

City and Identity within Artistic Research

Floating Volumes #1 / #2

An exchange project by FRISE, Hamburg and 5533, Istanbul with:
Emine Şahinaz Akalın, Volkan Aslan, Nancy Atakan, Claudia Behling,
Ania Corcilius, Antonio Cosentino, Elmas Deniz, Uli Fischer, Şakir Gökçebağ,
Hinrich Gross, Gül Ilgaz, Gerrit Jöns-Anders, Julia Münz, Pınar Öğrenci,
Helene von Oldenburg, İz Öztat, Erich Pick, Eva Riekehof, Per Schumann,
Olaf Sobczak, Youssef Tabti, Mehmet Ali Uysal, Kathrin Wildner,
Yüksel Yavuz, Malte Zacharias

5533, Istanbul

by Nancy Atakan

“Turkish artists chosen by the Istanbul off-space, 5533, searched for similar urban situations in Istanbul and Hamburg.”

Initially Adnan Yildiz's initiative transformed Nancy Atakan's idea of using this space for art events into reality with his project *Big Family Business* during the 2007 9th Istanbul Biennial, but the joint efforts of innumerable people made it possible for 5533 to open in February of 2008. During the three and a half years since Nancy Atakan and Volkan Aslan began plans for this off-space, the events, aims, and function has evolved and changed. In December of 2010 Nazlı Gürlek became the new director at 5533. With this most recent change, 5533 will move in a yet to be presented new direction. Always working together with people from difference professions and disciplines who believed in its potential and with the efforts of both spectators and neighbors, over the past three years 5533 sponsored 15 exhibitions, 10 presentations, 11 performances, 5 talks, as well as participated in 2 international art fairs and 1 international conference-workshop-exhibition. In addition to these activities, it also brought together several artist initiatives and collectives as well as worked on projects with initiatives located outside of Turkey, one being Frise Hamburg.

From the Autumn of 2009, 5533 corresponded with members of FRISE Hamburg to plan and organize the project entitled *Floating Volumes*. While major fund-

ing and the initial impetus came from FRISE Hamburg, 5533 gave virtual input and support through numerous email correspondences. Even though 5533 and Frise Hamburg differ in structure and function, after months of planning, project materialized. In October of 2010, firstly Pinar Öğrenci for the first Hamburg exhibition and later Nancy Atakan, Gül Ilgaz, İz Öztat for the second exhibition, traveled from Istanbul to Hamburg bringing with them work previously executed in Istanbul around topics concerning their urban environments. For the Istanbul artists, it was important to bring work reflecting ideas about their place of origin rather than making reference to previously conceived ideas about Germany. While in Hamburg these artists explored the city and looked for similarities, differences, and links with their own place of origin. Some of the artists produced new work for the Istanbul shows while others could not find enough material on their particular interests to connect the two cities and prepare a new body of work for the November exhibitions in Istanbul. Several of the Turkish artists, Antonio Cosentino, Volkan Aslan, Elmas Deniz, and Mehmet Ali Uysal who were unable to travel to Hamburg, limited the content of their work to concerns about Istanbul as an urban center. For these artists, interaction with the Hamburg participants took place only in Istanbul.

Even though personal interaction and exchange took place in Istanbul, only those artists able to experience both cities could present their impressions of the shared or distinct characteristics of the two places. For example, while walking through both cities to pinpoint neighborhoods, traditional shops, theaters, and museums under attack for her project, *SAVE ME*, Nancy Atakan realized that inhabitants of both cities needed to ask, “Who really owns our streets?” In contrast, Gül Ilgaz transported three photographs taken in Istanbul, *Traces*, to Hamburg, but was unable to make a similar work to bring back to Istanbul. While walking through the streets of Hamburg she realized that marks similar to those left on walls by destroyed buildings in Istanbul could not be found in Hamburg. While destruction of older structures takes place in both cities, in Hamburg the traces are instantly removed. For the Hamburg exhibition, İz Öztat presented a video installation about an Istanbul man attempting to write his own story into the history of a particular spot. While touring the Hamburger Kunstalle she observed another type of story. In this institution she saw a collection of work by old

masters brought into dialogue with contemporary works. This motivated her to transform her work for the Istanbul exhibition into a photograph reminding the spectator that all artwork has been contemporary. In her photographic work, Pinar Öğrenci reads identities, traces forms of existence while showing a contrast between physical nearness and spatial distance. For the Hamburg exhibition, Öğrenci displayed a series of photographs of small Istanbul shopkeepers that became individual portraits of distinct places. For the Istanbul exhibition she presented a series of photographs giving her impression of the problematic Hafencity area in Hamburg.

If artists travel between cities, participate in discussions with the artists in the other city, and share experiences, their prejudices about and insights into the existences in the two places change. Only with this exchange were the aims of *Floating Volumes* reached. Without this sharing and exchange, the results of this project would be simply four more exhibitions in two different cities.

FRISE, Hamburg

by Emine Şahinaz Akalın and Erich Pick, Hamburg

“To take something up, to revise it, and to return it. Again and again.”

Founded by Künstlerhaus Weidenallee (Artists House) and Abbildungszentrum (Visual Media Center), FRISE exists since 2003. Abbildungszentrum was founded in 1994 and Künstlerhaus Weidenallee in 1977 as the first artist studio collective located at Hamburg. In 2008, FRISE established a companionship between artists and art sympathizers, in order to purchase the present premises located in a former hairdressing institute in Hamburg's Altona/Ottensen district. This purchase for 1.6 million Euros secured the project's basis for the next 36 years, autonomously from other support. Presently, about 40 artists live and work in the building, that also houses a studio for guests from abroad. In these spaces, artists work using a wide spectrum of artistic approaches. With equal emphasis being given to each, the production, interchange and exhibition of contemporary art are the three key concepts of FRISE.

International cultural network

Since 1989, FRISE aka Künstlerhaus Weidenallee has been inviting guests from abroad to reside two or three months in Hamburg and giving them an opportunity to exhibit their recent works at the end of their stay. Over the years, many international contacts and networks have been established, constantly fostered, and cultivated. Long lasting contacts with twin towns of Hamburg, such as Marseille and Chicago, as well as new relationships with other cities are considered to be important. In 2008, with that year's program, *Nets & Nodes*, FRISE chose the important issue and long term fundamental topic of cultural networking as their central theme. In 2009 and 2010 artists from Helsinki, London, Tokyo, New York, Buenos Aires, Vienna, and

The Netherlands presented their work at FRISE. Continuity and personal engagement by each artist are seen as essential characteristics of cultural networking to be able to establish sustainable vibrancy of international movements. Both the specific artistic intentions and modes of production used by FRISE, demonstrate that a mutually influenced exchange of ideas and increasing interest in the program has resulted in better understanding of and deeper integration between different cultures.

Floating Volumes

The project, *Floating Volumes*, dealt with the topics of city and identity within artistic research and examined the cities of Hamburg and Istanbul. The project was initiated firstly by FRISE, but the detailed program were developed in cooperation with 5533, Istanbul. Within this project, city was defined as a social space built from narratives and visions. Those standing to gain from the political, economic, and cultural visions determine the way of reading the urban space. Media presentations such as that seen in the daily press or blogs, travel guides or Google Panoramio and television spread specific stories about streets, squares, neighborhoods and organizations. Therefore, only specific histories and specific (re)presentations of spaces are produced. Empty and deserted lots and lower income areas become places for reflections on new visions, utopias and dystopias. The people who make these reflections and tell these stories not only regenerate given versions of narratives, but also subjectively rewrite interpretations. Our aim is to show how designs for these projects and these types of stories are gener-

ated and how subjective differences can be engrafted. While doing this, we want to investigate and point out representative examples and ascription of identity.

The exchange program, *Floating Volumes*, included four exhibitions, two in Hamburg and two in Istanbul, in addition to three film screenings and cooking performances in each city. The exhibitions curated by the artist/curators, Emine Şahinaz Akalın, Nancy Atakan and Erich Pick, featured 18 other artists from Germany and Turkey. During the Hamburg opening ceremonies, the communication scientist, Gerrit Jöns-Anders, and the urban ethnographer, Kathrin Wildner, gave presentations on the topics, *Cities as Site of Communication* and *Imagined Environments of Istanbul*. Transcriptions are included in this book. For the film screenings, *Empire St. Pauli* by Irene Bude and Olaf Sobczak and *Sehnsucht nach Istanbul* (Longing for Istanbul) by Yüksel Yavuz was selected.

A broad variety of artistic positions about the topic of city and identity were presented. To highlight three approaches used in the work of artists coming from Germany:

Some artists detected physical traces and the emblematic characteristics of the surface of the city. Eva Riekehof collected street advertisements, announcements, and slogans that had been glued on streetlights and connected these found phrases to networks in the communities. Claudia Behling abstracted local architecture into three dimensional small white paper silhouettes and shadows. Hinrich Gross and Helene von Oldenburg also used local architectural structures as a point of reference. They photographed storefronts of shops from different ethnic groups located around the city and arranged the pictures in horizontal strips around the walls of the exhibition space in a manner that eliminated a clear understanding of the city's location. Julia Münz, deeply inspired by the visual quality and textual fragmentation of everyday objects, condensed abstracted elements into new poetic pictorial objects.

Also focusing on everyday objects, Sakir Gökçebağ arranged readymade rolls of toilet tissue onto the wall in a transformative manner to indicate that nothing is as it appears. Uli Fischer questioned the possibility of truth in his film documentation of flowers located on a traffic island.

Other artists questioned the subjectivity of construction and identity of cities. Ania Corcilius collected stories of people reminiscing about 'their' city. Her presentation of these stories on posters transformed them into a compilation of individual experiences. Emine Sahinaz Akalın connected past and present experiences of Istanbul and Hamburg by over-layering city maps in her drawings. Per Schumann strolled through the two cities and drew rhizomatic mind maps.

Finally, some artists defined city as a space for action and communication. Malte Zacharias and Per Schumann after strolling around the two cities, exploring food markets, and local building materials, designed individual portable kitchen units for each city. In both cities, they cooked meals for the art communities and in Istanbul they walked through the city pushing the portable unit before stopping to cook fish for the local fishermen. With their posters and sound installation composed of images and noises from the two cities, Erich Pick and Youssef Tabti pointed out that urban planning and design are forms of communication and negotiation.

Diversity of artistic positions and a differentiated exchange of perspectives and information stimulated controversial debates presenting different point of views about our cities not only for the artists, but also for the spectators who attended the shows and the other events. From this perspective, the project, *Floating Volumes* and FRISE itself stands for an active intercultural exchange within the city of Hamburg that gives a space for a floating dialogue between people from different cultural backgrounds.



Ministry for Culture and Media Hamburg

by Anja Turner, Intercultural Projects

After studying the draft for the project, *Floating Volumes*, a concept about city and identity within artistic work, I was convinced that this project needed to be realized. My colleague, Munise Demirel, from the Ministry for Culture and Media of the Free and Hanseatic City of Hamburg agreed and started the realization early in 2010. Twenty-one artists from Hamburg and Istanbul exhibited their work at 5533 in Istanbul and in the Künstlerhaus and the Abbildungszentrum FRISE in October and November of 2010. A unique artistic as well as cultural encounter and exchange took place during the execution of *Floating Volumes – Hamburg/Istanbul*. In the two metropolises, diverse ideas and visions of city life were clearly shown with drawings, video works, paintings, sculptures and photographs. Artists were inspired by such questions as: what is an urban space and what is a public space, what do these spaces mean to the people living there, what can art do in public spaces, what is the definition of an artist in public space? Hamburg as a media city met Istanbul

as the European Capital of Culture 2010; both are situated beside important waterways and are inspired by a variety of different energies.

The department Intercultural Cultural Exchange of the Ministry for Culture and Media of the Free and Hanseatic City of Hamburg has been following this artistic flux with great interest. For many years the department has supported foreign cultural initiatives and artists in their realization of cultural projects and events. The objective is to enable Hamburg residents with or without a foreign background to look at their own cultural identities and to strengthen a dialogue of equals between diverse cultures. Therefore, I am happy to see such a successful dialogue and cooperation taking place between artists from Hamburg and Istanbul. I would like to thank everyone involved for their ambitious and excellent work. In the future, I wish all participating artists of this cultural exchange project, *Floating Volumes* continue to have an ongoing and respectful dialogue.



“Kulturbotschafter über den Wolken.“

SunExpress, 1989 als Tochter von Lufthansa und Turkish Airlines gegründet, ist nicht nur Marktführer im Luftverkehr zwischen Europa und der Türkei, sondern hat es sich auch zum Ziel gesetzt, den kulturellen Austausch zwischen Deutschland und der Türkei aktiv auszubauen und zu fördern. In unserer nunmehr über 20jährigen Unternehmensgeschichte waren wir Partner und Initiator zahlreicher interkultureller Veranstaltungen und Projekte und haben damit einen wichtigen Beitrag zur Zusammenführung von Menschen, Traditionen und Kunst geleistet. Seit Februar 2010 etwa zielt eine mit ‚Impressionen von Istanbul‘ bemalte

Boeing 737-800 den Himmel zwischen Deutschland und der Türkei und ist Kulturbotschafter über den Wolken. Auf unseren wöchentlich mehr als 220 Nonstop-Flügen, die die Bundesrepublik mit der Türkei verbinden, schlagen wir Brücken zwischen fremden Straßen, Orten und Städten, die sich bei näherem Hinsehen als Stätten der Begegnung entpuppen und Raum bieten für Erlebnisse, Träume und Visionen. Und nicht zuletzt unser Unternehmen selbst zeigt, was aus der Symbiose zweier Kulturen entstehen kann: Eine große Erfolgsgeschichte.



