities to watch or to be watched, has a fabric of urban culture. Considered as off limits for all possible combinations of visibility and may it be redesigned to provide the governance to tag and mark for a potential survey. either amateur or professional is any body a potential risk? A video performance about a guy wearing a “V For Vendetta” costume keeping the daily routine of an ordinary life in the balcony. It also deals with current agenda like pandemic, lock down and censorship...



SONJA THOMSEN (CHICAGO/A.B.D.)
THOM BRIDGE (LONDON/U.K.)
 [CURATOR: KASIA SOBUCKA / ARTS TERRITORY]

pool (ii)

[PHOTO COLLAGE - VIDEO ART]

{activity 12}

AUGUST 29- SEPTEMBER 06, 2020
ALSANCAK - İZMİR

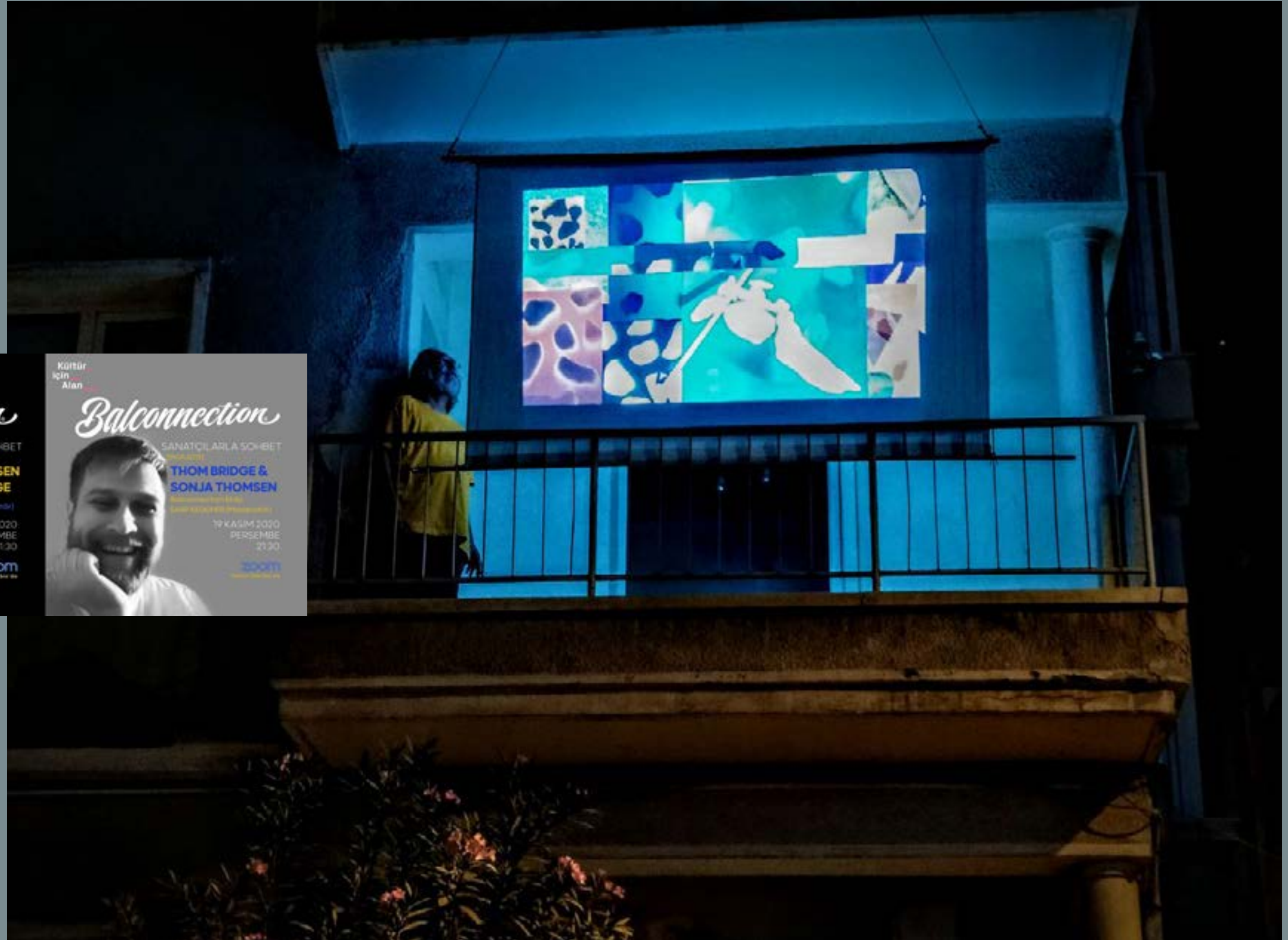
{activity 13}

ONLINE TALK
NOVEMBER 19, 2020

you can watch now:
www.youtube.com/c/BalconnectionProject
youtu.be/96acx0UJgK0

pool, 2020 is a collaborative photographic experiment by UK artist Thom Bridge and American artist Sonja Thomsen that was initiated by the COVID 19 pandemic and the urgency of connection. Using their personal collections of rocks transplanted from distinct geographies the artists are generating effusive undulating topographies

within digital collage, projection and installation works. Invested in artistic ecosystems grounded in collaboration and synergy, Bridge and Thomsen invite you to wander within the many accumulations that are pool.



YEKATERYNA GRYGORENKO

Silent Ceremony

[INSTALLATION]

{activity 14}

SEPTEMBER 24 - OCTOBER 01, 2020
KAHRAMANLAR - İZMİR

{activity 15}

ONLINE TALK
OCTOBER 13, 2020

you can watch now:

www.youtube.com/c/BalconnectionProjectyoutu.be/SChY05H2ojI

SILENT CEREMONY

The nights are silent, the houses are full of bodies.
But who say these are body inside there?

When you could not touch anyone and
share yourself...

Now the houses were a body,
and the souls were us.

We couldn't take part in space we just knew
ourselves and we were drawn to us.



Fotoğraflar: Cansu Pelin İşbilen

PENKA MINCHEVA

Provocation on the Main Street

[MIXED MEDIUM / INSTALLATION]

{activity 16}

SEPTEMBER 26 - OCTOBER 03, 2020
DABENE - KARLOVO BULGARIA

{activity 17}

ONLINE TALK
DECEMBER 01, 2020

you can watch now:
www.youtube.com/c/BalconnectionProject

Penka Mincheva's dream to carry art to her town where she transformed her house in to an art establishment lead her to this exhibition of her art there, in a retrospective fashion.



