

RES

ART WORLD / WORLD ART NO:3 MAY 2009



*You are holding the third issue of Dirimart Gallery's biannual publication **RES Art World/World Art**. In recent months, our readers have showered us with the question when the next issue will be out. We are very pleased to see that RES has become highly esteemed in such a short period of time.*

In this issue, we continue our interviews with figureheads from the world of contemporary art. Our highlights include an interview by Kathy Battista, Director of Contemporary Art at Sotheby's Institute of Art in New York, with Vik Muniz at his studio; Hans Ulrich Obrist's interview with opera singer and painter Semiha Berksoy who passed away in 2004; a RES interview with Peter Kogler whose works were most recently exhibited at the MUMOK, Museum Moderner Kunst Stiftung Ludwig Wien, and with the co-curator of this exhibition, Rainer Fuchs; and last but not least, Ashkan Sepahvand's interview with Iranian artist Solmaz Shahbazi. Debora Warner met James Cohan, who has recently opened a new gallery in Shanghai, while Borga Kantürk spoke with the newly appointed director of the SKOR, Foundation Art and Public Space, Fulya Erdemci, about public art and their forthcoming projects.

The curator of the Russian Pavilion at the 48th Venice Biennial (1999), Olesya Turkina, takes a comprehensive look at the contemporary art scene in Russia and Nikola Suica at that in Serbia while Sezgin Boynik touches on the subject of the problematic relationship of contemporary art and nationalism, based on an exhibition that failed to open on the Prishtina–Belgrade axis. The Contemporary Arts Library Prishtina / Berlin project, which was created under the initiative of the three young artists Judith Raum, Fitore Isufi-Koja and İz Öztat, offers an overview of contemporary art in Kosovo.

Adnan Yıldız contributed two pieces to this issue: he describes his impressions of the Taipei Biennial 2008 held under the curatorship of Manray Hsu and Vasif Kortun, and comments on Ayşe Erkmen's retrospective show Weggefährten (Travel Companions) staged at Hamburger Bahnhof – Museum für Gegenwart, Berlin. Sabine Boehl offers an account of Jeff Koons' controversial exhibition held at the Palace of Versailles last year while Liliana Rodrigues writes about Bjørn Melhus' exhibition at the American Hospital's Operation Room in Istanbul. The guests of this issue's book review section are Freya Martin, with her book titled Der Nitsch und seine Freunde (Nitsch and Friends) about Hermann Nitsch, and Pelin Derviş, Director of Garanti Gallery, Istanbul, about the exhibition Becoming Istanbul at the German Architecture Museum (DAM) in Frankfurt and the accompanying publication.

We hope you will enjoy this issue as well as our fourth issue due out in September when Istanbul hosts the 11th International Istanbul Biennial.

M. AZRÂ GENİM

EDITOR

PELİN DERVİŞ / GARANTİ GALLERY

TEXT IN TURKISH. TRANSLATION BY NAZIM DİKBAŞ

Site: A 19th century villa in Frankfurt on the side of the River Main, on Schaumainkai Street. From 1979 to 1984, transforming the villa into a museum, architect Oswald Mathias Ungers preserved only the outer shell of the building, adding a second structure almost as high as the building itself. This second building is formed of cubes fulfilling different functions and spatial organizations on each of the 4 levels. The cubes form closed spaces on the entry and top floors and the structural system (beams and columns) are visible on intermediate levels. The cube and gallery spaces on both sides (in relation to lower and upper levels) disrupt the continuity of the space on all levels. Looking up from the gallery spaces, this second structure placed within the building is perceived as a whole. As in his other designs, this design too stands out more with the staging of the story/scene Ungers is after rather than the arguable success of the formation of an exhibition space. It is quite problematic to design an exhibition in such a space. The surface area in this in-between space featuring beams and columns and gallery spaces is increased using temporary partitions because of insufficient exhibition surface, further articulating the main space. This is the German Architecture Museum (DAM), one of the first architecture museums in Europe. The *Becoming Istanbul* exhibition organized by Garanti Gallery was installed on the first floor of this building (September 6 – November 9, 2008). The theme was *Becoming Istanbul*.