Gerrit Jöns-Anders

lives and works in Hamburg, Germany

“That last thing is what you can’t get, Carlo. Nobody can get to that last thing. We keep on living in hopes of catching it once for all.” (Jack Kerouac, *On the Road*)

4WORDS — Talk at the opening of FLOATING VOLUMES, FRISE, Hamburg 22.10.2010

From a spatial perspective, we live in the final end piece of a funnel clogged with sand that is open at the top and goes on infinitely: In a room, in a house, in a street, in a city, in a country, on a continent, on earth, in our ‘small corner’ of space...

In the exhibition *Floating Volumes* the observer becomes the space traveller. Yes, this is what it is all about: Spaces, or better still: The boundless power of the creative spirit.

Floating Volumes – “City and identity” under artistic scrutiny in Hamburg and Istanbul. Hamburg and Istanbul? At first glance this sounds a bit daring, like Baklava with pickled herring salad. Over there you have the arabesque fire of the glowing red sun, here the Nordic

coolness, a pale yellow effort by the sun that heads to the finality of its demise behind the Harburg mountain range just after the second breakfast.

However, anyone who has been to the Bosphorus boomtown knows that even there the Palamut rolls are sold fresh from the fishing boats. Both cities live off the water; both are a gateway to the world and thus intrinsically open your horizon.

We all know how important some places are to our lives and the extent to which a description of them evokes something very specific in us. How the description of a streetscape can give us itchy feet! It is because of this that we enjoy travel documentaries so much or choose to engross ourselves in a travel novel. Deep down in our hearts, or to be more precise: In our heads we are constantly on the road, even if we are stuck in an office chair all day.

In the process, the proportionate relevance we ascribe to these places – that are so important to us – is purely subjective. The same garden that we wandered through endlessly in our childhood is possibly only big enough today to accommodate two deck chairs. This subjective power can transpose spaces. To displace spaces means setting new boundaries. Displacement. Crossing new boundaries. Sometimes physical boundaries, sometimes even the boundaries of the conceivable.

We live in the so-called age of communication. Due to this, social scientists label us as an information society. You know how it works: Simply by entering the concept ‘Istanbul’ into the search engine you are almost inclined to think you can save yourself the trip there because in effect you already know everything about the place. The question that has to be asked however is: What type of knowledge is that?

The Japanese Zen master Takuan is quoted as saying: “To know something means having experienced it first hand. A cookbook will not satisfy your hunger.”

Without practical experience everything is relegated to theory. A city without a soul is dead. A city without people is silent. Every place, irrespective of how big or small, is the living experience trove of its residents. In other words: Take a taxi ride and you will come to know more about a city than you would by paging through a dozen travel guides.

This lived experience trove could also be described as culture. While the traditional travel guide delivers information and bundles together several millennia worth of

facts on two pages, artists distinguish themselves with their special ability to force open this factual world of facts with a crowbar as it were.

In 2010, Istanbul was designated as the European Capital of Culture. Back in the summer several new galleries in Boğazkesen Street became the target of attacks by residents who believed they had had to protest against this creative influx. With this, one comes to realise that culture is not something that is imposed on us from above. Culture is a stream, it evolves without us realising it. It becomes an experimental exercise or a battleground. Culture is what Luhmann would describe as a ‘social system’ or in the Foucault sense of the word ‘another place’ – a place beyond all other places – where artists and observers can be transported elsewhere gradually then come back to themselves once again. Destinations to escape to that no travel agent can come up with, that no budget airlines would go to.

The artists exhibiting at *Floating Volumes* have created new spaces not only for themselves but have created new spaces for us the observers by embracing, giving new meaning to or even ignoring the specific art scene of both cities, Hamburg and Istanbul. However, regardless of how different their institutions or orientations may be, there is one that combines them: Someone who creates space, creates space for stories. And whoever uses this newly created space as his or her own has already formulated the first sentence in thought.



CV

Dr. Gerrit Jöns-Anders – born in 1973 – is from Münster and he studied Communication Science at the University of Münster (WWU) where he obtained a doctorate in 2002 for his thesis on the »(Un-) conventionality of aesthetic communication«. He now works as a television editor, lecturer and freelance writer in Hamburg.

Apart from his novel »Jugendstil« (meaning »Art Nouveau«), various short stories and pieces of music written by him have made their appearance on minimal trash art.

WEBSITE: www.minimaltrashart.de

Kathrin Wildner

lives and works in Hamburg and Berlin, Germany

“Imagined Environments of Istanbul”

Talk at the opening of FLOATING VOLUMES, FRISE, Hamburg 22.10.2010

In this written version of the talk at the opening I will share some of my experiences in Istanbul and recall some perspectives on the city. My remarks are fragments, each loose pieces of a puzzle, a range of different ways to perceive the city of Istanbul.

1 QUESTIONS

Thinking about the subtitle of this exhibition, “City and Identity and Artist Research”, I did ask myself: Whose identity we are talking about? Is it the identity of those who are living in the city, of those who are working or visiting, those who are planning the city? Or do we talk about the identity of the city itself? There is not such a thing as A city. A city is a composition of geographic conditions and historic layers, of spaces, institutions, narrations, discourses; it is a specific spatial and temporal situation of social relations of productions and reproduction, of practices and forms of government and of power structures. A city is about representation. Above all a city is an imagined environment.

2 DOING URBAN ETHNOGRAPHY

As an urban ethnographer, in my researches I am focusing on identity constructions, on the constitution urban and public space, on actors and concepts of urban planning. In my researches and fieldworks I use a range of methods in order to observe, experience and understand the complexity of urban spaces. I intend to switch between different perspectives and do collect views, stories and interpretations on urban spaces by listening to the actor’s versions. Doing urban ethnography means getting close to the people, their spaces and everyday practices. It is the move from a panoramic perspective to one at the street level “reading the urban texture”, as Michel de Certeau proposes,¹ concentrating on practices, routines and rituals. I use ‘associative walks’ to get a first idea of the spaces, “derives” in the urban environment, registering physical characteristics, flows of movements, the material, the atmospheres light, shadow, wind, smells. In reference to the sense of place, De Certeau says, “Walking in the

1 Certeau, Michel de: “The Practice of Everyday Life” University of California Press, 1984

“Istanbul Modern” Urban Images, planning processes and the production of space in Istanbul’s por area. In: Kokot, W. et al (Eds) Port Cities as Areas of Transition – Ethnographic Perspectives. Bielefeld 2004 Cartographic Options in Cultural and Social Sciences (with Sergio Tamayo) In: Möntmann, N. (ed.) Mapping the City – Hamburgkartierung. Hamburg



SELECTED PUBLICATIONS

2009 *Planned gentrification or Temporary Art Zone?* In: Beyes, T. et al. *Parcitypate: Art and Urban Space*. Zürich
2008 *Public Space*. In: Dervis, P. et al: *Becoming Istanbul*. Istanbul; *Public Istanbul – the Spaces and Sheres of the Urban* (with Frank Eckhardt), Bielefeld; *A la mexicana - México Stadt: Labor für ethnologische Stadtforschung*. In: Becker, A. et al (eds.) *Verhandlungssache Mexiko Stadt*. Berlin;

WEBSITE: www.metrozones.info

city is experiencing the strategic ways urban actors create spaces by interacting with the architecture and with each other...”. And furthermore, he states, “There is a specific rhetoric of walking, which itself is a process of space construction.” I walk around, hang out, have a tea, observe, register, map, walk again and listen to the sound of the people and to the sound of the city.

3 SOUNDSCAPES

The sound of the city. Noises, echoes, sounds compose the specific soundscape of a place. To do research on soundscapes – all this I learned from Jens Röhm, my friend and colleague in urban experiments – the research starts with a soundwalk. It is a quite and concentrated walk. You listen to the layers of sound in a certain place.

The soundwalk is one of the multiple techniques, borrowed and adopted, from art. Artist research translated into the research on urban spaces. The soundwalk was invented by the artist and musician, Max Neuhaus. In 1966 he stamped on the hands of the public at an art opening the word “LISTEN”, guided them on a walk through Manhattan and made them listen to the urban sound. Later in the 1970s the sound expert Murray Schafer applied the soundwalk as an empirical method to do site specific research on urban environments.

At a workshop on Urban Ethnography I recently gave to students in Istanbul, I asked the young architects and urban planners to experiment with different methods and techniques, to walk around, to do observations, to register materials and traces of appropriation, to focus on the zones between private and public areas..... and I asked them to listen.

And what did they hear?

Jens asked me, coming back from Istanbul.

What did you hear?

I did hear the city, layers of sounds, spaces, distances, walking a street with dense traffic, stop and go, howling motors, smooth machines, busses crackle and rattle, bangs and horns, different horns, old and new cars, a variety of tones, splashing water, wet streets, no rain, some broken tubes...? A loud, dense kind of

aggressive sound, a streaming noise, pushing me forward, move on..... some where from the hill a simple melody song by a artificial woman’s voice repeating and repeating “... ay gaz. ay gaz...”. Climbing up the steep stairs going on the main street, with every step the traffic sound got more muffled, walled, other layers of sound. A television program. Sound of washing dishes. Birds? A single car, a heavy working motor climbing the street somewhere above... two girls laughing and jumping the steps. A familiar neighborhood noise. Singular sounds of specific events. The space marked by its rhythms of activities and uses.

Each space has a certain sound, which tells us about the material condition, about social appropriation, about interaction. Each space has a sonic quality created by the architecture, actors and their activities. Through sound we locate our bodies in space. Sound is space. Listen to the imagined environments (of Istanbul).

4 VIEWS FROM A DISTANCE

At one of my first visits to Istanbul, about 5 years ago I stayed with a friend on the Anatolian side. In Üsküdar up hill from my window I saw the skyline on the European side, modern towers structures of the Central Business Districts Levent and Maslak, arranged on the top of a hill. I wondered. This was so far a quite unfamiliar and unexpected view on Istanbul, which recalled images of other business districts, other global cities. Doing some research on the real estate market in Istanbul, I found an image of this same area. A night shot, showing illuminated high-rise buildings separated by highways, colorful streams of cars and traffic lights. An imagined environment of business, banks, mobility, money. On other investment websites Istanbul is offered as the hot spot for real estate commodity “Thus, if you were planning to invest in a safe and sound place, this megapolis that sits at the crossroads of Asia and Europe could just be the place. If you were wondering where you must invest, head straight towards Constantinople!”²

Other imagined environments of a city. And I ask: Whose city is this?

2 see <http://trendsupdates.com/>

5 THE GLOBAL AND THE LOCAL

The urban researcher Asu Aksoy claims in 2008, "Now the city landscape looks very different, high density and large-scale commercial land development projects of residential and non-residential kinds squeeze out the informal settlement areas of the migrant poor. One after another, old squatter areas with mixed land ownership patterns are being targeted for urban regeneration. What urban regeneration here means is the tearing down of poor housing areas along with their entire neighborhood, and the incorporation of these cleansed out spaces into the development projects of large real estate companies. This constitutes now the once and for all victory of the modernizing vision - getting rid of informal housing settlements with their 'squatter culture'. (...) This restructuring of the city along neo-liberal lines is being driven by its globalizing elites and the city's propertied classes."³

But there is an intensive and controversial debate about the urban transformation projects too. There are local groups and platforms of resistance, which criticize the aims of urban transformation, organize and act against the destruction of neighborhoods in terms of the accumulation of an urban commodity.⁴

Sulukule, an old Roma settlement on the Historic Peninsula, is one of these contested neighborhoods, where – as well as in a huge range of so called 'informal', self built and organized neighborhoods (in Turkish called *gecekondu*) – in the last few years urban conflicts and resistance against neo-liberal urban development raised and took place. These fights had international resonance, the local names of the neighborhood like Sulukule even sound familiar in Hamburg. The art critic and urban activist Pelin Tan called these urban areas "counter cultural urban spaces".⁵ At discussion in the Buttclub (a place for subcultural debates in Hamburg), together we tried to invent tactics, to spread news and forms of urban resistance, in Hamburg, Istanbul and other places. To claim the right to the city as a right to partake in structuring, planning and creating the city. Imagined environments of urban resistance and participation.

6 ISTANBUL MODERN

Standing on a terrace near the Galata Tower in Beyoğlu, Istanbul is all around me: A panoramic view of the historic silhouette, mosques and minarets. It is all there, as if printed in a coffee-table-book. Turning slightly, my gaze travels across the Bosphorus, right down there at the shores, I see the very top of an old warehouse, now turned into a modern art museum – Istanbul Modern. After one of the warehouses of the Bosphorus Harbor, was used for an art exhibition at the UN Habitat II Istanbul Summit in 1996, the former harbor storage place became a venue at the following exhibitions of the Istanbul International Art Biennial. These art activities made public access to this area temporarily possible and indicated potential uses of the industrial buildings after closing down harbor activities. Since 2005 the museum (in combination with the flourishing Istanbul Biennial) is a kind of 'light-house' for urban development stimulated by modern art or cultural industries. The huge letters on the façade, facing the Bosphorus Istanbul Modern seem like a visual manifestation of an urban imaginary, which extends from the building itself to the silhouette of the waterfront including the urban environment. The Istanbul Modern is situated in the heart of the planned *Galataport Project*, which will manifest the transformation of the former port area into an attractive tourist zone with a cruise terminal, hotels, and museums. That sounds familiar. It recalls ideas and images of the Hafencity Hamburg project. Another imagined urban environment.

