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PUBLIC IDEA —

Artistic Approaches to the Urban

Sphere of Istanbul

Sphere of Istanbul

CONTENTS

ISTANBUL –
CITY OF DIVERSITIES

Antje Feger, Benjamin F. Stumpf

Our first personal approaches were influenced by architectural, societal as well as historical and cultural aspects that resolved into utopian ideas for art interventions in public space. We were fascinated by Istanbul's diversities and dynamics in general, and the city development and phenomena such as the informality of daily life in particular.

We wanted to focus on exploring the city as a space of possibility. Instead of just implementing an art work within public space, it seemed necessary to get involved with the local community and to further explore the urban sphere.

While developing these first concepts we realised the importance of exchange with Turkish artists and theorists. From this point on, we started to structure the project in a more process-oriented way by planning a workshop with discussions, walks and lectures. We wanted to exchange our views as foreigners from outside with the views of local artists from inside.

To engage in Istanbul implies dealing with many open questions. One example is the difficulty of defining *public space* due to complex historical conditioning and diversity. Different life forms and opposites exist in parallel; the historical and the contemporary city, tradition and modernity, periphery and centre. The European concept of *public space* seems inadequate as an explanation for Istanbul, a city of multiple identity.[1]

To be able to speak about *publicness* and *public space* in Istanbul, it seems necessary to find other terms or definitions besides those of western Modernity.[2] In comparison to regulated western European cities, Istanbul is a fairly open city, in which the status of public space has to be negotiated officially as well as unofficially over and over again by its inhabitants. Until the late 1930s a cadastre with a mapping of public and private spheres was non-existing in Istanbul.

> *With its layers of the past, present, and future, Istanbul is an appropriate city to study the contemporary urban condition: the constitution of public spaces and spheres.[3]*

The project PUBLIC IDEA is linked to preliminary discussions concerning urbanism and transformation processes in a metropolis. Nevertheless, the main focus is placed on the artist's perspective and personal approaches towards the city.

7

1 ECKARDT, Frank: *Introductions: Public Space as a critical concept. Adequate for understanding Istanbul today?* In: Eckardt, Frank and Kathrin Wilder: Public Istanbul – Spaces and Spheres of the Urban, Transcript Verlag, Bielefeld 2008, pp. 13–20

2 GÜNER, Deniz: *Wandel der Öffentlichkeit*, in: *Arch+. Istanbul wird grün* [*Change in Public Perspective*, in: *Arch+. Istanbul becomes green*], Nr. 195, Arch+ Verlag, Berlin 2009, pp. 78–80.

3 ECKARDT, Frank and Kathrin Wilder: *Public Istanbul – Spaces and Spheres of the Urban*, Transcript Verlag, Bielefeld 2008, p. 8

14

INTRODUCTION:
ART/SPACE/PUBLIC

Antje Feger, Benjamin F. Stumpf

During the workshop »ART/SPACE/PUBLIC« specific problems and approaches to art in public space in Istanbul as well as the term public space itself were discussed. The exchange between the participants was central during this process.

In their lecture *Plural Istanbul* Matteo Locci and Merve Yücel spoke about the brutal history of *public space* and planning with regards to the understatement of Istanbul's diversity: "Confronted with the classical evolution of rational planning theories, Ottoman city development is seen as an alternative model based on the idea of transformation, openness, communal, non-definition and crisis. The contemporary city is therefore portrayed and understood through its past." (For further reading see p. 41)

With walks and exploration of the city the complexity of the urban sphere and the various layers of Istanbul became more comprehensible. Matteo Locci and Merve Yücel guided us through different settlements and building developments. A walk through several neighbourhoods near the Second Bosphorus Bridge (Fatih Sultan Mehmet Bridge) revealed the varieties of urban planning-development, co-existing informal settlements and social networks within the city.

Another walk along the old city wall lead us past Sulukule (a former Roma neighbourhood demolished in 2007–2008 and now a construction site), past apartment buildings, collection stations for garbage men and through gardens outside the wall. The historical layers as well as the permanent – often radical – conversion of places were tangible; Istanbul is a subject of ongoing transformation processes.

Experiencing different faces of *Plural Istanbul* through walks influenced further excursions and later investigations regarding the individual projects. Most of the artistic approaches were research-based. During further meetings at various places the exchange and discussion concerning *public space* and the engagement of the artist within the city were continued. The results of the different artistic approaches were presented in a final exhibition at *5533*. Each project illuminates a different aspect of urban development and reveals a further understanding of the multiple identity of Istanbul.

Katinka Theis reassembles images of Istanbul in her series of photo collages *Looking for a Destination 1–4*; they show a humorous, sometimes cynical way of looking at the status quo and urban developments. Istanbul is a megacity on the edge of a collapse. According to statistics, resources are not sufficient for the rapidly increasing population. Since the 1950s the population has risen from about a million to approx-

17

imately 13 million inhabitants (official figure). Public spaces have to be negotiated over and over again by its inhabitants.[1] The ongoing fight between public and private space is a product of a mentality that evolved from social practices in connection with territories and belonging which had existed for hundreds of years.[2] In Ottoman society, streets and courtyards were understood as reserves that (if needed) could be affiliated to private space. These days, idle open spaces have become rare in the city centre. To utilize a spot in public space, as an artist, one has to deal with the economic, social and religious structure of the neighbourhood.

Before starting his video-performance, Mehmet Vanlıoğlu had to negotiate with salesmen in the streets to be tolerated with his clover stand until finding a lottery shop in a supportive neighbourhood. In many cases it is either a question of sympathy, involvement and understanding or a question of ongoing discussions with a non-transparent bureaucratic apparatus. In his lecture, Marcus Graf, curator and cofounder of 5533, mentioned reasons such as delays, difficulties with municipalities, problems with funding, lack of cultural offices, etc. for the problematic situation of art in public space in Istanbul. "If you work in Germany, for instance, […] informality is an alternative to working in public space […] When you want to work in Istanbul, it is your only option."

Nadin Reschke's process-based projects trigger communication and create a framework for social action. In Istanbul she handed out stickers asking a question about cultural belonging and thereby evoked thoughts and discussions about language, politics and Turkish history.

In her talk IF ONLY WE COULD she presented other examples of her œuvre in which she engaged with social issues, often employing participatory strategies to involve people outside the art context in the work's development.

In their talk at the tea garden, Irena Eden and Stijn Lernout presented former projects linked to the topic of working in the public sphere, such as *Crossing Munich*, and formed a link with their travel project *Making Some Dough* investigating the transnational space between Vienna and Istanbul.

Marcus Graf, curator and cofounder of 5533, during his talk about art in public space in Istanbul at 5533

p. 20/21: Participants during the workshop at 5533

1 For instance, the *Apartment Project*, a project room founded in 1999, has to negotiate the space in front of the exhibition room with its neighbours, owners of restaurants and bars.

2 GÜNER, Deniz: *Wandel der Öffentlichkeit*, in: *Arch+. Istanbul wird grün* [*Change in Public Perspective*, in: *Arch+. Istanbul becomes green*], Nr. 195, Arch+ Verlag, Berlin 2009, pp. 78–80.

Matteo Locci and Merve Yücel (p. 23) during their lecture *Plural Istanbul* at *Black Door Istanbul*

p. 24/25: Participants during a walk through different settlements
in the Northwest of Istanbul
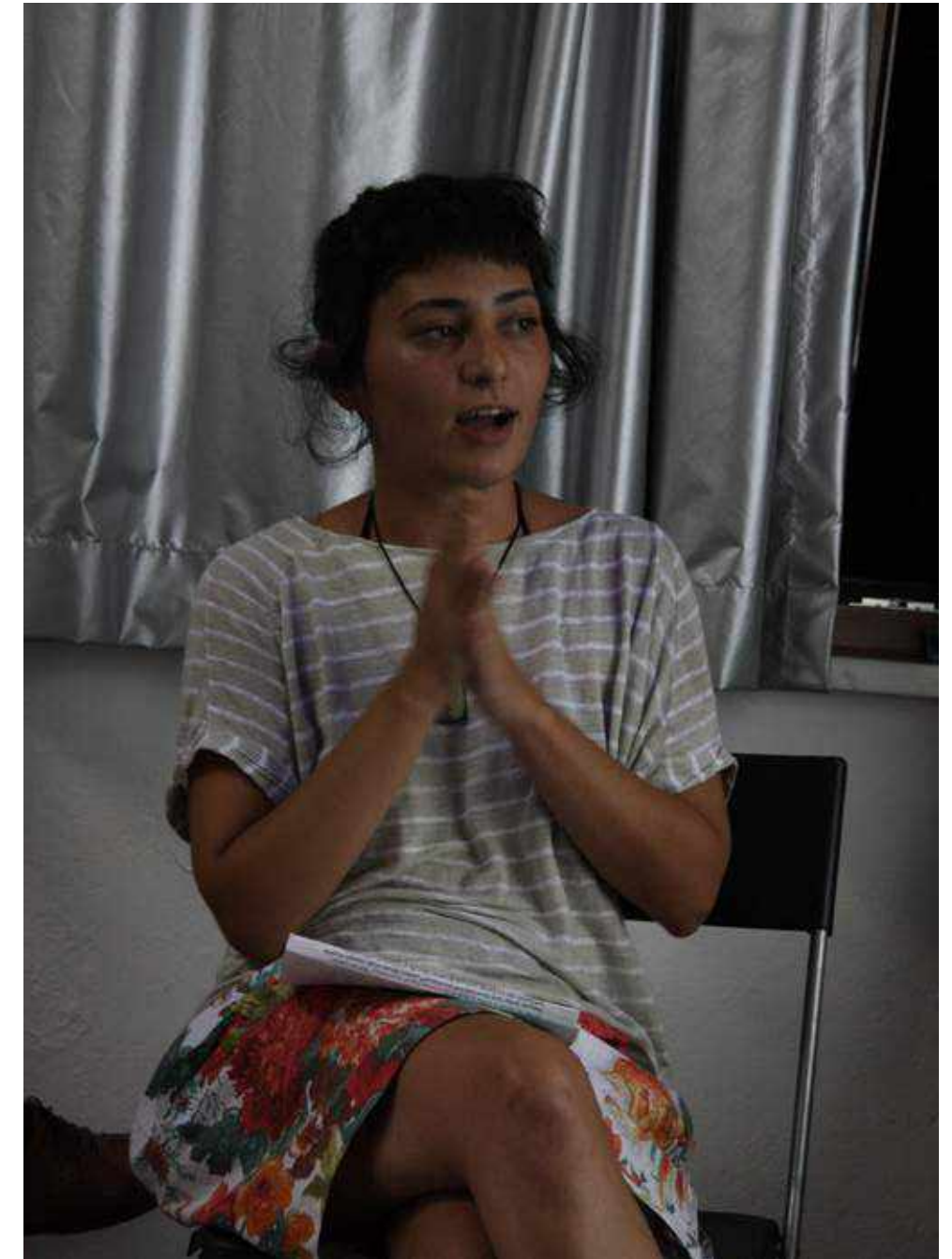
Irena Eden and Stijn Lernout (third and fourth from the right) during their talk
Bringing Home The Bacon at the tea garden, Park Hotel

Stijn Lernout offering bread baked in Tophane with recipes from different countries
along the *Autoput*

p. 28/29: Setting up the exhibition at 5533 (2010 *Off-Space Odyssey Istanbul* by Yeni Anıt)
p. 30/31, 32/33: PUBLIC IDEA, exhibition views, 5533

5533 at İMÇ Block No. 5

Reclaiming by Revelation by İz Öztat

Visitor looking at *Exercises in public behaviour on possessing* by Gümüş Özdeş

Holding on by Nancy Atakan and Volkan Aslan
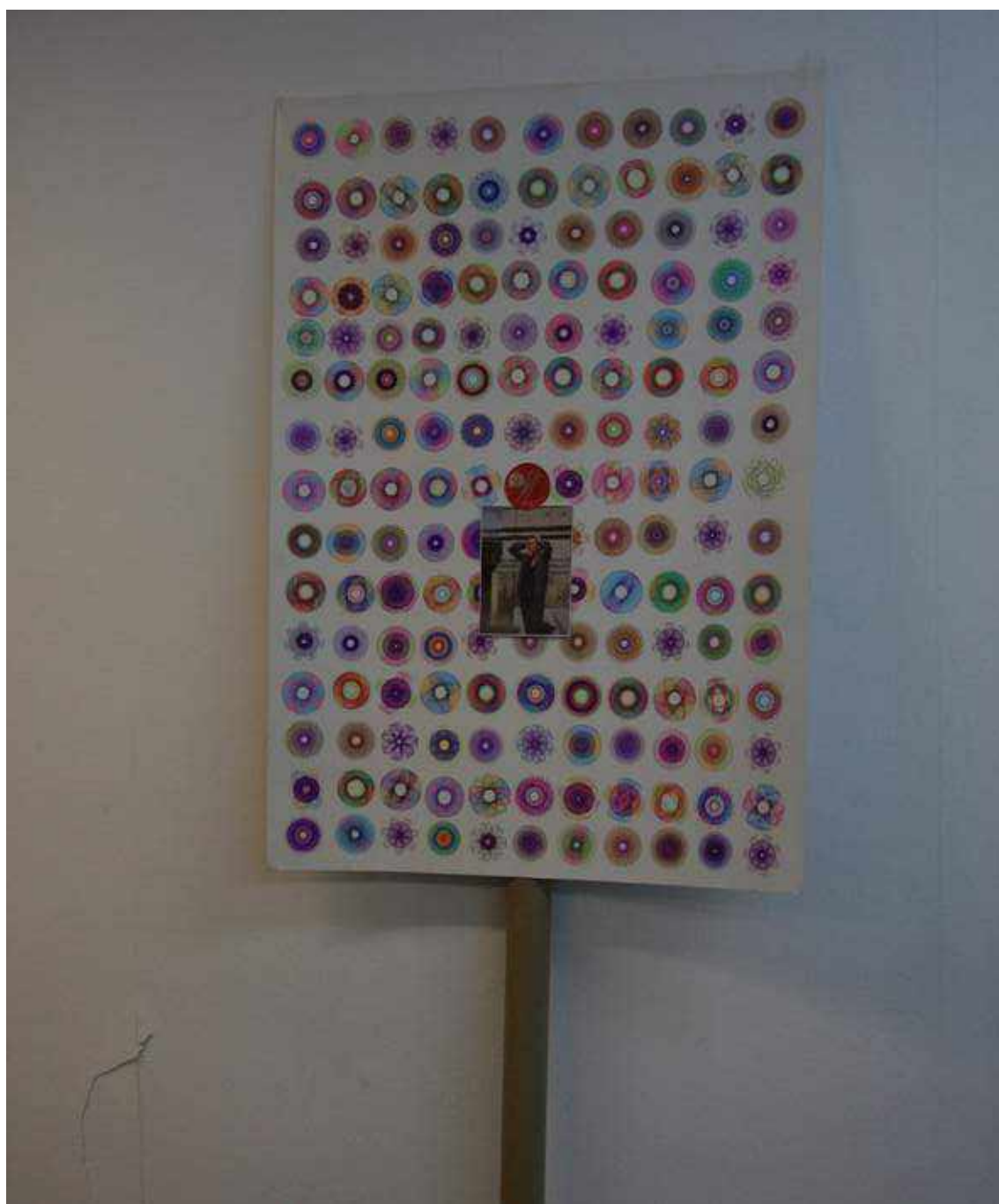
Untitled, archive photograph mounted on commissioned drawing (70 cm × 100 cm)
by Matthias Krause

