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Proposal for the City of Amsterdam:

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Push the Culture into New Fresh
Directions !

Fulya Erdemci, director
Amsterdam, October 2011

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Agenda

- International Periodical Exhibition in urban public spaces (every three years)
- International Open Call for 2 Squares (every two years)
- Agency for the City of Amsterdam: Buiten Kunst Policy

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INTERNATIONAL PERIODICAL EXHIBITION K

A New Way of Realizing Art in Public Domain

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Maider López – Football Field

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A temporary exhibition interwoven with the texture of the city that layers global issues of social and urban transformation in the context of Amsterdam.

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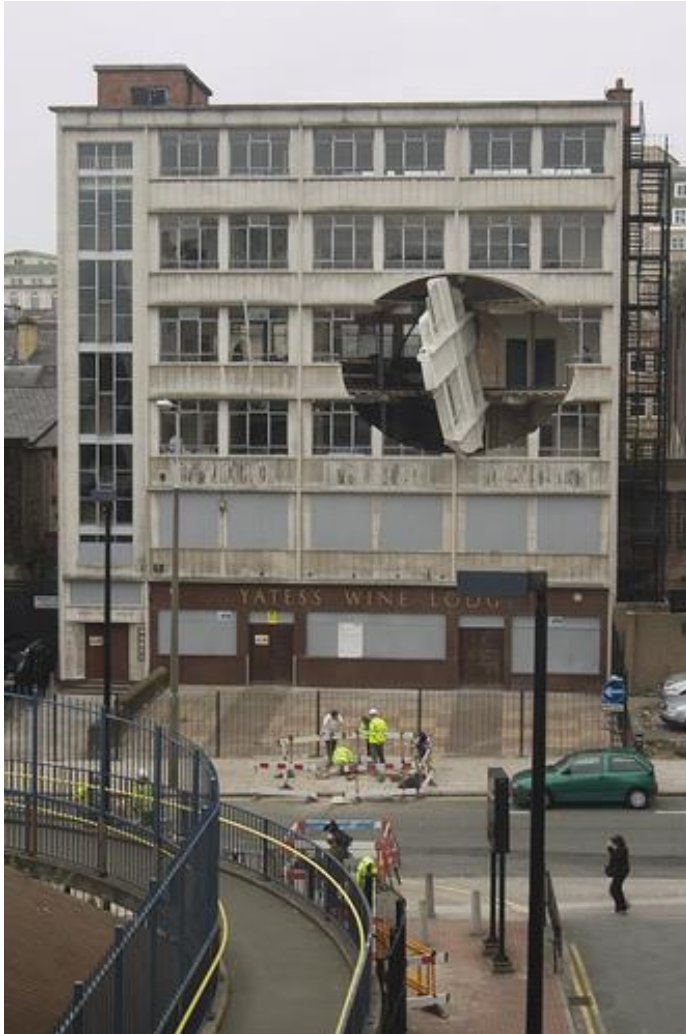
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Doris Salcedo, site-specific installation, Istanbul Biennial, 2003

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Richard Wilson- *Turning the Place Over*, 2007
Liverpool Biennial 2007



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An International Periodical Exhibition in Urban Public Spaces

1. Aim
2. Why an international urban art exhibition ?
3. Structure
4. Organization
5. Communication
6. Funding
7. Promenade and Locations

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Aim:

a new way of realizing art in public domain that will blend with the city to push the culture into fresh new directions

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Ayse Erkmen – *Sculptures on Air*
Sculpture Projects Münster (DE), 97



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2) Why an international periodical exhibition in urban public spaces?

- Create an international platform for dialogue and exchange
(an opening photo)

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Opening Venice Biennial June 2011



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2) Why an international periodical exhibition in urban public spaces?

- Interfere directly with the public life (*visual- Ayse Erkmen – Every bag counts*)

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Ayse Erkmen – *Every Bag Counts*
5th Scape Biennial, Christchurch, NZ, 2008

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2) Why an international periodical exhibition in urban public spaces?

- Offer a fresh and unique experience of the City through significant innovative and critical examples of art in public domain (*visual Kormeling, Tatzu Oozu-street light*)

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ing, Pedestrian Exhibition, Istanbul, 2005





ce, John Kormeling, Istanbul Biennial, 2005



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Tatzu Nishi – *Denken Sie einmal an meine Stelle*
Berlin 2002



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2) Why an international periodical exhibition in urban public spaces?

- Reach diverse publics and communities beyond the traditional limitations of class, gender, race, age, ethnic background and religion (visual Thomas Hirschhorn)

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Thomas Hirschhorn - Open Source
Bijlmer Spinoza Festival May 2 – June 28, 2009
(photo by Stefanie Grätz)

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2) Why an international periodical exhibition in urban public spaces?

- Increases the participation and dialogue between the diverse publics and the art community (visual – maider Lopez-guigenheim, Marjetica Potrc)

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Marjetica Potrc and Wilde Westen –
The Cook, the Farmer, His Wife and Their Neighbour, 2009

Supported by the Stedelijk Museum Amsterdam; Far West, Amsterdam; The Netherlands Architectural Fund, Rotterdam
(photo by Henriette Waal and Lucia Babina, courtesy the artist and Wilde Westen)



Marjetica Potrc and Wilde Westen –
The Cook, the Farmer, His Wife and Their Neighbour, 2009

Supported by the Stedelijk Museum Amsterdam; Far West, Amsterdam; The Netherlands Architectural Fund, Rotterdam
(photo by Henriette Waal and Lucia Babina, courtesy the artist and Wilde Westen)



Mainer López – AdosAdos, Bilbao (ES) 2007

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2) Why an international periodical exhibition in urban public spaces?

- Promotes the democratic use of public sphere as a place for free and creative expression (Flash Mob – SKOR)

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Flashmob - Card Stunt, SKOR, The Hague
photo by Jhoeko



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Flashmob - Card Stunt, SKOR, The Hague

photo by Jhoeko

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2) Why an international periodical exhibition in urban public spaces?

- Attracts the international art community and cultural tourism
- Enlivens the public life, art and cultural scene of the city
- promotes a cosmopolitan life style for the society

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2) Why an international periodical exhibition in urban public spaces?

- Incubates critical thinking and active citizenship (visual-Group marriage- Francesco Camachio ?)

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Francisco Camacho's petition for group marriage
(debate on the subject with politicians, May 16, 2009, Rijksakademie)



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Francisco Camacho – *Petition Group Marriages Initiative, 2009*
(photo by Stefanie Grätz)

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Francisco Camacho - *Group Marriages Initiative*, 2009
(photo by Stefanie Grätz)



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2) Why an international periodical exhibition in urban public spaces?

- Raises the artistic criteria to the international level and stimulate better exhibitions
- Fosters professionalism of the market and gallery system
- Supports the economic vitality of the city

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Galery opening at Fons Welters Galery

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2) Why an international periodical exhibition in urban public spaces?