7 TOPHANE

Still on the terrace: I am in the middle of the Tophane neighborhood, an old, historic place, a kind of run down area. The rents are affordable for the inhabitants, mostly migrant families from the east of Turkey, Kurds, Roma and Sinti, some young artists...quite a mixed neighborhood. Some mosques in between the labyrinths of small steep streets leading from the amusement and shopping district around Istiklal Street to the shores of the Bosphorus, to the "Galataport" area. A look on the roofs around me: There are self-made roof gardens, pergolas, plastic chairs, bird cages, laundry on lines and other useful things. A closer look reveals huge numbers of construction sites, there are scaffold structures, piles of material all over, some refurbished art-deco facades are highlighting the urban texture. Some of the former family homes are already transformed into spacious homes for wealthy urbanites. The building right in front of me houses a

huge loft with large windows. There are floor-to-ceiling bookshelves, modern lightings systems and heavy wooden furniture.

Right here in Tophane, only a couple of weeks ago, a slowly announced conflict exploded at the opening of several galleries. Since a couple of month controversies between the inhabitants and the so called 'newcomers' got more intense. There were complains about invasion of new lifestyles, raising rents, fears to be pushed out, worries about what will happen to the sacred places around the mosque. Inhabitants felt offended by comments on women, hair scarves and by the beer drinking crowds on the streets. The artists remarked about the ignorance of the people to their (political) art. The old inhabitants complained about noisy bar music, the new ones about the loudness of prayers from the mosques. On a certain point the city gave order to lower the prayers sound.

And then at that one evening in September a group of neighbors armed with sticks and other weapons attacked the artist crowd and pushed them back from the streets into the gallery places. This attack was discussed very controversial in Tophane, in Istanbul media as well in international newspapers and art scenes. What happened in Tophane? Is this a form of corporal violence (by inhabitants) against institutional violence (by newcomers)? Is this an outburst of a 'religious mob', or an 'organized street gang' afraid of loosing power or is it an 'anti-gentrification movement'?

Who has the right to be in the neighborhood?
Who has the right to live there?
What role do artists play in gentrification processes?
What are the interests of the local community?
Who are the ones who are ignorant?
Who is the vanguard?
What city are we talking about?
What kind of city do we imagine?

9 IMAGINED ENVIRONMENTS OF THE CITY

I am still amazed and intrigued, fascinated and irritated by Istanbul. Terms as 'modernity', 'globalization', 'center', 'periphery', 'religion' and 'public space' seemed insufficient, abstract concepts, which refer to dichotomies obviously to be questioned.

There is a specific challenge about the way historical layers, economic structures and contemporary lifestyles compete and interfere with each other in physical space. These contradictions, the attraction and rejection, as well as their interferences with persisting clichés are an important part of the (global) representations and imaginaries of Istanbul.

Imagined environments of Istanbul.

³ Asu Aksoy „Istanbuls worldliness“ in: Eckert/Wildner (Ed.) „Public Istanbul. Spheres and Spaces of the Urban.“ Transcript 2008

⁴ Arkitera Center for Architecture: www.arkitera.net

⁵ Tan, Pelin; "Istanbul: Widerstand im Stadtteil und gegenkultureller Raum" www.grundrisse.net/grundrisse30/Widerstand_im_Stadtteil.htm and <http://tanpelin.blogspot.com/>

Empire St. Pauli

on strings of pearls and expulsion

A documentary by Irene Bude and Olaf Sobczak | Producer Steffen Jörg, GWA St. Pauli | Mini DV, 2009, 85 minutes

“Gentrification up close. The film studies the changes within St. Pauli and the creeping eviction of its old inhabitants.”

Hamburg’s most famous quarter is being re-constructed under full-bodied announcements of major building projects – and one of the last gaps in the so-called ‘pearl necklace’ on the shore of the River Elbe is being closed. Tourist marketing is running at full throttle. An increasing number of medium and high income earners now live and work in the formerly poor quarter of St. Pauli. “Evict the people, increase the rent – bam – just straightforward capitalism, isn’t it?”, says one citizen interviewed in the film. But where do the people go whose roots lie here, who used to live in cheap apartments here and could go to a bar and drink beer for one euro fifty? What happens to those that don’t fit into the new picture, or those that stand up against it? The film gives many authentic citizens of St. Pauli the opportunity to speak their thoughts, constituting a multi-faceted spectrum of opinions beyond the red-light district, petty thieves and stereotype poverty.

Mit vollmundig angekündigten Großprojekten wird Hamburgs berühmtester Stadtteil umgebaut – und eine der letzten Lücken in der ‚Perlenkette‘ an der Elbe geschlossen. Die touristische Vermarktung läuft auf Hochtouren. Immer mehr Gut- und Bestverdienende leben und arbeiten nun im ehemals armen St. Pauli. „Die Leute raus, Mieten hoch – bumm – ganz normal Kapitalismus, oder wie sagt man“, beschreibt ein Hamburger im Film diese Entwicklung. Wo bleiben die Menschen, die hier ihre Wurzeln haben, in den günstigen Wohnungen lebten und die in den Kneipen für 1,50 Euro ein Bier trinken konnten? Was passiert mit denen, die nicht mehr in das neue Bild passen oder sich wehren? Der Film lässt viele echte St. Paulianer zu Wort kommen und bildet ein vielfältiges Meinungsspektrum jenseits von Rotlicht, Kleinkriminellen und Arme-Leute-Klischees ab.



Emine Şahinaz Akalın

lives and works in Hamburg, Germany

“I explore how to recalibrate spatial terms to generate narratives, superimposing real and imagined, geographic and psychic spaces.”

In this group of paintings and drawings, Emine Şahinaz Akalın deals with various levels of abstraction and recognition of line types: from the silhouette to the actual birth of a line, effected by adjacent areas. The results are poly-semantic drawings, which span the entire spectrum of reference to reality to the dissolution of reality.

Within the scope of the project *Floating Volumes – Hamburg / Istanbul*, Emine Şahinaz Akalın develops psycho-geographical city maps containing references derived from the biographical. These Mind Maps become the projections of a subjective understanding of a reality by means of distinctive urban structures. These fictive city maps of non-spaces or utopias explore a subjective understanding of urban reality by conjoining and overlapping the city structures of Hamburg and Istanbul.

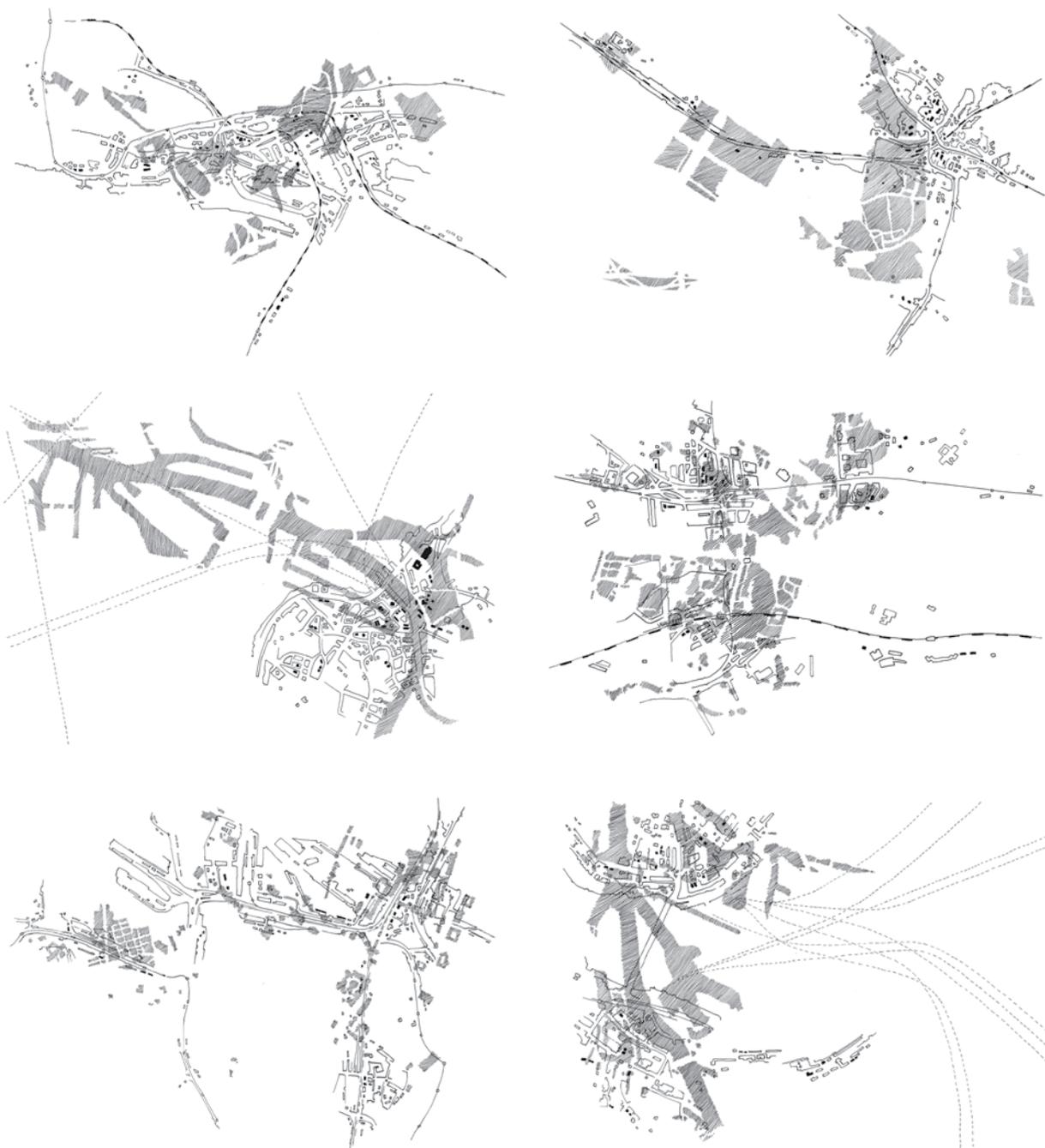
However, these drawings offer more than just a subjective identification. They show differentiated perception-specific positions far beyond the conscious intention or attribution of the author. The drawing becomes the connection between subjectivities, generating a meaning of its own, which provides orientation by differentiation and consolidation. A line is not just a means for design - it is space enriched with meaning, a transstructural, dynamic unit.

In den malerischen und zeichnerischen Werkgruppen befasst sich Emine Şahinaz Akalın mit den verschiedenen Abstraktionsgraden und Lesarten der Linie: vom Umriss bis hin zum Ereignis der Linie, erzeugt durch aneinander liegende Flächen. Es entstehen polysemantische Zeichnungen, die ihr Bezugsfeld von Verweisen auf die Wirklichkeit bis zu einer Entgrenzung des Realen spannen.

Im Rahmen des Projektes *Hamburg-ortsgebunden* entwickelte Emine Şahinaz Akalın psychogeografische Stadtpläne die ihre Bezüge aus dem Biografischem ableiten. Diese Mind-Maps sind Projektionsflächen subjektiver Aneignung einer konkreten urbanen Realität. Es entstehen imaginäre Stadtpläne über das subjektive Verständnis verbindender und überlagernder Strukturen der Stadt Hamburg und Istanbul und formen ‚Unorte‘ bzw. Utopien.

Dennoch bieten die Zeichnungen mehr als eine subjektive Identitätsbestimmung. Sie zeigen ebenso unterschiedliche, rezeptionsrelevante Positionen an, die jenseits einer Urheberintention oder Zuschreibung liegen. Dabei wird die Zeichnung als bedeutungsgenerativer Verweiszusammenhang begriffen, der durch Differenzialität und Verdichtung Orientierungen entwickelt. Die Linie versteht sich nicht nur als Gestaltungsmittel, sondern als ein über Bedeutung angereicherter Raum einer transstrukturellen, dynamischen Einheit.

Unorte – non places, no. 1–6, 2010, ink on paper, 21 cm x 29,7 cm



SELECTED EXHIBITIONS

2011 *Hamburg, ortsgebunden*, Gallery Pluto, Berlin, DE
2010 *t-e-x-t-p-l-o-s-i-o-n*, Kesselhaus, Hamburg, DE;
Interrobang, FRISE, Hamburg, DE; *Gegenliebe II - uudelleen*
rakastaa, Muu Gallery, Helsinki, FI; *Floating Volumes –*
Hamburg / Istanbul, FRISE, Hamburg, DE, and 5533, Istanbul, TR
2009 *WHAT IS IMPORTANT*, Kunsthau Hamburg,

Hamburg, DE; *Am Ufer der Freiheit*, Auf der Freiheit-Gallery, Schleswig, DE
2008 *Ladyfest*, Chiellerie Gallery, Amsterdam, NL
2007 *Green(c)art*, Kunst-Nah Gallery, Hamburg, DE
2002 *Signs of Life*, Mehringhof / Berlin, DE

WEBSITE: www.sahinaz-akalin.de



Volkan Aslan

lives and works in İstanbul, Turkey

Nancy Atakan

lives and works in Istanbul, Turkey

SAVE ME

2010, digital print series



Whether in Hamburg or Istanbul, as we see the complexity and diversity of neighborhoods, with traditional shops, theaters, museums and cafes being replaced by H&M, Starbucks, IKEA and other capitalistic shopping areas let us all ask, "Who really owns our streets?"