Exhibition set-up: The space is approximately 300m². 10 projectors, 10 computers and 8 pairs of speakers are concealed behind the beams and 8 tables, 16 stools and a glass wall have been placed in the space. 8 projectors are used to project the same database on the 22 m. wall, and the stools and tables with a mouse each are placed parallel to the beams. At these tables, the viewer is able to browse within the interactive database. Two separate videos of maps are reflected on the other two, narrow walls. The glass surface features the introduction, logo and credits of the exhibition. That is all. Perhaps after a long time, Unger's design returns to its original state with this set-up.

EXHIBITION

a) Interactive database: The first page of the interface features 8 pairs of concepts, forming the main map. Each pair of concepts is tagged with 10 further concepts. When the user clicks on a tag, a motto and a series of thumbnails are accessed. When the user scrolls on a thumbnail, a short introduction to the content and red guiding lines indicating the other concepts this particular medium is related to on the interface will appear. Having chosen the medium, the viewer can click on the thumbnail to begin to watch. Once the user clicks on the thumbnail, the other tags related to the conceptual content of the medium selected will appear on the left of the frame of the medium. The "click to close" sign is on the right top corner. The viewer can close the window at anytime to return to the main map or click on one of the concepts on the left of the screen to access one of the related thumbnails. The media featured include: Series of photographs, videos, articles, architectural projects, caricatures, TV news reports, advertisements... There are 390 visual groups under the 80 sub-headings featured on the database. More than 7000 visuals were accumulated for the project.



Photograph: Tamas Riehle
Courtesy Deutsches Architektur Museum/German Architecture Museum DAM, Frankfurt/Main



Exhibition view
Photograph: Uwe Dettmar

b) Mapping Istanbul: This 16-minute film features 70 maps on different subjects. A group of these maps features statistical information and the information is presented in comparative charts. Some other maps present relational cartographies.

Book: An A-Z, atypical Istanbul encyclopaedia. 152 different articles were presented by writers from a range of disciplines including anthropology, literature, economy, urban planning, architecture, music, history of art, film and sociology. The black and white book was printed in two separate editions, English and German. The Turkish edition will be printed in 2009. English edition is 384 pages.

Conceptual structure, content and method: This exhibition was based on a series of concepts. The subtlest part of the work was perhaps the selection of the concepts to be instrumentalized when constructing the city's story of transformation for the exhibition – whatever the method of exhibition may be. The discourses of the actors who physically change the city, of the inhabitants and the outside observers, popular domestic – international urban jargons, outdated historicist approaches, words of the opposition, cries of the victims, arguments of those who fail to survive...This is the discursive aspect of the project. Another aspect is related to concrete phenomena and physical change. Urban policies, building development decisions, master plans, existing urban texture, landfill areas, new residential areas, new ideal living conditions, new bad living conditions, new museums, skyscrapers, shopping malls, tourism, conservation, failure in conservation, expulsion, educational-school buildings, public space, transport, culture-arts, hygiene-health buildings, sunken tankers, overflowing rivers, dam water levels, bank loans. And finally, the singular and collective spiritual/psychological structures this plurality possesses. Fear, terror, hope, search for democracy, search for power, becoming visible, hiding,



Exhibition views



escape, nostalgia, concerns/anxiety over localization and globalizations, belonging, fear for the future, pessimism, idleness, charity...The exhibition does not attempt to construct any single one of these concepts on its own, rather, it attempts to visualize this coiling *triple spiral* structure (discourse-phenomenon-aura). It was impossible for the concepts to be complete/absolute, we never claimed them to be either. But we still tried to keep the spectrum as wide as possible. The pairing of the concepts on the interface with concepts pointing in different directions helps this opening.