BEYOND THE PUBLIC; ISTANBUL'S PLURAL GENESIS

Matteo Locci, Merve Yücel

ABSTRACT   *Confronted with the classical evolution of rational planning theories, Ottoman city development is seen as an alternative model based on the idea of transformation, openness, community, non definition and crisis. ¶ Starting from the point of view that the concept of the public domain in Turkey has a completely different evolution, we try to suggest looking for a different concept which is more familiar with the idea of the communal and the plural: thus considering its physical manifestation; the architecture of the plural as opposed to the one of the public and the private. ¶ We have seen the representation of the city of plurals in the past 50 years of the informal neighborhoods development, the so-called gecekondu, which are superficially categorized and stigmatized as illegal slums, but are indeed the essence of an alternative way of conceiving the space which is freed from the violence of mapping and planning that normally dictates city development. ¶ Despite the criticism and all the problems related to them, these spaces have become the last examples of a peculiar Turkish modality of city-making, somehow similar to many current international examples, yet rooted in Ottoman traditions.*

The notion of public is often used to study and understand cities in or beyond their physical outputs. Istanbul is a city hard to grasp, especially due to incorrect analytical models often used to describe and study the metropolis.

The concept of public space is indeed a perfect example of one cause of inevitable misinterpretations since it deals with an idea of urbanity not present in the city's history. The central focus on the public sphere represents a very common mistake that prevents the understanding of the influence of Istanbul's past on the contemporary.

We can trace the origin of the notion of the public sphere back to Kant's essay on the "Enlightenment," where the idea of public space was separated both from formal structures, such as religious and political authority, and from the individual household.[1] The later development of the concept, which is closely linked to Hab-

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1   KANT, Immanuel: *An Answer to the Question: What is Enlightenment?*, in: *Practical Philosophy*, first published in 1798

ermas' work, is also largely based on European societies and the emergence of bourgeois society.[2] Both Habermas' and Kant's approaches to the public sphere are therefore bound to central European development. As our understanding of the notion of public is still based on this initial outline, it is often misleading to analyze cultures and cities with a different history. In other words, searching for public Istanbul implies the use of central European codes that are structurally improper to evaluate the city. Habermas, Arendt, Lefèbre, are all inaccurate references that we should put aside together with our entire interpretation of public life to really understand Istanbul's peculiarities. In order to do so, we suggest a possible alternative approach that fits into the city's background. Eisenstadt and Schluchter developed a more directly useful one to conceive the public sphere worldwide in pre-modern Muslim society.[3] Once inspired by their interpretation, the notion of public vanishes in favor of a more appropriate concept of the plural that is closer to the city's development.

If European historical cities can be described as manifestations of publicness, i.e. either an expression of authority or citizenship, Istanbul's structure is a demonstration of its diversity; this relation is intuitive when considering the role of city planning in guiding the evolution of cities, which is the clear connection between the urban form and authority. Moreover, it is interesting to notice how the entire concepts of city planning, mapping and spacial control started with the democracy of Ancient Greece, from which the concept of the public sphere comes, and the first city models were

conceived and theorized.[4] From this perspective, the Greeks represent the starting point of Western city-making theories based on abstraction, types, forms, standards, symbolism, definition and plans. In other words, this is the rise of the principle for which visualization ceased to be the representation of reality, starting a logical inversion that transformed reality into the manifestation of the drawing.[5] From Athens' plan throughout the Renaissance up until Modernism and beyond, cities have risen from abstraction. As opposed to an irregular and uncontrollable, yet lively, development pattern, the Western city became the controllable product of a previous visualization: the city plan.

In the meantime, throughout its history and even at the beginning of the process of modernization, the Ottoman city avoids any kind of ideal city model, any kind of city description as organic, as a formal and conceptual unity. The inspiration lies somewhere else. It lies in the non-definition, the openness and lack of representation. It's an unleashed mentality, freed from the supremacy of the model, therefore more inclined to evolve without boundaries. We can say that as opposed to the organismic prevalence in the West, the Ottoman city distinguishes itself by its juxtapositions, iterations and counterpoints. The idealism and symbolism that was still partially present in the Islamic city completely disappeared with the Ottomans, which is a culture much less inclined to philosophy than to practical thinking, indeed a culture of crisis.

The movements of people (nomadism, eradicated population, immigration, etc.) is defi-

nitely the most relevant factor that shaped the urban form, but what is interesting for our focus is the state policy towards assimilation of cultural differences; events such as migrations, invasions and new hegemonies, for other regions and administrations, would have been breaking points. For Istanbul instead, this was a form of urban becoming. Different from other Mediterranean regions of ancient urbanization, such as in Italy, where the history of the city is a story of continuity and assimilation, in Istanbul it is about penetration and independent sedimentation. The city showed a capacity to evolve based on preconditions, a gradual distillation of diverse alien and extraneous elements. As a matter of fact its ability to filter the alien and transform the past is its ultimate feature, indeed the essence of the formless Ottoman city evolution.

Somehow, this Ottoman model evolves directly from the Mediterranean city, nevertheless it breaks the connection with both the post-Hellenic and Muslim Mediterranean, which were all about the concept of continuous space, plastic forms, organic synthesis and continuous sequences, all within an anthropocentric conception of the building opposed to the environment/nature. Instead, the Ottoman city has throughout its history, as the Seljuks have, conceived a non-continuous space, non-plastic, based on iterative and agglutinating proceedings, and above all, there is no clear definition and physical manifestation of urban/rural dichotomy, which simply doesn't exist: the city includes nature, it doesn't dominate it.[6]

Another sign of the non-existence of sharp urban boundaries is that until the second half

(Tanzimat) of the 19th century, the Ottomans did not create concepts of public and private.[7] They did not feel the need and did not produce the architectural urban realities represented by this conceptual dichotomy until the society became integrated into the Western economy. There was no uncertainty between the private and the public, what was lacking was the separation of the world into public and private categories. Within the social context it cannot be said that private and public spheres formed a polarity here as they did in Western Europe. A fragilely balanced permanent zone of conflict and unrest existed. The process that shaped urban space should be interpreted within the context of this tension. In Ottoman's cities, streets and all open spaces were seen as reserves that could be included in the sphere of intimacy with a little effort. It is not surprising then that for centuries almost no legal regulation, such as the cadastral system, was introduced in order to prevent this private use of these spaces. In Ottoman's cities anyone who could evaluate a common property without disturbing others had the right to possess it. Dead-end streets in the urban structure were a result of this mentality. Since urban land was not a commodity, only the buildings would gain value and the possibility for land speculation. In such a land regime, it is rather natural that there was not a neat geometrical division of the land. For this reason the cadastral maps, which served to stabilize urban land within the dichotomy of public and private properties, were still incomplete in Istanbul at the end of 1930s.

In the Western world, the cadastral division or mapping was indeed the ultimate instrument

2 HABERMAS, Jürgen: *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, Cambridge Polity Press 1989

3 EISENSTADT, Shmuel N., and W. Schluchter: *Introduction: Paths to Early Modernities – A Comparative View*, Daedalus 1998

4 The very first orthogonal city plan was conceived for Pericles' Athens by Hippodamus of Miletus, who was indeed a political theoretician and planner. The plan was a physical manifestation of democracy; no hierarchy between citizens and a removal of the symbolic center still present in the former radial system.

5 On the precedence of the simulacrum over reality starting in classical Greece times, see: FARINELLI, Franco: *De la Raison Cartographique*, CTHS-Éditions, Paris 2009

6 CERASI, Maurice M.: *La città del Levante. Civiltà urbana e architettura sotto gli Ottomani nei secoli xviii–xix*, Jaca-Books 1988

7 In an English-Turkish dictionary from the 1860s, the translation of the word private is given as: peculiar to being secluded, special, proper to – secret, concealed, hidden, intimate – that which is not official and administrative, that which is related to the units of people, concerning individual affairs. The meanings of the word public as an adjective are: that which is spread to people, common, general, that which belongs to the state, administrative, at the service of the state. In the 150 years since these definitions numerous new ones have been made but we can still say that the word 'ozel' in Turkish does not fully correspond to the word private in English. These translations demonstrate that the users of this language could only grasp these foreign concepts within their own mental and linguistic conventions. They could only imagine the meaning of the word private in relation to the familiar social practices such as those which were supposed to be kept from other's eyes and ears, the utmost personal secrecy. But what is more interesting is that →

to conceive, guide and formalize the growth of the city throughout a definitive visualization of its future. As a consequence, cities were more of a direct result of political plans and financial projections and less of a plural ouvre.

As a result of this culture and the lack of over-inclusive mapping systems, Ottoman cities had a rather disorderly settlement pattern, which was loose and coincidental with a great amount of vast empty areas.

The continuity of the Ottoman city doesn't rely on the urban form but rather it is a continuity with the territory. An openness of the urban to the rural, a hybrid of urbanization without boundary between the two realms. If we consider again the counter European example, the Renaissance notion of urbanism, in which the city was conceived as an isolated urban fact, in sharp contrast to medieval traditions, urbanity was purely a product of man's mind developed and meant to be in sharp opposition to nature. In other words, the urban/rural dichotomy is an invention of the Renaissance, which was not integrated into the Ottomans' urban culture, in which the suspension and lessening of geometrical control indeed helped relations with nature, paving the way to the characteristic hybrid of the Ottoman city.

There were always fragments of nature in the city such as cemeteries, mesire, cayirlik, pazar and bostan, which allowed a unity of all social classes within open spaces. Mistakenly compared to Western parks and squares, these spaces represented the vitality and uniqueness of the Ottoman urban form.[8] These spaces were very similar to each other both physically and functionally, because they were appro-priated according to needs and their natural characteristics. While informal in their character, they showed inconceivable patterns of use in the context of the Western plaza-embracing tents and huts, groups of people sitting in circles, eating and playing games.[9] They are undefined plural spaces which were meant to be transformed and be defined by the users according to their natural characteristics. There is no project, no stable functional definition or no limitation. They are not the space of representation of the past or the future, neither do they belong to the contemporary. They are spaces of potential in which the innovative dynamics of the city grow.

These spaces are inside the dense texture of the city as well as surrounding the new developing neighborhoods; in the centers they establish a dialogue with the denser fabric, becoming a relief valve for inventiveness. In the outskirts, they become the land of possibility while assisting the creation of new neighborhoods, serving their isolation and providing places for dialogue between islands. These new developments where highly responsive organizational units without physical boundaries that were mostly comprised of residential functions. The mahalle's growth is fundamental to understanding the importance of the undefined empty areas mentioned above is straightly related to those mahalle. If we go back to the graphical development of the city, we see how the city is constituted of isolated residential areas, which were always ethnically, culturally or socially homogeneous. Each *mahalle* developed as a system of family-based smaller islands, around a central religious institution sharing the same ethical origins. The growth of these environmental patterns, which can be described as loose and fragmented, left vast empty areas between them, which gave flexibility for further transformation and evolution. The most important feature was the capacity to secure an independent mahalle development, isolating it from the others with a different ethnic composition. They were not simply boundaries but were indeed stages for conflict, which allowed the existence of a peculiar multiculturalism. Conflicts and dialogues. Words that have been removed from contemporary city vocabulary. If we look at contemporary cities, multiculturalism is represented by the idea of a melting pot, which is a dissolution of strong ethical affiliation towards assimilation. Strong homogeneity is feared and problematic. The fear that is represented by a wall, the ghetto, which does not allow evolution and dialogue. Where in the past the ghetto operated as a protection shield against brutal racial exclusion, the current iperghettos has lost its neutral role and turned into a lethal machine of hard fact social segregation. In contemporary *iperghettos* it is not possible to create a communal buffer because the experience of the ghetto itself dissolves any sense of solidarity and destroys the reciprocal trust long before they can develop. The ghetto is not a house dense of community feeling, it is indeed a laboratory of social disintegration, atomization and absence of law. Based on a superficial global comparison, the traditional Turkish informal neighborhood, the so-called *gecekondu*, are often depicted as isolated ghettos which mislead their interpretation, as their uniqueness lies in a completely opposite origin. What we see in contemporary *gecekondu* is not the evolution of the *mahalle*, but rather the condensation of the Ottoman residential neighborhood model together with the urban public space conception.

We are well aware of the misinterpretation connected with our analysis, since the past 50 years of informal settlements in Istanbul are not indeed as ideal as we would like to picture them. We cannot really make a statement for the gecekondu as once you go behind the appearance, they show their truly capitalist essence. We would love them to be the alternative space of community, but indeed they are the ultimate product of the same system. They might have had an alternative genesis but in the end they have turned out to be a product of speculation. Nevertheless if we go beyond this, if we take them for their architectural essence, even in their ultimate speculative output, these neighborhoods even now keep a sense of unfinishedness; the capacity to be open to transformation as the final world has never been pronounced.[10] They are an uncompleted product that guarantees their presence in the realm of living architecture. The rest is born dead.

the word public defines that which is related to the people, to the nation, and particularly to the state. What is all more striking is the translation of private into Turkish as 'has'. In common classical Ottoman usage this term qualifies not private but that which belongs to the sultan. In short, the word 'has' was also used to imply public use created by the sultan. So the dilemma reveals itself. Does it mean public or private? The answer is neither of them.

8   These are all elements traditionally present in the Ottoman city which within their topological differences maintained the same inspiration of user-defined communal spaces. *Meydan*, a vast undefined void in the built environment; *Mesire*, a recreational place where people could stroll, enjoy the open air, walk, and spend time in nature; *Cayirlik*, an area left in its natural layout and used publicly as a strolling place, were widespread in the cities in 18th century, where sporting games and public entertainment festivities took place. *Pazar* was another open public space usually present in the peripheral area.