SELECTED EXHIBITIONS

2011 *How do we know we are not impostors? / From Here 1970-2011*, Pi Artworks, Istanbul, TR; *Projected Visions. 35 years of Turkish video art*, Apollonia, Strasbourg, FR
2010 *Cennet degil, toprak ayagimin altinda, Istanbul New Wave*, Akademie der Künste, Berlin, DE; *Forschungsstationen*, Kunstverein Langenhagen, Langenhagen, DE; *Once Upon a Time, Istanbul Off-Spaces*, Kunstraum Kreuzberg
WEBSITE: www.nancyatakan.com

Bethanien, Berlin, DE 2007 and, *Proje 4L Elgiz Contemporary Art Museum, Artvarium, Istanbul, TR*

SELECTED PUBLICATIONS

2008 *Sanatta Alternatif Arayislar (Searching for Alternatives in Art)*, Karakalem Kitabevi publications, Izmir, TR
1998 *Arayislar (Searching for Alternatives to Painting and Sculpture)*, Yapı Kredi publications, Istanbul, TR.

Claudia Behling

lives and works in Hamburg, Germany

“In broad daylight – Güpegündüz.“

Marketing strategies of urban development are drastically changing the face of Istanbul's neighborhood, Beyoglu, which combines historical buildings and modern architecture. I was particularly struck by the layered array of informational signs and typography patterns in window displays and storefronts on Hacı Ali Street, named from a famous 'Sign Maker', where I lived during my stay in Beyoglu. This impression was echoed in the surface patina imprinted on the street's facades by many centuries of history. During my stay, Turkish words I am familiar with from my life in Hamburg-Altona would constantly surge through my mind as a kind of mental soundtrack that supplemented this visually layered streetscape.

Inspired by nineteenth century fold out books and Turkish traditional shadow play (Karagoz), I created a fold out artist book from photographs taken during my first Istanbul stay in 2009. The most important characteristics of this fold out book are that it is small and transportable. Thus, I incorporated aspects of my journey, such as the dialogue I had with the artists I met and the conditions I encountered in the process of making the 'book installation'.

Beyoğlu sokaklarının önemli bir simgesi tarihi yapıları ve modern mimarlığıdır. Bu özellikleri son zamanlarda ticari sepeplerden dolayı politik kurumlardan bir değişime tabi tutulmuştur. Özellikle istanbula geldiğimde kaldığım Tabela ve Levhacıların yoğun olduğu Hacı ali sokağının vitrinlerinin ve atölyelerinin, bir yığın sokak levhaları ve harflerle doldurulmuş olduğunu ve farklı tarihlerin imzasını taşıyan binaların cephelerinin iç içe sıralanıp bu görüntünün sokağa yüzyıllardır nitelik kazandırdığını fark ettim. Bunun yanı sıra Hamburgun Altona semtinden tanıdığım ve

Istanbul'da sürekli duyduğum türkçe kelimeler ve terimler, seyahatim esnasında bana sürekli eşlik etti. Almanyada 19. Jüzyıldan gelme kâğıttan yapılmış ve dik olarak konulan kitaplardan ve Türkiye'deki geleneksel gölge tiyatrosu Karagözden esinlenerek 2009 yılında çektiğim fotoğrafları katlanan kitap şekline dönüştürdüm. Bu katlanan kitabın en önemli özelliklerinden biri ufak defek oluşu ve her yere taşınabilmesidir. Bu sayede seyahatim, sanatçılarla olan konuşmalarım ve yaptığım ürünün şartları ön plana çıkabilme durumuna erişebildi.

Die unmittelbare Umgebung des Istanbuler Viertels Beyoglu ist geprägt von seinen historischen Gebäuden, von der Architektur der Moderne und befindet sich im Umbruch durch innerstädtische Vermarktungsstrategien. Besonders in der Schildermacherstraße (Hacı Ali), in der ich während meines Aufenthalts wohnte, prägten in den Schaufenstern und Werkstätten die Überlagerungen und Schichtungen von Hinweisschildern und Buchstabenmustern, aber auch die Staffelung der Fassaden aus mehreren Jahrhunderten das Straßenbild.

In ähnlicher Weise geschichtet begleiteten mich in Istanbul in einer Art Tonspur mir bereits aus Hamburg-Altona vertraute türkische Worte durch den Tag. Angeregt durch aus Papier hergestellte Aufstellbücher des 19. Jhdts. in Deutschland und durch das traditionelle türkische Schattentheater (Karagöz), bildeten die Fotografien meines ersten Aufenthalts 2009 die Grundlage für einen faltbaren Papierschnitt, für eine Art 'Tascheninstallation', die es mir ermöglichte, die Reise selbst, die Gespräche mit den Künstler/innen und die Bedingungen der Kunstproduktion in den Vordergrund zu stellen.



SELECTED EXHIBITIONS

2010 Herz_Schacht, Schacht IV, Industriemuseum Moers, DE; Interrobang, Künstlerhaus FRISE, Hamburg, DE
2009 Geldwäsche, Hamburger Waschhaus, Hamburg, DE
2008 wandsbektransformance – die Gegenwart des Kolonialen, Kunsthau Hamburg, DE; Was essen wir für Hartz IV, Blinzelbar, Hamburg, DE

WEBSITE: www.claudia-behling.de

2007 Fensterbilder, 1. Wendland-Biennale für zeitgenössische Kunst, DE; Kunsttausch, Werkhof, Kiel, DE; wandsbektransformance, Interventionen im öffentlichen Raum, Hamburg-Wandsbek, DE

Ania Corcilius

lives and works in Berlin, Germany

On Shifting Grounds, 2010

The work consists of two distinct parts. One part is ten posters on the wall both in Turkish and German language with quotes from Turkish people talking about Istanbul from abroad. The other part is a floor sculpture cut out of glossy red vinyl that captures the shape of the city of Istanbul within its current boundaries. On one hand, the installation might question how and when the city's contemporary shape came about and how it might change in the future. On the other hand, since its Asian and its European halves look like spilled enamel blots, it resembles a giant Rorschach Test. Similar to the notorious psychological test, the viewer's percep-

tion of the shape creates its meaning and significance. In this way, the red shapes on the floor suddenly relate to the posters on the wall. I have asked Turkish people of different ages and professional backgrounds in Berlin about their perception of Istanbul. For some of them Istanbul is the city of their childhood memories or their parent's hometown. Others have only visited Istanbul a few times on their way to other destinations. For many, Istanbul remains the far away city of their dreams while others mourn the corruption and destruction brought by lack of a reliable city planning policy.



The urban space as both, political construction and realm of individual experience has been the focus of my artistic practice for many years. Most of my works are conceived as interventions into—or in dialog with—specific urban situations. This lead to the use of a broad media variety, stretching from drawing, photography and installation to performance and video. Many works pursue a participatory approach.

WEBSITE: www.aniacorcilius.de

On Shifting Grounds, 2010, 12 posters each 42 x 59,4 cm ▶

Mein Vater war Ende der 50er Jahre zum Studium aus Istanbul nach Deutschland gekommen. In seiner Familie wurde schon seit dem 19. Jahrhundert immer der älteste Sohn zur Ausbildung nach Deutschland geschickt. An der Fachhochschule für Textildesign haben sich meine Eltern kennen gelernt und sind dann 1961/62 nach Istanbul gezogen. Mein Bruder und ich sind in Istanbul geboren. Wir haben in Ataköy gewohnt – direkt am Wasser. Jeden Tag sind wir an den Strand gegangen; das war unser Spielplatz. Ataköy war so eine Hochhausiedlung, wo viele deutsche Ingenieure wohnten. 1972 sind wir wieder nach Deutschland gegangen. Wenn ich heute meine Familie in Istanbul besuche, gehe ich jedes Mal in die İnci-Patisserie. Da gibt es das beste Profiterol und da war ich früher immer mit meinem Vater.

Istanbul Üniversitesinde okuduğum yıllarda her gün vapurla Asya'dan Avrupa'ya geçiyordum ve arkadaşlarımla değişik sokak ve yollar kullanarak üniversiteye doğru yürüyorduk. Balık tutanlarla dolu Galata Köprüsünü geçtiğinizde eski Osmanlı şehir atmosferinden çıkıp kendinizi birdenbire başka bir Avrupa şehrinde buluyorsunuz. Ailem ile birlikte Küçükyaşı'da yaşadım. 1985 de Küçükyaşı'ya taşındığımızda o kadar çok apartman yoktu. Deniz kenarındaki sahil yolu ise henüz yapılmamıştı. O zamanlar plaja gidip denize giryorduk. Bugün ise buralar iyice şehirleşmiş durumda. Berlin'de İstanbul'un o canlılığını özleyorum. Denizi özleyorum. Denizin kokusunu ve kıyın vapurlarda satılan sahlebi, simitleri ve mide bulantısına karşı nane şekeri satan satıcıları özleyorum.

Ich bin in Izmir aufgewachsen und zum Studium nach Istanbul gegangen. Wenn ich zu meinen Eltern nach Izmir fliege, bleibe ich immer zuerst ein paar Tage in Istanbul, auch wenn meine Eltern das nicht verstehen. Ich liebe es, im Kemalbeyli Picknick zu machen, im Gülhane Park Tee oder im Pierre Loti Mokka zu trinken. Am Hafen esse ich Kokoreç. Das Essen ist wichtig. Ich habe erst in Beşiktaş im Studentenwohnheim gelebt und dann zusammen mit meiner Schwester eine günstige Wohnung in Kağıthane gemietet. 2002 bin ich nach Berlin gegangen. Seither hat sich Istanbul verändert. Das Verkehrschaos hat zugenommen. Im Zentrum wohnen immer mehr Reiche. Das Muhsin Theater wurde abgerissen für die Modernisierung der Stadt. Modernisierung heißt heute in Istanbul aber nur mehr Konsum und Kommerzialisierung.

Babam 50'li yıllarda üniversitede okumak için İstanbul'dan Almanya'ya geldi. Ailesindeki en büyük erkek çocukları 19. yy'dan beri Almanya'ya, eğitime gönderiliyordu. Babam ile annem meslek yüksek okulunda tekstil desinatörlüğü okurken tanıştılar ve 1961/62 yılında tekrar İstanbul'a döndüler. Erkek kardeşim ve ben İstanbul'da doğduk. Ataköy'de deniz kenarında oturuyorduk. Her gün sahile giderdik. Buralar bizim oynadığımız yerlerdi. Ataköy birçok alman mühendisin yaşadığı apartmanlar semtiydi. 1972'de tekrar Almanya'ya döndük. Bugün İstanbul'daki ailemi ziyaret ettiğimde mutlaka İnci Pastanesi'ne giderim. En iyi profiteroller orda yapılıyor. Babamla birlikte hep oraya giderdik.

Als ich an der Universität Istanbul studiert habe, bin ich immer mit der Fähre rüber zur Altstadt gefahren und oft mit meinen Kommilitoninnen durch die Stadt gebummelt. Wenn man über die Galata-Brücke geht, mit den ganzen Anglern, ist man nicht mehr in der alten osmanischen Stadt, sondern ganz plötzlich in einer anderen europäischen Stadt. Gelebt habe ich mit meinen Eltern in Küçükyaşı. Als wir 1985 nach Küçükyaşı gezogen sind, gab es nicht so viele Apartmenthäuser und die Straße am Meer noch nicht. Man war direkt am Strand und wir sind da Baden gegangen. Heute ist es da viel urbaner als damals. Hier in Berlin fehlt mir die Lebendigkeit von Istanbul. Ich vermisse das Meer! Den Geruch und die Fähren, wo es im Winter immer Sahlep gab, so ein Milchgetränk, und Leute, die Minzbonbons verkauft haben gegen die Seerkrankheit.

Izmir'de doğup büyüdüm. Üniversite eğitimi için ise İstanbul'a gittim. Izmir'de yaşayan ailemi ziyaret ettiğimde önce mutlaka bir kaç gün İstanbul'da kalırım. Ailem beni anlamasa bile. Kemalbeyli'de piknik yapmayı, Gülhane Parkında çay ya da Pierre Loti'de Türk kahvesi içmesini çok seviyorum. Limanda ise halk ekmeği ya da kokoreç yerim. Yemek benim için önemli. Önceleri Beşiktaş'ta bir öğrenci yurdunda kalyordum. Daha sonra ise kız kardeşim ile birlikte Kağıthane'de ucuz bir daire kiraladık. 2002'de Berlin'e gittim. O zamandan beri İstanbul çok değişti. Trafik karmaşıklığı daha da yoğunlaştı. Şehrin modernleşmesi uğruna Muhsin Ertuğul Tiyatrosunu yıktılar. Ama artık İstanbul'daki modernizm yalnızca tüketim ve ticarileşme anlamına geliyor.

Ich will nach Hause! Ich bin in Topkapı geboren, da war früher die Stadtgrenze, die alte Stadtmauer. In Kartal-Kayıdağı habe ich ein Haus gebaut, in dem jetzt meine Eltern und meine zwei Schwestern wohnen. Ich will nur noch nach Hause. Wenn ich genug Geld habe, gehe ich für immer zurück. Seit fünfzehn Jahren bin ich in Deutschland. Hier gibt es keine Menschlichkeit, keine Liebe! Ich will zu Mutti, ich bin ein Mutti'söhnchen! Istanbul ist in den letzten Jahren zwar moderner und europäischer geworden, gleichzeitig ist aber auch der radikale Islam auf dem Vormarsch. Man sieht zum Beispiel wieder mehr verschleierte Frauen. Mir gefällt das nicht, ich bin Sozialist. Mein Leben ist wie ein Roman. Wenn ich dir mein Leben erzählen würde, würdest du weinen.

