

They dream of doing something that's more social, more collaborative, and more real than art.

AND...AND...AND // 2012

We intend to say to you that artists are able to formulate their own questions, conduct their own research, and directly speak to and engage a multiplicity of publics at once.

We intend to allow the multiplicity of voices and positions, based upon different curiosities, insights, and experiences, to tell and embody the story of art today, and what concerns artists today.

We intend to reclaim the capacity of artists to speak for themselves and to construct their own discursive frames.

We intend to open up the mysteries of this strange religion called capitalism and explore the potential for non-capitalist life.

We intend to play on the form what it is we intend we are doing on this planet, and to create the space for exploring, for innovation, for exploring other worlds, other things.

We intend to explore the space of the commons and to do so by first acknowledging that the terms "public" and "social" are wobbly becoming increasingly dubious.

We intend also to depart from art, not to leave it behind, but to open up to the world, to understand in this way to meet a disoriented space where one remains tethered, but the site of many arrivals and departures, arrivals and landings, arrivals and arrivals, stays and stays.

And...And...And

[http://d\(13\)documents.de/d\(13\)prezi.com/the-kazal-program/and-and-and/](http://d(13)documents.de/d(13)prezi.com/the-kazal-program/and-and-and/)
<http://762svezsgp.org/about/>

Istanbul & the case of Tophane // 2013

https://www.academia.edu/10255610/notes_on_Topkane_a_form_of_cultural_politicisation

<http://www.impacthub.org/events/istanbul-passing-globe-forms/>

Infos & artists in the Turkish area

- [1. http://www.depoistanbul.net/en/about.asp](http://www.depoistanbul.net/en/about.asp)
- [2. http://www.inenart.eu/?p=3681](http://www.inenart.eu/?p=3681)
- [3. http://herayuyuktasgian.blogspot.fr/2013/08/sites-of-memory-by-arte-amava-akkermans.html](http://herayuyuktasgian.blogspot.fr/2013/08/sites-of-memory-by-arte-amava-akkermans.html)
- [4. http://vadaprovisi.blogspot.fr](http://vadaprovisi.blogspot.fr)
- [5. http://elocpo.net/transversal/1204/ind/en](http://elocpo.net/transversal/1204/ind/en)
- [6. http://www.culturebase.net/artist.php?3831](http://www.culturebase.net/artist.php?3831)

Artists in all over the world

- [1. https://www.tecl.com/talies/theater-salces-how-to-revive-a-neighborhood-with-imaginative-beats-y-and-art/?page=1](https://www.tecl.com/talies/theater-salces-how-to-revive-a-neighborhood-with-imaginative-beats-y-and-art/?page=1)
- [2. http://assembliedstudio.co.uk](http://assembliedstudio.co.uk)

A proposal...

Open it up in MAGASIN at the entire urban environment of Grenoble: choosing one or more artists to come for one month residency to work together for an open laboratory as an interactive exhibition inside and outside the specific site of DNAC.

To invite and to talk to:

<http://www.jkem.org/2012/02/04/1611/11636/>
<http://www.kiobins.org.uk/about/>
<http://johnbushresearch.blogspot.fr>
<http://www.norwegiancommandcenter.no/fr/12226/09265>
<http://www.archives.arts1616.it>
<http://www.somersetshakespeare.co.uk/about-us/>

http://prezi.com/lvcvjslvu-ng/?utm_campaign=share&utm_medium=copy&rc=ex0share

1. Everything starts with the experience I had to work for the collective artistic project AND...AND...AND at dCOUMENTA(13). For the project it was written a statement from the artists that were part of it. Here it is:

A Short Letter of Intent

Dear Visitor to d(13),

We intend to say to you that artists are able to formulate their own questions, conduct their own research, and directly speak to and engage a multiplicity of publics at once.

We intend to say that artists don't always require mediation. And sometimes they prefer to mediate for themselves.

We intend to allow the multiplicity of voices and positions, based upon different curiosities, insights, and experiences, to tell and embody the story of art today, and what concerns artists today.

We intend to reclaim the capacity of artists to speak for themselves and to construct their own discursive frames.

We intend to allow nonsense to invade sense, and thus bring to the fore the question of seriousness. Just who is being serious and what are we taking seriously, could be a question for discussion.