9   Some argue that this undefined conception of public space is strict- →

ly related to the state's impotence and incapability to administrate them, which is contested by the fact that although undefined public space was institutionalized and maintained by responsible groups such as the *Cayir bekcileri*, the *fideciler* and *bostancilar*, as well as an existing legal structure defining them. This is a clear demonstration of the fact that we are facing a completely different political approach to the public sphere and space.

10   On the spaces of potentiality present in contemporary cities, see: *STALKER THROUGH THE ACTUAL TERRITORIES*, Stalker Manifesto

52

ARTISTIC APPROACHES

HOLDING ON

Nancy Atakan, Volkan Aslan

MAKING A FEW IDEAS PUBLIC
IN A PUBLIC IDEA PROJECT

In the spring of 2010, Volkan Aslan and I, Nancy Atakan, together with two 5533 assistants asked shop employees in the 5th block of İMÇ (*Istanbul Textile Trader's Association Building*), in which our off-space is located, to write down their ideas about the concept of "holding on." Since shops in İMÇ continually open and close, we had expected work-related responses, but instead we received very spiritual, poetic, hopeful, and always positive comments. Since the autumn of 2007, Volkan Aslan and I have photographed the continual changing environment around 5533. In the book we prepared for the Public Ideas Project, we combined the shop worker's responses with our collection of photographs. The book is open-ended. Readers must make their own associations and write their own stories about our space and our interactions with our neighbors.

Most shops in the 5th block sell similar stand-ardized long trench coats to be worn by Moslem women. Since 5533 opened in February of 2008, it has been an anomaly in the midst of a community totally uninterested in art or the art world in Istanbul. The shops open, close, change and multiply, but so far 5533 has been holding on in its marginal in-between position. We try to interact with our neighbors, but are they really neighbors in the traditional sense. Can we share something with them? Can we interact and communicate with them? Can we learn something from them?

The art community in Istanbul functions by relying on relationships with friends and acquaintances within the art community. The small businesses in İMÇ function in a similar way. Everything depends on who knows whom, who gets along with whom, and who supports whom. In the art world, terms such as family, neighbors or community have been transformed and incorporated into a contemporary jargon to make interactions seem less threatening and more familiar. But who are our families and who are our neighbors in contemporary urban and global environments? If we are completely different from the people working next door, are they really our neighbors? Can we even hope to communicate with them? Before opening 5533, we made a pseudo documentary video, "Neighbors 1," presenting our 'neighbors" reactions to having an art center move in next door. Basically, these interviews showed that even though we exist in close proximity, shop workers were basically uninterested in the art events taking place in our space. While they did not object to our presence, they saw our activities as a form of dis-

traction or momentary entertainment, nothing of interest to them, nothing that would affect their lives. Their prime interest was to sell their goods.

Keeping in mind that traditionally, the tea man has always functioned as a catalyst to draw a working community together, for our first project, we invited the local tea man, Nuri Gulec, to help us select artwork from a pool of 50 artists. We found that his endorsement and interaction with other occupants has functioned to make the events at 5533 less threatening and more accessible to the local shop owners. But, are they really our neighbors? Are they really interested in us? Are we really interested in what they are doing? If we cannot interact comfortably and they are not our real neighbors, then could our neighbors be other off-spaces in Istanbul? Are our neighbors only those who share similar characteristics, interests and aims?

To understand if other off-spaces in Istanbul could relate to their neighbors, we interviewed the neighbors of eight spaces located in different neighborhoods in the city. This "Neighbors 2" video further verified our suspicion that initiatives located in areas isolated from other art-related institutions do not have neighbors in the traditional sense of the word. Few interviewees had visited the art centers and few had specific ideas about the events taking place. In fact, our neighbors at 5533 had more insight into our activities than most of the others.

But, if our real neighbors are other off-spaces, other artist initiatives, other artists, other art institutions, and the national and international art community rather than the peo-ple next door, is our real environment *Facebook* or some other virtual place that serves as a tool for networking? In fact, *Facebook* says that they are building a greater sense of community online. They say that their residents share information and news about events quickly with their neighbors while inhabitants of traditional neighborhoods just sit around and reminisce. Today "moving on" rather than "holding on" is valued. Communities no longer hold groups together with their shared values, history, and lifestyles. Rather urban inhabitants exist in unstable fluctuating social conditions. In other words, the concept of holding on has also become antiquated. Today's ideal person shuns dependency, refrains from clinging to others, laughs at commitment, and fears loss of self-control while establishing a broad network of informal social contacts. The contemporary person valued by companies and institutions looks only at the short term, values potential ability not learned skills, and shuns past experience. Businesses need flexible individuals willing to continually learn new skills and to move on to different jobs. In the art context, popular galleries create superstars and encourage them to follow fades. In today's global economy there is no longer a need for committed, experienced, skilled workers wishing for security, with a need to hold on to the past. In a mobile environment such values as loyalty and trust no longer have relevance. In other words, contemporary people must learn to exist in a limbo without anything to hold on to and must be re-educated, re-trained, or replaced every few years. Neither government nor corporations give reliable support or offer security. In the early twentieth century, people feared machines would replace human hands and render them useless. Today people face the concrete fear of being replaced by computers that possess capacities surpassing those of humans. Surveillance cameras, outsourcing, call centers, migrant workers, crowded cities, advertisement campaigns, politicians, continual chaos, inflation, unemployment, loneliness, isolation, and unstable economies threaten, confuse, and make people ask, "How do we hold on in such a precarious world?"

In spite of everything, I believe that some old-fashioned concepts need to be re-thought. Perhaps our research about the views of our neighbors seems comical or naive, but I believe in the importance of dialogue, collaboration, and interaction, particularly in an era that does not place value on long-term relationships. But, at the same time, stagnation and inflexibility must be avoided. We need to continually re-think our situations? We need to question our actions. How can we research and find alternative methods of producing artwork? How can we collaborate? Without discarding everything from the past, how can we stay in the present? How can we cope with continual change and flux without becoming superficial? How can we interact with others, even those who possess polar differences?

Perhaps our physical neighbors are not our real neighbors, but still we at 5533 try to communicate. After our book was printed, we handed it out to our neighbors, the tea man gave copies to people as he delivered tea, members of the art community took copies during the *Public Idea*'s exhibition, and we have given it to gal-leries, institutions, and individuals around the city. Now it has been taken to Germany to be shared with the art community there. This is our small attempt to communicate, infiltrate, and share our thoughts with others. And to remind each other that poetry and beauty can be found in the most unexpected places if we pass beyond prejudice. This is our small contribution towards making a few ideas of a few people become public.

by Nany Atakan

p. 60–63: Handing out the books to shop employees in the 5th block of İMÇ

2010 OFF-SPACE ODYSSEY ISTANBUL

Yeni Anıt

Yeni Anıt's video is a pseudo-documentary combining the history and legends of a city with futuristic language. Considering the manipulated knowledge of Istanbul it is a difficult task to take a new look at the city on its way towards becoming a brand. It is a fictional excursion between Istanbul's cultural, scientific, and historical levels and the grammar of the public sphere.

GLOBAL LIES – 2010 OFFSPACE ODYSSEY ISTANBUL (TRANSCRIPT)

When the spaceship of the "Space Invaders" was deployed on the aqueduct in *Fatih* constructed by Sinan the Architect, it brought us face to face with the fact that it was time to discuss the cultural heritage of Istanbul all over again. Creatures from out of this world, who appeared as a stencil in *Galata*, informed us that they wanted to vote in the elections and this was actually the beginning of some visual oddities that had been emerging in Istanbul for a while … Visual oddities such as the height differences among the flagstones of this city's streets. The mortar mixture that used to compose the clump of class and cultural differences was a mixture of egg white, soil and lime. Whereas in our day, the contemporary mixture unifies materials such as the roof tiles, paving stones, steel, glass etc. composing the walls and the streets as well as concrete, the contemporary substance of our contemporary lives created by coalescing grinded limestone at high temperatures together with calcareous and bonding chemicals. They carry us from the mainland of the same cultural heritage to our transit culture and bring us to Istanbul, a contemporary city in which we remain speechless in our empire of insignia and come face to face with a modern Babylon syndrome, as a city waiting to be demolished. On the other hand, Istanbul is no longer a concubine, loot for the conquerors, or a silent virgin. Tectonic movements of the earth have an important

place in its formation; earthquakes, fires, huge tides and wars are documents composing a registry reflecting the city's memory. Therefore, this is the land of invaders and transit identities. This colorful and jazzed city is the center of a fractal lifestyle from which electromagnetic waves are propagated, penetrating through bodies as if they were hollow. The controlling of the bodies by heat, which may be considered the main material of the director, exposes us to must and moist inside a silent, unprincipled, sleepy rain that has no discourse. This must and moist was something for which our ancestors, who had taken the climatic conditions of the city into consideration, were prepared for in the historic future. Despite all this preparation, there was something that they were unable to take into consideration and here it is … there is no longer a local identity and location to develop the cultural heritage they left behind. The reason for this is that the green areas of the city are turning into shopping malls, the palaces into hotels, the maiden's tower, which used to be a searchlight of love and integrity, into a grilled meatball restaurant and the city walls and fountains into propaganda surfaces on which election posters are posted. The narrow and tight disposition of the apartment buildings, which are the meaning voids we have constructed rapidly with our new mortar mixtures and which resemble teeth chewing upon our lives, contain a paradox with their longevity, which actually is neither very healthy nor long. We are left with no choice other than to encapsulate ourselves within fantasies in which we are waiting for our savior. Our minds, which are turning into dumps and

are becoming drier all the time just like our street fountains that have dried up already, are developing like processors writing the codes of a dirty and apocalyptic grammar. Actually, this may form an important beginning point in researching the indefinable images and existences of these visitors. There must be something that draws them here and causes them to send us signs. The rotting structure of advertising, conveying the insignia of a consumer culture that has spread all over the city center and periphery, dumps, broken glass, election posters that have been pasted and torn, advertising billboards that have lost their believability with the dirt and rust flowing over them while being illuminated with lights under the rain, are echoing over the seven hills of the city like a signal we use to call these visitors. At first, they were content with conveying their images and tools to us visually like our studies in space research. The numbing and fantastic effect of these early messages that created no awareness on our part caused our system to be replaced with new images that were a criticism of our rotten system. The housefly, which stood side by side with the consumption encouraging images of a credit card, may remind us that a stand taken against the system, may transform into a stupendous effect as a result of small but irritating actions. If you are one of those people who believe that change cannot take place with a single person's efforts, then you have not spent a night in the same room with a fly. No matter how shivery the essential events of the city such as demolishment, murder and suicide are, encountering a replication of a folk hero who died for the freedom of his people many years ago is

still shivery nevertheless. The images of Deniz Gezmi and his friends, which you can swear is not a sign from another world, leaves you in determination and desperation, just like the determined looks on their faces, slightly grinning, while walking to the gallows after the September 12 military coup. You feel like screaming at the top of your lungs at the walls of the city, with a feeling of longing for the past. This is a rightful revenge that cannot be taken. It burns in flames on stucco that is worn out as a reflection of the conscience of the people, which is the actual meaning of public space. The iconic image reminding us of the return of Russian wrestler Andre De Giant to the game and the word "obey" makes us shiver whereas his Ottoman-style image with its moustache is the local image of his weak character, laughing up his sleeve as a result of obedience in the face of dominance. Then, how can the images of the military coup of September 12 and Russian wrestlers be exhibited together with Kafka and Kadir İnanır?

In order to comprehend the transformation of the images of the invaders of the universe changing from culture to culture, we need structuralist tools that can be used for the purpose of analyzing this visual discourse. For this purpose, Roland Barthes stated in "Mythologies" that societies live in maps of meaning just like the geographies they are located in and that we need to analyze these contents of meaning in terms of local myths.

These signs pour into the streets like the words of a global transit cultural heritage flowing through the dried up street fountains. They take on a form in the souls of the city dwellers

waiting for a savior in disappointment and despair … a savior that first evokes hate and then infatuation. It is as if these signs bear marks from the lives of us all. According to some, they are not the products of the invaders from space but of a bunch of rebels opposing the mechanical processes that are sustaining our obstructed system. According to some others, they are the result of an experiment conducted by advertisers or culture hunters, who have no material left to use to make people believe in things and are seeking new propaganda techniques. Those who create the signs, broach into areas and subject matters that our silent masses dare not and irritate people rather than satisfying their need to believe that everything is all right. The image of a proletarian with a laptop is one of these. Associating the words lap and proletariat with the analytical processes of dialectic materialism can only be the doing of fortune hunters or those who are presumptuous. What were the wishes of those who wrote these crooked letters as if they wanted to pierce through and overcome the walls, directing the images and texts in a direction we are not accustomed to?

Even though Manhattan is considered the main location of this story and the first messenger was someone named Taki from 138th Street, nobody could prove this person to be from this world. They said he was a postman. After all, he was carrying messages. It is sufficient to be a reporter in order to establish this metaphor. Of course, that is not to mention certain people who wanted to become famous exploiting the effect he created, just like Samo who pretended to be him, introduced himself to art galleries

and eventually died as a result of drugs. *Same Old Shit* reminds me of nothing but lies. Their irrationalized and otherized nature caused some art historians to track the traces of oppressed people, colonial powers, and the proletariat or youth movements regarding these insignia. The mystery of signs contained a fine way for certain mafia organizations and political fractions to express themselves. However, these insignia, which were created at a time we could not witness and spread rapidly all over the globe, did not come to an end in the 1980s as claimed by some historians. A grammar that cannot be rationalized, examples of which can be found in this city, developed together with problems that cannot be ignored and wait to be resolved. It is a matter of what sort of information they contain rather than by whom they were made that constitutes an important place in terms of our civilization and way of knowing. This is why I am studying the immigration and formation of the first of the street insignias. Istanbul, which was given a new chance in the new millennium, is on its way of becoming a brand city. As of now, all values and experience belonging to this city are nothing but a tool box on a shop window. Plates made of compressed construction waste materials are being restructured as decoration. For this montage, the maiden's tower turns into a drill that pierces through the sky with the noises of the seagulls, the Bosporus bridge turns into an assembly line where construction materials are processed with intense vibrations, the ferries of the Bosporus routes into knives that sever Eastern civilization from Western civilization whereas the minarets turn into tools of in-

formation communication as witnesses of this transformation.