BUSE MUTAN

DELUSION

[INSTALLATION]

{activity 18}

SEPTEMBER 29 - OCTOBER 06, 2020

SELÇUK - İZMİR

{activity 19}

ONLINE TALK

OCTOBER 15, 2020

you can watch now:

www.youtube.com/c/BalconnectionProject

youtu.be/bbuW6CKc67g

DELUSION

At times I become the sea

At times, the wind

And at times, the sky

Thus, I become happy...

“Can that be a delusion which makes us happy?”

JOHANN WOLFGANG VON GOETHE



SUB KOLEKTİF

[BERÇEM GÖZDE ÖLMEZ / DERİN ULUDAĞ / İLAYDA TUNCA]

/ink

[YERLEŞTİRME]

{activity 20}

OCTOBER 05 - 15, 2020**ÇANAKKALE**

{activity 21}

ONLINE TALK**OCTOBER 22, 2020**

you can watch now:

www.youtube.com/c/BalconnectionProjectyoutu.be/UWn6ksYAjek**/INK**

Does a string have a beginning or an end beyond linearity? What is tension?

How do relationships transform where physical distances are redefined? Is the spider the only creature to weave a web?

Are you afraid of spiders?

We ring the bells in the apartment. We take care to ring the bells at the same time. Some doors do not open, they are probably not at home. Because of the epidemic, everyone tries to talk less and stay behind. We cannot get close to each other.

Ropes become the initiator of dialogue with neighboring balconies. Although no one had any idea how to establish the aforementioned bond, nobody knows how to break a bond that is not.

The idea of /ink network was tested in sub2019 local program, as part of a partnership workshop. This idea had a little to do with an 84-meter-long protocol stand at Paris, October at the same year. Then it was set up to connect the holes in the walls of the space, later at Plexus' "The door is already open" exhibition.

Operating since April 2017 in a multicultural neighborhood of Çanakkale, sub materialized as a roof propped over the scaffolding between neighboring buildings. A studio for collaboration, residence and exhibition, sub aims to create an alternative and safe space where young people can find inspiration and motivation to creatively and freely reflect.

sub proposes open-to-contact, transparent structuring based on collaboration with researchers, writers, photographers, artists and curators who would like to interact with the audience and seek to explore new channels in the social circulation of art. Open to anyone who thinks about, talks about and wants to discuss the present, sub aims to devise interaction opportunities and insight on what is happening outside of the city limits to contribute to the contemporary arts and culture scene in Çanakkale.



SERENAY OĞUZ
ETEM ŞAHİN

Blue flew, Pink touched, Red stopped, Yellow fell, Purple hugged, Green united

[PERFORMANCE VIDEO]

{activity 22}

OCTOBER 12 - 13, 2020
ALSANCAK - İZMİR

{activity 23}

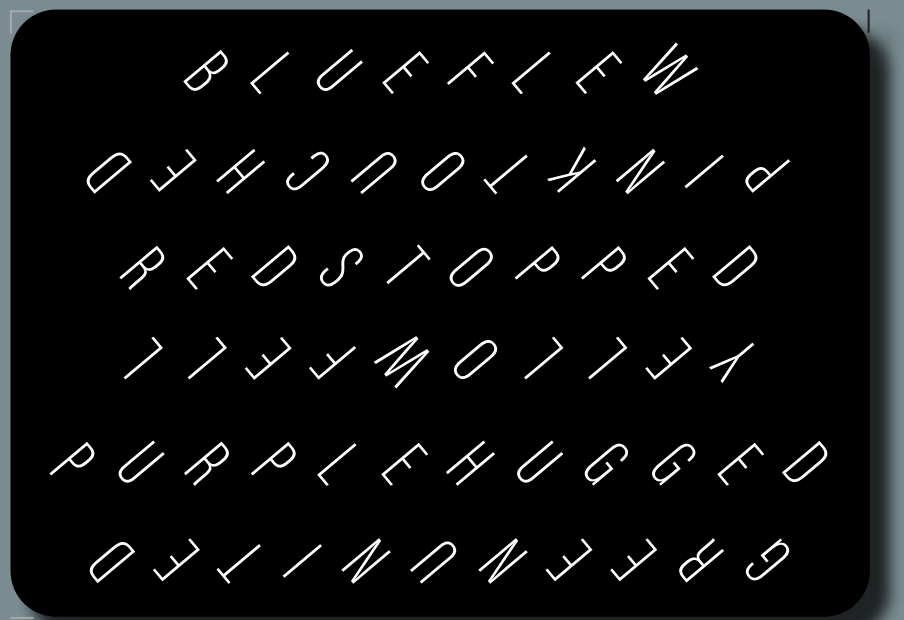
ONLINE TALK
NOVEMBER 21, 2020

youtu.be/b3HFFefgr5s

www.youtube.com/c/BalconnectionProject

Serenay Oğuz and Etem Şahin, in their first-ever collaboration, have focused on the relationship between choreography and colors, which are the raw materials of visual arts. While following the complex and open-ended connotations of colors, they tried to make their subjective interpretations visible in the flow of the movement. In this aspect, the video-performance refers to the Fluxus movement that triggers the transitions between disciplines and mediums.

Each flow introduces the performer and the viewer to a variation of a color code. Artists, without explaining which movement system corresponds to which color in their performances, invite the audience to determine their own color codes.



Tipografik tasarım: Umut Altıntaş



**NURSEREN TOR,
AYÇA JUANA BOTELLA TOR
FLORIAN VIRLY**

Flashback

[VIDEO MAPPING]

{activity 24}

**OCTOBER 26 - 31, 2020
MERSIN**

{activity 25}

**ONLINE TALK
NOVEMBER 23, 2020**

you can watch now:

www.youtube.com/c/BalconnectionProject

youtu.be/ZN2jVRGMotc

AN MESELESİ

A journey into time will be made on the surface of my 150-year-old house, a registered building in Camișerif District. This journey will take place through art, perhaps with a teleportation ... People of Mersin will also be in this teleportation.



MURAT SAVAŞKAN

Current Maxims

[ACRYLIC AND INK ON CANVAS / PERFORMANCE]

{activity 26}

NOVEMBER 16 - 26, 2020
SELÇUK - İZMİR

{activity 27}

ONLINE TALK
DECEMBER 04, 2020

you can watch now:

www.youtube.com/c/BalconnectionProjectyoutu.be/MTtRdTaGk4M

One Monday evening, a brush in hand, many questions and vertigo in mind, climbing a ladder in our balcony.

