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Proposal for the City of Amsterdam

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Fulya Erdemci, director
Amsterdam, October 2011

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Push the Culture into New
Fresh Directions !

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Internationalism and innovative art projects in public domain can promote the democratic use of public sphere as a place for free and creative expression.

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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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Agenda

- ...- An International Periodical Exhibition in urban public spaces
- *Intercity* - An International Open Call for 2 Squares
- *Agency* for the City of Amsterdam: Buiten Kunst Policy

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INTERNATIONAL PERIODICAL EXHIBITION

A New Way of Realizing Art in Public Domain

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An International Periodical Exhibition in Urban Public Spaces

1. Aim
2. To biennial or not to biennial: Why an international urban art biennial ?
3. Structure
4. Organization
5. Communication
6. Funding
7. Promenade and Locations

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Right to the City

An International Biennial Exhibition in 2013

1) Aim:

- Presenting a comprehensive international biennial urban art exhibition,
- Realizing art in public domain in a new way , which will blend with the city,
- Using not only the spaces designated for art but also encompassing the streets and public spaces
- Interpreting urban, social and cultural structures

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Right to the City

An International Biennial Exhibition in 2013

2) To biennial or not to biennial?

Why an international urban art biennial?

- Creates an international platform for dialogue and exchange (an opening photo or from symposium, etc)
- Directly interferes with the public life and socio-political and architectural fabric of the city (visual- Ayse Erkmen – Every bag counts,)
- Offers a fresh and unique experience of the City through significant innovative and critical examples of art in public domain (Richard Wilson)
- Can reach diverse publics and communities beyond the traditional limitations of class, gender, race, age, ethnic background and religion (Thomas Hirschhorn or Marjetica..)

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

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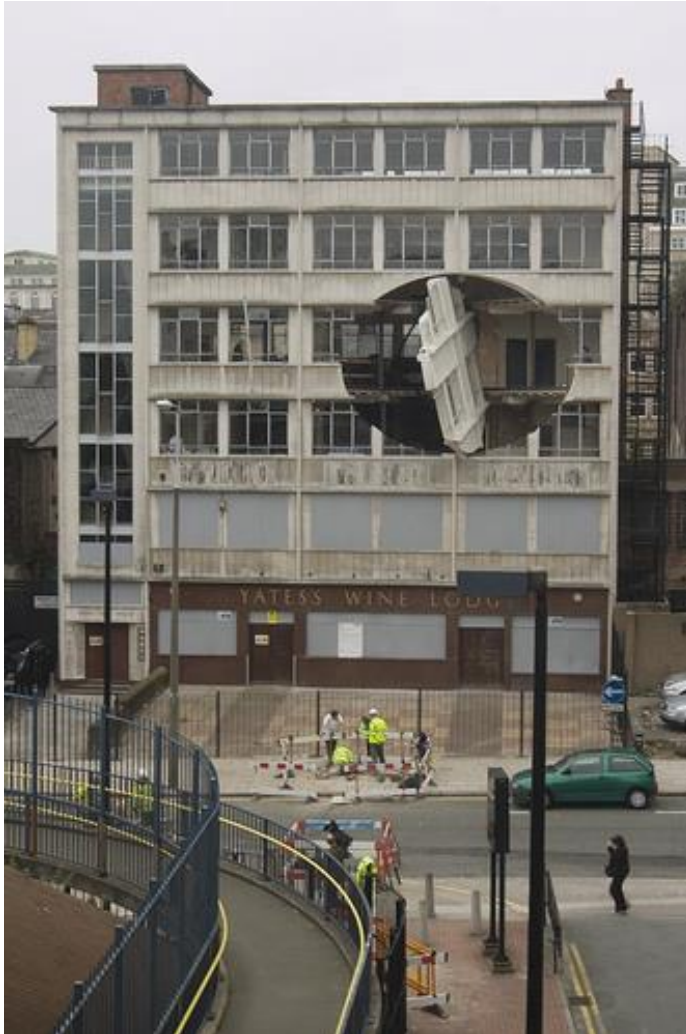


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Richard Wilson- *Turning the Place Over*, 2007
Liverpool Biennial 2007



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Right to the City: An International Biennial Exhibition in 2013

2) To biennial or not to biennial?