My research experience resembles Arthur C. Clarke's *2001: A Space Odyssey*, which was also adapted into a movie. While the dark walls of the city protect their mystery as stone surfaces which we just cannot touch and experience, I believe to have reached certain concrete discoveries (to be able) to solve the mysteries of the ensign, as a result of my researches starting from the center of the city and then moving to its periphery, just as the municipality that carries the hectic urban and cultural transformation projects from the center to the periphery. These findings which propound that there is an instrumental relationship between the torch of freedom and justice, which is in Manhattan, a city deemed the center of the world, and the minarets of *Hagia Sophia*, also propose that the *Hagia Sophia* in Istanbul, which can be considered the center of the antique world, is actually an uncompleted structure and that the minarets that transformed this sacred temple into a mosque after the city was conquered by the Ottoman state in 1453, and the spiritual images covered with stucco in accordance with the iconoclastic Eastern Roman approach, together with the columns and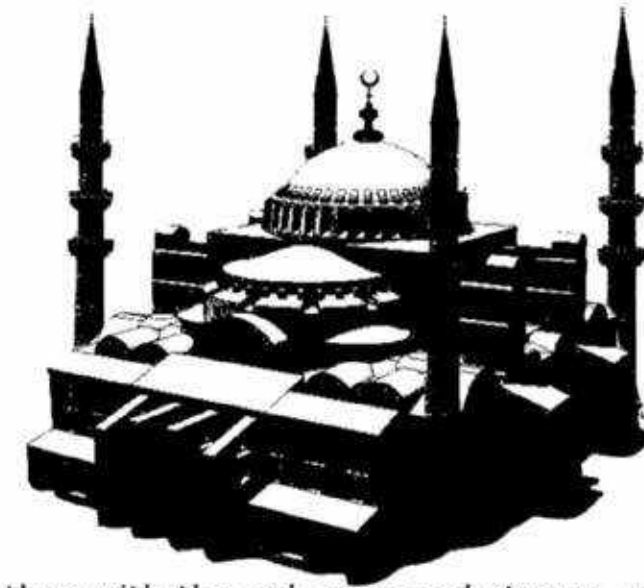 stones used for walls, compose an eclectic and universal language. This also renders it unclear as to which dominant civilization owns this heritage. However, the supportive buttresses designed by Sinan the Architect in compliance with the eclecticism of the structure which give it the silhouette of a mosque, are the evidence regarding an icon that already contains an architectural solution being motivated from one civilization

to another. Despite all these seemingly earthy proofs, how could anyone know that this work, which was considered the center of the world in the concerning age, bore the marks of a third civilization that established a much more direct relationship with outer space? This civilization causes us to redefine the categories between freedom and belief, means and purpose, knowledge and intuition as well as material and light. It may be revealing the molecular structure of that bonding adhesive which causes the religious communities to get stronger each day, a fact that we just cannot resolve. This is such a cloudy structure that it swallows all flying objects that enter its territory. If the concepts and images stop referencing what we call reality, then we can never be sure as to what they mean. This research directs us towards findings which shall cause us to redefine the methods of our civilization under a global light. Today, the fact that a reality which was revealed as a result of the works that were initiated in the area right in front of Hagia Sophia as construction works for an hotel but later on evolved into an archeological excavation were concealed from everyone in a hurry, also contains the proof that can finalize my research as well.

The evidence that I am referring to is this: first, the municipality gave permission for the construction of an hotel that faced the direction of the old palace or the Ottoman prison regarding the archeological excavations in this area. However, since archeological findings were discovered during the excavations, it turned into an effort to save these findings, in which a large number of archeologists were employed. The excavations that lasted for many years caused

important archeological findings and information to be discovered. What interests me the most about these findings is: *The Magnaura Palace* was used for holding the meetings of the *Imperial Congress* and receiving emissaries. Magnaura, which was used to receive foreign emissaries and was to the east of Augustinian, was constructed under the ruling of Constantine I. In the acceptance hall was the *Throne of Solomon* that lies on a platform climbed by six stairs and surrounded by lions on both sides. The famous *automata* of Theophilos (829-842) was also here. *Automata* was a replica of the mechanical device at Harun al-Rashid's palace. There was a bronze tree covered with gold amalgam in front of the throne. On it were birds made of the same material. There were huge lions on both sides of the throne (ODB:II, 1267–1268; Kuban 2000: 127).

It was connected to the other sections of the *Magnaura Great Palace* and *Hagia Sophia* by certain passages. Also, *Hagia Sophia*, *Magnaura* and *Khalke* were connected to each other through a porch.

However when I learned that four members of the team of archeologists had died for reasons such as traffic accidents, cancer and suicide and that two of them were in the *Bakırköy Psychiatric Hospital*, the thought that there might be something missing in this information began to prey on my mind. My intuitions told me that there were certain signs on these passages connecting the *Hagia Sophia* and the *Great Palace* and that I could discover certain findings that would enable us to understand the information regarding it, using the correct grammar. In order to access this information, I had to con-

tact the only remaining scientist who was not dead or in a psychiatric hospital. The fact that I am calling him the *Phantom of Liberty* is a reflection of my respect and gratitude towards him. When I found out that he too was murdered in the USA as a result of an armed robbery, all my hopes faded but when I was contacted by the person I had mentioned earlier, this enabled me to reach amazing conclusions in my research. Even though the secret information regarding Magnaura and Khalke found during the excavation is officially disclaimed today, the documents that I possess reveal the strangest information regarding the history of humankind. The words of a member of the team of archeologists who lost his mind, claiming that "the spirit has reached the fuel of freedom," continue to echo in the passageways and hospital corridors. The finding, which is a sort of metal that is understood to be out of this world as a result of the molecular test conducted consists of the repetition of a piece of the monument I am going to mention to you. This platform is made of tiles and is right under the minaret of *Hagia Sophia's* south-eastern axis. If this piece had been brought here during the minaret construction by the Ottomans, the finding and the molecular dating should have matched. This platform did not match the facts about the minaret with regard to its time period and the material from which it was made, and its shape resembled a fuel tank at the bottom part of a fuse or a part where fuel discharging took place. Why had it been placed here? The photographs taken after the finding turned the excavation into a whole different experience that could not be resolved with traditional archeo-

logical methods. That is because the three pieces that composed the platform were just like the torch of liberty in the hand of the monument on Ellis Island in New York, turned upside down. At this point, there was the need to discover a connection between the Ottoman state and the *Statue of Liberty*. I believe this connection reveals itself when we study the history of the *Statue of Liberty*.

The *Statue of Liberty* which is 93 meters long, was first planned to be located at the entrance of the Port Said Harbor in the Suez Canal in accordance with the agreement signed by Said Pasha, Egypt's Khedive, which was under the rule of the Ottoman Empire, regarding the construction of the Suez Canal. However, Khedive İsmail Pasha, who feared that the monument would stir local unrest, did not want the statue to be erected as planned even though its advance payment had already been made by Ottoman Sultan Abdülaziz. This statue, which was ordered from Frederic Auguste Bartholdi, was made of copper and steel but was later taken to a warehouse after the decision not to erect it in Egypt had been made.

Even though this information seems like a significant connection, the fact that the torch of liberty was made of copper and bronze and that the minarets of *Hagia Sophia* were not made under the rule of Abdulaziz as well as the molecular testing results refuted this connection. It was as if someone was making a mockery of our knowledge. Or maybe someone was implying something, trying to get us to figure it out. If we are to simply take another look at the current layout of *Hagia Sophia* together with the new finding, it could be thought that someone

had been planning a journey to outer space centuries ago.

The information I accessed, together with the grammatical development or transformation in the insignia language of the city, changed my destiny as a human being and a mortal. Maybe this combination is a result of me thinking that nothing is or can be in its place anymore. What kind of monumental/registrational meaning does this dialogue established with the Ellis Island in Manhattan have in order to enable us to access this souls' fuel of freedom in Istanbul's temples, gigantic spaceships made of stone? Can the morning azan be combined with the values of the modern world in order to create the momentum of a journey? Will we be able to gather certain evidence regarding the unifying adhesive of our contemporary religious communities? Even more importantly, in this city where the meta fetishism is rising rapidly, are the pillars of belief and the individual freedom created by capitalism having their faces turned in the right direction? Even though all findings that I have gathered point out to the necessity of a metaphysical revolution, all concerning questions shall be answered by the insignia.

p. 72/73, 76/77: Archive photographs of street art by Yeni Anıt
p. 74/75: Video stills, 2010 *Off-Space Odyssey Istanbul* by Yeni Anıt
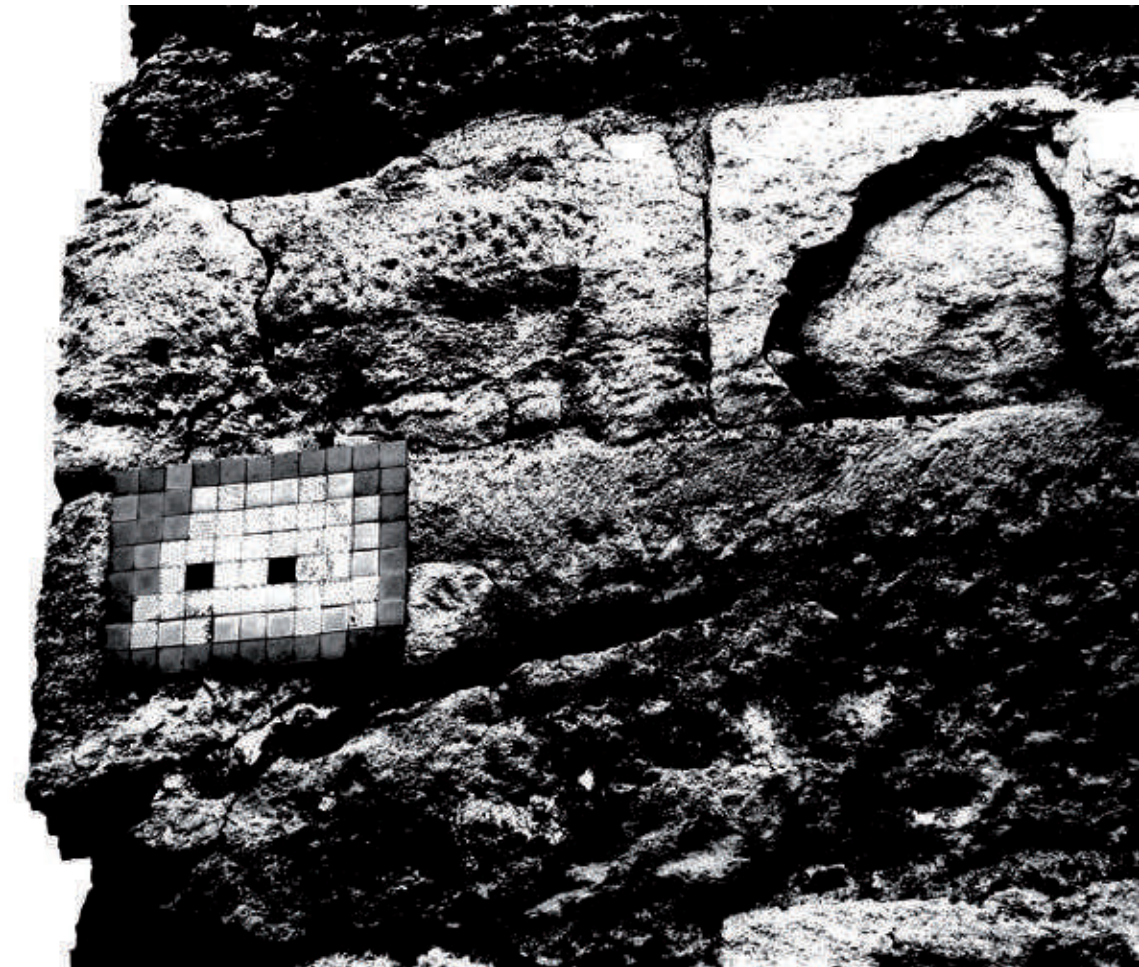
also propose that the Hagia Sophia in Istanbul, which can be considered the center of the antique world,

and the spiritual images covered with stucco in accordance with the iconoclastic eastern roman approach,

is actually an uncompleted structure and that the minarets that transformed this sacred temple into a mosque after the city was conquered by the Ottoman state in 1453,

together with the columns and stones used for walls, compose an eclectic and universal language.

RECLAIMING
BY REVELATION

İz Öztat

I first visited Ya Vedud's shrine in Ayvansaray on a trip with my students from *Kadir Has University*. I was moved by all the care and life surrounding the shrine. It is maintained by Faruk Kimsesizgil, whom I visited a few more times and became more familiar with.

As a result of our engagement, I produced two documents of Faruk Kimsesizgil's narrative; one is the reproduction of his notebook, in which his own story, myths surrounding Saint Ya Vedüd's life and notes from the visitors to the shrine are collected.

The other is a 20-minute video from February 2010, where Faruk Kimsesizgil explains how he came to the shrine, his constant contact with Saint Ya Vedüd through dreams and the struggle he had to go through to have control over the land surrounding the shrine. His story merges three topics of interest for me; negotiation of public space, personal narratives in relation to history writing and communication with the dead.

Over fifteen years, Faruk Kimsesizgil has constructed a whole microcosm around the shrine; planted oleaster trees and rose bushes, built a water irrigation system, stopped illegal dumping, cleaned out all the graves in the surrounding graveyard, started taking care of the stray dogs and cats and served tea for all the visitors of the shrine. Justifying all his actions by dreams, he has taken over this "public space, cultural heritage, sacred site, graveyard" and articulated it by inhabiting it. We are witnessing the very fast transformation of the urban environment through regeneration projects driven by neo-liberal politics and capital. When Kimsesizgil's relationship to the land of the shrine is interpreted against this background, it produces a very unique experience of "right to the city". By his spiritual connection to this sacred space, he negotiates ways of having control over it. He resists certain urban processes that would destruct the space and invents ways to keep this land of the dead alive.