We intend so much more than this letter can hold, than language can express.

We intend to open up the mysteries of this strange religion called capitalism and explore the potential for non-capitalist life.

We intend to place to the fore what it is we think we are doing (on this planet). And to create the space for saying no, for revocation, for exploring other callings, other doings.

We intend to explore the space of the commons and to do so by first acknowledging that the terms "private" and "public" are today becoming increasingly dubious.

We intend also to depart from art, not to leave it behind, but to open up to the world. Art, understood in this way, is not a circumscribed space where one remains tethered, but the site of many arrivals and departures, take-offs and landings, errors and redirections, tours and detours.

We intend to crash land in Kassel and take our cue from the inertia that brought us there..

And we intend to bring some friends! We hope to meet you soon.

And ... And ... And

....video <https://www.youtube.com/watch?v=8e0YX-XNPFk>

2. I started to deepen the questions that have been arisen from this experience and in particular the one that inevitably interlace art and sociology. I remember when I came back to Milan there was an exhibition at PAC by Alberto Garutti called *Didascalia/Caption*. The institutionalized Italian art was questioning itself about the same problems called out at DOCUMENTA(13). It was like an old question but now really present as a necessity to solve. It's true that the private and the public are today blurring and mixing their boundaries as the visitor is becoming more and more involved as an active participant not only as someone that could see and enjoy the final exhibition but as an effective actor during the creation of the works of art themselves. The public becomes a meaning maker.

3. During the 2013 I spent 6 months in Istanbul where I had the possibility to face another important perspective about art within the social system. I started to focus my attention on one particular area of the city because there, every month, there is this event called Tophane Art Walk. I joined the event just because I was new to the city and I would like to explore it through the artistic point of view. So apparently the Tophane Art Walk has been organized by the galleries of the district to let the people come there and know them. I went there and I discovered that the free openings of this Art Walk were really organized to open up the district to the "contemporary" city. I started with some colleagues (Elena Malara, Alessio Ferru and Michela Estrafallaces) to study the case because it was quite interesting; probably you all know the noun *gentrification* because it has lately gained its place as a common-speech word thanks to its wide use by the Media in news and articles about urban development and architecture. This concept seems to fit the peculiar urban transformation undergoing in the city of Istanbul since the 80ies. The city possess an urban structure and geology that naturally creates distinct areas; this conformation has led to the heterogenous development of gentrification, particularly in the district of Beyoglu, and more specifically in Tophane. Historically the Tophane neighborhood has been characterized as the pole of the Western Istanbul inhabited by a more traditional population since the foundation of the Republic.

Our attention has been attracted from the possibility to study the mechanisms and implication of Cultural Gentrification, but even more from the chance to comprehend the actual condition of its protagonists through our personal experience and the collection of testimonies of third parties living or dealing with the neighborhood. We have considered the method of oral tradition as the most ancestral and intimate way to preserve the knowledge itself; the opportunity to come into direct contact has given us the possibility to collect extremely valuable information and gave the respondents the opportunity to shed a light on their ideas once it was required to expound them in the clearest way possible. We realized that, although the term Gentrification is known, they had never been placed in relation to it, to the process that this entails and what it feels like to be part of it.

.....video <https://vimeo.com/110570856>

4. I started also to make researches on local artists and projects that were working on this topic:

- **DEPO**: is a space for critical debate and cultural exchange in the city center of Istanbul and the first initiative in Turkey to focus on regional collaborations among Turkey and countries in the Caucasus, the Middle East and the Balkans. Besides its artistic program composed of exhibitions and screenings, Depo addresses the socio-political implications of socially engaged art practices in the region and organizes conferences, workshops, lectures and panel discussions, and publishes an e-journal titled Red Thread. Depo aims to become a hub for the initiation and realization of regional projects and its activities are planned to provide artists, curators, cultural operators, academicians and intellectuals from the region the opportunity to engage with each other, to exchange ideas and experiences, and to develop collaborative works.