Concept pairs on the interface:

AMASS – DISSEMINATE
EXISTENCE – INEXISTENCE
FEAR – RELAXATION
MOVEMENT – STASIS
OLD – NEW
PURE – HYBRID
VISIBILITY – SURVEILLANCE
YEARN – FORGET

It is of course vital to correctly determine the documents to be used. We attempt first to decipher and then to reconstruct the city using intersections taken from this complex structure. We resort to different types of documents and presentation techniques which will help to open a concept to communication. This enables an artist's video on closed housing estates, an article on the rehabilitation of Fener-Balat, a demonstration about Iraq in a TV report and an architectural project to exist under the same heading under equal conditions. The relationships presented in various layers by the maps exhibited using a different technique of presentation contribute greatly to understanding the triple spiral structure of the database on a higher scale. For example, visualizing the relationship of the building stock classified according to age along with the location of hospitals enriches our view of the city as a whole. Maps are amazing tools in understanding the whole of the city via the statistical and relational information they carry. The data the maps specifically prepared for this exhibition contain is systematically accumulated not from a single database but from various sources of reference. We cannot fully guarantee the accuracy of data accessed via different sources. When we were able to access more than one source, we have had to select the one which seems most realistic to us. And in other cases when no data at all was available, there were instances where we gave up on mapping out a certain topic. The categorization and transfer of data to graphic maps was realized with meticulous care. *Mapping Istanbul* is an important document both with the information it contains and its easily understandable nature.

A further stage of the project is to show how we conceptualize both the discourses of different actors and urban and psychosomatic phenomena. Here we again have to attain a very sensitive balance. For instance, with law makers on one side, executives on the other and legal grounds on another, what exactly does 'conservation' mean for us in the context of Istanbul? This exhibition does not intend to reach any final judgment or have the final word, quite the opposite; it is important for us that the viewer



Cem Yardımcı, *Self Portrait of Istanbul*, 2006

can feel the chain of thought and the position taken which integrates the exhibition into a whole. This is why we attach our own notes next to the tag: “Conservation kills the dead”. Another indicator of our intent is to which tags the documents have been related to.

We clearly adopt a critical stance; however, we have tried not to fall into the trap of aestheticizing instances of beauty or ugliness, to be fair, or in other words, to define the existing state with all its aspects. The database also contains approximately 40 architectural projects of various scales completed in the last 5 years. Some of these works are projects

featuring large scale urban interventions, others have the potential to completely change social structure, yet others are more modest. The authors of some are very young, their projects are perhaps being exhibited for the first time, others are star architects of Turkey. Each of the 40 projects takes its place on the database with its relationship with the city explained by its author and all the projects have equal weight in *Becoming Istanbul*, where they are seen as singular entities, just as they are in the city.