For years, I worked on my pictures in cafes as much as I do in my studio and home; my peripheral vision and the distant chatter pushes the decisions directing my hand. Now it is a whole new game, up on the ladder at the second floor balcony, facing a canvas of size I seldom use, my back facing the effects of the world, painting...

I'll create a mass, a volume; this volume, consists of metaphors, maxims, axioms currently floating in my mind, shaping and reshaping lines, blots and spots.

Like clouds, forms almost has their free will shaping themselves will remind us something else...



KALENDER MEŞREP
[AYŞEGÜL DOĞAN / TUĞÇE AKAY]

Neighbour to Neighbour

[PERFORMANCE]

{activity 28}

NOVEMBER 21, 2020
UMURBEY - İZMİR

{activity 29}

ONLINE TALK
DECEMBER 02, 2020

you can watch now:

www.youtube.com/c/BalconnectionProject

youtu.be/q5_H-MsVSZQ



Kalender Meşrep, is a collaboration of two female artists living in the same neighborhood. It has arisen from the desire to put together and share their common experiences and shares into action with artistic practices. They carried out their first collaboration in their neighborhood Darağaç in September 2019 when they returned after a vacation they spent together. This work consists of combining the memories and reflections of a long night, the pictures they made and the poems they wrote together.

NEIGHBOUR TO NEIGHBOUR

Kalender Meşrep's collaboration for Balconnection sets out from two balconies on 1523 street in Umurbey Neighborhood a.k.a Darağaç. Two artists connect the balconies with a rope that is chosen to embody the communication between the artist living in two different ends of the street. Kalender Meşrep aims to transform the neighborhood they establish with each other into a concrete expression through this rope, and present this experience to the audience through unplanned outputs that will appear at the time of the performance. "Happening" /

The performance starts with tying the rope on the day determined for the event. The tied rope turns into a transmission / communication tool that carries objects such as writing or painting from one artist to another. This performance is a communication proposal inspired by the fact that balconies are a semi-public space that incorporates the neighborhood.



AZADEH RAMEZANI TABRIZI

Mème

[INSTALLATION]

{activity 30}

NOVEMBER 30 - DECEMBER 07, 2020
SELÇUK - İZMİR

{activity 31}

ONLINE TALK
DECEMBER 06, 2020you can watch now:
youtu.be/teBY-dKv5fI

MÈME

(Wikipedia)

The term meme is a shortening (modeled on gene) of mimeme, which comes from Ancient Greek mīmēma (μίμημα [mí:mexma]), meaning 'imitated thing', itself from mimeisthai (μιμεῖσθαι, 'to imitate'), from mimos (μῖμος, 'mime').

The word was coined by British evolutionary biologist Richard Dawkins in *The Selfish Gene* (1976) as a concept for discussion of evolutionary principles in explaining the spread of ideas and cultural phenomena. Examples of memes given in Dawkins' book include melodies, catchphrases, fashion, and the technology of building arches.

A meme (/mim/ MEEM) is an idea, behavior, or style that becomes a fad and spreads by means of imitation from person to person within a culture and often carries symbolic meaning representing a particular phenomenon or theme. A meme acts as a unit for carrying cultural ideas, symbols, or practices, that can be transmitted from one mind to another through writing, speech, gestures, rituals, or other imitable phenomena with a mimicked theme. Supporters of the concept regard memes as cultural analogues to genes in that they self-replicate, mutate, and respond to selective pressures.

Proponents theorize that memes are a viral phenomenon that may evolve by natural selection in a manner analogous to that of biological evolution. Memes do this through the processes of variation, mutation, competition, and inheritance, each of which influences a meme's reproductive success. Memes spread through the behavior that they generate in their hosts. Memes that propagate less prolifically may become extinct, while others may survive, spread, and (for better or for worse) mutate. Memes that replicate most effectively enjoy more success, and some may replicate effectively even when they prove to be detrimental to the welfare of their hosts.

A field of study called memetics arose in the 1990s to explore the concepts and transmission of memes in terms of an evolutionary model. Criticism from a variety of fronts has challenged the notion that academic study can examine memes empirically. However, developments in neuroimaging may make empirical study possible. Some commentators in the social sciences question the idea that one can meaningfully categorize culture in terms of discrete units, and are especially critical of the biological nature of the theory's underpinnings. Others have argued that this use of the term is the result of a misunderstanding of the original proposal...