.....link: <http://www.depoistanbul.net/en/about.asp>

- **Can Altay**: was born in 1975 and lives and works in Ankara, Turkey. He describes his practice as, 'established within the realms of architecture, art, design and theory. It deals with the spatial appropriations, social encounters and forms of human improvisation within urban structures.' The urban structures that have provided the predominant models for Altay's research based projects are his home city of Ankara and Istanbul. He uses multidisciplinary methods to investigate and record the daily life of urban dwellers. More specifically focussing on ways in which seemingly ordinary routines and social trends subvert and reinvent the confines of official architectural spaces and their designated uses. He acts as a social cartographer inviting the viewer to question the way in which they navigate their urban environments. Altay creates multi-media installations from collections of projected images, photos, sound and text. He does little to direct the viewer through his archives preferring to leave us to discover a route for ourselves. These interactive works ask you to spend time, to watch, listen and forage, to dwell within them. In the Minibar(2001) projects, shown in Istanbul 8th Biennial, Altay examines a recent yet common phenomenon of groups of young people gathering in outdoor spaces between residential and commercial buildings at night to socialise and drink alcohol. Slide projectors show a sequence of blurry action night shots and sound recordings of the revellers in their unofficial bars and contrasting images of the same spaces in their 'official' daylight hours. Detail shots of bottles tops in gutters and other remnants are shown as if collecting evidence of what happens after dark, the traces of the other lives of the spaces. A later part of this project documented the response to these spontaneous events such as legitimate but casual temporary looking bars opening in some 'minibar' locations in an attempt to lure people off the street and therefore back into the arms of the organized and regulated city. Other locations saw the installation of raised security fences and metal bars recalling Altay's interest in Foucault's theories on power and non-normativity. Influenced by Lefebvre's *The Production of Space* and Bataille's ideas on transgression Altay's research reveals how this popular activity, born out of the wish for diversity and economy, 'it's cheaper to drink in the street' says one minibar goer, exemplifies the constant reconfiguration of seemingly fixed urban structures by their occupants. He describes this as "utilisation of the physical environment \outside the intent of the builders, designers and residents". In recent projects Altay examined even more marginal practices that evade the notice and confines of structures of authority.

.....link: <http://www.culturebase.net/artist.php?3831>

- **Oda Projesi**: is an artist collective based in Istanbul; composed of Özge Açikkol, Güneş Savaş and Seçil Yersel who turned their collaboration into a project in 2000. From January 2000, their space in Galata functioned as a non-profit independent space, hosting projects, gatherings and acts up until march 16th2005, when Oda Projesi was evicted from the apartment due to the process of gentrification. Since then Oda Projesi has a mobile status and not any more space based; continues to raise questions on space and place creating relationship models by using different mediums like radio stations, books, postcards, newspapers or giving form to different meeting points; depending on and respecting to the creativity of Istanbul and its citizens. □

-----external liens... At ANA AIR-Astrid Noack's Atelier residency Oda Projesi with their project *ANA*, plans to work on the issue of "motherhood" and everyday life production also focusing on the resistance and occupy movement taking place in Istanbul; claiming that there are strategies and tactics to be learned from each other. A year ago Oda Projesi has launched its project <http://bookofprofessions.blogspot.com>, and *ANA* project will create another aspect in relation to this. The inspiration for ANA project comes from the very need of Oda Projesi being as artist mothers and participating to this residency with their kids. Another important influence is from the artist

Deidre M. Donoghue from Ada Collective, Rotterdam; who is currently working on a research project called *(M)other Voices: The maternal as an attitude; maternal thinking & the production of art*. Oda Projesi will participate into the research project.
.....link: <http://eipcp.net/transversal/1204/lind/en>

- **Hera Buyuktascian:** Public spaces (and by this we mean public square, and not any grand-scale concept of spaces) in Istanbul are often endangered by the aestheticizing of the public sphere into a total realm of consumption clean from historical references. The social and functional dynamics of global capitalism do not rely on foundational myths or narratives. According to Pierre Nora, sites of memory ought to exist nowadays because no real environments of memory truly exist, which is perhaps one of the reasons why a great deal of research-based contemporary art is obsessed with archives and cultural archaeology.

The relation to Büyüktaşyan practice has to do with the enactment of an experience which is both intimate and public, and the desire for an imagined elsewhere, theoretically situated in the past but whose temporal framework is past the limits of history. What Ward's starry night and Büyüktaşyan's hamam have in common is that they're both psychic spaces, in which the illusory nature of belonging somewhere and the instability of memory are considered.