Why an international urban art biennial?

- Increases the participation and dialogue between the diverse publics and the art community (visual - Marjetica Potrc?)
- Attracts the international art community and cultural tourism
- Enlivens the public life, and art and cultural scene of the city
- promotes a cosmopolitan life style for the society
- Incubates critical thinking and active citizenship (visual- Group marriage- Francesco Camachio ?)

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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)

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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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Right to the City:

An International Biennial Exhibition in 2013

2) To biennial or not to biennial?

Why an international urban art biennial?

- Raises the artistic criteria to the international level and stimulate better exhibitions
- Fosters professionalism of the market and gallery system (a gallery opening, etc)
- Supports the economic vitality of the city

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Right to the City:

An International Biennial Exhibition in 2013

2) To biennial or not to biennial?

Why an international urban art biennial

- Creates an archive of the memory of the city through crisscrossing of different artistic perspectives
- Brings out the post war history on policy and culture of urbanization in Amsterdam
- Functions as city branding, promotion and marketing through art

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Right to the City:

An International Biennial Exhibition in 2013

2) To biennial or not to biennial?

Why an international urban art biennial

- Re-positions the city nationally and internationally
- Places Amsterdam into the heart of the global contemporary art map

(visuals: Venice or other biennial opening event photos, posters, etc).)

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Right to the City

An International Biennial Exhibition in 2013

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 (visuals: Spider web of murat and fuat, ebru ozsecen, billboards, ...)

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Right to the City

An International Biennial Exhibition in 2013

3) Structure

- Workshops by Universities
- Archives and info centers-Visuals
- Talks, lectures, public debate – visuals of aaaa1, artists in public,etc
- Guide including city map
- Publication

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Right to the City

An International Biennial Exhibition in 2013

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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Right to the City

An International Biennial Exhibition in 2013

5) Communication

Social Engagement, International Dialogue and Networking

- Communication should be continuous and prevail all year long starting one year prior to the opening date of the event
- Our **targeted group does** not only include the art-audience and professionals of Amsterdam, but, Local, Regional, National and International audiences and press

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Right to the City

An International Biennial Exhibition in 2013

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 can be held prior to the opening and can be concentrated around the opening events
- A series of lectures by the curators of the event in the selected art institutions and universities

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Right to the City

An International Biennial Exhibition in 2013

5) Communication

Social Engagement, International Dialogue and Networking

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Internationally:

- An international PR and communication company like Brunswick should be considered
- Formal/informal meetings, gatherings and presentations in international biennials

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Right to the City

An International Biennial Exhibition in 2013

5) Communication

Social Engagement, International Dialogue and Networking

Internationally:

- Publicity materials like postcards and handouts can be prepared and distributed at these events

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Right to the City

An International Biennial Exhibition in 2013

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 Funds
- **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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Right to the City

An International Biennial Exhibition in 2013

7) Promenade and Locations

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

- Creating an open platform for research
- Record the transformation of different neighbourhoods through site-specific and context responsive interventions
- Works of art are reflecting upon discrepancies, accidents, wonders that create or obstruct sociality in this area

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Right to the City

An International Biennial Exhibition in 2013

7) Promenade and Locations

Why North?

Why Centraal?

Why Nieuw Markt?

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Right to the City

An International Biennial Exhibition in 2013

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 such excellent 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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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 realisation 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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Zuider Amstel