As mentioned above, Kimsesizgil has a historical consciousness; he does not only devote himself to 'taking care of his ancestors' but also creates documents of this process. In the video documentary, he says, "This is how I wrote it. First our saint's life, then my own … Mine goes on for a while, it is long even though I tried to be brief … I wanted to tell how I arrived here … And of some of the mysterious events I have encountered here. To pass it on to the next generations …" In approaching Kimsesizgil's documents and story, Cemal Kafadar's notion of history[1] has been an important guide for me. In the introduction of the book, Kafadar insists on a historiography based on individual

1   Articulated in his book: *Kim var imiş, biz burada yoğ' iken* [*Who was here when we were not*], Metis Publications 2009

narratives, which reveal the intersection of individual lives and social structures. He focuses on the articulation of the self in relation to dominant structures in society when interpreting first-person accounts/documents from the Ottoman Empire. In my relationship to Kimsesizgil, I become part of his cosmology and share the responsibility of passing his story to the next generations with the written document that I have redesigned and the video documentary I have produced. To go beyond a romanticized view of our relationship, I need to acknowledge how and why I can insert his narrative into circulation. For now, they become visible as documents in exhibition contexts and are perceived perhaps as boring or exotic by an audience who is relating to the documents from a great distance. Yet, implicit in the act of producing a document is a sense of duration that we can never measure. We do not know in what ways they may become archived, lost, rediscovered and interpreted, if they do at all …

"I came here upon a dream" is how the video documentary starts, as Kimsesizgil speaks about his ongoing encounters with the saint in dreams. At the time I met him, I was visiting mediums to get in touch with the artist and writer Claude Cahun. I had just started my PHD in Art Practice and was exploring the ideas of 'knowledge production' and 'artistic research,' which are highly valued and discussed in relation to art education. I was interested in what kind of knowledge is produced in these encounters between the artist, medium and the dead to question the rationalizing arguments in these debates. Meeting Kimsesizgil at this very moment and seeing how he had man-

aged to claim authority over a site through his connection to a dead person was in solid contrast with my ephemeral approach.

It is the first time I have needed to produce a documentary and I am curious to see how this engagement with personal narratives will unravel …

p. 80–85: Video stills, *Reclaiming by Revelation* by İz Öztat

LOOKING FOR A
DESTINATION 1–4

Katinka Theis

The postcard edition (of 500) *Looking for a Destination 1–4*, consisting of a series of photo collages that I created during my stay in Istanbul, was distributed to inhabitants of the city as a present. Especially between salesmen in the streets the images triggered a communication process producing a discussion about the internal and external perspectives on the city.

From the point of view of a foreigner, public space in Istanbul seems to consist of a network of communicative strategies that are only fragmentarily revealed to outsiders. The experience of being able to understand just a fraction of the existing societal rules and regulations, of being a tourist and remaining a tourist, influenced these photo collages of situational impressions and brought about the idea of returning the images into the public sphere.

Each motif, rising from a further exploration of urban space and made of several photographs, is like a topography that combines spatial pattern, atmosphere and personal experience. All the images show situations with new correlations that have been changed by utopian imagination. It seems as if the social situation subtly runs out of control.

In the first collage, a huge balloon in *Kadiköy* functions as an artificial moon; the reflection on the water marks the path between the European and the Asian parts. The second collage shows a colossal chicken or cock taking a walk in *Istiklal Caddesi*. A ferry on the way to the *Prince's Islands* floats in the air and seems to be on the verge of falling apart in the third collage. *Looking for a Destination 4* shows another utopian scenery: A fish-sandwich vending boat in Asian style is anchored between houses in *Cağaloğlu* right in front of a tunnel exit, the construction site of a conjunction between the new metro line and a futuristic bridge planned to span the *Golden Horn*. It remains a mystery, even to locals, whether the boat was washed through the tunnel by the sea current or the gap was filled with water due to rising sea levels.

p. 88/89: Postcards, *Looking for a Destination 1–4* by Katinka Theis
p. 90–93: Distributing postcards to inhabitants and salesmen in Fatih

FM-MAPPING AND THE CASE FOR WHISPER DISHES

Mark Henley

FM-*Mapping and the Case for Whisper Dishes* is an investigation focusing upon narratives born within public space (Contemporary or Urban Myth) and experiments with ephemeral acoustic interventions.

Utilizing a pirate FM radio transmission, an ephemeral boundary can be defined by means of overriding existing FM broadcasts; a space within a space is created. Henley initially enacts such an intervention at the site of a pre-existing public artwork, *İşçi (worker)*, Muzaffer Ertoran 1973, in Tophane/Kabataş Park. The work was installed as part of the 50th Anniversary of the Turkish Republic, an ill-fated public art project developed by Istanbul's municipality. From this focal point a threshold is defined outside of which normal FM transmission is possible; inside of which one's received transmission is subject to interruption. Public invitation is extended yet participation is limited, the event exists in theory and is supported by documentation of its occurrence.

Furthermore, a second phase of the investigation *Whisper dishes and the possibilities for satellites*, proposes a rethinking of the use of the parabolic satellite as a transmitter rather than receiver. The proliferation of satellite dishes within the urban fabric of Istanbul has reached a point of near saturation. Whisper dishes are objects usually found in children's playgrounds or science parks. They focus and project sound over distance between two satellite dish-like structures enabling verbal communication between two parties beyond audible parameters. Both of these interventions exist merely in web-based documentation. The credibility of the narrative is developed through this means of dissemination.

Henley looks toward Hezarfen Ahmet Celebi's supposed 17th century flight across the Bosphorus to pose a questioning of the validity of a narrative such as his. His interventions/investigations hinge solely on documentation: did these events take place or like Hezarfen's flight are they perpetuated by a secondary audience? Is the work itself mere orchestration or are the events indeed factual?

The physical output of this documentation manifests as an installation derived from vernacular street-side vendors commonly found in Istanbul. The technological apparatus utilized within FM interventions is encased within a display case; functioning, but only as proof that it can. Within the glass-windowed briefcase a pirated DVD copy of *İstanbul Kanatlarımın Altında*, 1996, a biopic of Hezarfen Ahmet Celebi spins at a rate of the second hand of a clock, whilst a series of Google searches and maps detail a chronological paper trail of the process.

p. 96/97: Exhibition view and details (mixed media and digital prints), *Untitled* by Mark Henley

Web **Images** Videos Maps News Shopping Gmail more ▼

Search settings | Sign in

Google

tophane fm transmission mapping

Search

SafeSearch moderate ▼

About 80,700 results (0.50 seconds)

Advanced search

Everything
Maps
Videos
Images
More

Any size
Large
Medium
Icon
Larger than...
Exactly...

Any type
Face
Photo
Clip art
Line drawing

Any color
Full color
Black and white
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Standard view
Show sizes

Page 2

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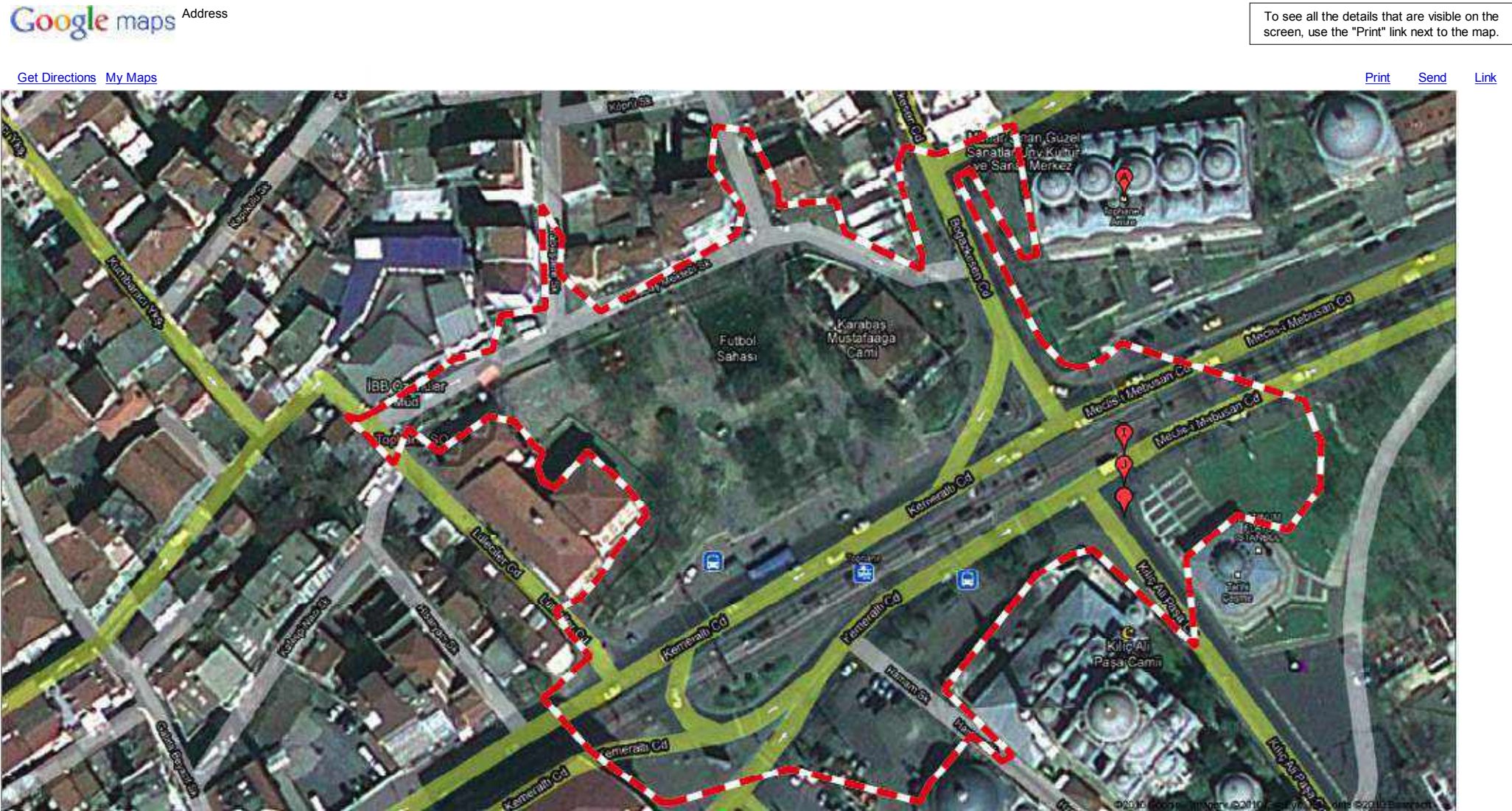
tophane istanbul fmbroadcast parameters from 'The Worker'

DÖRT YAPRAKLI YONCA, 10 KRŞ / FOUR-LEAF CLOVER, 10 KRŞ

Mehmet Vanlioğlu

Gerçeklik kavramını gerçeğin kendi özüne, yaşadığı, var olduğu zaman, mekân ve kültürle kıyaslayarak ve bir de içine düşlerin, hayallerin, oyunun ve batıl inanışların şaşırtıcı gerçeği kökünden uzaklaştırıcı, kendi katı gerçekliklerinden soyut, olumlu ve hataları ile kabul edilebildiği başka bir gerçeklik algısına geçmesini sağlamaktayım.

Kişinin kendine, yaşadığı mekan, zaman ve kültüre yabancı düşen içsel serüvenini yine aynı kişiyi evrensel değerler sayesinde bir araya getirebilen *oyun* gibi, *düşler* gibi, *batıl inanışlara dayanan umut sembolleri* gibi araçları kullanarak dışa yönelebilen ve diğerlerinin yanında var olabilen bir serüvene dönüştürüyorum.

I examine the concept of reality in relation to its own essence, in relation to the current time, space and the culture in which it occurs and exists. I am after the unexpected, reality-altering effect of dreams, wishes, games and superstitious beliefs that can transform the firm forms of reality into a more abstract, positive perception, in which even flaws are welcome.

By using the universally accepted terms of *games*, of *dreams*, and of the *superstitious symbols of hope*, I change the alienating course of an internal experience that isolates the person from the space, the time and the culture in which he lives into an outgoing experience that unites him with others.

Video still, *Four-leaf Clover, 10 Krş* by Mehmet Vanıoğlu

Mehmet Vanıoğlu with the four-leaf clover stand in front of a lottery shop in Karaköy
left: Mehmet Vanıoğlu selling four-leaf clover

TÜRKÇELEŞTİREMEDİK-LERİMİZDEN MİSİNİZ?

Nadin Reschke

Türkçeleştiremediklerimizden misiniz? What does this word mean in English? *Are you the one that we can't translate (or make to be) Turkish?* The question refers more to a person than to an object; plural and singular.

What does it mean to you?

I think this is a result of the changing meanings of the words in the Turkish language. I mean, the Turkish language is not the original language. In 1929, the alphabet in Turkey was changed. When the language was changed, we were then faced with an ignorant society. A literate all of a sudden became an ignorant. Turkish society has been trying to adapt to these changes for the last 80 years. After the language was changed, the words in the Turkish language developed in every direction according to people's point of view. I mean there are different dialects. Every region has its own dialects. Every region attributes different mean-

ings to words. […] The language is common but everybody interprets it differently. If you use this sentence here for example or if you go to another region, they will interpret it differently. In my eyes, it is like that. There is only one Turkish but it's used differently everywhere. So, in my eyes, people could not totally adapt to Turkish.

May I say something? For example, if you are Laz or if you are Kurdish or if you are Circassian, it makes a difference. I think it can also mean that.

It could also mean, you are trying to speak it properly but cannot, you are still learning the language properly. Can you still be called Turkish then?

But look how this society has always considered people who speak Turkish like Turkish to be different.

Here it is all based on ethnicity, it is based on regional dialects.

What are your associations with this word?

As it is handwritten typography, it looks as if it is taken out of a primary school book. Atatürk's handwriting, the teacher at the blackboard, as if it is perfectly correct but something is wrong with it …

1   *Türkçeleştiremediklerimizden misiniz?* is a word creation derived from Çekoslavakyalýlaştýramadýklarýmýzdamýsýnýz, which is said to be the longest word in the Turkish language. It is commonly used as a children's game and refers to Czechoslavakia, a national state that existed until 1992. As language as an instrument of power has recently become a sensitive political issue in Turkey again, I decided to repeat the game, but the other way around. I placed the stickers with this word creation in different public areas in Istanbul and invited others to join in this action. They are at the same time a provocation and invitation for a conversation of language and the way we use it to express and define ourselves. Sticking them around the İMÇ, the *İstanbul Manifaturacılar Çarşıs (İstanbul Textile Traders' Market)*, for example immediately triggered a discussion with shopkeepers and passers-by in which I learned a lot about people's experiences with language as a power defining spaces of inclusion and exclusion in society.