Yet Büyüktaşyan's work protrudes in materiality and asks another question: What are or would be the objects of history? Can histories be traced and archived through objects clean from immediate semantic references? The writer Georges Perec is keen to establish a crucial distinction between places and spaces; for him places are always neutral whereas space is by nature idealized, space exists as a reassurance. The idea of the public space itself, as a shared space, is a tale of mutual reassurance that no longer depends on the durability of places. The space is determined not by the content but by what is on the contours, on the fringes. In the case of the Turkish installation artist, it is the trajectory of the soap, the smells, the surrounding geography and the desire to become part of a ritual that is both cleansing and conspicuous, what determines her psychic space. For archaeologists, an artifact being 'in situ' is critical to its interpretation because otherwise it does not provide enough information about the cultural setting in which it was created. Büyüktaşyan's works with the assumption that such native spaces are no longer available, and she feels the need to site them in. In Situ Installation: Spaces do not contain memory by themselves, they are memory triggers because we exist in them, we create them, re-create them and destroy them. Our memories are at times illusory, constantly modified by the sheer thereness of a present we're unable to evade. And when memories are shared, and what is history if not this? – we do not even belong to them, but they belong to us, and the search for a material history that is at the heart of Hera Büyüktaşyan's practice, feeds on the sense of contradiction and paradox brought about the internal and the external manifestations of memory. It is the passage of time that leaves traces, but space is always emptied out from its objective content if we're not experiencing it right then, thus all spaces are psychic and immediate. Space is a form of writing, writing of the most meticulous kind: The sole awareness that remembering is a form of authorship. Hera Büyüktaşyan's In Situ reminds us of the words of H  l  ne Cixous: 'Listen: Nothing is found. Nothing is lost. Everything remains to be sought.'

.....link: <http://www.drosteeffectmag.com/interview-hera-buyuktasciyan-armeniy-venice-biennale/>

5. Right now there is an interesting exhibition at MAXXI about the Stanbuliotic general topic:

THE EXHIBITION CHAPTERS



A ROSE GARDEN?

A rose garden with blossoms of countless colors: this is Gezi Park on Istanbul's Taksim Square in...



READY FOR A CHANGE?

Over the years, the city of Istanbul has had to face a drastic process of urban transformation. Its...



CAN WE FIGHT BACK?

Istanbul is an embodiment of the constant search for mediation between the East and the West: it...



SHOULD WE WORK HARD?

In metropolis, like Istanbul, with its fourteen million inhabitants, the idea of work and its...



HOME FOR ALL?

When Turkey leapt into industrialisation, Istanbul once again became the most important centre of...



TOMORROW, REALLY?

How can one of the oldest cities in the world project itself into the future? Istanbul is, of all...



TO BUILD OR NOT TO BUILD?

Three emerging architectural firms (Herkes İçin Mimarlık / Architecture

ISTANBUL. PASSION, JOY, FURY

Galleries 1, 2 and 2 bis

curated by Hou Hanru with Ceren Erdem, Elena Motisi and Donatella Saroli

The passion for creativity The joy that emerges from achieving objectives The fury of the city

We are continuing our exploration of the cultural milieu of the Mediterranean basin and the relations between the Middle East and Europe. Following the exhibition *Unedited History* on contemporary Iranian art, MAXXI has reached Istanbul.

An exploration through major works and new artistic production with in-depth examinations and first-hand testimony.

Istanbul. Passion, Joy, Fury tackles the dynamics, the changes and the cultural demands of contemporary Turkey, a bridge between the western and eastern worlds. Starting out with the recent protests at Gezi Park, the exhibition examines five major themes: **urban transformations; political conflicts and resistance; innovative models of production; geopolitical urgencies; hope.**

6. To face the process of the growth in the urban environment as artists but also as human beings it is something that lots of professionals are working on. Detaching from the particular territory of Istanbul and entering again in which is the most institutionalized world of contemporary art it is possible to find lots of interesting projects like the ones of:

- Theaster Gates & Rebuild Foundation: a not-for-profit creative engine focused on cultural-driven redevelopment and affordable space initiatives in under-resourced communities, currently manages projects in the Greater Grand Crossing neighborhood of Chicago. Our programs enlist teams of artists, architects, developers, educators, community activists, and residents who work together to integrate the arts, apprenticeship trade training and creative entrepreneurship into a community-driven process of neighborhood transformation. Rebuild engages an artistic practice which uses as its medium the urban fabric of under-resourced districts, bridging the creation of art with adaptive reuse of abandoned spaces and community-driven initiatives for neighborhood revitalization. Rebuild Foundation is the creation of Chicago native, artist, urban planner, and Wall Street Journal 2012 Innovator of the Year, Theaster Gates, Jr. who has conducted innovative renovation of unused spaces and community service activities through his art practice since 2005. Rebuild received its official 501©3 status in December 2010, and immediately continued Gates' work leveraging creative community resources to build thriving neighborhoods. We act as a catalyst in local economies by integrating arts and cultural programming, workforce enhancement, creative entrepreneurial investment, hands-on education, and artistic intervention. Rebuild began creating cultural programming in Gates' renovated and repurposed buildings first in the Greater Grand Crossing neighborhood of Chicago's South Side.

.....video

https://www.ted.com/talks/theaster_gates_how_to_revive_a_neighborhood_with_imagination_beauty_and_art?language=it

- Assemble: are a collective based in London who work across the fields of art, architecture and design. They began working together in 2010 and are comprised of 18 members. Assemble's working practice seeks to address the typical disconnection between the public and the process by which places are made. Assemble champion a working practice that is interdependent and collaborative, seeking to actively involve the public as both participant and collaborator in the on-going realization of the work.

.....video <https://www.youtube.com/watch?v=OsSD9ZutRzU>

7. Inevitably the works of art are entering in contact within a much more wide field of experiences and knowledges. The artist and the public are little by little becoming one part of the other, inescapables from their interlaced positions. And the artist is not anymore alone but he/she has to create a web of other professionals with whom collaborate to experiment collective projects. Taking about the role of the curator, as we are here for a curatorial professional training, I think we must open up and deepen the theory about this new attitude of an art that is increasingly entering and studying the way in which people are living into a specific environment. I made a short list of proposal about who could be interesting to invite and to talk to about this topic. You see that is a list that involves not only artists but anthropologists, architects, curators, philosophers etc. for example:

- Marco Trulli and Claudio Zecchi are working since 2006 as a curatorial collective into a public art project called Cantieri d'Arte, a platform for active research in the field of art in public spaces, with the aim to develop participatory projects planned to experiment with forms of involvement and reactivation of consciousness able to investigate the dynamics of the relationship between art and city using contemporary art as an investigative tool. While the first editions of the project aspired to investigate the imaginative structure of the city, re-reading the urban fabric through the production of site-specific projects, today Cantieri d'Arte, turns to a dimension of reflection on the themes of artistic practices in the city through the construction of temporary spaces and discursive practices directly into the public space. In this sense, art becomes a tool of analysis that puts the formal aspect, which belongs to its own grammar, and the content on the same floor in a function of lexical re-appropriation that aimed to develop «innovative representations that elude political interpretation»

.....link: http://performativepractices.blogspot.it/p/progetti_4.html

- **Situations** is an arts organisation dedicated to commissioning and producing compelling and imaginative new forms of public art. For over a decade we have been supporting artists to make extraordinary ideas happen in unusual and surprising places, directly engaging in people's lives and offering alternative ways in which to see, hear and connect to each other. We believe that artists are charismatic agents of change. We invest in their process, challenge established studio or theatre-based artists to step into the public realm and nurture emerging artistic, producing and writing talent. We commission and produce both temporary and long-term public artworks, as well as acting as a connector to bring people and partners together through collective programmes and festival events in the South West of England and internationally. Our growing portfolio of projects feeds an on-going public programme of events, discussions, publications and debates called Public Art Now, which seeks to improve the conditions for, and skills to produce, new forms of public art nationally and internationally. Our work is guided by our belief in the capacity for the arts to change, enhance and inform the way we think about and interact with the world around us.

- **Claire Bishop // Artificial Hells** is the first historical and theoretical overview of socially engaged participatory art, known in the US as "social practice." Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the Situationist International; Happenings in Eastern Europe, Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Paweł Althamer and Paul Chan.