Ondört yaşına kadar Zeytinburnu'nda yaşadım. 1979 yılında ise ailem ile birlikte Almanya'ya geldim. Annem ile babam bugün yine İstanbul'da yaşıyor. Çocukluğumdan beri İstanbul çok değişti. Zeytinburnu'nu 1981'deki ilk ziyaretimde tekrar gördüğümde eski erimizi nerdeyse bulamadım. Çocukluğumda tek katlı bir evde yaşıyordum. Bu evler yıkılıp yerine yüksek apartmanlar inşa edildi. Küçükken Zeytinburnu çok yeşildi. Sokak kenarlarında incir, armut ve nar toplardık. Ama birçok ağaç sonradan kesildi. Gelecekte İstanbul'a tekrar yeşilleneceğine inanıyorum. Fakat bundan önce trafik sorununu çözmek gerekiyor.

Ich war in vielen Städten, aber Istanbul gefällt mir am besten. Ich bin in Istanbul geboren, in Bakırköy. Fast meine ganze Familie lebt da, außer meinem Bruder. Die Familie in Istanbul fehlt mir, obwohl ich inzwischen hier eine eigene Familie gegründet habe. Bakırköy ist ein alter Stadtteil mit ungefähr 35.000 Einwohnern. Tagsüber sind aber bestimmt hunderttausende auf der Straße. Es gibt große Einkaufsstraßen, die für Autos gesperrt sind. Das Leben ist teuer geworden. Vor fünfzehn Jahren kostete eine Wohnung in Istanbul halb so viel wie in Berlin, jetzt sind die Preise gleich. Sogar Fleisch und Gemüse sind jetzt teuer. Viele Leute haben aber auch mehr Geld als früher. Wenn man kein Geld hat, hilft man einander und ist für einander da. Mir fehlt diese Wärme, das Leben. Es sind einfach andere Gewohnheiten.

Ben tekrar evime, vatanıma dönmek istiyorum. Topkapı'da doğdum. Şehir sınırlarını belirleyen eski şehir surları buralardaydı. Kartal-Kayıdağında annem, babam ve iki kız kardeşimin yaşadığı bir ev yaptım. Ben yalnızca evime dönmek istiyorum. Yeterince param olduğunda temelli döneceğim. Onbeş seneden beri Almanya'da yaşıyorum. Buralarda ne insanlık, ne de sevgi var! Ben anneme dönmek istiyorum çünkü ben bir ana kuzusuyum! Gerçi İstanbul son yıllarda daha modern ve Avrupa'da ama aynı zamanda radikal islamcılığa da bir ilerleme var. Mesela daha çok kapalı bayanlar görülmekte. Bu hoşuma gitmiyor çünkü ben bir sosyalistim. Hayatım bir roman gibi. Sana hayatımı anlatsam ağlarsın.

Ich bin in Zeytinburnu aufgewachsen bis ich vierzehn war. 1979 sind wir nach Deutschland gegangen. Meine Eltern leben heute wieder in Istanbul. Seit meiner Kindheit hat sich Istanbul sehr, sehr verändert. Schon als ich 1981 zum ersten Mal aus Deutschland wieder nach Zeytinburnu gefahren bin, habe ich unser altes Haus beinahe nicht mehr gefunden. Früher habe ich in einem einstöckigen Haus gewohnt. Inzwischen sind all die kleinen Häuser abgerissen worden. Stattdessen wurden große Apartmenthochhäuser gebaut. Als ich klein war, gab es noch sehr viel Grün in der Stadt. Wir haben am Straßenrand Feigen, Birnen und Granatäpfel gepflückt. Ganz, ganz viele Büume wurden abgerissen. Ich glaube, dass Istanbul in Zukunft wieder grüner werden wird. Dazu muss man aber zuerst das Verkehrsproblem in den Griff bekommen.

Birçok şehri gördüm, ama İstanbul en çok beğendiğim şehir. İstanbul-Bakırköy'de doğdum. Erkek kardeşimden hariç nerdeyse bütün ailem Bakırköy'de yaşıyor. Berlin'de kendi ailemi kurduğum halde İstanbul'daki ailemi çok özleyorum. Bakırköy çok eski bir semt ve yaklaşık 35.000 nüfusa sahip. Ama gündüz vakitleri eminim ki yüzbine yakın insan sokakta yürüyor. Arabaların giremediği büyük alışveriş yolları var. İstanbul'daki hayat pahalılaşta. Onbeş yıl önce İstanbul'daki bir dairenin fiyatı Berlin'deki bir dairenin yarı fiyatıydı. Bugün ise daire fiyatları aynı. Et ve sebze bile pahalı. Fakat artık birçok insanın da eskisine oranla daha çok parası var. İnsanlar paraları olmadığı zaman birbirlerine yardım ediyorlar. Bu hayatı ve bu sıcaklığı özleyorum Bunlar yalnızca farklı alışkanlıklar.

Antonio Cosentino

lives and works in Istanbul, Turkey

“Visual archive of the city“

Antonio Cosentino's paintings and objects are based on a visual analysis of Istanbul's urban chaos with its strange actors and exciting daily incidents. His works deal with the city as a space of existence and as a power that shapes the identities of its inhabitants. The images that Cosentino shares with the spectators are always filtered through his personal gaze and his paintings resemble a visual diary in which he has painted everyday scenes discovered while walking through Istanbul's streets. While strolling through neighbourhoods like Şişli or Yeşilköy, he takes snapshots of street scenes, apartments, cars, trucks, advertisements, chairs or plastic bags. Nothing is too ordinary to become part of his visual city archive. Although fragmental and non-linear, this pool of images shows perfectly the heterogeneous and pluralistic character of Istanbul. His eclectic painting style is based on reality filtered through his imagination, a technique that lets the images of the city go beyond reproduction of the given. In fact, he invites the spectator to walk through imaginary/realistic streets that he forms with his harsh and expressive brush strokes.

His works are basically figurative paintings revealing cultural products taken from daily life, but lacking the concrete presence of human beings. Nevertheless, human existence is always evident, is always felt. In older paintings like *Fargo* or *Beton Demir*, he isolates the objects from their surroundings and transfers them onto a colourful abstract ground to give the spectator the chance to observe and scrutinize, for example, an old truck without being distracted by its surroundings. In other works like *Sandalye* (chair), or *Plastic Bag*, the background becomes monochromatic, a ploy that helps the spectator focus solely on the objects. (...)

Although Cosentino uses words, he is not interested in a linear reading of the images. Due to the fragmental structure and the empty spaces between the objects, the paintings give the spectator the chance to create their own stories and make their own meaning. His long-term project, *Picture Book of History and Stuff*, is based on his life in Istanbul and the attempt to create a personal archaeology through the collection of images connected to personal stories and memories. In *Haus* (house) or *Ralli* (car race) for example, old trucks, cars, and incidents create a sense of nostalgia and even melancholy. The strength of his work comes from his ability to free his painted objects from their given context in order for them to tell their unique stories. Even an ordinary plastic bag becomes an interesting object due to its painted plastic quality and formal aesthetic. By isolating the bag in a vacuum, its physical presence is emphasized. It seems alive, ready to tell a story about its previous owner or the goods it had once carried.

Antonio Cosentino also creates three-dimensional works out of ready-made objects; for example, he made *Tin Man* out of packing tins. In *Tin City*, he even builds parts from miniature cities where historical buildings stand next to modern skyscrapers and cranes become a part of an amusement park. (...) The work of Cosentino is based on a deep curiosity about his environment. In his paintings as well as his three dimensional works one discovers the beauty of the ordinary. His great talent for colour and composition makes the images on the surface of his canvases or the shining metal of his tin packages become vibrant and alive. (Text: Dr. Marcus Graf)



SELECTED EXHIBITIONS

2010 Contemporary Istanbul, TR'10, Pi Artworks, Istanbul, TR; *Willa Waldberta*, Residence München, DE; *Second Exhibition*, ARTER, Istanbul, TR; *Spare Time*, Great Work, Platform 3, Munich, DE; *Heyday Diffusion of Inventions*, Portable Art, Fatih, Istanbul, TR; *Tactics of Invisibility*, Thyssen – Bornemisza Art Contemporary, Vienna, AU; *Yemek*, Karşı Art Works, Istanbul, TR **2009** Contemporary Istanbul, TR' 09, Pi

WEBSITE: www.antonio-cosentino.com

Artworks, Istanbul, TR; *St-art 14th European Contemporary Art Fair*, Strasbourg, FR; *New Works*, New Horizons, Istanbul Modern, Istanbul, TR **2008** Contemporary Istanbul, TR' 08, International Art Fair, Pi Artworks, Istanbul, TR; *Made in Turkey*, Waissfrauenkirche, Frankfurt, DE; *Becoming Istanbul*, Deutsches Architekturmuseum, Frankfurt, DE; *2007-2008 Modern ve Ötesi Bilgi Üniversitesi Santral Istanbul*, Istanbul, TR; *Picture Book of History and Stuff*, Pi Artworks, Istanbul, TR



Uli Fischer

lives and works in Hamburg, Germany

“In search of the city’s fissures I found these flowers.”

Narcissus

Eine filmische Spurensuche.

Sound design	Simon Bastian
Light design	Stefan Weller
Director	Uli Fischer
Length	8min / loop
Format	HD
Ratio	16 : 9
Year	2010

In seinen Videoarbeiten stellt Uli Fischer die Frage nach dem Wahrheitsgehalt von dokumentarischen Bildern und ihrem Kontext. Er setzt unterschiedliche filmsprachliche Mittel ein und bringt so einige Unsicherheiten mit ins Spiel.

In his video work, Uli Fischer questions the true content of documentary films. To make use of uncertainties, he chooses different film languages for documentary and feature film.



SELECTED EXHIBITIONS

2010 *Narcissus FLOATING VOLUMES II*, Galerie 5533, Istanbul TR/ FRISE Hamburg, DE 2009 *clair obscur, LIGHT MY FIRE*, FRISE Hamburg, DE 2006 *faux terrain / room 237*, FRISE Hamburg, DE 2005 *faux terrain*, Motorenhalle Dresden, DE

WEBSITE: www.ulifischer.com

Narcissus

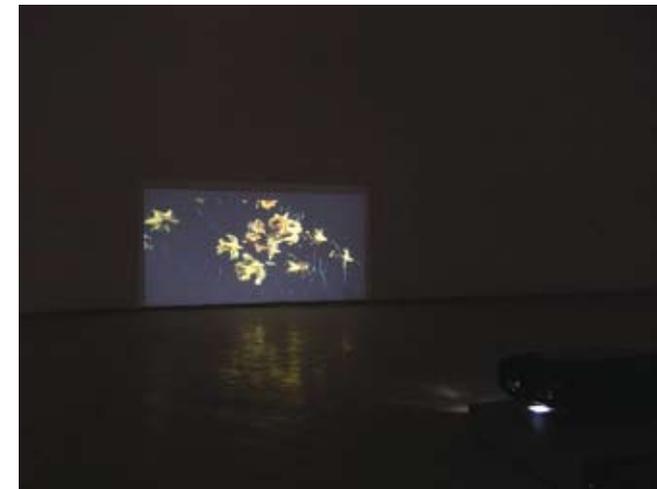
Videoinstallation



Narcissus film still # 4

“He that has two loaves of bread, let him sell one of them for some flowers of the Narcissus, for bread is food for the body, but Narcissus is food of the soul.”

Prophet Mohammed, approx. 600 v. Chr.



Narcissus videoinstallation

Şakir Gökçebağ

lives and works in Hamburg, Germany

Trans Layers 1, 2010, Installation with 212 toilet paper, 375 x 650 x10cm

“On the beauty of the normal and the poetry of the everyday.”

In his work, Şakir Gökçebağ deconstructs the various dimensions of everyday life to reveal its complexity and the multiple facets of reality.

Since they require the viewer to discover their various levels of reality and to dig deeply to find truth, his works contain both a poetic as well as a political dimension. The artist proves that the obvious and customary are not necessarily the final version of reality. He demands active viewers who consciously look beyond the barriers of their perception and take the risk to think deeply. These viewers create their own reality by changing from passive recipients into active designers of their own individual worlds.

In Şakir Gökçebağ's work, the ready-made is of fundamental significance. And yet the artist's interventions are not limited to pure translocations, but also include transformations that give the objects an independent existence exceeding their mere material and conceptual presence. The artist is a master of references. He borrows the ready-made from Duchamp, critical irony from Dadaism, the absurd psychological dimension of our world of objects from Surrealism, the emphasis on geometry from the Bauhaus aesthetics, and the sequence and serial production from Minimalism.

(Text: Dr. Marcus Graf)

Şakir Gökçebağ dekonstruiert in seinem Werk verschiedene Dimensionen unseres Alltages, um dessen Vielschichtigkeit und die daraus resultierenden pluralen Realitätspartikel offenzulegen.

Sein Werk beinhaltet neben der Poesie gar eine politische Dimension, denn es verweist auf die Verantwortung des Betrachters, die verschiedenen Schichten seiner Realität zu entdecken, um tiefer nach Wahrheiten zu graben. In seinen Arbeiten beweist er, dass das Offensichtliche und Normale nicht automatisch die letzte Version der Realität sein muss. Er fordert einen aktiven Betrachter, der bewusst hinter die Barrieren seiner Wahrnehmung schaut und weiter als bisher zu denken wagt. Dieser Betrachter wird zum Erschaffer seiner Wirklichkeit und ändert sich vom passiven Rezipienten zum aktiven Gestalter seiner Welt.