Türkçeleştiremediklerimizden misiniz?
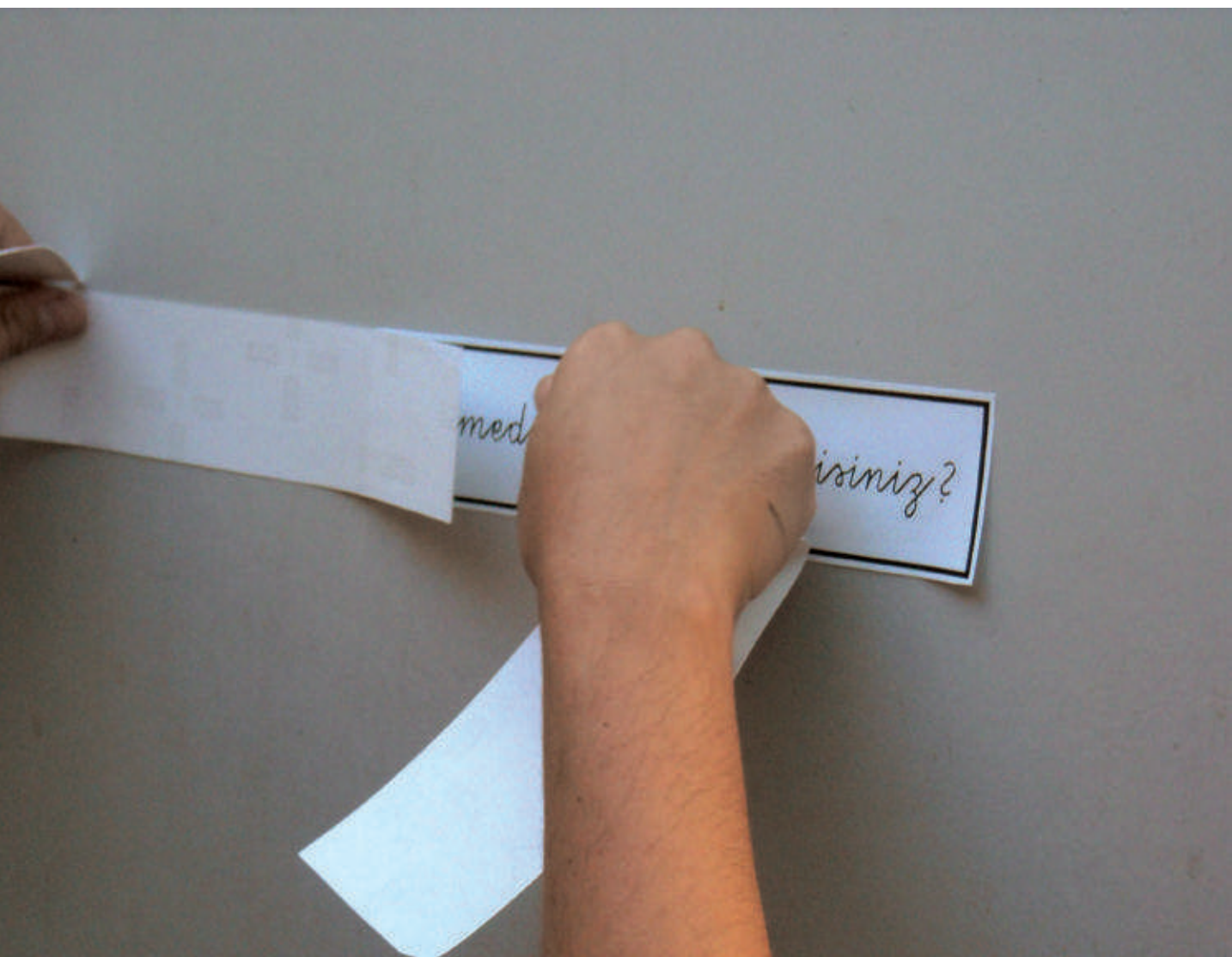
Distributing stickers at İMÇ (Istanbul Textile Traders' Association Building)

p. 110/111, 114/115: *Türkçeleştiremediklerimizden misiniz?* by Nadin Reschke, stickers (edition of 400)
in the public space of Istanbul

Merve Yücel during an interview

MAKING SOME DOUGH, OR: PUBLIC TRANS-NATIONAL SPACES

Irena Eden, Stijn Lernout

The so-called *Autoput* (the Pan-European Transport/Corridor X/E 75) is one of the most important land connections between mid- and southeastern Europe still in existence today. A diagonal line between the north-west and south-east. The transit route runs from Austria to Greece and as *Branch C* across Bulgaria into Turkey and as an extension into Asia.

The route has a long and changeable history: caravans travelled through it, later troops of different powers. After the Second World War, Yugoslavian President General Tito had it made into the sign of the connection between the parts of the Yugoslavian Republic and called it *Autoput bratstva i jedinstva (Highway of Brotherhood and Unity)*. As a consequence, the name *Autoput* (the Serbo-Croat name for *highway*) in its original sense only designates part of the route through the former Yugoslavia.

In the 1960s, two opposing streams of travellers made their way across the *Autoput*: the hippies travelled from the West in the direction of Asia and a large group of people made their way to the West from the central recruiting countries of "guest workers," Greece, Bulgaria, Yugoslavia and Turkey.

For generations of migrants, this route, in German-speaking culture the "guest worker route," became closely connected with the individual life histories and was in the course of those lives travelled again and again. In the 1980s, an active economic branch was created consisting of restaurants, supermarkets and filling stations. However, not only positive memories are linked to the *Autoput*: the road built up a sad reputation due to the untold, tragic accidents caused by long journeys and over-tired drivers. With the fall of Yugoslavia and the outbreak of wars in the Balkans it was not possible to drive on the *Autoput* for many years; only at the end of the 1990s did the traffic begin to move again. A new route from Vienna via Hungary to Romania has since been established and the continually falling prices of the cheap airlines or the shipping lines via Italy have offered an alternative to travelling by car.

MAKING A BIT OF DOUGH

The motivation to make the journey to western Europe as a "guest worker" was the potential job, the work and the corresponding income. This simple, basic idea of *Bringing Home the Bacon/Making Some Dough* as a motivation for migration was adopted as a metaphor to follow the *Autoput* from Vienna to Istanbul and during the journey to look into the subject of the basic foodstuff of bread. Interviews and talks generated the research and the approach towards the theme from many different points of view and

perspectives. The implementation of the concept of *Bringing Home The Bacon/Making Some Dough* intended to research a bread recipe typical for each region along the route. Collecting stories about traditions, bread and bread-making in each region also served as an instrument to come into contact with people alien to us.

The project manifests itself in public space. However, this is not investigated as urban, public or global space but rather a priori as transnational space. It ought to be less a development of a sociological, municipal or artistic theoretical discourse, but more so it ought to occupy space in the sense of performance, to visualise the space as it is experienced by shifting the perspective of viewpoint.

DESCRIPTION OF THE JOURNEY

We asked about typical, regional recipes for bread and picked up the corresponding flour from the region along the route to Istanbul. When we arrived, the dough we had prepared according to the collected recipes was baked in a traditional bakery.

Monday; October 4, 2010: Austria – Hungary

Starting point for the journey was Vienna. On the day of departure at three o'clock in the morning we were able to conduct an interview with the baker in a small bakery in Vienna's 17th District. The sour dough here is baked according to a strictly philosophical principle. The baker gave us sour dough (and the corresponding recipe) to take with us, which we prepared day for day at each of our stops.

Tuesday; October 5, 2010: Hungary – Serbia

Today we drove to southern Hungary. The manager of an industrial bakery somewhat outside Szeged gave us an interview the next morning and described in detail the work processes towards the finished product. Typical for this region is a simple wheat bread, served at each meal in large quantities.

Wednesday; October 6, 2010: Serbia – Bulgaria

The next stop on our journey was Serbia. In the south of the country, in a small village near Pirot called Sukovo we got to talk to the inhabitants. In the village shop we received two old recipes for *proja*, a bread made of cornmeal. The inhabitants of Sukovo grind their cornmeal in an old mill originating from the time of the Ottoman occupation. During our visit the miller explained that the mill will no longer be in operation after him and his generation. The young people have all left and are not interested in the craft.

Thursday; October 7, 2010: Bulgaria – Turkey

In Bulgaria we did not want to fall back on the opportunity nearest to the route to visit a large bakery and so left the *Autoput* and continued on a small country road. We saw many deserted craftsman's premises. In a small village near Prvomai we stopped to look at a deserted bakery. Coincidentally, we started talking to the neighbours which led to an interview with the grandmother of the family. She gave us an old regional recipe which is made with yeast from hops (froth). This *somun* from the wood-fired oven is only served at special occasions. The industrial bakeries only have small fleets with which they transport bread to the province and sell in the village shops.

Friday; October 9, 2010 – Sunday; October 10, 2010: Istanbul

In the *simit* bakery *Tarihi Taş Firin*, in Tophane/Istanbul we were able to finally bake the breads. The travel-project *Bringing Home The Bacon/Making Some Dough* was presented in the afternoon in the form of an artists' gathering in a temporary tea pavilion in the Park Hotel, Cennet *Çay Bahçesi Adem Baba'nın Yeri*. The breads were served.

1 Austria — Hungary

p. 119–125: Video stills and documentary photographs, *Bringing Home The Bacon* by Irena Eden and Stijn Lernout

Vienna

2 Hungary — Serbia

Szeged

3 Serbia — Bulgaria

Sukovo

4 Bulgaria — Turkey

Prvomai

PARK OTEL[1]

Antje Feger, Benjamin F. Stumpf

The Park Hotel is a sublime skeleton with an enormous omnipresence in the cityscape. It is only one of many deserted buildings and construction sites in Istanbul and therefore a symbol, an urban monument for a whole history and culture, a way of planning or not planning city development, which is influenced by global and local transformation processes.

It stands for conflicts between the municipality, economical protagonists and groups within civil society.[2] Due to ongoing processes since 1989 the ruin forms a huge gap, a blank in the centre of the city, a contrast to the lively surrounding of the *Taksim Square* area. These days it is partly used as a parking lot, storage and garbage dump.

As Ceren Oykut writes, "Park Hotel *stands* or *freezes* as a monument representing our generation [...] I believe that my generation – so afraid to write, raise its voice, express an opinion, and above all read – also experiences this moment of *freezing*: a generation between the

past and the future [...]"[3] In the beginning of the project we thought of an alternative use for the former Park Hotel. We were fascinated by the impact of this huge building and its myths. We developed concepts for interventions and created collages with huge letters or signs on the façade facing the Bosphorus.[4]

Park Otel is a modified version of these first ideas. It includes the concept of informality by being written *overnight* – without permission. Arriving in the parking lot, we entered the dark building through narrow labyrinthine staircases sneaking up onto the rooftop. During the actual performance the enormous empty platform on the rooftop became a stage and the city the auditorium. The light writing was viewable from different parts of the city, from the Bosphorus and from the Asian side of Istanbul (e.g. Üsküdar). In the photograph we as actors vanish and the gesture becomes a manifestation of the visibility and invisibility of the deregulated, liberalized economic structures within the city. The present condition of the building forms a contrast to earlier images of this area and reflects the transformation processes within the city. Until a fire in 1911 most houses in the neighborhood were made of wood.

During our research at the *German Archaeological Institute* across from the Park Hotel, we found images of the former Palace and former Park Hotel. We printed a photo by Sébah und Joiallier (around 1900), framed it and gave it as a present to Adem Baba, who runs an informal tea garden in one of the stories of the construction site. He improved the image by making small changes and included it in his collection of artfully arranged decoration.

1 Approximately 2×50 m, photograph by Franz von Bodelschwingh

2 See also: PSCHERA, Mario: *Pelin Tan*, in: İLK, Çağla and Çiçek Bacık (eds.): *Intercity Istanbul Berlin*, Forum Berlin Istanbul and Dagyeli Verlag, 2010

3 OYKUT, Ceren: *On Standing, Giving Up and Being Buried*, in: SENOVA, Basak (ed.): *Lapses 3*, Turkish Pavilion, Venice Biennial 2009, p.12

4 First concepts for this work were made in February 2009 in collaboration with Manuel Klauser, architect, Berlin.

Park Hotel, around 1990

p. 130/131: *Park Hotel, view from rooftop*

Collage by Adem Baba with an image of the former palace, 2010

p. 134/135: *Park Otel*, light writing (approximately 2 × 50 m) by Antje Feger and Benjamin F. Stumpf, photograph by Franz von Bodelschwingh

EXERCISE IN PUBLIC BEHAVIOUR ON POSESSING: A DOCUMENTARY

Gümüş Özdeş

Public space is a term we could define again and again because it is now reinvented every day, but one thing I am sure of is that it consists of possessors. It is a festival of possessors who posses voluntarily what is to be possessed commonly.

Money is in Karl Polanyi's terms, "a fictitious commodity."[1] It is a symbol in my mind, an acrobat on a thin rope between public and individual. Changing hands every day, subdividing into changes and coins, spreading fractally in public life but on the other hand becoming the very possession of the one who has hold of it.

In the 21st century habitat, we could dare to suggest that "possessing" is man's instinct. Therefore a public anything is a fictitious notion. Just like money itself. In Rosdolsky's interpretation on Marx's view on money it says, "money is here seen as the 'one' against 'many' commodities."[2] Makes it eye candy.

In my project, money stars as symbol on a pavement, stripped from its function due to the fact that it is glued to the public sidewalk which humorously means it would lose its function when ripped apart. Pausing the public machine for a second, causing a glitch and confronting the participants to stop and think there for a second on what's public and what's not. Embedding a semi-possessable symbol into the space that is declared as unclaimable, I seek to highlight the uncanny relationship between the individual approach to a public commodity suggested, and the alleged *Public Idea*.