- Creates an archive of the memory of the city through crisscrossing of different artistic perspectives (Tatzu-James Cook)

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James Cook Monument
Tatzu Nishi – *Endeavour*, 2008
Scape Biennial, New Zealand 2008



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James Cook Monument, Christchurch, NZ

Tatzu Nishi – *Endeavour*, 2008

Scape Biennial, 2008



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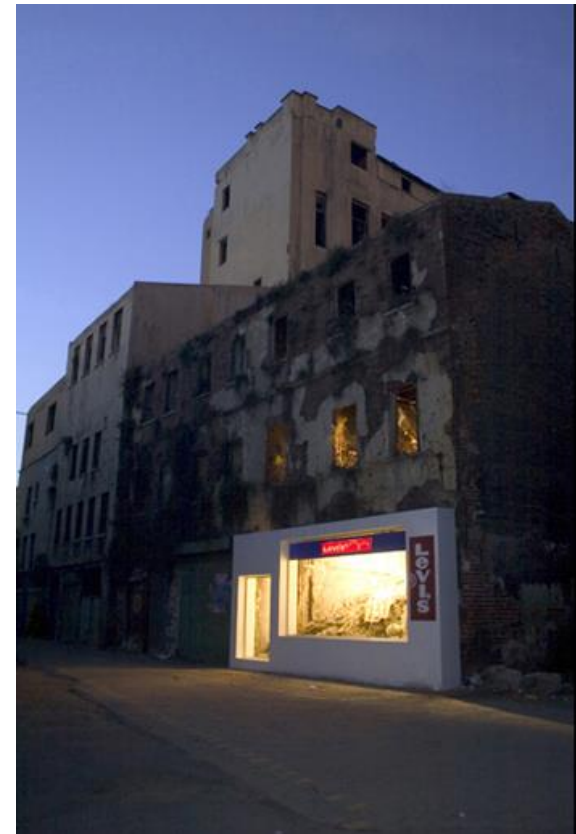
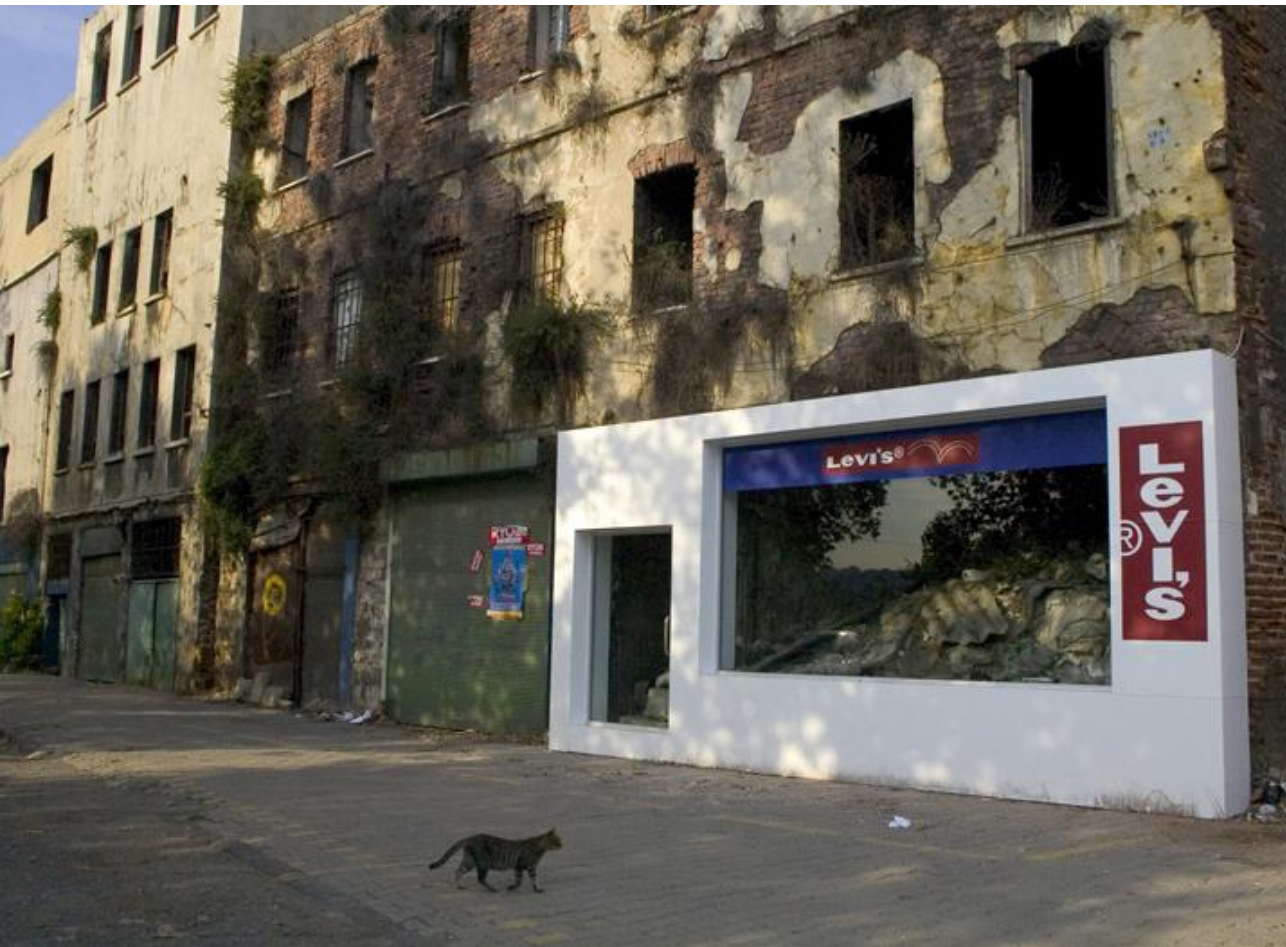
S 2) Why an international periodical exhibition in urban public spaces?

- Brings out the post war history on policy and culture of urbanization in Amsterdam (Callum-Levis, Guillame Bijl-Sorry Installation)

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Stonewashed, Callum Morton, Pedestrian Exhibition, 2005

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Guillaume Bijl, Sorry Installation, 2007
Muenster Sculpture Project

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S 2) Why an international periodical exhibition in urban public spaces?

- Functions as city branding, promotion and marketing through art
- Re-positions the city nationally and internationally
- Places Amsterdam into the heart of the global contemporary art map

(visuals-Ai Wei Wei, Do Ho Suh)

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Do Ho Suh - *A Perfect Home*

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Ai Wei Wei - *Web of Light*, 2008

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2) Why an international periodical exhibition in urban public spaces?