- **Le Nouveaux Commanditaires:** Over two centuries after the democratic revolutions, citizens still remain the great absentee from the art scene even though this is the terrain where they could freely exert, test and solve their fundamental cultural needs. It is also there that one creates and experiments, for their benefit, new types of relations to oneself and to others, to time and to the environment. While artists and their artworks have taken on all their responsibilities to the extent that they have become paragons of the Modernist ambition, society has turned instead to artworks from the past by giving heritage more importance than it has ever had in history. Citizens remain absent and silent in art. They seem satisfied with anonymous relations with artists and limit artworks to having a role within a heritage that is managed by markets and institutions whose criteria and values could not stem from a political, let alone artistic project. In order to give a voice to these great absentees and enable them to finally play a role, the actions of the Nouveaux Commanditaires take place on the art scene without walls. This can occur anywhere and is open to those who wish to take on a responsibility as an active player. In these situations, the citizen becomes an equal to the artist and acquires the authority to publicly express a need to create as well as to assess what is produced in the name of art. This mode of action has long gone beyond a mere declaration of intention, it is a tangible reality with hundreds of accomplished artworks. These reflect and demonstrate the fact that both citizens and artists have the intelligence and the courage necessary to highlight contemporary cultural necessities and act in consequence. In this new scene, the relations between each party are governed by a protocol that defines everyone's role and relies on trust to reach agreements rather than acts of authority and regulations. In order to give rise to an art of democracy, each player needs to take on their own responsibilities, and bring a communal, rather than just private, meaning to their individual commitment as well as to the artwork.

François Hers

.....video: <http://www.nouveauxcommanditaires.eu/fr/video/>: par rapport à le role du musée

- **Franco La Cecla:** L'autore è interessato al rapporto che l'uomo instaura con i luoghi che sperimenta, vive e conosce; su questa linea occorre interpretare il "fare mente locale", ovvero nella capacità di ambientarsi e di essere influenzati emozionalmente dallo spazio circostante. Nel tentativo di esplicitare ciò, si sofferma anche sull'opposto: se da una parte la persona si riconosce nel luogo in cui si trova, dall'altra è possibile che si senta persa, sradicata e lontana da ciò che conosce. Quest'ultima situazione è sempre risolvibile dopo una chiacchierata con un amico che aiuta a stabilire nuovi punti

di riferimento o semplicemente andando in giro, nella propria mente con il proprio corpo, finché la brutta sensazione scompare o si trasforma. Il disorientamento risulta a volte prezioso poiché offre la possibilità di fare nuovamente mente locale, è un diverso punto di partenza per un nuovo approccio. D'altro canto se diventa condizione frequente, la persone si arrendono e non prestano più attenzione alla sensazione di malessere. La Cecla offre una vasta gamma di esempi che inducono il lettore a confrontarsi e riflettere su questi temi, che ognuno vive in prima persona.

- **a.titolo:** è un collettivo di curatrici fondato a Torino nel 1997 con lo scopo di promuovere l'arte contemporanea orientata verso le dimensioni sociali e politiche dello spazio pubblico. a.titolo cura mostre, progetti site-specific, committenze di arte pubblica, campagne fotografiche, pubblicazioni, workshop e programmi sperimentali di formazione promuovendo in chiave interdisciplinare il dialogo fra disegno urbano e arti visive. Nel 2001 a.titolo ha dato vita all'omonima associazione no profit. Nel 2010 ha assunto la direzione artistica del CESAC, Centro Sperimentale per le Arti contemporanee di Caraglio.

.....video: <https://vimeo.com/12548341>

- **HubOut:** is a creative lab where cultural projects come alive in order to involve communities and cities. From the public art up to the promotion of the DIY skills. The creative lab is located in Il Pertini – Cultural Centre in Cinisello Balsamo, Milan. The HubOut project has been created within the Youth Creativity program, promoted and supported by the Youth Department – Office of the Prime Minister and by ANCI – National Association of Italian Municipalities. The project has been realized by the City of Cinisello Balsamo in cooperation with the City of Fermo. Art direction by National Museum of Contemporary Photography. Coordination and training of the work team by Marse Onlus Association.