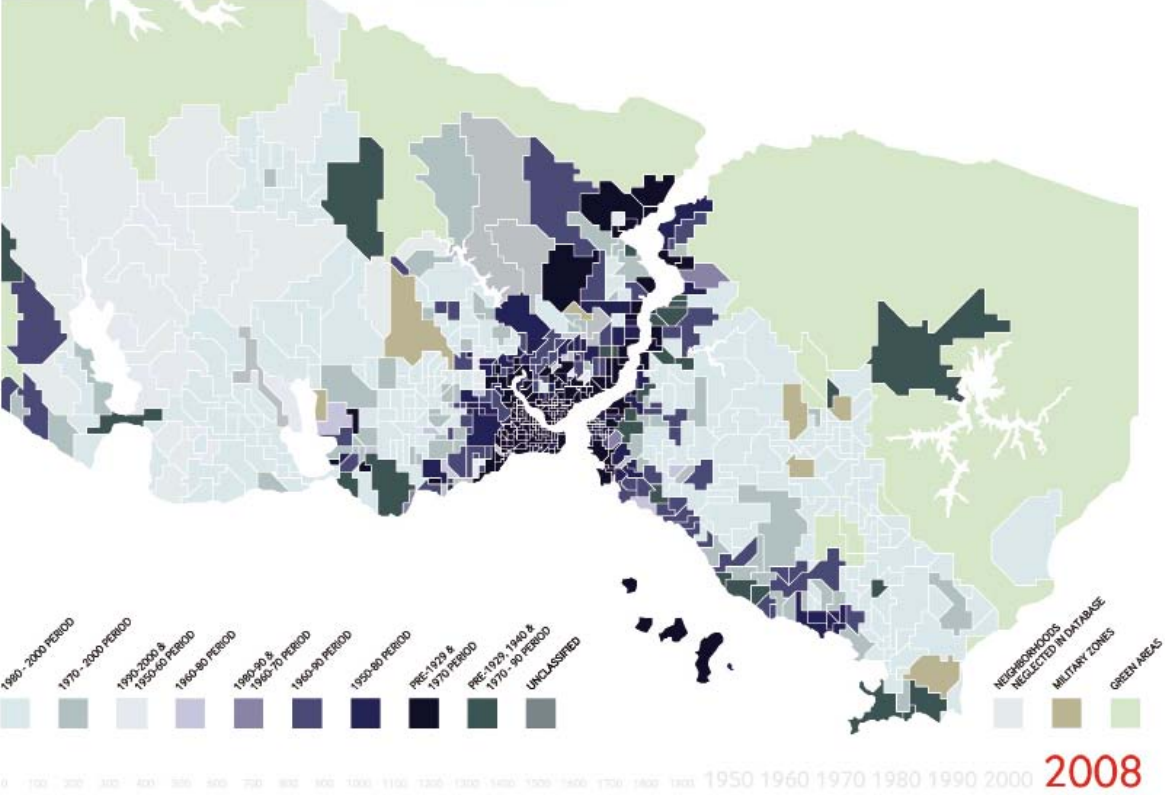
All media proposed for the database were examined, eliminated, selected, modified if necessary, classified and associated one by one according to these criteria. We critically benefited from the communication network we formed in this comprehensive study. Many activists, thinkers, photographers, architects, artists, producers, archivists, academicians, writers and artists took part in this work. The platforms of discussions formed on the occasion of this project were realized with a belief and motivation almost independent of the exhibition.

The multi-authored book prepared along with this exhibition is not a catalogue. Although its subheading states that it is an ‘encyclopaedia’, it is not a typical encyclopaedia, it neither has historical timeline, academic perfection nor bibliography; it incorporates the same triple spiral structure and the texts are associated with other articles via reference notes. Most of the articles from A to Z often struggle with concepts, however these are not necessarily the concepts directly adopted by the exhibition. It is more a book to dip in and out than a reference book. It has a changing rhythm, some texts are aggressive, some are calmer. With all the differences it contains, it is both serious and fun, and a contemporary book.

A question: Is this an exhibition? All the work is very rich, very beautiful, and that’s fine, but the database and the maps could be uploaded to a web site, allowing the user to access it from home, so why restrict it between four walls? The number of people a web site could reach would be much higher than the busiest exhibition hall. So, then... I find this question very important and I am curious about the answers. *Becoming Istanbul* borrows its logic from the internet in the first place. We believe that it can be transferred to the web, and in fact that it must at one stage. That it will then have more visitors and that it will possibly be better consumed... After all, an exhibition like this cannot be fully consumed by any viewer in a defined space for a defined time.

ISTANBUL TODAY

DISTINCTIVE PROFILES WITH RESPECT TO BUILDING YEARS



There are increasingly more exhibitions where spectators take on an active role, this is no longer a novelty... *Becoming Istanbul* also gives the viewer an active role, and in this sense it presents nothing new. In fact, one could demand that the exhibition were held in the same exhibition space but within a black-box or that it were reduced to a few personal monitors... No, it is difficult to support the latter idea, it would then be more suitable to broadcast the entire exhibition on the web site. Why?

