



1 Burak Delier Fotoğraf: Cökay Catalak
2 Taipei Biennial 2010, Fotoğraf: Burak Delier

One of the presented works, “Üçüncü Şehrin Müzesi” is currently a museum project in the making, comprising drawings guided by the descriptions of devastated refugees who were forced to leave their houses and neighborhoods which they last saw years ago. Considering himself a “mediator” in this project, Delier expresses that his goal is to “convey those people’s memories to others, and enable their organization.” With a will to transform this project into a museum where participants are actively involved to the fullest extent, Delier sees the Üçüncü Şehrin Müzesi exhibition as “documenting the undocumented.”

Another presented work is a banner that writes “We Will Win” which Delier made using local materials for the Taipei Biennial and set facing the sky in a settlement called Shijou Tribe. Shijou Tribe was built by people that migrated to the cities after the shrinkage in agriculture with the economic growth of the 1980s in Taiwan. Stating that the locals are struggling with gentrification like the people in Istanbul, Delier says: “The metropolis that the local builder constructed with his own hands is now throwing him out.” The artist placed the installation in such a way as to enable the banner to be viewed from the skyscrapers and business centers right across from the Shijou area. I ask him about the state reaction and also that of the Taiwanese people when they see “We Will Win.” He says that the Shijou locals are the ones facing the problem, but

Who is the winner?

If there is a system in question, then there are gaps in that system as well. These gaps would sometimes suck you in, and then at times they would keep you out. And that’s where Burak Delier steps in, questioning how the actors of the art world or state institutions and the system could become simply incapable or collapse before a single person. We came together last month at the exhibition titled “When Ideas Become Crime”, curated by Halil Altındere at the Tobacco Warehouse, and we asked Delier about his latest works.

other hand, supports the Taipei Biennial, and invites many artists from all over the world to let them provide the state with newer horizons and critiques. And they don’t really look pleased when they see a critical work. Delier says the following about the governments approach to the works in the biennial: The state supports the Biennial; the municipality is trying to throw them out. That’s why they invite an artist. They ask him to criticize them. But when he really does, they don’t want it.

Inspired by the “We Will Win” banner, Burak Delier conducted a survey in the 2010 Biennial. The survey includes questions for people from different segments of the society and different professions. “Should art be critical?”, “What do you think matters in art?”, “Which factors affect an artist’s success?” Then he asks these independent questions in the context of “We Will Win.” For instance, while the artists and critics say “criticism” to “What do you think matters in art?”, the viewers say “beauty.” Assessing the survey results, Delier reaches the conclusion that the works fail to meet the expectations of the viewers. Here’s what Delier also expressed in the same book where he published the survey: 2008 and the survey are expressions of a persistent yearning for the conflict and discord rendered invisible, which takes between the layers that form the society. Utilising exactly the same type of method of research and data collection that is frequently used by bio-political governmentality, I feel