In Şakir Gökçebağs Werk ist das Ready Made von fundamentaler Bedeutung. Es handelt sich allerdings niemals um reine Translokationen, sondern um veränderte, welche den Objekten ein Eigenleben über ihre reine materielle oder konzeptuelle Existenz hinaus verleiht. Er ist ein Meister der Referenzen. Von Duchamp entleiht er das Ready-Made, vom Dadaismus die kritische Ironie, vom Surrealismus die absurde psychologische Dimensionen unsere Dingwelt, vom Bauhaus die Betonung der Geometrie, vom Minimalismus die Reihe und serielle Produktion. (Text: Dr. Marcus Graf)



SELECTED EXHIBITIONS

2010 *Simple Present*, Saarländisches Künstlerhaus, Saarbrücken, DE; *allreadymade*, Gallery Peripherie, Tübingen, DE **2009** *Shared Space*, Einstellungsraum, Hamburg, DE; *Tuesday Bazaar*, Gallery Apel, Istanbul, TR **2009** *Seriously Ironic*, Position in Turkish Contemporary Art Scene, Centre-PasquArt, Biel, CH; *Taswir*, Martin-Gropius-Bau, Berlin, DE; *Was ist wichtig*, Kunsthaus Hamburg, DE

WEBSITE: www.SakirGokcebag.com

2008 *following in Fluxus*, Gallery Inge Baecker, Bad Münstereifel, DE; *Cuttemporary Art*, Kunstverein Leverkusen, DE; *Half Apple*, Gallery Apel, Istanbul **2007** *Passion of Mankind*, Lulea Summer Biennial, SE **2005** *Winter/Sommer Quartett*, 3rd Triennial of Photographie Hamburg, Gallery Grossneumarkt, DE

Hinrich Gross

lives and works in Hamburg, Germany

- 1 **Küçük Germany**, 2010, Photocollage, ca. 60 digital prints, 20 x 600 cm
- 2 **Tara**, 2005, Installation View, Kunstwerk Köln
- 3 **Artificial Turf**, 2004, Installation View, Altonaer Museum

- 4 **Interference Room I**, 2001, Multiple Projection, Ebene +14, Hamburg
- 5 **NKL**, 2001, Photocollage



“Küçük Germany”

A street in Berlin or Hamburg, sampled. A row of ‘Turkish’ shops and offices. In a different context, for example in Eine Straße in Berlin oder Hamburg, gesampelt. Eine Reihung ‚türkischer‘ Läden und Agenturen. In einem anderen

Istanbul, these shops might be identified as ‘German’. Or not? Kontext, z.B. in Istanbul, werden die Geschäfte eindeutig als ‚deutsch‘ identifiziert werden. Oder auch nicht?



SELECTED EXHIBITIONS

2010 *Floating Volumes*, 5533, Istanbul, TR (C); *Gegenwart II*, Hamburger Kunsthalle, Hamburg, DE (S); *Gegenliebe – Vastarakkaus*, Muu Gallery, Helsinki, FI **2008** *Amour Reciproque*, Gallery l'ESBAM, Marseille, FR (C) **2007** *LUX.US Lichtkunstpreis*, Städtische Galerie Lüdenscheid (C) **2006** *Wildwechsel*, Tilburg, Holland **2005** *Tara*, with Eva Riekehof and Jörn

Zehe, Kunstwerk, Köln, DE (S); *Wechselstrom*, Motorenhalle, Dresden **2004** *In Wood*, Galleri Ask, Åsgårdstrand, NO (S) (C); *Johanni + 622W*, Gallery Trottoir, Hamburg (S), DE **2003** *Interference Rooms I + II*, Ebene +14, Hamburg (S), DE **2002** *Introduction*, Kulturforum Burgkloster zu Lübeck, DE **2001** *Two Colors*, Kulturhuset USF, Bergen, NO (S) (C) (S) = Solo Show; (C) = Catalogue

WEBSITE: www.hinrichgross.de



Helene von Oldenburg

lives and works in Rastede and Hamburg, Germany

- 1 **Küçük Germany**, 2010, Photocollage, ca. 60 digital prints, 20 x 600 cm
- 2 **Mars Patent**, 1999 - 2011

- 3 **Netze. Ein Leitfaden zum Bestimmen.**
- 4 **Nord Nordost**, 2010, Detail
- 5 **Human Impact**, 2010, Detail



What is 'Turkish', what is 'German'? The work *Küçük Germany* looks for overlapping elements and differences, as Was ist ‚türkisch‘, was ist ‚deutsch‘? Die Fotoarbeit *Küçük Germany* fragt nach den Grenzen, den Unterschieden,

well as similarities between cultures while pointing to areas that elude categorization. aber auch den Ähnlichkeiten zwischen Kulturen – und nach den Bereichen, die sich einer Zuordnung entziehen.



SELECTED EXHIBITIONS

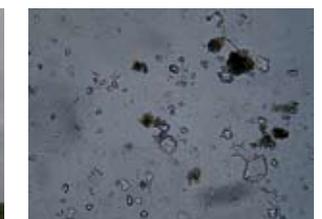
2011 *Sicher Verraten* (with Ellen Nonnenmacher)
 2010 *Human Impact*, Kilpisjärvi, Finland; *Water Deal* (with Ellen Nonnenmacher)
 2009 **MARS PATENT** - *Space for free*, Bremen (with Claudia Reiche), www.mars-patent.org;
Unlimited Liability 4, Hamburg; *Ich streike nicht!*, T-Shirt Tauschaktion, Streikacademy, Bremen
 2008 *Kunstverein*

WEBSITE: www.helene-oldenburg.de

Wolfsburg, Weltraum als Fluchtlinie: **MARS PATENT** (with Claudia Reiche); *Prototypisieren. Eine Messe für Theorie und Kunst*, Frauen.Kultur.Labor thealit, Bremen

SELECTED PUBLICATIONS

2011 *Gründe gab es genug/Causalities* (with Claudia Reiche)
 2008 *Netze. Ein Leitfaden zum Bestimmen.*



Gül Ilgaz

lives and works in İstanbul, Turkey

“Traces left on the ancient city walls of İstanbul.”

Walter Benjamin şehirdeki kalıntıların ve yapım aşamasında olan binaların bir arada varlığını ‘gözeneklilik’ olarak tarif eder. Gözenekler şehrin tarihsel katmanlarının okunması için bir laboratuvar işlevi görürler. Kentin ortak hafızasını belirleyen bu mekanlar, geçmiş ile şimdi arasında bir köprü kurmamızı sağlarlar. Gül Ilgaz’ın fotoğraflarında savunma ve koruma amaçlı yapılan tarihi sur duvarları üzerine inşa edilmiş eski evlerin yıkım sonrası izleriyle karşılaşırız. Bu izler bize iki boyutlu mimari ifade biçimlerinden olan ve yapının düşeyde kesilmesiyle oluşturulan ‘kesit’ formunu hatırlatıyor. İzler serisinde binaların düşey ziplerinin sur duvarları üzerindeki izdüşümü, tıpkı kesitte olduğu gibi, merdiven, döşeme, duvar, baca ve çatı gibi elemanların toplamda nasıl bir araya gelerek bir evi oluşturduğunu anlatmanın ötesine geçiyor; mimari tasarım ve çizimlerde çoğu zaman unutulmuş özneyi yani insan faktörünü ön plana çıkarıyor. Laozi ‘evim duvar değildir, zemin değildir, çatı değildir, bu öğeler arasındaki boşluktur, çünkü ben orada otururum’ derken boşlukla birlikte özneye vurgu yapmıştı.

Gül Ilgaz’ın fotoğraflarında pembe ve mavi tonlarla renklendirilmiş duvarlar ve onların üzerindeki duvar kağıdı ve kırık bir boru uzantısı gibi izler, bugün artık orada olmayan evlerle birlikte, insanların da yokluğunu düşünmemizi sağlıyor. Artık orada olmayana yönelik bu bakış ‘yitirileni’ sanatın gücüyle geri çağırırken sanatçının kişisel arayışlarının şiirsel bir ifadesi olarak değerlendirilebilir. (Text: Pınar Öğrenci)

Walter Benjamin describes the co-existence of the ruins in a city and the buildings under construction as ‘porosity’ that functions as a laboratory to read the historical layers of the city. Providing a bridge between the past and the present, these spaces determine the shared memory of the city. In Gül Ilgaz’s photographs, we encounter traces of destroyed houses built on ancient fortification walls constructed for defense and protection. Cutting a structure vertically forms a cross section, one of the two-dimensional forms of architectural expression. In the trace series, the vertical traces that remain on the fortification wall, just like a cross section, do more than show how elements such as stairs, floors, walls, chimneys and roofs come together to compose a house; it brings an element often forgotten in architectural design and drawings, the human factor, to the foreground. When Laozi said, “My home is neither a wall nor a floor nor a roof; it is a space between these elements because I live there”, he used ‘the space’ to emphasize ‘the subject’.

Traces in Gül Ilgaz’s photographs such as the pink and blue tones painted on the walls of the destroyed houses, the remaining pieces of wall paper, and protruding broken pipes, reminds us not only of the houses, but also of people who have lived there. With a strong artistic glance directed towards what no longer exists, the artist’s personal search is for a poetic expression. (Text: Pınar Öğrenci)

Traces, photography print, 120 x 81 cm (3 pieces)



SELECTED EXHIBITIONS

2009 *Istanbul Next Wave*, Akademie der Künste, Berlin, DE; *L'Été photographique de Lecture 2009*, Le Centre de Photographie Lecture, FR 2008 *Save As... Contemporary Art from Turkey*, Triennale, Milan, IT 2007 *Meeting Point*, Arcola Theatre and Art Gallery, London, GB 2006 *White Nights*, Canale St. Martin, Paris, FR; *Strangers with Angelic Face*, Space Gallery, London, GB

WEBSITE: www.gulilgaz.com

2003 *Dreams And Conflicts*, 50th Venice Biennale, IT

SELECTED PUBLICATIONS

2010 *Istanbul 2010 European Capital of Culture* 2009 *Istanbul Next Wave*, Akademie der Künste, Berlin, DE; *Partly Cloudy*, solo exhibition, Milli Reasürans Art Gallery, İstanbul, TR 2003 *Dreams And Conflicts*, 50th Venice Biennale, IT

Julia Münz

lives and works in Hamburg, Germany



In the beginning was a codeword... In my work I play with expectations and habits of viewing to create moments of surprise and give food for thought. Besides using the medium of drawing, I also produce temporary installations in public spaces which invite passers-by to interact.

Codeword is a theme of a series of drawings. The image points out the exaggerated importance of codewords in everyday life. And it refers to the helpless feeling that overcomes you when your identity is reduced to no more than the right combination of a few black spots. Whatever service you choose to use on the internet you are always required to produce one particular combination of numbers and black spots to enter the site. If you fail to pass through the first portal, you have every reason to fear losing your identity and being put entirely out of action. The smallest lapse of memory and you cease to be someone.

Little marks unmask the spots as graphic characters and are indications of a different culture. So my drawings explore small visible and invisible differences in culture and typeface.

Overloaded freighter is inspired by a motif from a Russian film, an animation musical. In the film the main characters set out on their world trip in a similar vessel. First they stop in Istanbul, then sail on towards the Orient. My work alludes on the one hand to the lavish Western cliché of a distant exotic culture that exists only in the imagination; on the other it is inspired by personal, real memories of walking through Istanbul – memories of street scenes with endless rows of stalls, of garish, lurid shop window displays vying for attention and of the quarter where we lived crammed with lamp vendors and sign-makers workshops.



SELECTED EXHIBITIONS
2010 *CUBE OPEN*, *Mobile Architecture Model*, Center for the Urban Built Environment, Manchester, GB; *KarmaBank*, project grant Künstlerhaus Schöppingen, DE; *A fur made of things*, Photo.Kunst.Raum. Hamburg, DE 2009 *Psychonautika north-south*, St. Petersburg, RU; *Zeichen von Respekt*, Ausstellung der Akademie einer anderen Stadt, Hamburg, DE 2008 *BVS - Büro Verborgene Stätte* (office for hidden

palces), Hamburg, part of international building exhibition Hamburg, DE 2007 *Samenbank für Baumhäuser* (*Seedbank for treehouses*), HafenKioskFestival Harburg, DE 2006 *statt Karstadt, Vitrienen-Reich*, Hamburg, DE 2005 *Brainwash*, Gallery »Bei Pätzold klingeln«, Hamburg, DE

Code word, turkish, 2010, acryl, ink on Bristol board, 40 x 26cm
Overloaded freighter, 2010, mixed media, candy paper, LED fan, 120 x 90 cm ▶



Pinar Öğrenci

lives and works in İstanbul, Turkey

Hafen City, 2010

chromogenic print on diasec, 60 x 45 cm (5 pieces)



"When one considers a city to be not only an architectural, but also a social structure, HafenCity looks like a ghost city."

HafenCity, built on a one hundred fifty five hectare land in Hamburg has been launched as the largest urban transformation project in Europe. This new 'city' which expanded the old town by 40 per cent has an architectural design that at first sight seems impressive, but quickly, one realizes the 'human' factor is missing. For example, all recreational areas are comprised entirely of hard surfaces chosen to create an effect. While trade centers and posh houses are planned for the big companies, playgrounds, green areas, cafes and restaurants or small shopping places are excluded from the project. The absence of art and cultural buildings

like museums and libraries is now in the center of debate about the project. As their predators lost their living conditions and disappeared, increased numbers of gigantic spiders invaded the area. The stupendous lamps designed to frighten the spiders uselessly illuminate the empty streets.