- Re-positions the city nationally and internationally
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An International Periodical Exhibition in Urban Public Spaces

3) Structure

- **Who:** internationally acclaimed artists
- **What:** site-specific and context responsive temporary urban projects, interventions, installations, performances and objects
- **Where:** on building façades and entrances, parking lots, streets, billboards, the metro and other urban public spaces and vacant buildings or structures

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**Untitled, Fuat Sahinier & Murat Sahinier, Istanbul Pedestrian Exhibitions1,
2002**

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Fuat and Murat Sahinler, Istanbul, 2002

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Ebru Özseçen – *Beyoglu*, 2001

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Heather and Ivan Morison – *I lost her near Fantasy Island. Life will be never the same...*
Bristol (UK) 2006

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An International Periodical Exhibition in Urban Public Spaces

3) Structure

- Workshops by Universities
- Archives and info centers- Visuals
- Talks, lectures, public debate – *visuals of AAA1, artists in public, etc*
- Guide including city map
- Publication

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Workshop **Chto Delat/What is to be done?** with participants
Curatorial Programme De Appel '10/'11



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Actors, Agents and Attendants I: Speculations on the Cultural Organisation of Civility
October 2010, Felix Meritis Amsterdam

First edition in the series of symposia, initiated by SKOR | Foundation for Art and Public Domain



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Artists in Public I : *Disclosing the Invisible*
Jill Magid and Heath Bunting, March 25, 2011

Initiated by SKOR in collaboration with Stedelijk Museum
(photo by Stefanie Grätz)



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Atelier van Lieshout, *Darwin*
Info Center at 5th Scape Biennial, Christchurch, NZ, 2008

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An International Periodical Exhibition in Urban Public Spaces

4) Organization

- Organised in collaboration with the City of Amsterdam
- Partner institutions for info centers and archives, e.g.:
Tollhuistuin, Eye Film Institute, De Verdieping, W139, Waag Foundation, etc.
- Universities: e.g. Goldsmiths- London, VU and/or UvA- Amsterdam, Sandberg Institute, Istanbul Technical University or Sabanci University / Bilgi University

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An International Periodical Exhibition in Urban Public Spaces

5) Communication, Social Engagement, International Dialogue and Networking

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- Continuous communication all year long starting one year prior to the opening date of the event
- The **targeted group does** not only include the art-audience and professionals of Amsterdam, but also Local, Regional, National and International audiences and press

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An International Periodical Exhibition in Urban Public Spaces

5) Communication Social Engagement, International Dialogue and Networking

Locally:

- Press conferences, media presentations and press releases
- Lectures, panel discussions, workshops, artist talks and other forms of social engagements with the participation of distinguished international curators, critics and artists start one year prior to the opening and are concentrated around the opening events

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An International Periodical Exhibition in Urban Public Spaces

5) Communication Social Engagement, International Dialogue and Networking

Internationally:

- Formal/informal meetings, gatherings and presentations in international biennials and events
- Distribution of publicity materials like postcards and handouts at these events
- An international PR and communication company: i.e. Brunswick

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An International Periodical Exhibition in Urban Public Spaces

6) Funding (public-private)

- **Financed by** the organization and the City of Amsterdam
- **Public Funding** e.g. AFK, Mondriaan Fund, Stimulerings Fonds voor de Architectuur, Ministry of Foreign Affairs
- **International funding institutions** e.g. Goethe-Institute, British Council for the Arts, FRAME, OCA, Nestlé Foundation, American Center Foundation, Pro-Helvetia, Andy Warhol Fund
- **Private sponsorship** e.g. ABN Amro bank, Rabobank, Philips
- **Private funding bodies, e.g.:** VSB Fonds, SNS Reaal Fund, Stichting Doen, Triodos Bank

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An International Periodical Exhibition in Urban Public Spaces

7) Promenade and Locations

E.g: North, Centraal, Nieuw Markt, Wibautstraat- area

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An International Periodical Exhibition in Urban Public Spaces

7) Promenade and Locations

Why North?

Why Centraal?

Why Nieuw Markt?

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An International Periodical Exhibition in Urban Public Spaces

7) Promenade and Locations

Why Wibaut ?

- This area is a micro cosmos bringing out the recent history, politics, and socio-cultural narrative of urban development in Amsterdam, and yet, it is the major site for the current renovation of Amsterdam that updates itself with the contemporary global changes and transformations

- Wibaut Straat Area: Amstel station, Transvaal, University of Amsterdam, Weesperplein and Waterloo plein.

- Other locations that can be articulated with one project to the exhibition are Nieuwmarkt, Centraalstation and Tolhuis Tuin Area on the North axis and Over Amstel on the south axis.

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Intercity

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International Open Call
for 2 Squares

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Intercity - International Open Call

- 2 projects in 2 contrasting squares

For Example:

Dam Square / Tahrir Square, Cairo
Dam Square / Taksim Square, Istanbul
Dam Square / Time Square, New York
Museum Plein / Tiananmen Square, Beijing

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- Internationally acclaimed jury – ambassadors of the project
- In close collaboration with the Stedelijk Museum, Rijks Museum, Van Gogh Museum

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- International collaborations with institutions like Cairo Biennial, Townhouse Gallery, Cairo, ARTER Istanbul, International Istanbul Biennial, Creative Time, New York, Public Art Funds, New York, Ullens Foundation, Beijing

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Intercity - International Open Call (2)

- Revitalize and activate the city through innovative international examples of contemporary art
- Enliven public life
- Further foster internationalism when coupled with concurrently realized projects, for instance, in Tahrir square in Egypt, Taksim square in Istanbul or Time square in New York

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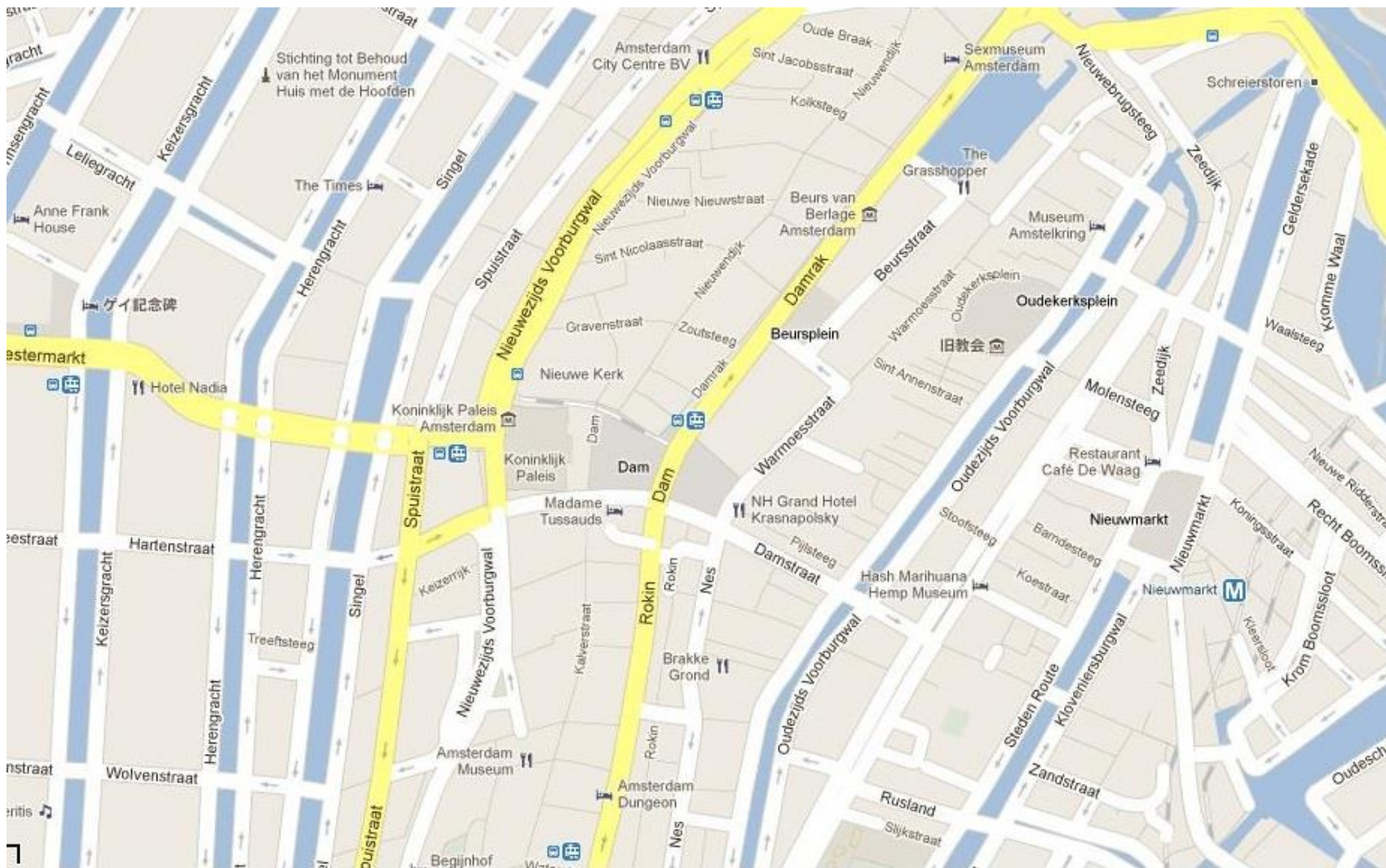
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Felice Varini – *Cinque Ellipses Ouvertes*, 2010
Place d'Armes, Metz (FR)