137

1 POLANYI, Karl: *The Great Transformation*, 1944

2 NELSON, Anitra: *Marx's Concept of Money*, 1999

p. 138–141: Video stills, *Exercises in public behaviour on possessing* by Gümüş Özdeş

CURRICULA VITAE

Yeni Anıt[1]

Born 1973 in Kilis, Turkey · lives and works in Istanbul, Turkey

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2009 PHD Graffiti As an Art Of Freedom And Confinement · since 2008 he has been teaching New Media and since 2000 Sculpture at Marmara University, Turkey · 2003 he co-founded Videoist, a video art initiative, with Hülya Ozdemir and has organized fourteen screenings until today · 1998 MA in Sculpture at the Marmara University, Fine Arts Faculty, Istanbul, Turkey

EXHIBITIONS   2010 CityScale, Lotringer13, Munich, Germany · Relief Valve, George Jones Memorial Farm, USA · Heyday, Diffusion of Inventions, Istanbul, Turkey · Two Shadows Of "The Public": Screen and Space, DEPO, Istanbul, Turkey · 2009 Yeni Anıt/New Colossus: Shattered fingers of a Stone Worker, 5533, Istanbul, Turkey (s) · 2008 Yeni Anıt/New Colossus: Bloody Fingers Of a Helpers Hand, Kargart, Istanbul, Turkey (s) · Yeni Anıt/New Colossus: Graffiti with Gravity, Kiosk 24, Herford, Germany (s)

Volkan Aslan

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since 2008 Co-founder and co-coordinator of 5533 off-space, Istanbul, Turkey · 2005 Undergraduate, Mersin Fine Arts Faculty, Turkey · 2005 MA Çukurova University, Turkey

EXHIBITIONS   2010 fasafiso, Cer Modern, Ankara, Turkey (s) · Those Who Wear the Same T-Shirt', Pi Artworks, Istanbul, Turkey (s) · Zoom Art Fair, Pi Artworks, Miami, USA · Contemporary Istanbul '10, Pi Artworks, Istanbul, Turkey · 2. Sergi, ARTER, Istanbul, Turkey · Floating Volumes, 5533, Istanbul, Turkey · Floating Volumes, Frise, Hamburg, Germany · 2009 four, Pi Artworks, Istanbul, Turkey (s) · St-art, 14th European Contemporary Art Fair, Strasbourg, France · Iade-i Ziyaret, DEPO, Istanbul, Turkey · a question of staging, Manzara Perspectives, Istanbul , Turkey · Temporary Harassment, Istanbul 2010 Portable Art Project, Istanbul, Turkey · Once Upon a Time, 5533, Istanbul, Turkey · 2008 Concern, Pi Artworks, Istanbul, Turkey (s) · On Produceability, Cologne, Germany · Save As, Contemporary Artist's Exhibition, Triennial Bovisa Museum, Milan, Italy · Concern, Contemporary Artist's Exhibition, Atelier Frankfurt, Frankfurt, Germany · Culturel Jam, Contemporary Artist's Exhibition, Weimar, Germany · Accumulated: put side, left aside, 5533, Istanbul, Turkey · 2007 Art and Money, Siemens Art Gallery, Istanbul, Turkey · From Owner With View, Istanbul, Turkey · the most curatorial biennial of the universe, Apex Art Center, New York, USA · -x, Group Exhibition, Ankara, Turkey · 6.th Korean-Turkish Exchange Exhibition, Pi Artworks, Istanbul, Turkey · Unfinished, BM Suma Contemporary Art Center, Istanbul, Turkey · 2006 Volkan Aslan in Istanbul, Under Construction, Istanbul, Turkey (s) · Between Two Sides, Selected Exhibition, Istanbul, Turkey · So far away from here, Selected Exhibition, Ankara, Istanbul, Turkey · 2005 Cultural Heritage, Turkish/English Cultural Center, Ankara, Turkey · Free Zone/Neutral Area, Roxy, Istanbul, Turkey · Obsession, International Audio Video Art Festival, Gallery-x, Istanbul, Turkey · 24th Contemporary Artist's Exhibition, Aksanat, Istanbul, Turkey · 1st Electronic Art Festival, Centro Cultural Telemar, Rio de Janeiro, Brazil · 2004 12th New Proposals/New Propositions, Borusan Art Gallery, Istan-

1   *Yeni Anıt* (translated from Turkish: *New Colossus*) is taken from Paul Auster's novel Leviathan.

bul, Turkey · 2003 Choose a dog for yourself and bark, Group Exhibition, Adana, Turkey · Choose a dog for yourself and bark, Group Exhibition, Mersin, Turkey · 2002 3rd International Student Tri annual Exhibition, Marmara University, Istanbul, Turkey

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since 2008 Co-founder and co-coordinator of 5533 off-space, Istanbul, Turkey · 1996-2000 Taught History of European Painting and Sculpture, Bosphorus University, Istanbul, Turkey · 1995 PHD Conceptual Art in Turkey, Mimar Sinan University, Istanbul, Turkey · 1983–1997 Taught in the Art Department of Robert College, Istanbul, Turkey · 1982 MA in Non-Formal Education, Bosphorus University, Istanbul, Turkey · 1968 BA in Studio Art and Art History, Mary Washington College, Fredericksburg, Virginia, USA

EXHIBITIONS 2010 Floating Volumes, Künstlerhaus Frise, Hamburg, Germany · Floating Volumes, 5533, Istanbul, Turkey · Invisible Play, Istanbul, Turkey · ID's Please!, Cer Modern, Ankara, Turkey · Out of Context, Pi Artworks, Istanbul, Turkey · 2009 Holding On/Tutunmak, Apartment Project, Istanbul, Turkey (S) · I Believe/I Don't Believe, Pi Artworks, Istanbul, Turkey (S) · Obsession/ Takıntı, Manzara Perspectives, Istanbul, Turkey (S) · Cennet degil, toprak ayagimin altında, Akademie der Künste, Berlin, Germany · St-art, 14th European Contemporary Art Fair, Pi Artworks, Strasbourg, France · Projected Visions 35 years of Turkish video art, Apollonia, Strasbourg, France · Antique and Avant-gard, The International Festival of Contemporary Art, National Preserve of Tauric Chersonesos, Criema, Sevastopol, Ukraine · Gececi Rahatsizlik, Istanbul 2010 Portable Art Project, Kartal Bulent Ecevit Culture Center, Istanbul, Turkey · Once Upon a Time, 5533, Istanbul, Turkey · Forschungsstationen, Kunstverein Langenhagen, Langenhagen, Germany · Once Upon a Time, Istanbul Off-Spaces, Kunstraum Kreuzberg/Bethanien, Berlin, Germany · 35 Years of Video Art, Ankara Film Festival, Ankara, Turkey · 2008 Bilakis Ufak Tefek Seyler, Cankara Municipality Contemporary Art Center, Ankara, Turkey · Videoist2010, Istanbul 2010 Portable Art Project, Istanbul, Turkey · Multiple Connections, Pogmahon Gallery, Vienna, Austria · isimŞEHİR, Istanbul 2010 Portable Art Project, Istanbul, Turkey · Multiple Connections, Kent Gallery, Istanbul, Turkey · 54. Internationale Kurzfilmtage Oberhausen (54th International Short Film Festival Oberhausen), Dirty Movies curated by Sherry Millner and Ernest Larsen, Oberhausen, Germany · I believe/I don't believe, 3 hour performance in Unknown exhibition, curated by Marcus Graf for Performance Days, Galata Perform, Istanbul, Turkey · Centennial Alumni Exhibition, Ridderhof Martin Gallery, Mary Washington College, Fredericksburg, Virginia, USA · 2007 and, Proje 4L Elgiz Contemporary Art Museum, Artvarium, Istanbul, Turkey (S) · 2003 People Objects, Artoteek Schiedam, Between the Waterfronts, Istanbul, Turkey (S) · Rotterdam Cultural Exchange, Rotterdam, Netherlands (S) · 2002 Lives Within Lifetimes, International Longevity Center, New York, USA (S) · 2000 And, Mary Ogilvie Gallery, St. Anne's College, Oxford University, Oxford, Great Britain (S)

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2006 Co-founders of the artist-run-space Cluster, Berlin, Germany · since 2004 freelance artists · 2003/2004 Academy Berlin-Weißensee, Berlin, Germany (sculpture; Prof. K. Sander, Prof. B. Wilde, Prof. I. Mahn) · 2003 Akademia likovnih umjetnosti, Sarajevo, Croatia (sculpture; Prof. Skopljak) · 2000–2004 Muthesius Academy of Fine Arts and Design, Kiel, Germany (sculpture , project-art; Prof. H. Brunner, Z. Kantor)

AWARDS/GRANTS 2008 Residency, Künstlerhaus Villa Waldberta, Munich, Germany · 2007/2008 Catalogue, Kulturstiftung Stormarn, Sparkasse Holstein, Germany · 2006 Artist in residence, bm:ukk, Vienna, Austria · 2005 Residency, Künstlerhaus Eckernförde, Germany · 2004 Artist award, City of Friedrichshafen, Germany · 2003/2004 Studentship Heinrich Böll Stiftung (Irena Eden) · 2003 1. Prize, competition art in public space, Preetz, Germany

EXHIBITIONS 2010 Normalprojektion/Circle Surface Sun, krupic kersting Galerie k.u.k., Cologne, Germany (S) · 2009 Circle Surface Sun, Kunst & Co., Kunstverein Flensburg, Germany (S) · Vienna Fair, Austria · Crossing munich, Rathausgalerie, Munich, Germany · Nelson Mandela must be free, Spor Klübü, Berlin, Germany · In Berlin kann man eh nicht leben, wenn man sich ernsthaft mit Kunst abgibt, Galerie Neues Problem, Berlin, Germany · Totale Partizipation/Radikale Entspannung, IG Bildende Kunst, Vienna, Austria · 2008 super nova/visoko, Marstall von Schloss Ahrensburg, Ahrensburg, Germany (S) · Partir avec son chez soi, Kunstverein Das weisse Haus, Vienna, Austria (S) · Collection 10 m², OUI, Centre d'art contemporain, Grenoble, France · Existence in a Letter, Cluster, Berlin, Germany · Die Angst reist immer mit, Galerie Neues Problem, Berlin, Germany · 2007 Nichts leichter als das, bell street project space, Vienna, Austria (S) · Optimist, Galerija Otok, Dubrovnik, Croatia (S) · La Isla Bonita, Kurt-Kurt, Raum für zeitgenössische Kunst, Berlin, Germany (S) · Be One get Three, Cluster, Berlin, Germany · Spacelink, krupic kersting Galerie k.u.k., Cologne, Germany · Die Tür für eine andere Zukunft aufmachen, Galerie Neues Problem, Berlin, Germany · 2006 Berlin Next Door, Cluster, Berlin, Germany (S) · radio u k wm, Zagreus Projekt Koch/Kunst/Galerie, Berlin, Germany (S) · Ein Haus für ein Zelt, WUK, Vienna, Austria (S) · Die Verschwörung der Gleichen, Galerie Weisser Elefant, Berlin, Germany · 2005 Wegzehrung, Umtrieb – Galerie für aktuelle Kunst, Kiel, Germany (S) · Daheim, Schaustelle Berlin und 0-zwei Galerie, Berlin, Germany · 2004 Art Forum, Zagreus Projekt Koch/Kunst/Galerie, Berlin, Germany · 2003 Vor der Grenze ist nach der Grenze - von der anderen Seite, Ausstellung zum Brockmann Preis, Stadtgalerie Kiel, Germany · 2002 The Meal, EAT!, ArtGENDA, Deutsches Schauspielhaus, Hamburg, Germany

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2005–2006 Independent Study Program, Maumaus, Escola des Artes Visuais, Lisbon, Portugal · 1997–2005 Studies of Fine Arts, Muthesius Academy of Fine Arts and Design and Anglistics, CAU, Kiel, Germany

AWARDS/GRANTS 2010 Project support by the ECOC 2010, Istanbul, Turkey · Postgraduate stipend by the Muthesius Acadamy of Fine Arts and Design, Kiel, Germany · Project support, Ministery of Education and Culture Schleswig-Holstein, Germany · 2006 Residency, Künstlerhaus Eckernförde, Germany · 2004 Travel grant and project support, New York, Schönhauser Stiftung

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EXHIBITION 2010 Verwehte Orte, Landesmuseum Schloss Gottorf, Schleswig, Germany · Landesschau, Rathausgalerie Oslo, Norway · Blackdoor Files, Black Door Istanbul, Turkey · IIIIIIIIIII, Speckstrasse, Gängeviertel, Hamburg, Germany · 2009 Willkommen im Vogelapparat, Künstlerhaus Sootbörn, Hamburg, Germany · Landesschau, Ostholsteinmuseum, Eutin, Germany · Gottfried-Brockmann-Preis, Stadtgalerie Kiel, Germany · SAMPLES #2, Deutscher Künstlerbund, Berlin, Germany · 2008 Transit, European Media Art Festival, Osnabrück, Germany · Zwischen Ulmen und Goldammern, Video Romanzen, Gerisch-Stiftung, Neumünster and Landesvertretung S-H, Berlin, Germany · Transit, Flämische Str., Kiel, Germany (S) · Abseits 08, FIT – Freie Internationale Tankstelle, Berlin, Germany · Storage, Westwerk, Hamburg, Germany (S) · Abseits 08, Prima Kunst, Stadtgalerie, Kiel, Germany · 2007 Baltic Draft II, Centre d'art Passarelle, Brest, France · Voyage voyage, Plataforma Revólver, Lisbon, Portugal · Mirador, Madrid, Spain · Ohnmacht, Maschinenhaus, Kiel, Germany · Abseits 07, Galerie Oelfrüh, Hamburg, Germany · Stray for Art, Scope-Fair, Basel, Switzerland · 2006 Convite de La Marmita, La Marmita Associacào Cultural, Porto, Portugal · Ballermann die Ausstellung, Abseits 06, Kunsthalle, Kiel, Germany · WATER PIECES 06, Int. Video Art, NOASS Gallery, Riga, Latvia · Springfluten-Performancefestival, Salzau, Germany · Acoustic Turn, Salzau, Germany · Everything will be alright I, Kunsthalle zu Kiel, Germany · Invitation, NEMO Galerie, Eckernförde, Germany (S) · Everything will be alright II, Stray for Art, Scope-Fair, London, Great Britain · Stray for Art, Galerie Umtrieb Salzau, Germany · Kokeln im Knick, Cluster, Berlin, Germany · 2005 Baltic Raw Tower, International Northern Europe Biennial, Hamburg, Germany · Landesschau, Lübeck, Germany · Ver, ser visto, maquinas de ver, Institut Franco-Portugais, Lisbon, Portugal · 2004 99 ways …, Kunstraum B, Kiel, Germany (S) · Observation-Ground, Schauraum der Galerie

Umtrieb, Kiel, Germany · Altar und Tafel, Kulturzentrum Salzau und Landesvertretung S-H, Berlin, Germany · 2003 Madurai … oder ist die Freiheit ein Kricketspiel, Auszug – Einzug, Kiel, Germany · 2002 Kommunikation, Ministerium für ländliche Räume des Landes Schleswig-Holstein, Kiel, Germany · 2001 Lichtbildprojekt, Art Agents Gallery, Hamburg, Germany

Mark Henley

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2010 Co-director of BLACK DOOR ISTANBUL, Istanbul, Turkey · 2008 Founding member of The Russian Frost Farmers, Wellington, New Zealand based Artist Initiative and facilitator of TRFF Gallery · 2001–2004 BDES Industrial Design and Fine Arts at Wellington's Massey University, New Zealand

