



## INTERNACIONAL

# HOW WILL CURRENT CRISES COMPLETELY RESHAPE OUR LIVES? WILL HUMANITY BE ABLE TO REPAIR ITS STRUCTURES, OR WILL IT HAVE TO REBUILD?

*These are some of the questions from the 53rd AICA Congress “Intellectual Aftermath” held in Istanbul*

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The 53rd International AICA Congress titled “Intellectual Aftermath” is supported by AICA (International Association of Art Critics). Our aim at this congress is to evaluate a range of concepts outlined below and explore their social and political implications by asking questions such as: How will current crises completely reshape our lives? Will humanity be able to repair its structures, or will it have to rebuild? What role will art theory, practice, and criticism play, from a political, economic, social, psychological, or cultural perspective, in helping us understand the intellectual outcome and shape the current change process? Can art and culture become independent of economic criteria and ideologies if they become key elements in a new socio-political discourse? Or is it the inevitable fate of art and its consumers to be consumed and destroyed by the system?

The 21st century is becoming a century of collapse; humanity’s increasingly desperate efforts to control nature and the “other” in the last century are backfiring. As the political discourse

has become increasingly harsh, the redistribution of wealth has become even more disproportionate. As stated in the call text, the Y2K error threatening all digital systems, the subprime mortgage crisis that brought the United States to the brink of collapse, the UK’s departure from the European Union, North Korea’s nuclear weapons program, and Australia’s wildlife and wildlife massive forest fires that wiped out wholesale. The recent Covid-19 outbreak, which has spread to the world from Wuhan, China, is just a few of the events that have had profound global implications since the turn of the millennium”. In this context, we welcomed suggestions from researchers from different backgrounds, and it was essential to hear their thoughts and our invited speakers.

We have three invited speakers on 25-26 November 2021. Our congress consists of 15 researchers from different world countries such as Hungary, Denmark, China, Turkey, Taiwan, Costa Rica, United Kingdom, Sweden, Canada, Netherlands, and Brazil. One of the invited speakers, writer, translator,

and educator from Beirut, Rayya Badran, will talk about Beirut's artistic and cultural landscape. Professor Eddie Chambers from Texas will deliver his speech titled "Writing Art Criticism in the Age of Black Lives Matter." Professor Hilary Robinson will share her thoughts on contemporary theory, art, and gender.

***“THE CURRENT SITUATION, WHICH PUTS THE HEAVY BURDEN OF THE LAST CENTURY ON OUR SHOULDERS AND INCREASES THE IMBALANCES IN THE EXISTING ORDER, WAS CONCEPTUALIZED AS AN “INTELLECTUAL AFTERMATH”***

In the first of the 4-session panels, Helle Wu Xuanzhan, Wei-Shiuan Sun, Juan Carlos Flores Zúñiga, and Raylin Tsai will discuss "Trauma and Trauma Aesthetics, Art Criticism in Crisis and Hyper-reality." In the second session, Horea Avram, Frida Sandström, and Smail Yi it will discuss the topics of "NFT Art and Market, Art and Identity and Science-Fiction in the Era of Ecological Crisis." Participants of the third panel, Ming Turner, Paul O'Kane, Meryem Saadi, and

April Thomson, will focus on "Women Artists, Criticism, Art Institutions and Violence in the Public Space and Photography." Finally, in the final session, Chauhsin Chen, Ana Lúcia Beck & Luciane Ruschel Garcez, and Ling Min will discuss "Post-Truth and Spread, Art in the Pandemic Era and Post-Pandemic Art."

The current situation, which puts the heavy burden of the last century on our shoulders and increases the imbalances in the existing order, was conceptualized as an "intellectual aftermath". The term expresses the devastation caused by our acceptance of the supremacy of reason in the name of scientific and technological progress. It suggests ways to compensate for it based on post-modern thought. In this respect, we think that different approaches to contemporary art have tried to map the changes that have taken place in how art is made, realized, and exhibited since the 1960s. We believe that these developments do indeed lend a spatial principle to their 'contextual' or 'relational' qualities. Accordingly, we assume that understanding how

artists relate to and "work" with space/space becomes a fundamental, if not very important, issue.

Art which relates to space and the spatial dimension of societies, has reached a new political dimension. It is a force to be reckoned with in engineering, where post-industrial fields and post-Keynesian development policies are considered. So how can social scientists deal with this "spatial transformation" in contemporary art? It is equally important to understand how the evolution of art "with space" from the perspectives of aesthetics, art history, art criticism, or art sociology helps geography to illuminate or secure theoretical or epistemological aspects.

In connection with how contemporary art "works" with societies' space or spatial dimensions, forms and tools originally unique to geography have become fundamental tools of contemporary art. Many of the events we have witnessed in the last two decades are unlike anything we have seen before. At the 53rd International AICA Congress, we aim to examine the

concept of "intellectual aftermath," the primary condition of our age, through the lens of art and explore possible new horizons for the future. (Congress documents can be accessed through [www.aicaturkey.org](http://www.aicaturkey.org)).

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magazines such as Sanat Dünyamız, Genç Sanat, Art-Ist Modern & Actual, ICE, ARTAM, Art Unlimited, Critical Culture, RH+, Istanbul Art News and Flash Art. He has also written articles in national newspapers called Birgün, Cumhuriyet and SOL. He has also written national and international symposium proceedings about art and art education and has been giving lectures in Istanbul Modern Art Museum, Moda Sahnesi, Atölye Maçka, Narmanlı Sanat, Istanbul Bilgi University. He is President of AICA-Turkey (International Association of Art Critics-Turkey) and 2020-2023 Vice-President of AICA International.