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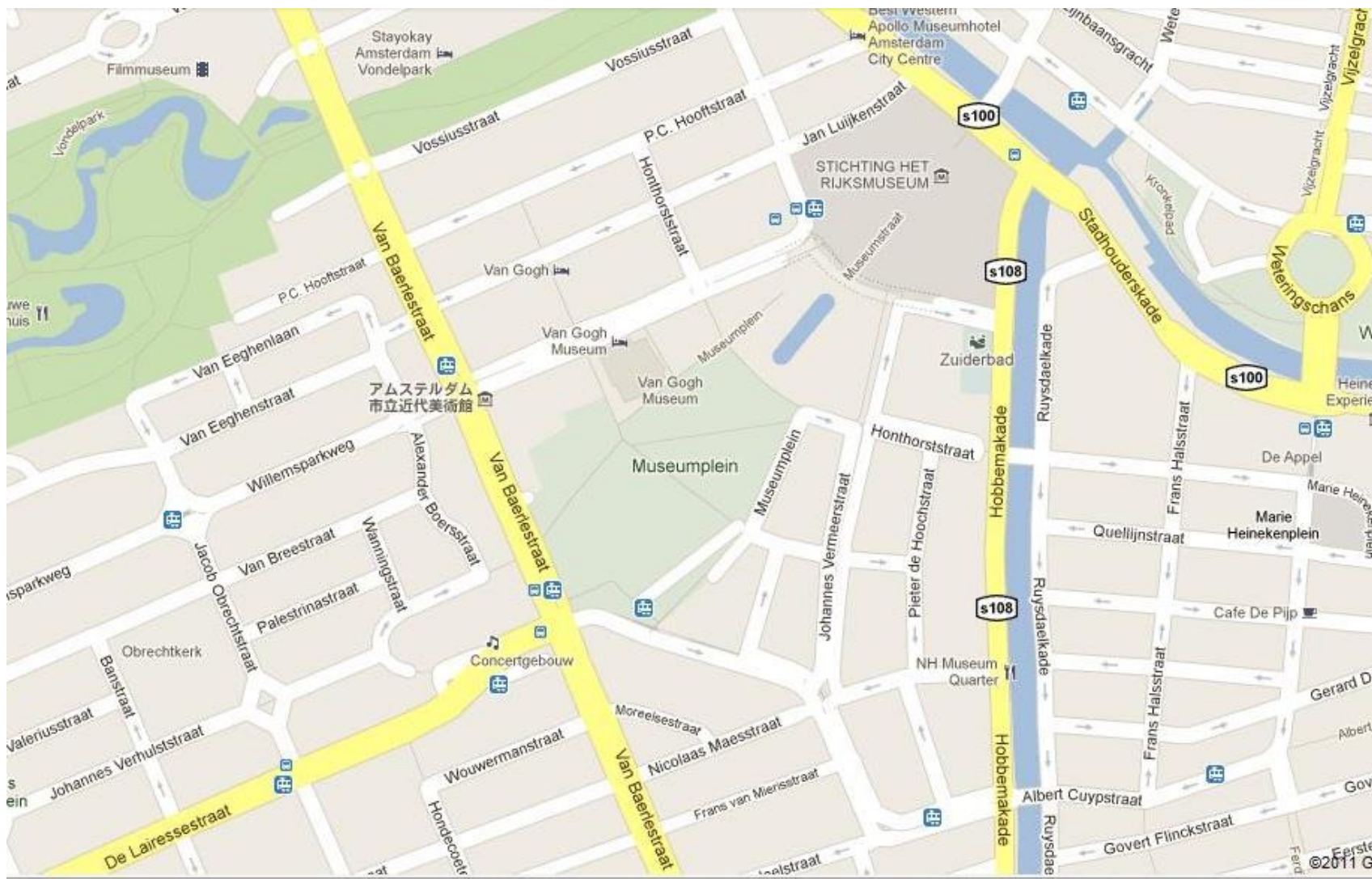
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Bruce Nauman - *Square Depression*, 2007