EXHIBITIONS 2010 I Could Have Sworn I: Yemin Edebilirdim, Daire Sanat, Istanbul, Turkey · Uncertainty: Istanbul, Public Art Project, Galata, Istanbul, Turkey · Navigation of the Precipice TRFF Gallery, Wellington, New Zealand (S) · Runtime – Real-time Digital collaboration, New Zealand Fringe Festival 2010, Wellington, New Zealand · Available Light, with Poet, Lucy Orbell, Dry Dairy, Auckland, New Zealand · 2009 Debut, The Russian Frost Farmers Gallery, Wellington, New Zealand · Portal Glitch – Subvisions Kunst OFF Festival 2009, Performance and Panel discussion, Hamburg, Germany · Altered Geographies with Vlad Nanca, Workshop, ACAF, Alexandria Egypt · Chiyah Annex, Chiyah Annex Gallery, Beirut, Lebanon · 2008 His Grenades are of Wrong System, Portal Gallery, Wellington, New Zealand · Pelvic Trust, Third Ave Gallery, Auckland, New Zealand

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2010 Co-director of BLACK DOOR ISTANBUL, Istanbul, Turkey · 2004–2009 Studies of Fine Arts, Muthesius Academy of Fine Arts and Design, Kiel, Germany (Prof. Ralf Weißleder, Prof. Else Gabriel and Prof. Thorsten Goldberg) · 2000–2003 Trained as photograph, Leipzig, Germany

EXHIBITIONS 2010 Ikebana Figur #4, Kunsthalle zu Kiel, Germany · IIIIIIIIIII, Speckstrasse, Gängeviertel, Hamburg, Germany · 2009 KARG, Cluster, Berlin, Germany (S) · hintermeissen, hinterconti, Hamburg, Germany · No Way return, PPZK, Leipzig, Germany · 2008 Abseits 08, FIT, Berlin, Germany · New Order, Cluster, Berlin, Germany · 2007 Kunststudentinnen und Kunststudenten stellen aus, Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany · Gottfried Brockmann Preis, Stadtgalerie, Kiel, Germany · Abseits 07, Galerie Oel-Frueh, Hamburg, Germany · sending shivers, breaking dreams instantly …, Prima Kunst, Stadtgalerie, Kiel, Germany (S) with Holger Langer · sich die Außeneinrichtung aneignen, Ackerstr. 18, Berlin, Germany · !REVOLUTION? PERISCOP, Centre d'art Passarelle, Brest, France · 2006 Abseits 06, Ballermann – die Ausstellung, Kunsthalle zu Kiel, Germany · Teilnehmende Beobachtung, Brunswiker Pavillon, Kiel, Germany · Kokeln im Knick, Cluster, Berlin, Germany

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2002–2009 Painting Major, Studio 5, Mimar Sinan University, Turkey · 2000–2002 3D-Animation and Cartoons Department, Eskişehir Anadolu University, Turkey

AWARDS/GRANTS   2009 Award for Eminent Contribution from Genel-iş Union

EXHIBITIONS   2010 Camera Obscura, Mtaar Open Art Space, Turkey (s) · Ability to Face the Uncertain, Open air exhibition, Galata/Istanbul, Turkey · 2009 Horaley, Karma sergisi 1 – alan, Beyoğlu/Istanbul, Turkey · Horaley, Karma sergisi 2 – g.a.f., Beyoğlu/Istanbul, Turkey · Kazınmış İmgenin Boyanmış Olana Baskınlığı, Engraving exhibition, Galataart, Istanbul, Turkey · 2006 What is St.Valentine's Day?, Lena Cafe, Beyoğlu/Istanbul, Turkey · 2005 Pedestrian Exhibitions, Infocenter Jingle, Istanbul, Turkey · 2003 Artists From Prince Islands, Hotel Halki Palas, Heybeliada, Turkey

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2010 and 2009 Lecturer and Research Assistant, Kadir Has University, Istanbul, Turkey · since 2009 PHD in Art Practice and Theory, Yıldız Technical University, Istanbul, Turkey · 2008–2006 MA Sabanci University, Faculty of Arts and Communication Design, Istanbul, Turkey · 2005–2000 BA Visual Arts (with Honors), Oberlin College, Ohio, USA

AWARDS/GRANTS   2009 Visiting Arts UK, Delfina Foundation, Great Britain · ECF Step Beyond Fund for travel to Yerevan, Armenia · 2007 Sabanci University Full Scholarship · 1999 Oberlin College Full Scholarship

EXHIBITIONS   2010 Second Exhibition, Arter, Istanbul, Turkey · Floating Volumes, Frise, Hamburg, Germany · Relief Valve, George Jones Memorial Farm, USA · Afişe, Yıldız Teknik Üniversitesi Yüksel Sabancı Galerisi, Istanbul, Turkey · Nearfar, The Reaction Interstice, Hacettepe Konservatuar, Ankara, Turkey · Counting Thoughts, The Running Horse Gallery, Beirut, Lebanon · 2009 Translation and Conversion in collaboration with Nanette Yannuzzi-Macias and Sarah Schuster, Play Gallery, Istanbul, Turkey (s) · A Matter of Height and Depth, Gender Trouble. Platforms, Art and Cultural Studies Laboratory, Yerevan, Armenia · 2008 Read/Oku, PiST Interdisciplinary Project Space, Istanbul, Turkey (s) · 2007 Remembrance, Tershane, Contemporary Istanbul Art Fair, Turkey · Sisters, Imagining Ourselves · 2005 Love It or Leave It, Fischer Gallery, Oberlin, Ohio, USA · Nothing Disappears Without a Trace, Fischer Gallery, Oberlin, Ohio, USA (s)

Nadin Reschke

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since 2009 Assistant Professor in the MFA-Program Public Art and New Artistic Strategies, Bauhaus-University Weimar, Germany · 2008 Postgraduate program Goldrausch Art IT, Berlin, Germany · 2001–2005 Diploma in integrative art practise and Master Program (Meisterschülerabschluss), Dresden Academy of Fine Arts (HFBK), Germany · 1995–1998 BA University of Wales, Great Britain

AWARDS/GRANTS   2009 Working grant of the Berlin Senate · 2008 Goldrausch Grant, Berlin, Germany · Residency in Pilotprojekt Gropiusstadt Berlin, Germany · 2007 DAAD-grant for Istanbul, Turkey · 2006 Stipend of the Kulturstiftung Sachsen · 2005 so far so good, project support of the Goethe Institute Jogyakarta, Indonesia · 2003/2004 Stipend (Hochschulwissenschaftsstipendium (HWP) Meisterschülerin)

EXHIBITIONS   2010 Communauté/Gemeinschaft, Kunstverein Wolfsburg, Germany · Stadt berichten, Weltecho Chemnitz, Germany · Energetische Vorhersagen, Bundesumweltamt Berlin, Germany · Selected Artists, Neue Gesellschaft für Bildende Kunst, NGBK Berlin, Germany · 2009 Tongue (with Oda Projesi) in "Beyond Belonging", Ballhaus Naunynstrasse Berlin, Germany · Knast sind immer die anderen, NGBK Berlin, Germany · Second Life, Bautzner69, Dresden, Germany · Moving artists, Emil Filla Gallery, Usti nad Labem, Czechoslovakia · Die Bewegung der Künstler, Motorenhalle Dresden, Germany · 2008 Von Jetzt bis Dann, Goldrausch 2008, Kunstraum Kreuzberg-Bethanien, Berlin, Germany · Spannungsfelder, Arttransponder Berlin, Germany · Goldrausch Live, Berlin, Germany · Du dialogue social, Motorenhalle Dresden, Germany · System Freiheitsentzug, Westwerk Leipzig, Germany with Karen Weinert and Susanne Hanus · 2007 Kalinti oder von dem, was übrig bleibt, Masa Projesi, Istanbul, Turkey (s) · Notthatbalai, Lost Generation Space, Kuala Lumpur, Malaysia · 75 x 15 hingucken weggucken, Wilhelmsburger Freitag with Oda Projesi, Hamburg, Germany · Büroklammern biegen, Bautzner69, Dresden, Germany (s) with Karen Weinert and Susanne Hanus · 2006 hh:mm:ss, Doppel De, Dresden, Germany · so far so good, Bautzner 69, Dresden, Germany (s) · so und soviel gründe hier zu sein, Dresden, Germany (s) · 2005 Schweizer Krankheit+ die Sehnsucht nach der Ferne, Kunsthaus Dresden, Germany · überdacht, Bautzner69, Dresden, Germany · art club Burgwedel, Germany · Artspace Trafo Budapest, Hungary (s) · Oda Projesi, Istanbul, Turkey (s) · Paradise Center, Teheran, Iran (s) · Open Circle, Bombay, India (s) · Artspace, Auckland, New Zealand (s) · 2004 24hr Artspace, Darwin, Australia (s) · Taring Padi, Jogyakarta, Indonesia (s) · P10, Singapore (s) · Rimbun Dahan Gallery, Kuala Lumpur, Malaysia (s) · Rylle-ga Gallery, Hanoi, Vietnam (s) · Blühende Landschaften, Festung Königsstein, Germany · Show up, Büro für Kunst, Dresden, Germany · 2003 Face it, Pförtnerhaus, TIF Dresden, Germany (s) · 14 Tage Ausstellung Glacisstrasse, Dresden, Germany

Katinka Theis

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2007–2009 MA in Public Sphere, KHB Weissensee, Berlin, Germany · since 2001 Freelance artist in Berlin · 1996–2000 Study of Art and Sculpture at the Alanus University, Institute of Art and Society, Bonn, Germany

AWARDS/GRANTS   2011 SIM – The Association of Icelandic Visual Artists · Artist Stipend Künstlerhaus Lukas, supported by the State Mecklenburg-Vorpommern, Germany · 2010 SIM – The Association of Icelandic Visual Artists · 2003 Artist Stipend, Lauffenburg, Switzerland

EXHIBITIONS   2010 Monumentale Strukturen, Susi Kunstverein Köln, Germany (S) · Heckenspringen, Frappant, Hamburg, Germany · TAKK FOR REAL, SIM House, Reykjavik, Iceland · 2009 Jungle was Yesterday, Prima Kunst Container, Kiel, Germany (S) · Außenhorizont, Club of the exhibition „Wahlheimat", Nancyhalle, Karlsruhe, Germany (S) · Der dritte Raum, John-Schehr-Straße, Berlin, Germany (S) · heüt stend si, morgen bricht man si ab und setzet si an ain ander ort, Frappant, Hamburg, Germany · 2008 Souveniers für Deutschland, le Kioske, ZKM, Karlsruhe, Germany · Capturing Münnerstadt, Installation in public space, with associated exhibition in Henneberg Museum, Münnerstadt, Germany · Palast der Moderne, Installation in public space, in context of Localize Filmmuseum, Potsdam, Germany · 2007 Sturmfrei- House Party!, Galerie Baer, gallery for current art, Dresden, Germany · Geschichts- codes, Nikolaikirche, Berlin, Germany · The Non-Brakable-Space, Ballhaus Ost, Berlin, Germany · past furure traces, Autohaus, Karlsruhe, Germany · Blick in den Eimer, Kampagne Berlin, Germany · 2006 HOTEL JUPITER – I can see my house from here, Gallery Kleefeld, Hamburg, Germany (S) · Die schöne Nacht und das Liebeskraut, Kampagne Berlin, Germany · Medial, le Kiosk, Karlsruhe, Germany · 2005 Planeten, Institute of Art and Society, Bonn, Germany (S) · 60 sec, Areal 28 Berlin, Germany · angeeckt 4, in a disk's building settlement, Berlin Marzahn, Germany · 2004 Modulare Konzepte, nomination for art award, Ulm, Germany · word award, Performace in the context of the group exhibition angeeckt 4, Berlin Marzahn, Germany · 2003 Katinka Theis, old house of Fire-brigade, Lauffenburg, Switzerland (S) · 2002 Keine Schleimfische, x-Garten Berlin, Germany · Vampir, Luxus, Berlin, Germany · 2001 Inner Spaces, Symposium of the Arts, Poznan, Poland · 2000 Diplom, Group exhibition, Rheinauhafen, Cologne, Germany

Mehmet Vanlıoğlu

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since 2009 Department of Painting, Fine Arts Institute, University of Marmara, Istanbul, Turkey · 2004–2008 Department of Painting, Fine Arts Faculty, University of Mersin, Turkey

AWARDS/GRANTS   2007 Achievement Award, Painting and Sculpture Museum Association, 26th Contemporary Artists' Exhibition · Jury Special Award, University of Cukurova Painting Competition

EXHIBITIONS   2010 Freefall, Apartment Project, Istanbul · Réseau, cajarc, Paris, France · 2009 White Night Festival, Skopje, Macedonia · Personality Crisis, Outlet Gallery, Istanbul · 2008 Good, Bad, Ugly, Goethe Institute, Ankara, Turkey · Contemporary Turkish Video Art Exhibition, Union of Bulgarian Artists on Shipka Street 6, Sofia, Bulgaria · From Waste into Art, EU Information Center, Ankara, Turkey · 2007 26th Contemporary Artists' Exhibition, ak-Bank Art Center, Istanbul, Turkey · Selem var, sepet var – Project Days, Prof. Uğur ORAL Conference Hall, University of Mersin, Turkey · Videoart Days, Cyprus International University, Lefkoşa, North Cyprus · Resim, Heykel, Baskı Resim Sergisi, 75. Yıl Sanat Galerisi, Adana, Turkey · 2. Kargart International Video Festival, Istanbul, Turkey · 2006 In my studio, University of Mersin, Fine Arts Faculty, Mersin, Turkey, Turkey (S) · Fugitive, 4. International Huseyin Gezer Sculpture Symposium, Mersin, Turkey · Gergin, Mersin Republic Square, Mersin, Turkey · Fabrikartgroup 1. International Modern Arts Festival, Cappadocia/Nevşehir, Turkey · (Painting and Sculpture Museum Association) 25. Contemporary Artists' Exhibition, Akbank Art Center, Istanbul, Turkey

Merve Yücel

Born 1983 in Istanbul, Turkey After graduating from Yildiz Technical University Faculty of Architecture, she worked as an architect for a year in Istanbul. In 2007 she started her studies in TU Delft in Master of Architecture. Now she is a researcher in the Strelka Institute in Moscow, Russia.

Matteo Locci

Born 1986 in Rome, Italy Graduated as an architect from Roma Tre University in 2009. While he was still a student he started his collaboration with the Roman collective Stalker/ON in multiple projects in Italy and abroad. Meanwhile he worked and researched in Korea, Istanbul and in the USA.

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