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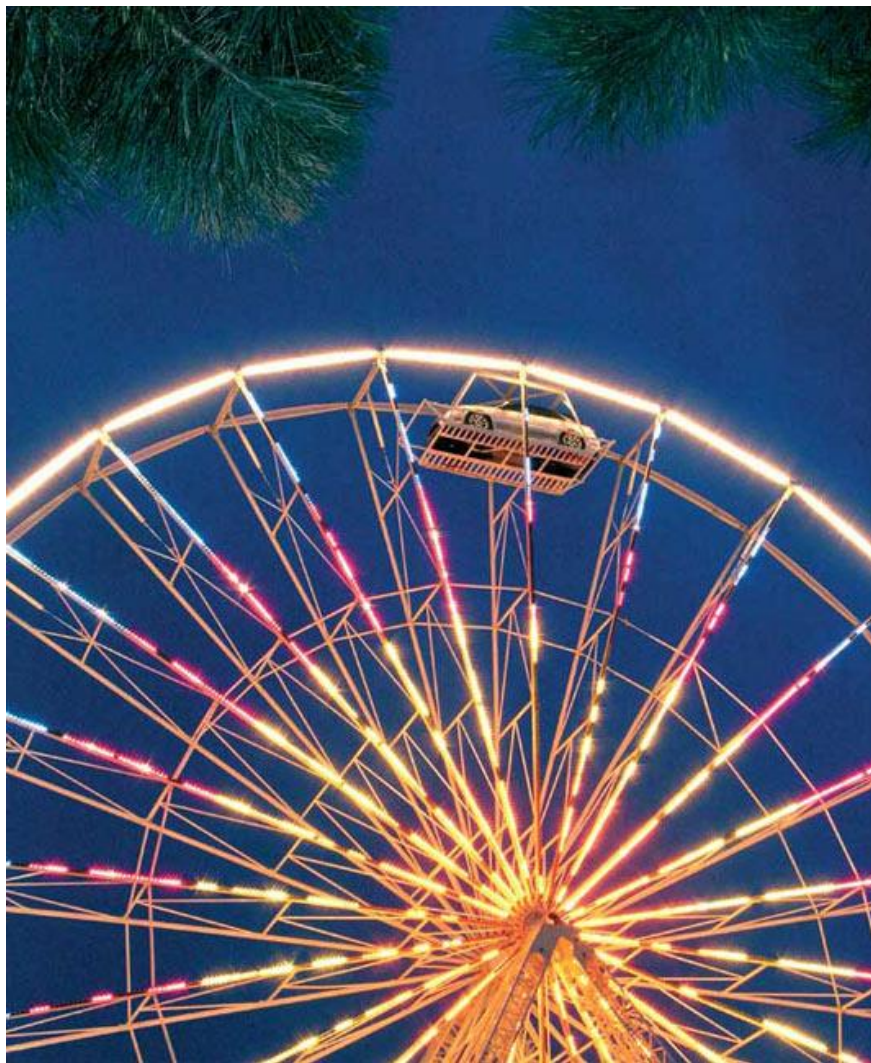
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John Körmeling – Drive in Wheel, Mobile Fun



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Elmgreen & Dragset – *Powerless Structures*, Fig. 45 (1998)

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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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Do Ho Suh - *A Perfect Home*