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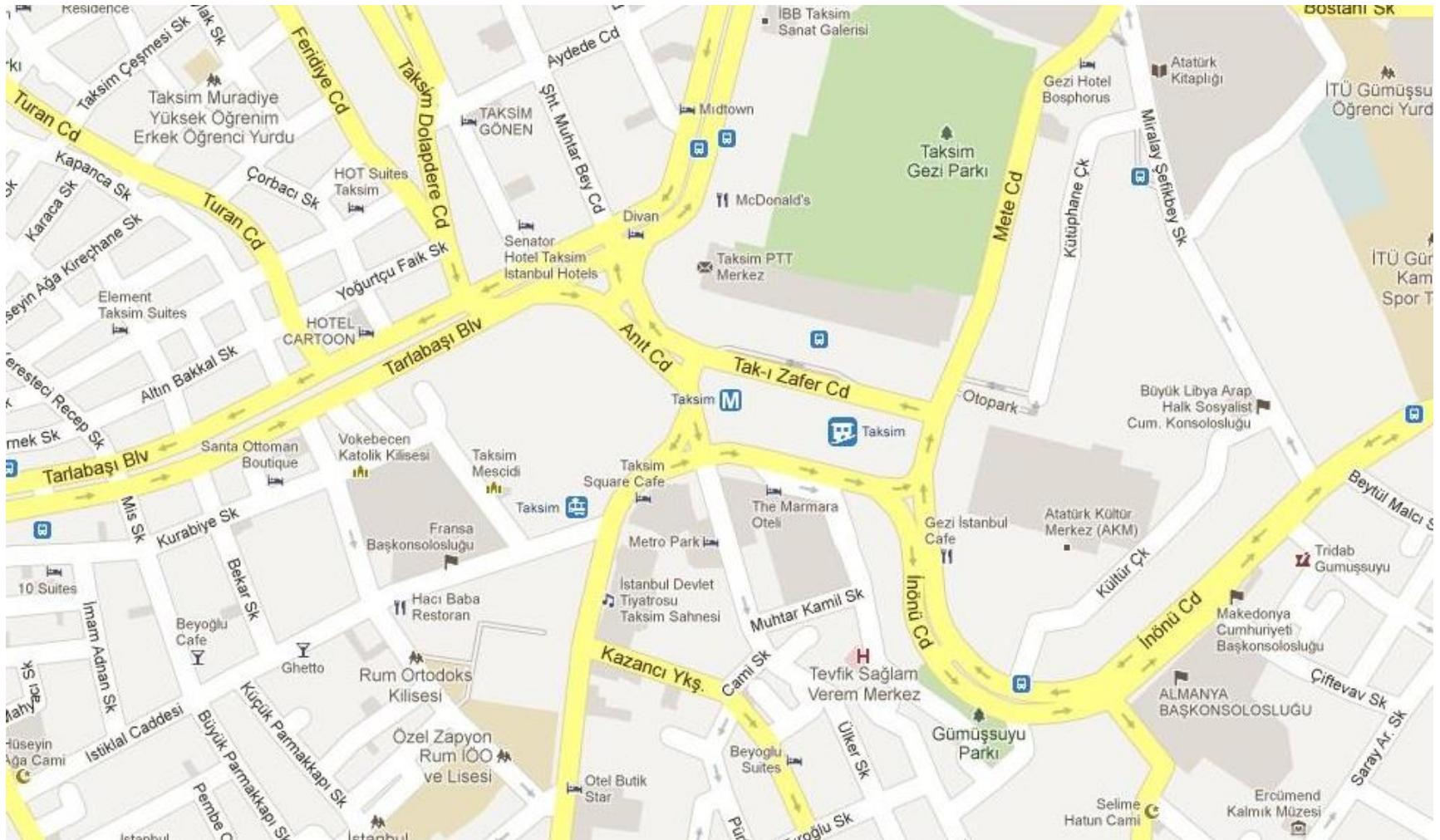
TAKSIM SQUARE ISTANBUL, TURKEY

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TAHRIR SQUARE CAÏRO, EGYPT

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Time Square, NYC, USA

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Agency for the City of
Amsterdam
Buiten Kunst Policy

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Agency for the City of Amsterdam **Buiten Kunst Policy**

SKOR as Agency and Advisor for the realization and implementation of the policy plan Buitenkunst of the City of Amsterdam

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For instance:

- Advise on the processes and protocols for exemplary commissioning in public domain
- Research on the 'concentration points' to formulize and develop 'large scale' projects in public spaces
- Advise on new perspectives on the collection of public art of Amsterdam

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Agency for the City of Amsterdam Buiten Kunst Policy

SKOR as Agency and Advisor for the realisation and implementation of the policy plan Buitenkunst of the City of Amsterdam

For instance:

- A pilot International Biennial Exhibition in urban public spaces in the city of Amsterdam in 2013: **Right to the City**
- A pilot International Open Call projects for 2 Squares: **Intercity** (in close collaboration with Stedelijk-, Rijks- and Van Gogh Museum)
- A Public Forum for debate, reflection and interaction in collaboration with the Stedelijk Museum, Lectoraat Rietveld Academy, SMBA, AFK and other partners (already started with Stedelijk, see: Artists in Public)

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Notes / To Do:

Add some lines to why biennials section like 'offers a fresh and unique experience of the city',

'Exciting innovations at ordinary everyday life spaces'...OK

Match visuals with texts:

crowd from the opening event of Venice or any other Biennial. Posters that mentions istanbul's for instance name can be matched with city brandings,etc., some art works that can exemplify the texts.

Visual narration

utopia

Constant "New Babylon"

Ronald Rietveld's the utopic project that establishes a zone of freedom on a platform of oil search satellilate in the North Sea

Human level? Examples!

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Maps and visuals

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Promenade Wibautstraat

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Maps and visuals

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Amstelstation

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Maps and visuals

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Transvaal area

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Maps and visuals

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Waterlooplein

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Maps and visuals

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Weesperplein

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Nieuwmarkt
Central Station
Tolhuis Tuin

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Felice Varini – Entre Ciel et Terre, 2005
Saint Etienne (FR)

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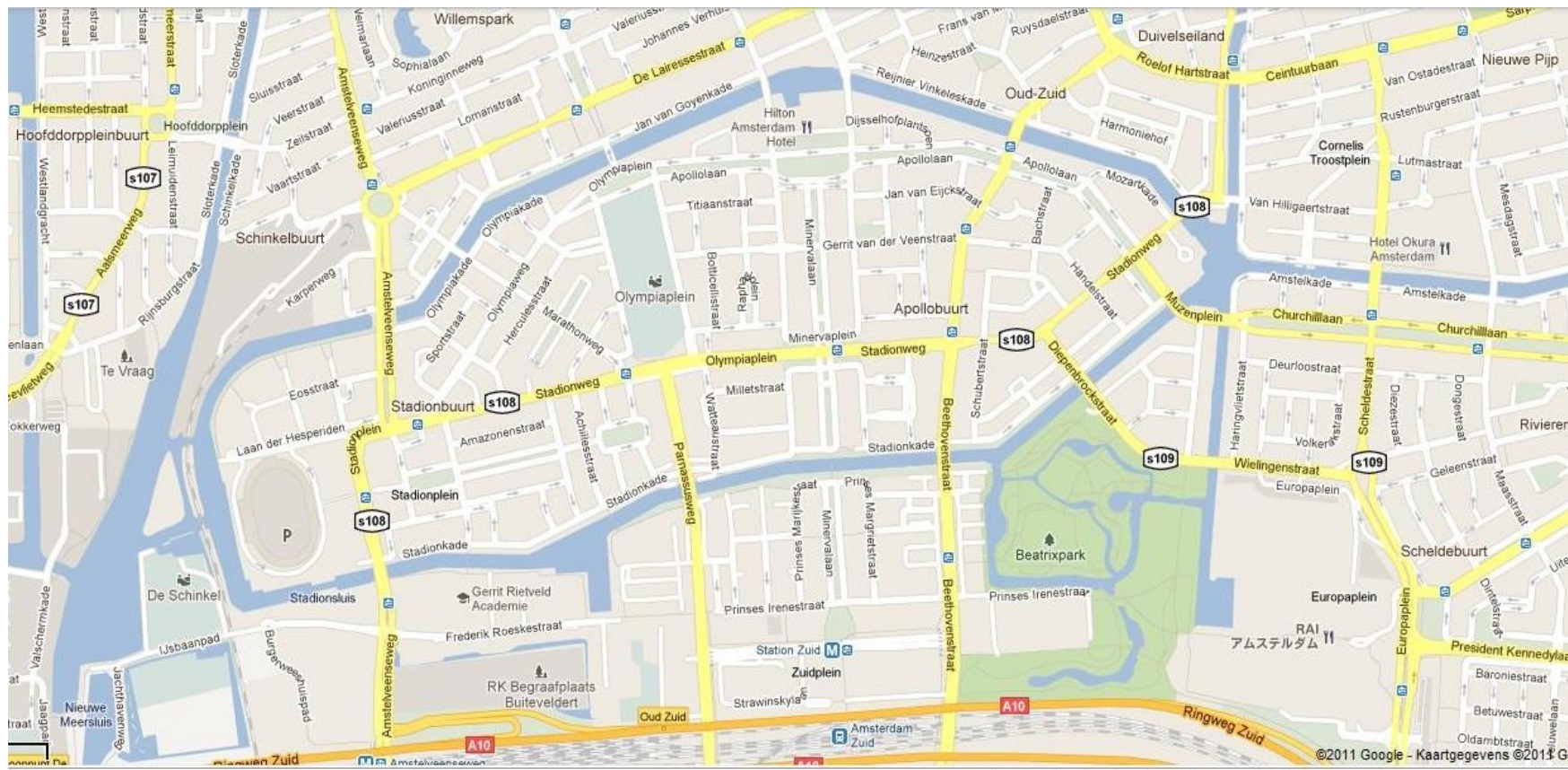
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Zuider Amstel