The actors of the project were in İstanbul in 2008 to promote 'HafenCity' and to discuss İstanbul's coastline projects in Haydarpaşa, Galataport and Zeyport.



SELECTED EXHIBITIONS

2010 *Thinking Slogans*, Karşı Sanat Gallery, May 1, TR; Photography Slide Show, TR **2005-2008** *For Women, By Women*, photography series, Darphane-i Amire; Cemal Reşit Rey, and The Hall, TR **2005** *The time is only an excuse*, Aksanat, Turkcell Taksim Hall, TR

WEBSITE: www.pinarogrenci.blogspot.com

SELECTED PUBLICATIONS

2005 *The Restoration of Akbank Beyoğlu Building*, in: *Natura, Stone and Architecture Magazin* **2001** *The transformation of neighborhood in Ottoman society*, Symposium at French - Anatolian Research Institute; Architect Constantin P. Pappa, in: *Istanbul Magazine*, issue, No.36 **1999** *Sarıca Family Buildings - Arif Paşa Apartment House*, Symposium at French -Anatolian Research Institute

BOGAZKESEN STREET wholesale-retail, 2010

fineart print on foreks, 28 x 18,5 cm (24 pieces)

"The interior is not only the universe but also the container of the individual. To dwell means to leave traces."

W. Benjamin

In this series, by emphasizing spatial qualities and organizational forms, I attempted to capture various identities and forms of existence exemplified by the shopkeepers on Boğazkesen Street. Via indoor photographs, I wanted to capture a trace by creating portraits of the shopkeepers. I contrasted the physical nearness and spatial distance of retailer shops that are formed randomly over time with accessory shops that are designed, well illuminated and full of a remarkable number of large and small objects. The wholesalers who are newcomers to the district do not attempt to give emphasis to objects representing personal taste or habits. With their white walls and spacious designs, art galleries exemplify a very different category. While spatial differences designate pluralism, dominant tradi-

tional locations represent the resistance of the district. The attack on the art galleries during the openings in 2010 was a planned reflection of resistance. Being located near the Galataport project and centers of entertainment such as found in the Galata and Cihangir districts, the cramped location of Tophane is undergoing urban transformation that spreads all around the city. The attack in Tophane must not be regarded as the inner voice of a community becoming aggressive, but the expression of pressure and disintegration in society and a manifestation of the increasing tension and miscommunication.

This photograph project is ongoing.



iz Öztat

lives and works in İstanbul, Turkey

“Reclaiming by Revelation.”

The documentary account of Faruk Kimsesizgil merges three topics of interest for me; negotiation of public space, personal narratives in relation to history writing and communication with the dead.

There are two documents of Kimsesizgil’s narrative; one is the notebook, in which his own story, myths surrounding Saint Ya Vedüd’s life and notes from the visitors are collected. The other is a video recording from February 2010, where Faruk Kimsesizgil explains his first encounter with the shrine, his constant contact with Saint Ya Vedüd through dreams and the struggle he had to endure to gain control over the land surrounding the shrine. Over fifteen years, Faruk Kimsesizgil 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 took over this “public space, cultural heritage, sacred site, and graveyard” and articulated it by inhabiting. We are witnessing a rapid 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 to have control over it. He resists certain urban processes that would destruct the place 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 document, he points to the notebook he kept and 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 some mysterious events I have encountered here. To pass it on to the next generations...” In approaching Kimsesizgil’s documents and story, Cemal Kafadar’s history writing has been an important guide for me. He insists on a historiography based on individual narratives, which reveal the intersection of individual lives and social structures. He focuses on the articulation of the self in relation to dominant structures of society, when interpreting first-person accounts/documents from the Ottoman Empire.

After exhibiting the video in exhibition settings twice, I decided that the book and the video would exist as a document that is only inserted into archives.



SELECTED EXHIBITIONS

2010 *Second Exhibition*, Arter, İstanbul, TR; *When Ideas Become Crime*, DEPO, İstanbul, TR; *Counting Thoughts*, The Running Horse Gallery, Beirut, LB 2008 *Read/ Öku*, PiST Interdisciplinary Project Space, İstanbul, TR 2005 *Love It or Leave It*, Fischer Gallery, Oberlin, Ohio, US; *Nothing Disappears Without a Trace*, Fischer Gallery, Oberlin, Ohio, US

WEBSITE: www.izoztat.net

Reclaiming by Revelation, 2010, Video stills ▶

Erich Pick

lives and works in Hamburg, Germany

“Locating Istanbul — Investigating the impact of architecture on (urban) life: Erich Pick’s ongoing project »Tautological« and his collaborative presentation »Urban Soundscape LLP«.”

In the context of Floating Volumes, the conceptual artist Erich Pick collaborated with the film and sound artist Youssef Tabti. Adopting the abbreviation LLP (for Limited Liability Partnership), Pick and Tabti created the label Urban Soundscape LLP, a (simulated) firm dedicated to designing sound concepts “for public and commercial spaces,” i.e., for the urban environment. The *Urban Soundscape LLP* presentation combined sound collages assembled by Tabti and a set of posters designed by Pick and derived from his extensive, trans-medial project *Tautological*, which has been expanding in various directions since 2005.

The title *Tautological* refers to the visionary German architect, urban planner, and author Bruno Taut (1880-1938), who combined his very own unique, humane brand of modernism with utopian ideals, which he realized in groundbreaking residential housing developments that were influenced by the English garden city movement. Fleeing from the Nazis, Taut spent the last two years of his life in Turkey, where he was offered a professorship at the State Academy of Fine Arts in Istanbul and was commissioned to design a number of buildings in Ankara and Trabzon by the Turkish Ministry of Education. The manifold connections between modernist utopian and garden city concepts that informed Taut’s work and have also manifested themselves internationally in many contemporary urban planning schemes, including the Istanbul district Bahçesehir (= Garden City), which was constructed in the 1980s as a vast satellite town and completed in the early 2000s by the Turkish Housing Development Administration

TOKI, continue to intrigue Erich Pick.

In his investigation of architectural ‘formats’ and urban concepts as determining factors that impact our everyday life as well as the broader socio-political, aesthetic, and spatial parameters in our cities, the artist has created various groups of works that refer to interrelationships between contemporary urban environments per se and the particular aspects affecting the multilayered city of Istanbul with its rich historical and complex societal structures. Focusing upon the thesis that architecture and urban planning are a form of communication, Pick devised a series of *Ads for Urbanism* for the exhibition *Becoming Istanbul* (2008) that was organized by the German Architecture Museum in Frankfurt/Main and the Garanti Galeri in Istanbul. In this series integrated in the data base of the exhibition in the manner of pop-ups on the Internet, the artist conflated video images of the Istanbul cityscape (mixing ‘found,’ pre-fabricated representations with self-produced footage) and fragmentary textual phrases referring to such principles of urban development, as maintained by the Turkish public housing program TOKI, which have partially gone awry, not only in Istanbul. The primary colors, which Bruno Taut incorporated in his architecture, here serve as graphical elements oscillating between decorative appearance and deeper significance.

In *Urban Soundscape LLP*, the poster motifs and oddly free-floating sentences that Pick adopted from *Ads for Urbanism* and conjoined with Youssef Tabti’s equally free-floating sound collages (extending from street noise to bird songs and recorded at different sites in

Hamburg, DE; *Gegenliebe – Amour réciproque*, Galerie l’ESBAM, Marseille, FR; *Horror Vavui, Walk Of Fame*, Hamburg, DE **2007** *Eleven Masters From Hamburg*, German Embassy London, GB; *Look!*, Goethe-Institut Damascus, Syria **2006** *plattform #3*, Kunstverein Hannover, DE **2005** *Kolumbarium*, Künstlerverein Malkasten, Düsseldorf, DE; *lost in translation*, 9th Istanbul Biennial, TR

SELECTED EXHIBITIONS
2010 *One M(org)an Show*, Stage design, Tanzhaus NRW, Düsseldorf, DE; *Velada Santa Lucia 2010 – Stille Positionen*, Boulevard de Santa Lucia, Maracaibo, VE **2009** *System*, M.1 Arthur-Boskamp-Stiftung, Hohenlockstedt, DE; *Becoming Istanbul*, Deutsche Architekturzentrum (DÄZ), Berlin, DE **2008** *Becoming Istanbul*, Deutsches Architekturmuseum, Frankfurt, DE; *Wir nennen es Hamburg*, Kunstverein
WEBSITE: www.erichpick.info



left **Tautological**, ongoing project, video stills

right **Urban Soundscape LLP Poster No.5**, 2010, 89x59,4cm



URBAN SOUNDSCAPE LLP



No.5, CONSULTING: Improving sensivity to quality in SETTLEMENTS

Istanbul) have been juxtaposed in such a manner that they are simultaneously concrete and entirely abstract or rather: *delocalized* representations of urban environments and the catch phrases used to ‘sell’ the planning concepts these are literally built upon. In the presentation, together with Tabti’s disembodied sounds, the video stills derived from *Ads for Urbanism* became displaced images of reference that pointed to the problems of relating to space, the city, our urban dreams and the contorted realities these bring forth, while remaining suspended in space like the Borromean rings functioning here as strangely remote and yet also

strangely present logos in both the *Ads for Urbanism* and in *Urban Soundscape LLP*. Pick assumed this symbol in reference to Jacques Lacan’s model of human subjectivity according to which the ‘real,’ the ‘imaginary,’ and the ‘symbolic’ constitute reality. It is between these multiple trajectories that we are challenged to locate ‘Istanbul’ in these works: as a concrete, vital, ever-changing entity and as a placeholder for the many other urban constructs in which we move around, build our lives and shape our destinies, making ourselves at home in a world that is continually in flux.

(Text: Belinda Grace Gardner)

Eva Riekehof

lives and works in Hamburg, Germany

“who wants to share my studio with me? phone: 4504864”

Like societal mirrors, posters with announcements about cultural, political and other activities hung in public spaces reflect transient urban life. Tomorrow a certain quarter will be changed and new posters will be pasted over the old ones.

In her project for *Floating Volumes*, Eva Riekehof explored an element of a form of urban communication together with its local references. While walking through the streets of three selected quarters of Hamburg, she collected information from personal, self made ‘posters’ – little slips of paper, adhesive labels, handwritten or self printed notes, fliers, inquiries, applications, statements, and proclamations – that private

citizens had adhered to lampposts or traffic lights. She named these horizontal carriers of information ‘Stadt-bäume’ (city trees).

With this collection, she created three wall drawings that actually translated each collection into its own city map. Each drawing created a resemblance of a certain district of Hamburg and became a type of diary, with its own personal spirit inspired directly from the streets. She created three over-sized drawings out of the complete text material. The collections are chronological and analog translations of a walk through the streets of each respective district.

- 1 **Wentorf, 22.8.2010**
- 2 **Schanze / Pferdemarkt, 20.8.2010** (detail)
- 3 **Wilhelmsburg, 27.9.2010**

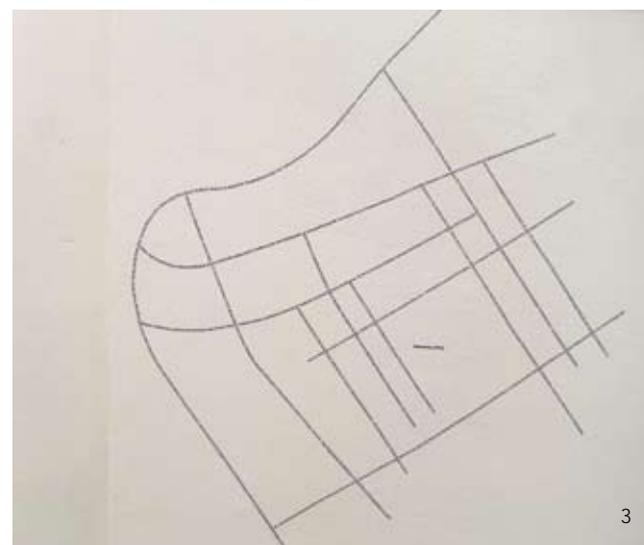
- 4 **Wilhelmsburg, 27.9.2010** (detail)
- 5 foto during preparing work

images 1 — 4 at the right page: walldrawings with collated text stripes, 2010, variable size, installation views



SELECTED EXHIBITIONS
2010 *Light my Fire*, Frise – Künstlerhaus Hamburg, DE;
Floating Volumes, 5533, Istanbul, TR **2009** *Kommentar als selber was*, Kunsthalle Exnergasse, Wien, AT **2008** *Ach so?*
– *Ach so!*, Maki Masuru Fine Arts, Tokyo, JP; *White Wide Essay*, Kulturzentrum Adlershof, Berlin, DE **2007** *Shahrukh*, *Kommentar als selber was*, *Copieren und Verfälschen*, Frise
WEBSITE: www.eva-riekehof.de

Hamburg, DE **2006** *Honda*, Igbk, Wien, AT **2005** *sehen sie selbst*, Frise, Hamburg, DE; *Wechselstrom*, Motorenhalle, Dresden, DE; *Bound_Less*, Stenersenmuseet, Oslo, NO; *TARA*, 7 Well Worn Ready Mades, KunstWerk Köln, DE



Per Schumann

lives and works in Hamburg, Germany

Malte Zacharias

lives and works in Berlin, Germany

“A place to come together...”