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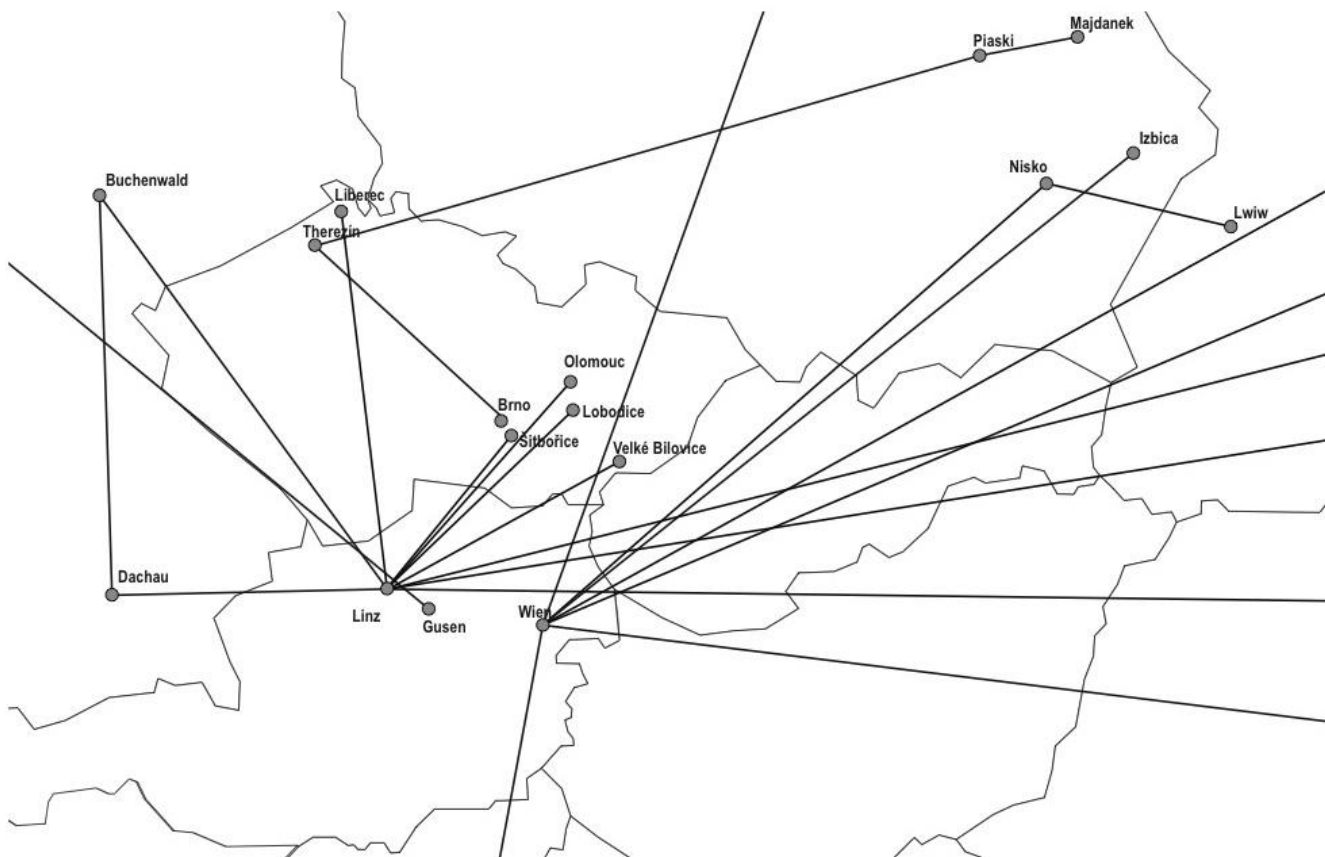
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Hito Steyerl – *IN OUR MIDST*
LINZ 2009 European Capital of Culture

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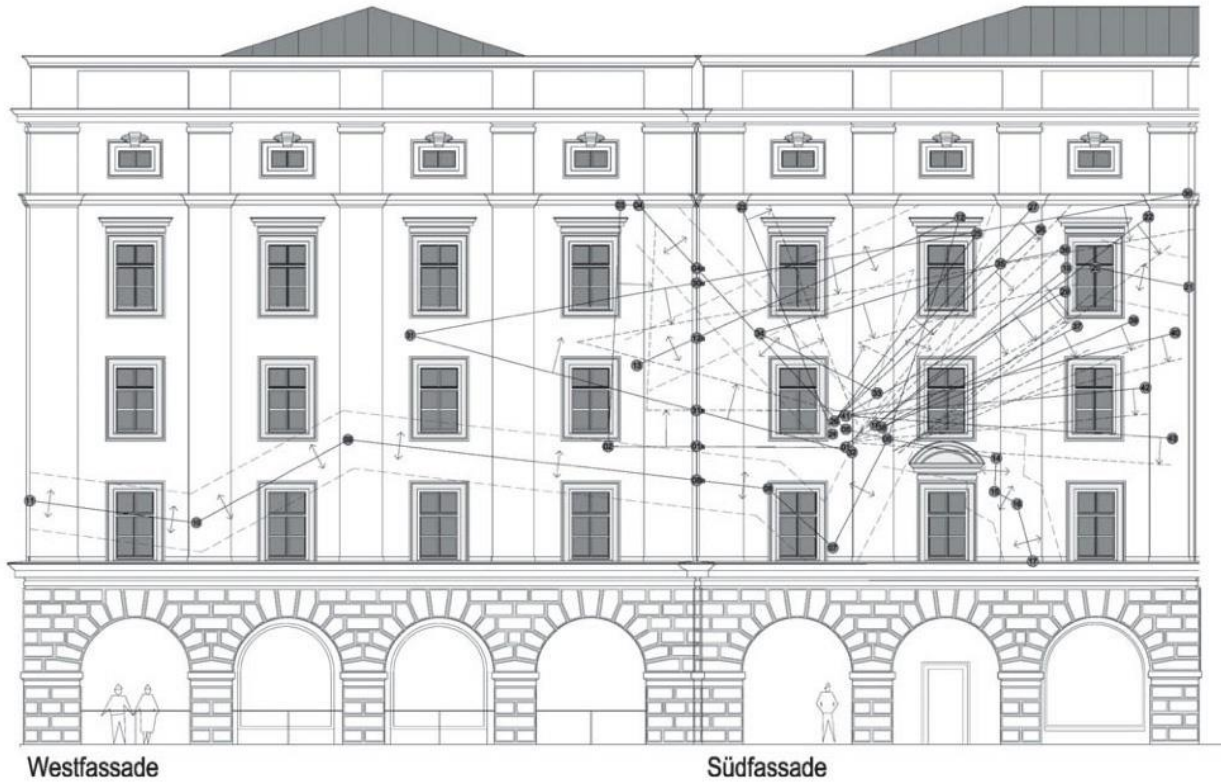