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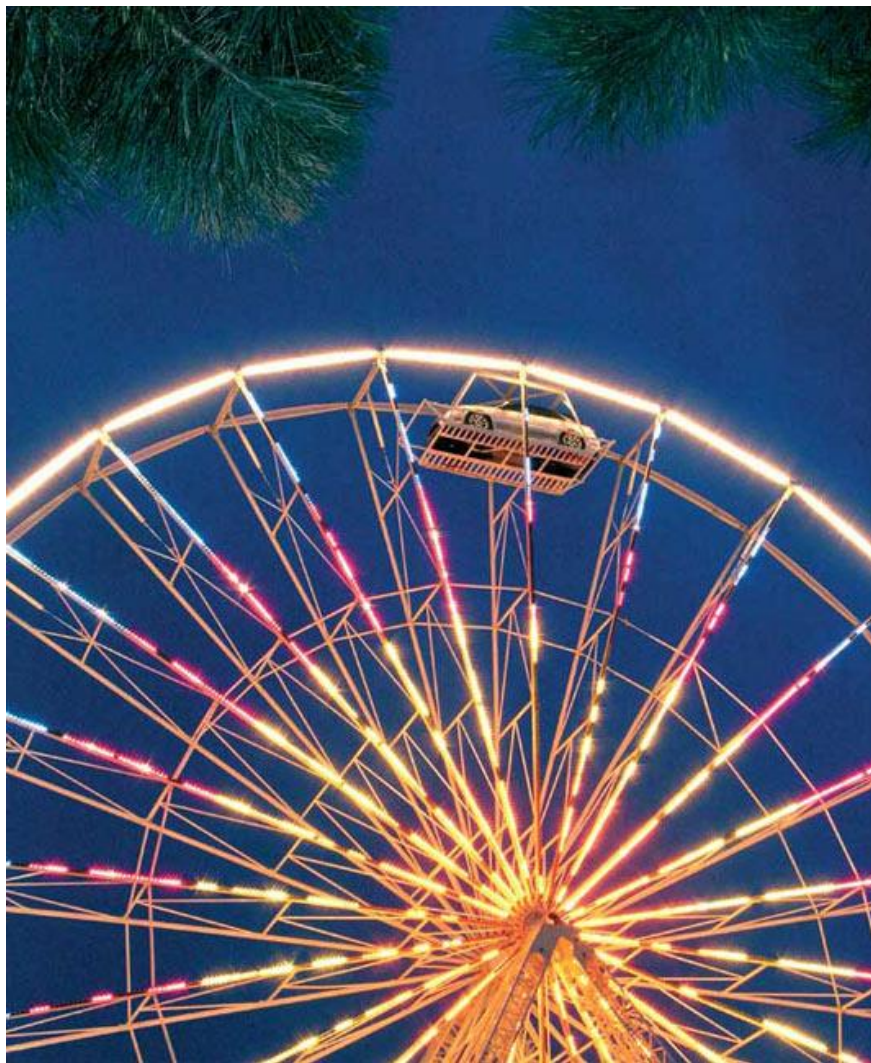
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John Körmeling – Drive in Wheel, Mobile Fun



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Short Cut, 2003

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Short Cut, 2003



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Callum Morton - *Monument 19: Sexy Beast*
5th Scape Biennial, Christchurch, NZ, 2008

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Felice Varini - *Elisse nel Trapezio*, 2010

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Do Ho Suh – *Bridging Home*
Liverpool Biennale 2010

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Hito Steyerl – *IN OUR MIDST*
LINZ 2009 European Capital of Culture