In our performances, we try to create an intimate and organic atmosphere, filling the space with an improvised kitchen and local herbs in pots or bags, often accompanied with drawings and a lecture by Per and some live cooking by Malte. We came to Istanbul with the idea to build such a mobile kitchen, a cart that we wanted to use as a banquet-table for our installation in gallery 5533 as well as for some outdoor-trips through town. Immediately we encountered two major difficulties: 1. none of us speaks turkish, and 2. we only had a minimal amount of tools (electric drill and jigsaw).

To look for some living edible plants, we drove to the old town fortifications, armed with a spate and some bags. With our material and with gestures we tried to communicate to the urban farmer that we wanted to dig out some salad, and chives and beet roots.

To get our Gartenstudio-vehicle ready, we then started to look out for recycling material in the streets. Of course we couldn't miss to notice all the flying merchants and craftsmen with their tricycle-carts.

Such a structure would be just a perfect base for what we were looking after, and only two narrow streets ahead from the gallery, Nancy showed us the workshops where these mobiles are built. For a little money, we got a beautiful iron construction with wheels, that we could build up on. One dead-end-street further down there was a stack of old pieces of wood, some old doors that we could trade, too. Just next to the spice market, we found the right gas cooker. Next to the gallery is a small tea-kiosk, these nice guys always use to supply us in fresh turkish coffee and toasts. They started to get interested in our activities, and especially

thought that we had paid a good (small!) price for the gas cooker!

At home on the european continent we always use kitchen herbs in pots for our installations. You find them there in any supermarket, but here: impossible to get hold of the smallest basil plant, or even sage or just some mint that would still be an alive plant! Some decorative cauliflower-pots was all we could get on the flowers market.

For the opening, the new mobile kitchen was inaugurated, Martina and Malte prepared some vegetarian Köfte and Gnocchi. Per did one of his famous lectures: in this, he pointed out how we can escape from the big cloud of rubbish and dust we produce in our consumers' lives.

The kitchen-cart was even extensible, so it became at the same time a long table that everyone could sit down together in the middle of the exhibition.

Before we left, we had to bring our food cart to the other side of the Golden Horn, where my friend Filiz let us use the roof terrace of her studio for temporary parking. We asked Gül and Nancy to write us a sign in turkish saying "we fry your fish for free". So the next day we headed off to the Galata-bridge, and the fishermen reacted quite well to our proposal! We even got invited to have Raki with them. In the middle of the loud and stinky traffic on the busy bridge, we had a little moment with our new friends.

...so our food cart finished on Filiz's roof terrace, and we are hoping to come back soon for more adventures.



SELECTED EXHIBITIONS (Per Schumann)

2010 *Floating Volumes*, 5533, Istanbul, TR; *Mind the Gap* Engineers Office Gallery, New York, US; *Mind the Gap* galleryhomeland, Portland/ORE, US; *Shadow + Sunlight EastWestProject*, Berlin, DE **2009** *Gartenstudio + drawings*, Bonnington Café, London, GB; **2008** *opening a new gallery space in Altona*, Hamburg, DE **2007** *Opening Galerie Gartenstudio with M.Zacharias*, Berlin-Kreuzberg, DE;

WEBSITE: www.perschumann.de

"Metagymnastics", Luggage Store Gallery, San Francisco, US **2006** *„Hall of Silence and Gartenstudio“*, Ding-Dong Art-festival, Hamburg, DE **2005** *„Hall of Silence and Gartenstudio“* at Bread&Butter, Berlin, DE **2004** *exhibition at gallery Neuespro Davide Ragazzi*, Genova, IT **2001** *founded gallery „Entwurf-Direkt“*, Hamurg, DE **2002** *„Hall of Silence“* at group exhibition *„Der goldene Schnitt“*, Berlin, DE



“...with special help of our friend Martina von Holn“

In unseren gemeinsamen Aktionen versuchen wir eine organische und intime Stimmung im Raum zu erzeugen, die sich zumeist aus einer improvisierten Küche für Maltes Kochaktionen, lebenden Kräutern in Töpfen und Säcken und den Tageskräuter-Zeichnungen und Performance-Vorträgen von Per zusammensetzt.

Wir sind mit der Idee nach Istanbul gekommen, hier eine mobile Küche zu bauen, die wir als Tafel und Küche für unsere Aktion in 5533 benutzen konnten und gleichzeitig als mobile Küche um Ausflüge in die Stadt zu machen.

Dabei sind wir gleich auf zwei Schwierigkeiten gestoßen: 1. sprechen wir beide kein Türkisch, und 2. hatten wir nur minimales Werkzeug zur Verfügung und mussten somit alles so einfach wie möglich machen.

Auf der Suche nach Kräutern und Pflanzen, die wir temporär in die Galerie pflanzen wollten, folgten wir einem Tipp von Nancy und gingen zunächst mit Spaten und Säcken bewaffnet an die alte Stadtmauer. Mit Zeichensprache verständigten wir uns mit verwunderten Stadtbauern, dass wir einige Salate, Radieschen, usw. ausgraben wollten.

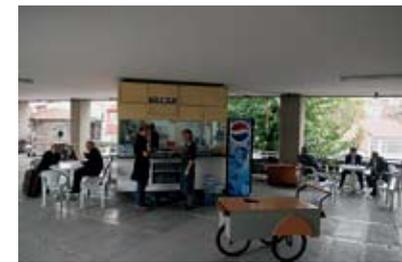
Für die mobile Küche spähten wir als nächstes nach Baumaterialien in den Strassen. Dabei fielen uns die vielen mobilen Händler und Handwerker mit ihren dreirädrigen Wägen auf. So ein Gestell war für uns eine perfekte Ausgangsbasis. Wie es der Zufall ergab, entdeckten wir in einer kleinen Gasse direkt neben dem Einkaufszentrum, wo die Galerie 5533 ist, das Viertel der Wagen-Werkstätten. Für wenig Geld fanden wir hier ein schönes Eisengestell mit Rädern, das wir ausbauen konnten. Eine Sackgasse weiter war ein Holzstapel mit u.a. alten Tischplatten, die wir uns auch erhandeln konnten. Neben dem Gewürzbasar fanden wir den passenden Gaskocher. Die netten Tee-Kioskbetreiber, welche die Galerie mit Kaffee und Toast versorgten, halfen uns wo sie konnten und beglückwünschten uns zu dem Kocher, den wir zu einem guten Preis ergattert hatten.

Nach 7 Tagen in Istanbul konnten wir die mobile Küche in der Ausstellung einweihen, Martina von Holn, (eine Berliner Künstlerin, die ihrerseits viele Erfahrungen mit Kochevents hat und all die schönen Bilder von der Aktion gemacht hat) und Malte kochten vegetarische Köfte und Gnocchi. Per hielt eine seiner Performance - Vorträge zum Thema Mensch und Stadt, die gefährliche Kartoffel-Krankheit und die Bedeutung der Lücke. Kurz vor unserer Abreise konnte Malte einen Platz auf einer Dachterrasse für unser 'Koch-Mobil' organisieren und uns kam spontan die Idee, uns einen Zettel von Nancy und Gül schreiben zu lassen, auf dem in türkisch stand: "Wir braten ihren Fisch gratis!"

Am nächsten Tag war es dann soweit und wir zogen zunächst begleitet von einer Horde von Kindern in Richtung Gallata Brücke. Allen Leuten, die uns fragten, was wir vor hatten, zeigten wir einfach den Zettel und viele lachten oder schmunzelten freundlich. Auf der Brücke wurden wir von den Anglern freundlich aufgenommen, allerdings kam unsere Kochaktion erst richtig in Gang, als wir uns für ein paar türkische Lira Fische kauften und einfach anfangen, den Fisch zu braten und auf frischem Brot den Leuten anzubieten. Schnell bildete sich ein Traube Menschen um das Koch-Mobil und ein paar der Männer machten sich auf den Weg, um uns eine Flasche Raki zu dem Fisch zu besorgen. Eine nette Szene, die sich noch ergab, war als eine Gruppe asiatische Touristen vorbeikam und einer der Fischerleute ihnen eins der Brote mit Fisch anbieten wollte, diese aber - gefeilt gegen Touristen-Fallen - freundlich ablehnten.

In jedem Fall freuen wir uns schon darauf, ein weiteres mal nach Istanbul zu kommen, um unsere mobile Küche von der Dachterrasse weiter in Aktion zu bringen.

building the »Mobile-kitchen« and cooking event at the Gallata-bridge, 2010



SELECTED EXHIBITIONS (Malte Zacharias)

2010 *Floating Volumes*, 5533, Istanbul, TR; *No Secret Garden*, with hamburgerzimmer, Hamburg, DE 2008 *The Secret Relation Between Humans and Plants*, Luggage Store Gallery, San Francisco, TR (with Per Schumann); *Kampf auf dem Parkdeck*, Kinderkochschule, Berlin, DE; *kult im bullenwinkel // volksluxus*, Berlin, DE

WEBSITE: www.gartenstudio.org

SELECTED PUBLICATIONS

2010 *systemfehler_neustart*, Berlin u. Leipzig
2004 *Wo Gärten fliegende Teppiche sind*, HFBK Hamburg

Youssef Tabti

lives and works in Hamburg, Germany

Youssef Tabti'nin görsel-işitsel çalışmaları-slayt projeksiyonları, videolar, hikaye anlatımı ve temsilde hatırlama gibi donanım adresleri konuları, bunun algıdaki rolü, ve öznenin oluşumundan meydana geliyor. Tiyatroya ait ve edebi olan sanatçı tarafından görüselin alanı içinde yeniden tanıtılıyor. Başlangıç noktası olarak çeşitli kültürlerce tanımlanan kimliğini kullanarak dinler, cinsiyetler ve kültürler arasındaki giderek zorlaşan ilişkiyi ele alıyor. Bu şekilde tek bir araca bağlı kalmamış oluyor.

Youssef Tabti's audiovisual work- slide projections, videos, installations-addresses issues such as the recollection of memory in storytelling and representation, its role in perception, and the formation of the subject. He re-introduces the theatrical and the literary into the domain of the visual. Using his own identity that has been defined by several cultures as the starting point, he tackles the increasingly difficult relationship between religions, gender and cultures. In doing so he does not allow himself to be tied down to one specific medium.

About the Project:

Urban Soundscape LLP suggest to be a company which conducts research and develops and produces acoustic design, sound art projects and sound design of public or commercial spaces. To promote the company's loosely defined services posters were developed and juxtaposed with different soundscapes. The aim of the project is to visit different locations in Istanbul in order to investigate specific sound and urban design activity related to each place.

Project in collaboration with Erich Pick



SELECTED EXHIBITIONS

2010 *Floating Volumes* Off Space 5533, Istanbul, TR; *Invisible Boundaries* Manifesta 8 (Parallel Events), University Murcia, ES; *Ensemble barockwerk* Hamburg Laeiszhalle, Elbphilharmonie Hamburg, DE; *Art Prize Altonale 12* bibliothecary Nautilus, Hamburg, DE; Protestant Cemetery, Chapelle, Bernadottestraße, Hamburg, DE; *Other Worlds* Siemens Sanat (Art), Istanbul, TR;

WEBSITE: www.tabti.com/Sites/News

Light my Fire II Künstlerhaus-FRISE, Hamburg, DE

SELECTED PUBLICATIONS

2010 *Floating Volumes* Off Space 5533, Istanbul, TR; *Invisible Boundaries* Manifesta 8 (Parallel Events), University Murcia, ES; *Other Worlds* Siemens Sanat (Art), Istanbul, TR

Urban Soundscape LLP Poster No.4, 89x59,4cm, 2010 ▶



URBAN SOUNDSCAPE LLP



No.4, RESEARCH: We have to know and to want the unachievable if we want to gain the ACHIEVABLE

Mehmet Ali Uysal

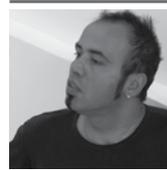
lives and works in Ankara, Turkey

Erased, looped video, 2009, Video still

“The ‘Space’ records and internalizes what passes through the human experience along with the ‘Time’. It absorbs and quietly observes many things related to the human being.”

Using the dichotomy of the existence and non-existence of an architectural structure as an existential relationship resembles losing an object one is using. When one loses an object, ones interest in the object increases. When the twin towers were destroyed on September 11, they became more important, the already existing symbolic value changed and increased. It is no surprise that they became more popular than

they had been before. This video installation that was created in Ankara by showing a portion of the city disappearing aims to question the relationship between the existence and non-existence of architectural structures in our mind.



SELECTED EXHIBITIONS

2010 *Contemporary Istanbul'10*, Pi Artworks, Istanbul; *Floating Volumes*, 5533, Istanbul, TR; *Floating Volumes*, Frise, Hamburg, DE; *Tebdilibeden*, Pi Artworks, Istanbul, TR; *Suspended*, Pi Artworks, Istanbul, TR; *White Out*, Kunsthaus Erfurt, DE; *Festival Cinq Saisons*, BE; *Mardin Biennial*, Mardin, TR; *fasafiso*, Cer Modern, Ankara, TR; *Cer Modern Opening Exhibition*, Ankara, TR; *Out of Context*, Pi Artworks, Istanbul
WEBSITE: www.mehmetaliuysal.com

2009 *St-art*, 14th European Contemporary Art Fair, Strasbourg, FR; *Temporary Harassment*, Istanbul, TR; *Portable Art Project*, Istanbul, TR; *Good, Bad, Ugly*, Group Exhibition, Contemporary Art Center, Ankara, TR; *in search of lost reality: nevgeneration*, Galery Nev, Ankara, TR

SELECTED PUBLICATIONS

2009 *Can 9/11 be an Artwork?*, VII. International Days of Phylosophy, REBELLION

Impress

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