**SASAN RAD**

balconnection.com/sasan-rad

**win.ju**

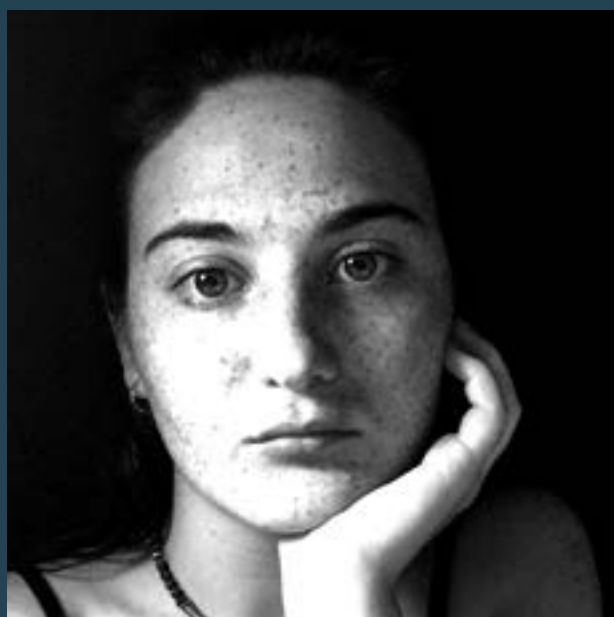
balconnection.com/winju

**SONJA THOMSEN**

balconnection.com/sonja-thomsen

**YEKATERYNA GRYGORENKO**

balconnection.com/yekateryna-grygorenko

**BERNA DOLMACI**

balconnection.com/berna-dolmaci

**NADAN ÖZCAN**

balconnection.com/nadan-ozcan

**THOM BRIDGE**

balconnection.com/thom-bridge

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**ARTISTS
2020**



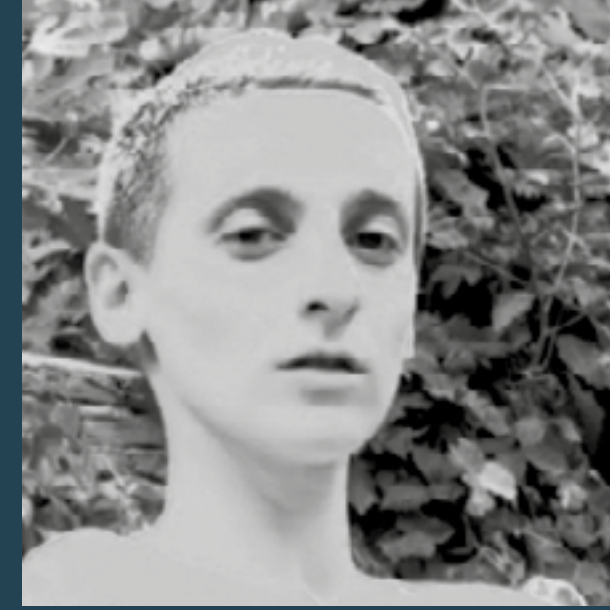
PENKA MINCHEVA

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BERÇEM GÖZDE ÖLMEZ

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İLAYDA TUNCA

balconnection.com/ilayda-tunca



ETEM ŞAHİN

balconnection.com/etem-sahin



BUSE MUTAN

balconnection.com/buse-mutan



DERİN ULUDAĞ

balconnection.com/derin-uludag



SERENAY OĞUZ

balconnection.com/serenay-oguz

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**ARTISTS
2020**



NURSEREN TOR

balconnection.com/nurseren-tor



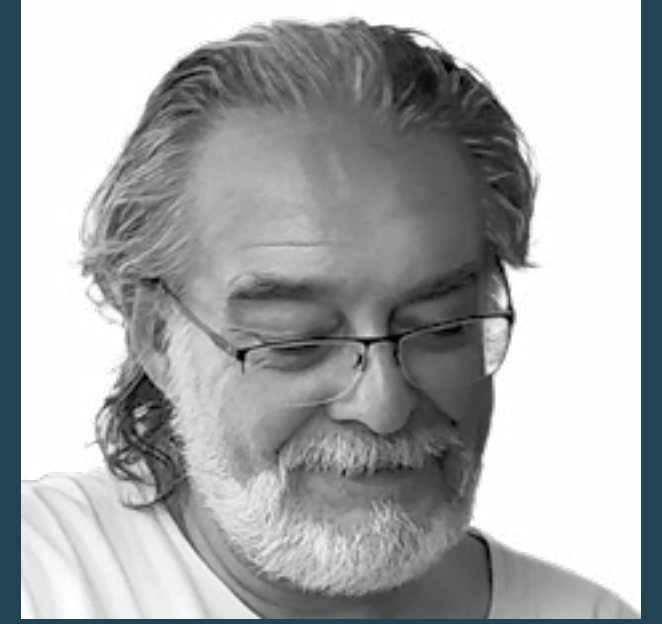
FLORIAN VIRLY

balconnection.com/florian-virly



TUĞÇE AKAY

balconnection.com/kalender-mesrep



MURAT SAVAŞKAN

balconnection.com/murat-savaskan



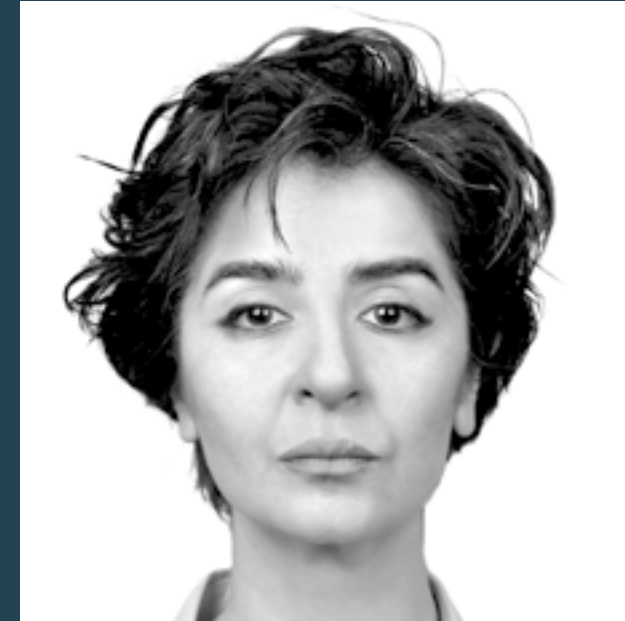
AYÇA JUANA BOTELLA TOR

balconnection.com/ayca-j-b-tor



AYŞEGÜL DOĞAN

balconnection.com/kalender-mesrep



AZADEH RAMEZANİ TABRİZİ

balconnection.com/azadeh-ramezani-tabrizi

Balconnection®

**ARTISTS
2020**

OUR TEAM, SUPPORTERS AND COLLABORATORS WHICH SHAPED THE 2020 PERIOD

We are in the process of reshaping our formation for 2021 activities. Here, we would like to introduce our team and stakeholders with whom we worked together in the Balconnection 2020 Project process.

You will be able to keep track of the changes as we update this document.

Balconnection, mainly powered by volunteering, works with very modest support, as anyone can guess. Most of those who work with or support us have roles and responsibilities in different fields, in different institutions, to maintain a living. Our obligations to society and our supporters can sometimes conflict with our responsibilities to ourselves and our family. For this reason, we can cooperate with many friends from whom we can mutually be very happy, within very limited time and responsibilities.

We believe that with the increasing possibilities that increase our ability to act, the components of this voluntary movement can multiply and become even more effective.

Balconsul **POWERED**

Balconsul is a title we use for our team members who are entitled to represent Balconnection or being the ambassador for Balconnection. They don't have any obligations to join our regular meetings of the team, but they will be invited and join if they prefer. We find this practical as many of our friends, being already very active in art world and also want to contribute to Balconnection, having a hard time fixing their schedules.

We, the operating team, may sometimes miss opportunities to create new connections; too focused to our routine obligations, fall short of being creative or even may direct us to a better path... Balconsuls, just like balconies seeing inside and outside simultaneously, may show us what we missed to see.

Spaces of Culture

From the beginning to the finishing of the Balconnection 2020 project, SPACES OF CULTURE, gave us the most powerful contribution by helping us to work within a corporate integrity and connecting us with other valuable institutions in Europe. We are grateful to SPACES OF CULTURE provide us the opportunity to share their experiences.