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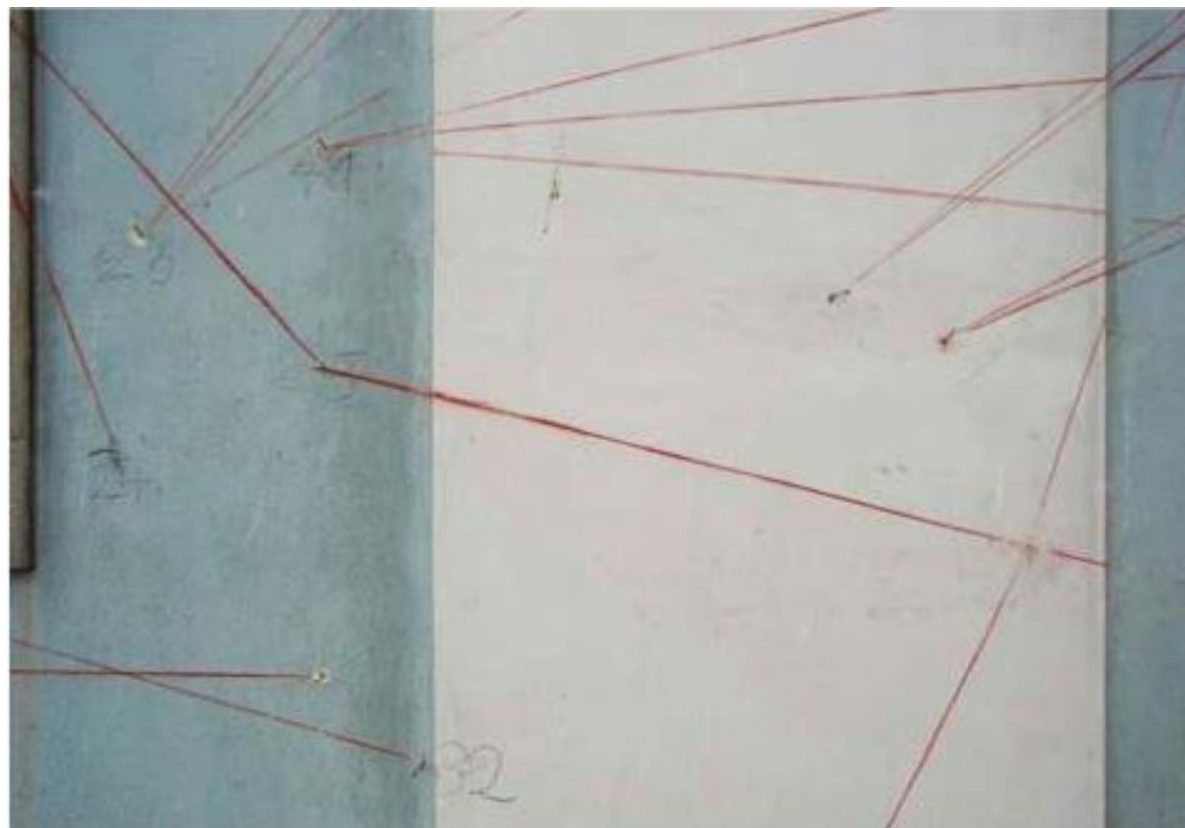
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Maidor López– *Poldercup*, 2010
Ottoland polders (Graafstroom district, South Holland)

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Tomas Saraceno – *Flying Garden*, 2006

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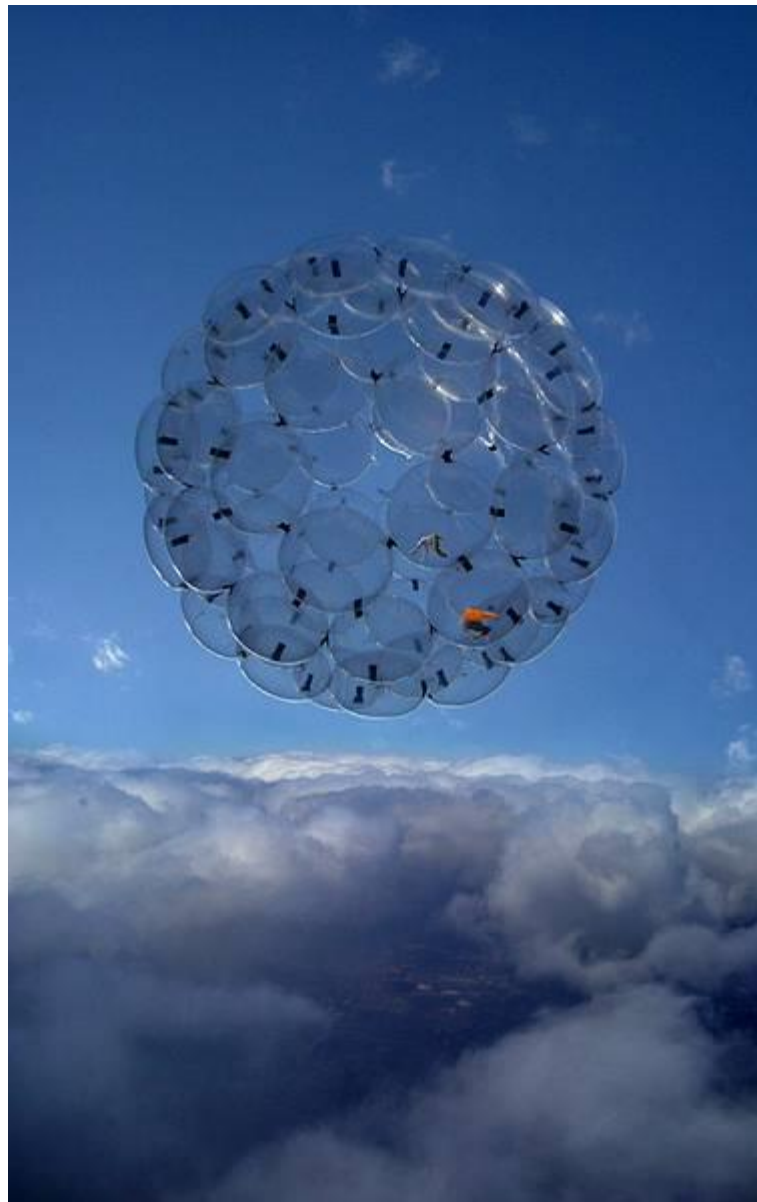
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Tomas Saraceno – *Flying Garden*, 2006
(Detail)

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Tomas Saraceno – *Sunny Day. Air-Port-City*, 2006

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Tomas Saraceno – *Flying Greenhouse*, 2008
10th Sonsbeek 2008, Arnhem, NL

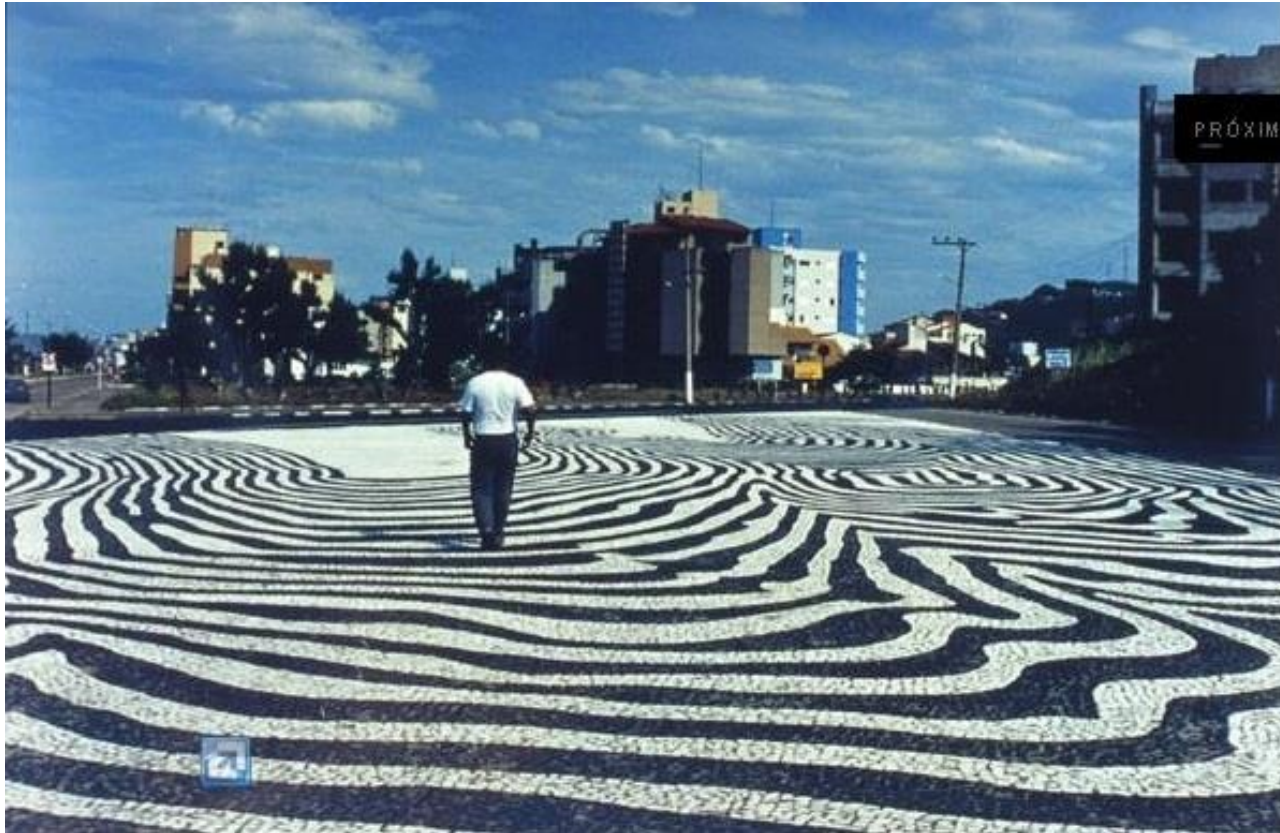
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Carmela Gross - *FRONTEIRA, FONTE, FOZ*, Sao Paolo (BR) 2001