Becoming Istanbul could have been organized on panels affixed to the surfaces of the walls which are now being scanned by projectors. The exhibition could have been interspersed with models and videos and presented with an expansive content where the final word would still be held back... If there is a powerful aspect in the presentation of the exhibition as it is shown today, it is about the changing sounds and images of the space. The visitor begins ‘work’ at zero point and creates her own exhibition in the form she determines. It is an inspiring journey. Every visitor in a foreign city determines her own itinerary and forms a perception that belongs to herself. This perception is related to what the visitor takes rather than what the city gives. What remains on the journey home is memories, one or two tourist guides or books and this unique perception. The *Becoming Istanbul* exhibition, reflected through 8 projectors and in a constant motion of change determined by its visitors, exhibits 8 different journeys in this mould. “It succeeds in transmitting the chaotic structure of Istanbul” is a comment we have received, and that may be true in one sense, but then again, the exhibition of any metropolis would be chaotic by definition. It seems more appropriate to speak of personal journeys rather than chaos in the context of this exhibition. What has then been skipped, which routes have been by-passed? Do visitors get absorbed in what the person sitting on the next stool is watching? How many unique trips has this exhibition produced?



Photograph: Oğuz Meriç

The future: Garanti Gallery and Platform Contemporary Art Centre are merging. These two institutions see the future on a platform beyond singular disciplines and they will transform their structure in accordance with their belief in this future. The building on İstiklal Caddesi/Istanbul where Platform realizes its exhibitions and other programs will be completely renovated. These two institutions will begin to serve with a new identity and new programs in this renovated building. The *Becoming Istanbul* exhibition will travel to other cities/countries after Frankfurt and then return to Istanbul for the opening of this new institution. Looking at the city, at intersections and relations in multiple dimensions, *Becoming Istanbul* finds itself in this new institution's field of interest.

We want to publish the entire database on the web after the exhibition in Istanbul. Our aim is to both enable much wider access and to allow the project to grow by incorporating new data. It will soon be possible to reach data related to the web site via www.becomingistanbul.org

Pelin Derviş (b. Ankara, 1967), architect. Graduated from Istanbul Technical University and completed her master's degree in the university's History of Architecture Program. She established her own architectural practice and worked on a variety of projects ranging from urban inventory projects to spatial and object design (1997 - 2004). While continuing to practice architecture she also took part in various exhibitions and book projects. Since 2005 she has been the director of Garanti Gallery in Istanbul.



BOOK CREDITS:

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Cengiz Kahraman, private collection
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Pozitif

Magazines and Newspapers
XXI, Yeni Mimar - Depo Yayıncılık

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Laleper Aytek - (Photographs, 16 groups)
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Altan Bal - (Photographs, 2 groups)
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Cem Yardımcı - "An Essay On A Space", "Self-portrait Of Istanbul.09.2006" [video]
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Anze Zadel - (Photographs, 1 group)

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Boran İkinci Architecture - Ekinçiler Construction Ltd. Headquarters, Eston Housing Showroom and Sales Office, Esit Administration Building, Hisar House, Tedkent Kemer 50 Houses, Urşa World Megayacht Shipyard
CM Design/Architecture - Rose Marine Social Center
Emre Arolat Architects - Kemerlife XXI, Maksimum Houses and Sales Office, Santral Istanbul Contemporary Art Museum
Emre Arolat Architects - NSMH Nevzat Sayın Architecture Services - İhsan Bilgin - Evidea Erginoğlu & Çalışlar Architecture - Açı Elementary School, Açı High School
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COVER (detail)

Vik Muniz, Action Photo, after Hans Namuth
[Pictures of Chocolate], 1997
Cibachrome print, 60 x 48 in / 152.4 x 121.9 cm
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