İzmir Project Coordinator Recep Tuna and Communication Coordinator Merve Deniz enlightened and supported us whenever we had questions or an issue we encountered, and their positive approach in all circumstances paved the way for us.

We would like to thank SPACES OF CULTURE, its partners and collaborating partners for all the opportunities and contributions they offered to us.

Spaces of Culture

‘Spaces of Culture’ provides spaces and resources for the realization of cultural projects within the visual and performing arts, as well as for discussion, training and development opportunities for local institutions, cultural professionals and

community members interested in these fields. Together with partners from the Turkish and European cultural scene, this project contributes to a wide and diverse program of arts-based community exchange in the regions it covers.

Creative endeavors between Europe and Turkey tend to center on the attractive art hubs of Istanbul and Ankara. ‘Spaces of Culture’ sets out to promote and support activities beyond these metropolises. Working with Turkish artists and affiliated community actors, as well as wider civil society, the project shines a refreshing and vital spotlight on the cities of Izmir, Diyarbakir and Gaziantep. In times of social tension, it is essential to foster opportunities to come together in the context of the richness of culture and the shared experience of art. This outlook facilitates the meetings of and interaction between people of widely varying backgrounds.

With the aim of supporting vibrant civil society in these regions, ‘Spaces of Culture’ prioritizes initiatives whose goal is to establish sustainable programs that value diversity, inclusivity, and cultural exchange. The project is initiated by Goethe-Institut, the Consulate General of Sweden in Istanbul, the Embassy of the Netherlands and the Institut français de Turquie; in cooperation with Anadolu Kültür and Istanbul Foundation for Culture and Arts (IKSV).

<https://kulturicinalan.com>

WE ARE HAPPY
TO BE WITH
SPACES OF
CULTURE
IN 2021

TEAM 2020 - 2021

AZADEH RAMEZANI TABRIZI

Kurucu ve Proje Yöneticisi

Born in 1977, in Tehran and graduated from the Department of Graphic Design at Faculty of Art and Architecture of Azad University Tehran. Moved to İstanbul in 2004.

As an artist, she participated group exhibitions in Iran, Turkey and USA and a solo exhibition at Daştan Gallery, Tehran; as a designer, she made book covers, posters, illustrated books and one of her designs for UNESCO's 2010 International Year Of The Rapprochement Of Cultures became the main image for events. She is one of the two founders and curators of "Autopsy Process".

MURAT SAVAŞKAN

Kurucu ve Proje Yöneticisi

Born in 1958, in İzmir. Graduated from Mimar Sinan University.

He had several solo exhibitions and participated in various group exhibitions.

He tutored at Uludağ Uni., İstasyon Sanatevi, Academy İstanbul.

In 2013, Selçuk (Ephesus) Municipality invited him to design the corp. id. and its main exhibition for Selçuk Ephesus Collective Memory Center; and decided to move his studio to Selçuk.

As a designer, he worked in many different projects but mainly has a reputation for creating corporate identities.

SARP KESKİNER

Saha Koordinatörü - Editör

Culture manager, editor, musician and farmer.

He has been writing, recording and designing since 1990.

Radyoaktif, Açık Radyo, ROLL, Express, REC, Rock Dünyası, Karga Mecmua and Sanatatak are some of the independent cultural institutions that he contributed to. İstanbul Blues Kumpanyası, Tuzlu Nehir, Kırık, Moe Joe, Saska, Leo Malandro, Great Republic of South, Yuri Skies, Skip Lakes, Red Abizianas, The Old Ramblers, Rom Blue, Noksan are some of the groups he contributed as producer and recorded more than thirty albums, long or short. Also since 1996 he continues to produce music for theater plays, documentary films, contemporary art performances and short stories; He works as an editor in various publications.

He has been designing interdisciplinary activities in Izmir since 2006; He is on the executive boards of various organizations. Since 2011, he has been a consultant to various cultural venues, festivals and formations; he carries out collaborations with international cultural initiatives. In addition, he is working on the cultural policies, heritage and recollection, networking and capacity building within the framework of İzmir Culture Pla+form Initiative, Teos Culture and Art Association and 6x6x6 initiative, of which he is a founding member.

ÖYKÜ ÇELİK

She was born in 1987 in İzmir. She received a bachelor's degree in PUBLIC RELATIONS AND PUBLICITY DEPARTMENT and a master's degree in ADVERTISING FROM EGE UNI. She has worked on branding, marketing communications and advertising projects by taking part in the ad agencies and independent projects. She has started her second university experience at DOKUZ EYLÜL UNI., FINE ARTS FACULTY, DEPT. OF ILLUSTRATION AND PRINTMAKING.

She took part in cartoon exhibitions and amateur sections of magazines with her drawings. In 2012, the column "*Kimsesiz İsimler – Orphan Names*" was published in LIFE IN AEGEAN section of HABERTÜRK. In 2013, she co-authored the chapter, "*New World Created by Social Media:Transmedia Stroytelling*", in the book titled "*Social Media&Network Society I: Changes in Mass Media Communication*". In 2016, she won the fifth prize in the travel writing contest of TRAV-ELEVRENI.COM with her article, "*İki Nehrin Şehri: Torino – The City of Two Rivers: Turin*". In 2018, her story titled "*Vapurda – On the Ferry*" was published on the 18th issue of the magazine, TUHAF; and in 2019, her story titled "*Kırık Şemsiyeler Mevsimi – The Season of Broken Umbrellas*" was published in the 26th issue of the magazine, EDEBİYATİST. She took part in KEMERALTI STORIES PROJECT and book in 2020 as illustrator. In the same year, she wrote a digital art critique, "*With Envy to Picasso - About Picasso Performing Art Exhibition*" for GALERİ A and another one for MIXERARTS with the title "*Will a New Space for Art Experience Originate?*".

She is a member of the project team of BİRİKİM ATÖLYESİ, a culture and arts initiative, and she is involved in scenario studies and design of events and projects. Also, she takes part in İZMİR DESIGN FACTORY as a mentor in the field of design thinking.

She currently works on the fields of brand creation, story writing, concept and idea developing. She works as consultant for companies on brand communication and works as independent creative director in projects. She also works on art writing, short film scripts, illustration, editorial illustration, stories and graphic stories.

ÖZGÜR CEYLAN

Born in İzmir in 1975.