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Carmela Gross, *Aurora*, 2007
Moscow Biennial 2007

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Carmela Gross, *Aurora*, 2007
Moscow Biennial 2007

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Carmela Gross, *Aurora*, 2007
Moscow Biennial 2007



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Ayse Erkmen - *Crystal Rock*, 2009

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Actors, Agents and Attendants I :
Speculations on the Organization of Civility
Felix Meritis, 2010

First edition in the series of symposia, initiated by SKOR | Foundation for Art and Public Domain



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Actors, Agents and Attendants I :
Speculations on the Organization of Civility
Felix Meritis, 2010









Globally there is an urgent need to deconstruct the city structure, to reflect on the conditions of its development, and to consider how a sense of ‘publicness’ can be regenerated into cities, and to create more relevant public space.

- It is critical that this project maps the complex textures and terrains that constitute Christchurch city. The flow of the city and its demographic hybridity are key to the project's exploration on Christchurch's urban make-up.

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Maiden Lopez, *Polder Cup*, 2010

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Globally there is an urgent need to deconstruct the city structure, to reflect on the conditions of its development, and to consider how a sense of ‘publicness’ can be regenerated into cities, and to create more relevant public space.



There will be varied artistic projects ranging from architectural spatial interventions; temporary ephemeral performances and actions; light and sound installations and community oriented social engagements.



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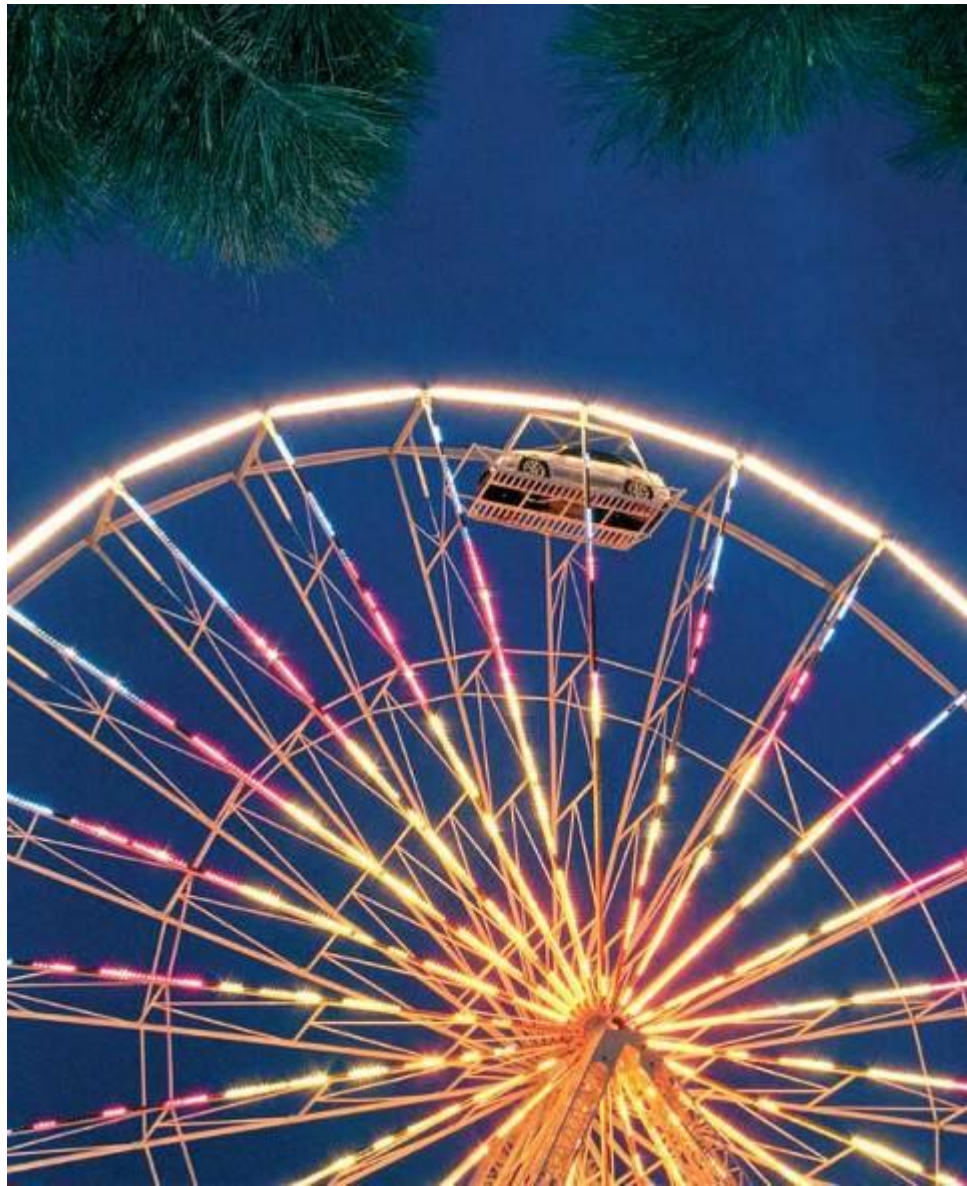


As Vito Acconci suggests **‘the function of public art is to de-design’** .

All the projects will be selected in accordance with their ability to de-design/deconstruct the existing conventions and to reinvent the “publicness” through the space, place and locality.







Drive-in Ferris Wheel, 1999 John Kormeling, Utrecht The Netherlands

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“Intervention in the public space always entails re-invention of publicness.”

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*Henk Oosterling, “Art works making interesse public”, Archis no. 5, 2001.

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