Graduated from EGE UNIVERSITY RADIO / TELEVISION AND CINEMA DEPARTMENT.

Worked as a photographer and visual communication consultant in the advertising and PR industry. He participated in group exhibitions with his photos.

He worked in different posts in many short films. In 2005, his film "*A Photo Without a Subtitle*" (wrote and directed) became a finalist in ADANA GOLDEN BOLL FILM FESTIVAL; same film took the second place in THE INTERNATIONAL COMPETATION OF CYPRUS INTERNATIONAL UNIVERSITY. He made many oral history projects on immigration and still working on independent documentary projects as director, cinematographer and copywriter.

KASIA SOBUCKA

Küratör

Kasia Sobucka is a producer, curator and founder of ARTS TERRITORY, a London-based arts organisation. Her interests focus on the politicised dimensions of identity, the processes through which identities are re/formed and narrated, and the interplay between subjectivities and political histories. Her project *The Illusion of Return* is a series of newly commissioned works exploring artists' stories of migration, dealing with the subjects of home and belonging. Other projects include: *Foreignness of Sound* (ICA, SOAS; CAFÉ OTO, LONDON) – live events which highlighted the complex significance of relationships between sound, language, communication and the concept of national identity; *A Day of Learning* (part of DIASPORA PAVILION, VENICE) – a performative programme on the rising populism and nationalism emerging across Europe, a purposive reference to the fracturing day of the Brexit referendum, shown during the; Myth – an exhibition that looked at the socio-political concept of mythology (Artisterium 2015, Tbilisi), '*Hunger Is/Isn't, an Object*' performative project by *Karolina Brzuzan* at the KOCHI MUZIRIS BIENNALE 2016.

Kasia seeks to deploy her projects as drivers of cross-border dialogue and means of engaging communities, she experiments with different forms and instantiations, seeking opportunities for new and innovative projects and programmes; this includes travelling to survey the emerging landscape of artistic experiments surrounding identity formation and narratives of selfhood. Kasia is also dedicated to bridging the gap between what is considered music and art by giving space and attention to both media equally. She founded and curated the JEMP festival in London and Istanbul. She holds a BA in *History of Art* from GOLDSMITHS COLLEGE, London and a MA in *Culture, Criticism* and *Curation* from CENTRAL ST MARTINS, London.

GÖRKEM KİTER

She was born in Izmir in 1977. While studying in the Radio - TV - CINEMA DEPARTMENT OF GALATASARAY UNIVERSITY FACULTY OF COMMUNICATION, she is started working to national and international commercial and movie sets with directors like *Ezel Akay, Omer Ugur, Orhan Oğuz, Aydın Bulut*. During this period, she took part in both sets and post production.

Her articles were published in 1997 in the magazine "HAYALET GEMİ" (*Ghost Ship*). She worked in İstanbul concert teams of *Ahmet San* Organization at the *Rolling Stones, Bryan Adams* and *James Brown* concerts. In 2000, she was in the INTERNATIONAL AVIGNON THEATER FESTIVAL at the UNIVERSITIES THEATER MEETINGS CAMP. In 2011, she was the technical director of the THEATER NIENOR's *Camille* play Brighthon. In 2016, she wrote and directed a children's play for the TEGEV Çiğli team.

Since 2007, she has been working in cinema workshops, film analyses & readings, videoart works, short film script writing and management in İzmir. She is also working on different interdisciplinary creative workshops and art gatherings with the project team of the BIRIKIM WORKSHOP she founded. Nowadays, they continue to write projects on visibility at art events.

CANSU PELİN İŞBİLEN

Mimar

Born in 1988 in Manisa, studied bachelor of architecture and master of industrial product design. During her academic life, she was involved in several EU projects as a participant and a facilitator. She gained experience on interior design, construction, production, exhibition design, event design, photography and video editing by working project based with architecture and design offices as well as İSTANBUL DESIGN BIENNIAL. In 2015 she moved to Izmir to work for İZMİR HISTORY PROJECT commissioned by METROPOLITAN MUNICIPALITY OF İZMİR.

Also, she created ‘*Open Dinner*’ and ‘*Jammin*’ projects between 2014-2017 where she aimed to gather people to co-create. She assisted various projects with NGOs as a cultural manager. She had her first solo photography exhibition called ‘*Sunlight Duration*’ in 2018.

Currently, she is the communication coordinator of INTERNATIONAL 2 SIDES SHORT FILM FESTIVAL and guest artist of DAIRE PROJECT. Recently, *İşbilen* is co-curating ‘*Tramp Kitchen*’ Project funded by *Actors of Urban Change 2020 Programme*.

MARTINA RIESCHER

Balconsul

Martina Riescher studied painting under Professor *Rino Di Coste* at the Academy of Fine Arts in Rome.

As early as 1993, the concept of “*space*” for her has been a political place for the exchange of experiences and feelings, which gives all those who want to help shape it, the opportunity to develop. The Italian artist *Claudio Pieroni* followed this idea in 1995. Together they work for several years on the idea of an “*ideal city*” on the threshold between reality and utopia. In parallel to the “*Ideal City*”, she creates ironic self-portraits that tie in with collective or personal memories. In these dream worlds, time and space are networked in a surreal flow of images. Between archetypes, historical objects and figures and snapshots from her life, *Martina Riescher* searches for herself in a continuous change of perspective.

Since 2010, her projects have increasingly developed into participatory works, in which the viewer and participating artists have a decisive influence on the work. The works are primarily food for thought. With her installations, performances and videos she creates the necessary framework conditions in which the viewers can actively participate in the creative act and contextualize and change her works based on their own understanding.

Her latest projects focus on highly topical political and social issues that sometimes obviously, sometimes covertly influence people's living conditions. The aim of her projects is to promote cross-border, sustainable connections and cultural interactions.

Her works, performances and actions have been shown in private and public galleries, museums, biennials and other cultural events throughout Europe, the USA and Africa since 1993.

<http://martinariescher.com>

AYSİM TÜRKMEN*Balconsul*

Aysim Turkmen is urban anthropologist and filmmaker. She has been making films (fiction and documentary) about İstanbul for 20 years. She has been the producer and the presenter of the radio programme, *Metropolitika* (a programme about politics and culture of global cities) at OPEN RADYO for 15 years. She has taught urban anthropology courses at YILDIZ TECHNICAL UNIVERSITY ARTS AND DESIGN FACULTY for 10 years (2006 – 2015). She is one of the founding members of FILMPEREST SCRIPT DEVELOPMENT GROUP. She has a 8 years old son, *Aliş*. She is currently working on her feature-length film project “PEEKABOO”, which was chosen at the Meetings on the Bridge 2020 as well her documentary project “*The Last Gecekondu*” which has been funded by TURKISH MINISTRY OF CULTURE in 2020.

ESER EGE GÜRAY*Balconsul*

Eser Ege Güray was born in Ankara in 1960. Graduated from İDĞSA INDUSTRIAL ARTS FACULTY, INDUSTRIAL ARTS AND INTERIOR DECORATION DEPARTMENT. After starting painting in 1994, she opened her first solo exhibition in 1996. Between 1996-2021, had 13 solo exhibitions and attended many group exhibitions and received honorable mentions . She uses a symbolic language in her works on the themes of identity, existence and ecological pollution. She still continues her works in her own studio.

Instagram: egurayeserguraycom

Instagram: eserguray.art

lebriz.com : eser güray

Sanatgezgini.com : Eser Güray

www.saatchiart.com : Eser Ege Güray

eserguray.blogspot.com

PARTNERS - COLLABORATORS 2020 - 2021

BİRİKİM ATÖLYESİ

Video ve Arşivleme

BİRİKİM ATELIER is a platform from İzmir that deals with cultural production covering different disciplines. It organizes events that add the products that have been created to the accumulation of more people, and brings together people who work and multiply to contribute to these experiences with their own production. The platform, which has been conducting film reading workshops in different parts of the city since 2016, works with the project team on short film production, graphic design, visibility in art and event management. He is developing projects on event management workshops that will raise awareness in art production with his works that started in 2019. Its ongoing events include the monthly short film talk and screening series titled “Alternative Short”, which has been held at the FRENCH CULTURAL CENTER under the partnership of OTUZBESLİK.COM since 2017. Here, in the field of short films, the potential of the city is gained visibility to large masses; by bringing the director and production team together with the audience, an environment of dialogue open to interaction is offered. Held in Greece in 2018 BALKANS CAN KINO FILM FESTIVAL series in a selection while posting this from the movies shorter located, to strengthen the communication at international festivals in the coming period, to mediate participation in festivals of short films from Turkey, director participation is expected to become an integral part of the event. Birikim Atelier will continue to contribute to works that raise awareness in all disciplines.

[instagram.com/birikimatolyesi](https://www.instagram.com/birikimatolyesi)



KARŞI SANAT ÇALIŞMALARI

KARŞI SANAT operates as a collective, and as well as an exhibition space, regularly hosts events, debates and workshops. It is run by a mix of artists, teachers and academics, all of whom are passionate about giving artists a space to express themselves freely on sensitive topics while being accessible to all kinds of people, including those who wouldn't normally go to exhibitions.

The roots of KARŞI SANAT go back to the 1970s when artist Feyyaz Yaman founded an artists' studio. Several names and locations later, KARŞI SANAT found its home in the heart of Istanbul.

Artistic collective KARŞI SANAT provides a space in the centre of Istanbul for artists, academics and ordinary people to exchange ideas and keep alive the spirit of free artistic expression in today's Turkey.

karsi.com



GREYLIGHT PROJECTS

GREYLIGHT PROJECTS is an independent artist run space and an independent initiative, based in Brussels (BE) and Hoensbroek (NL). They established a space in 2009, in Hoensbroek (NL); a suburb of Heerlen, located in south of Netherlands. They supply mid / long term residencies and work spaces for selected artists, and every few months, an artist is invited for a site-specific presentation in the setting. In Brussels (BE), Greylight Projects is situated in the north part of the town, close to Botanique Park in the municipality of Sint-Joost-ten-Node. Since three years, the initiative invites international artists to share their work with public, through different formats such as solo or group shows, performances based on sound designing, screenings, concerts, talks, open studios, or billboard posters. In addition to permanently residing seventeen artists; with galleries in the basement, the chapel and fourteen studios, GREYLIGHT PROJECTS offers various options for temporary habitants to develop their artistic projects.

greylightprojects.org

GREYLIGHT
PROJECTS

NEW MEDIA SOCIETY

NEW MEDIA SOCIETY serves as a project space, an open archive and a library, which is dedicated to new media arts. NMS acts like a hub and a mediator for several emerging project spaces across the country; by archiving and facilitating projects that are related to new media arts. Talks, workshops, publications, presentations, symposiums and exhibitions are vital tools of their schedule. Publishing and knowledge production, as well as archiving and preservation are aligned as key tasks to provide the most needed platform for ever growing scene of new media, in Iran. NMS's approach will be as inclusive as possible to maximize outreach and to include and initiate cooperation with existing infrastructures / resources within the country, the network of artists and professionals in diaspora.

newmediasoc.com



ARTS TERRITORY

A_T is a not-for-profit arts organisation with a mission to support artists in creating new work. We work across borders and facilitate dialogue between artists, curators and communities internationally. Operating as a nomadic, fluid and open agency, ARTS TERRITORY offers a new model of arts commissioning, supporting radical artistic experimentation, research and collaboration, alongside testing new forms of curation and expanding the agency of curating. With a strong focus on concepts of cultural and national identification and its relation to the idea of territory, A_T is dedicated to exploring new models for artists, curators and large public institutions to work together, and the development of politically-informed, critical discourses. A_T realises hybrid live events, multidisciplinary exhibitions, festivals and symposia around the globe as well as commissions content online for its journal and online space. Our projects are future-facing and wide-ranging, embracing an independent fluid structure and fostering dialogue across disciplines and borders. Founded by curator *Kasia Sobucka* in London in 2012, initially as a vehicle to develop creative links between Polish and UK artists, it is now global in scope reaching beyond particular identities and provides a platform for curators and artists from a variety of backgrounds to work together. Within this spectrum, ARTS TERRITORY still continues to on supporting Polish artists living in the UK and working with Polish communities in London.

artsterritory.org



İFTYD

İZMİR FILM TELEVISION PRODUCERS ASSOCIATION, is a NGO, established by the active producers, academics and scholars in this field.

We focused on the the quality of the visual art production, as we believe in its communicational importance.

The Universities in our field are very dynamic in practice and reproduction in artistic and informational qualification but not capable enough, which causes a flaw of information flow and sharing experience in the field.

We also have a committee of women prioritize the female workforce in the field maintaining the social gender equality.

On the other hand our youth committee works for the geographical equality in our field. In our region, the students of film and television are in a dissadvantaged position especially comparing to the ones in İstanbul. Not only find a job in their field, even possibilities to practice is very limited. With our activities, we believe we can be a relief for that problem.

iftyd.org

izmirfilmtelevizyonuyapimcilari@gmail.com



SUB

Operating since April 2017 in a multicultural neighborhood of Çanakkale, SUB is materialised as a roof propped over the scaffolding between neighbouring buildings.

sub designs its functioning in cycles, as an area of experience for developing possibilities of sustainability, while prioritising the fair use of the space. A studio for collaboration, residence and exhibition, sub aims to create an alternative and safe space where young people can find inspiration and motivation to creatively and freely reflect. sub proposes open-to-contact, transparent structuring based on collaboration with artists and researchers who seek to explore new channels within the social circulation of art.

With the RJNR project, realised through a cycle of guest and local programmes during the terms of 2018-2019, sub has contributed to the dynamism of the arts and culture scene in Çanakkale. Developed as of August 2019 and initiated in 2020, !!! is a creative mapping and documentation project that deals with ecological dynamics related to the region with a transdisciplinary approach. Along with the urgency of opening up a space to discuss the possibilities of tomorrow while reflecting on the change that is gaining momentum, !!! continues indefinitely as part of the initiative.

13 METREKARE ART COLLECTIVE

13 METREKARE ART COLLECTIVE, is an interdisciplinary and non-profit art organization, participants of which specialize in photography, video art, visual narratives, kiting, architecture and performance arts. The collective aims to create a mutual platform in Mardin, where art is produced, discussed and shared. In today's world, especially due to the use of contemporary social media tools, art increasingly becomes far from face-to-face interaction and alienated. This has been one of the most important motives in collective's initiation. Collective's long term research project "*The Recording*" aims to create an alternative narrative of urban memory through collecting pictures from the family albums of people who once lived or still live in Mardin and around. In this sense, collective urban memory has been archived together with the socio-cultural contexts of different periods. Based on this archive, 13 METREKARE has been implementing joint projects and exhibitions collaborating with artists from different disciplines.

İNFİAL KAPADOKYA

Meaning '*indignation*', İnfiial is an artist led initiative recently formed as a response to instrumentalization of local dynamics.

Frustrated by present artistic scene and projects involving *Cappadocia* as a fantastic land while ignoring the cultural dynamics, local artists, audience, supporters and mediators, *Fatih Çankaya*, *Gamze Güleş*, *Muğata Mengi* and *Burcu Barakacı* are willing to continue whatever they have been doing individually for many years: mediating foreign projects, hosting artists and managers, developing local projects as well as creating their own art works but now more coordinated, structured and with solidarity.

SUB

13m²
sanat kolektifi

İNFİAL
KAPADOKYA

MORDEM

Established in 2017 by the artists carrying out sustainable works from different branches of art, MORDEM is an independent art complex with its transforable Theatre -Cinema-Dance hall, music classes, dance studio, sculpture workshop and management office.

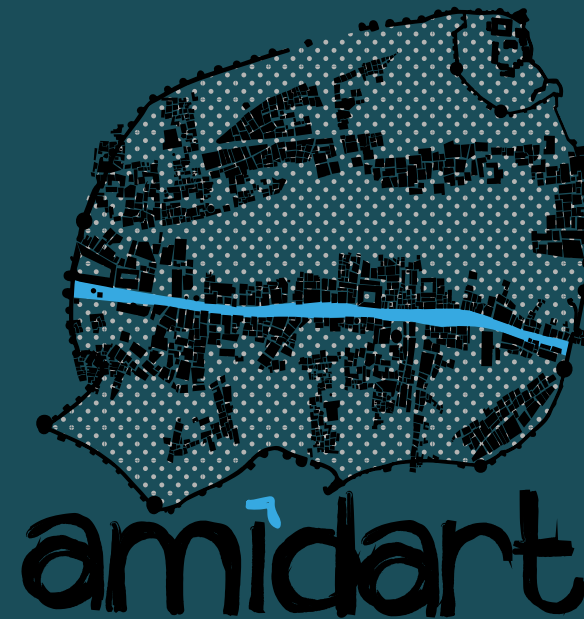
We believe the ethnic and cultural diversity is the real wealth of our society. Inspired by convivial society's understanding of art, we build the future by helping children to grow as happy, productive and peaceful individuals.

Contrary to the current relationship between human and nature, we embrace the Harmonious-Productive way and use art to regain and protect the cultural heritages making this process possible.



AMİDART ARTS AND CULTURE COMMUNITY

In accordance with their social and politic engagements, and taking the responsibility of a multilingual, diverse culture; AMİDART ARTS AND CULTURE COMMUNITY was founded on 21st of March 2018 in Diyarbakır, Turkey; in order to disseminate the storytelling culture throughout the city in a sustainable way. They aiöjm to create open spaces for bringing up communities to enhance solidarity, to give a ground for urban and rural commons, while expecting to increase happiness and fulfillment within the city, by their actions. Sloganizing “Without a Space but Present at Everywhere”, Amîdart respects and encourages multilingual, multicultural events while organizing concerts, yarnning workshops, forums and reading sessions.



YELLOW SUBMARINE

Yellow Submarine is an independent art initiative that aims to produce projects on visual arts and visual culture. It was established in March 2018 by *Günseli Baki* and *Yücel Tunca* in İzmir. The initiative aims to create a dialogue environment on different subjects, ideas and contex that supports contemporary photography works which interact with other art disciplines and opens up space for photographers and lens based artists. *Yellow Submarine* refuses hierarchical, sexist, racist and nationalist approaches and realizes their production with an universal perspective. It cares about collaborative and collective production as well as individual project-based works, in this context, the initiative aims to share knowledge, thoughts and experiences in the field of visual arts with collective exhibitions. It takes its name from THE BEATLES song “*Yellow Submarine*”



OUR FRIENDS WHO BELIEVE IN THIS PROJECT AND SUPPORT US

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Alkmaar Netherlands

MÜGE KILINÇ

Selçuk İzmir Türkiye

CAN ERCEBE

Selçuk İzmir Türkiye

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Selçuk İzmir Türkiye

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Urla İzmir Türkiye

DENİZ ÜÇBAŞARAN

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Selçuk İzmir Türkiye

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Documentary of 2020 Project: <https://youtu.be/SCzRYLJRVgI>