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Maidier López– *Poldercup*, 2010
Ottoland polders (Graafstroom district, South Holland)

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Mainer López – AdosAdos, Bilbao (ES) 2007

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Nasan Tur – *Cooking Backpack*, 2006

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

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Tomas Saraceno – *Flying Garden*, 2006

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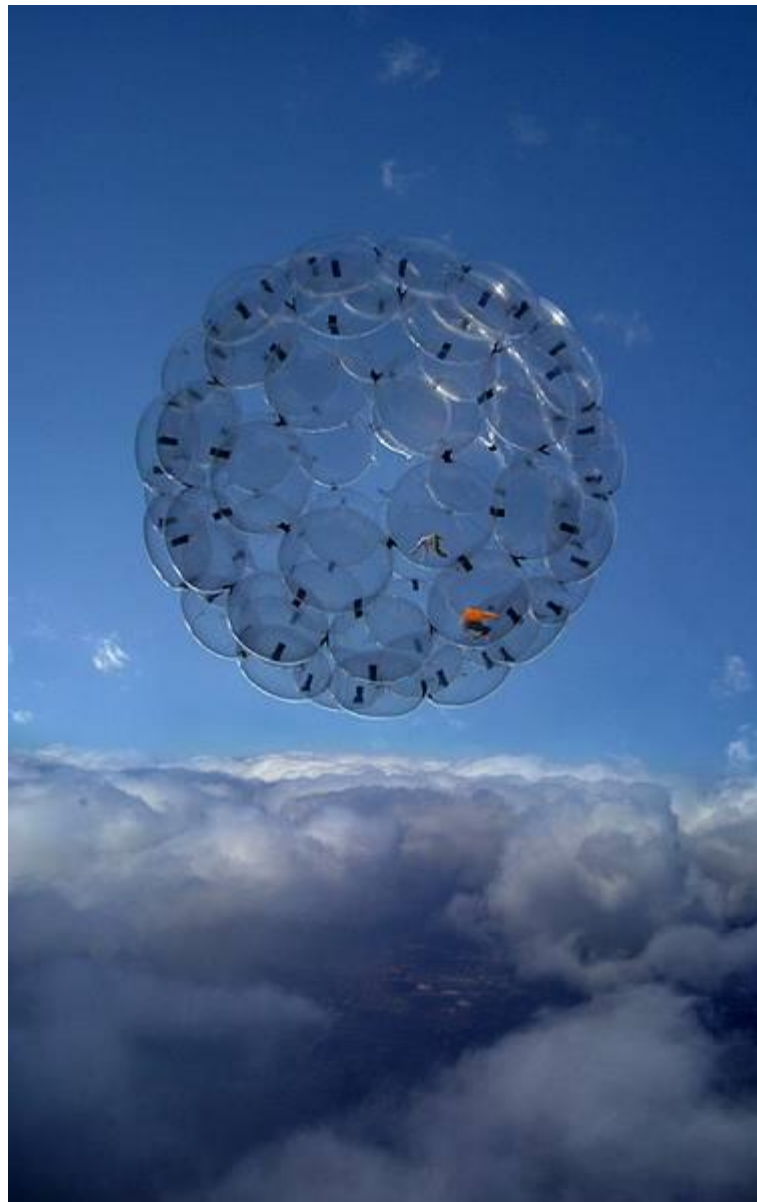


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Tomas Saraceno – *Flying Garden*, 2006
(Detail)

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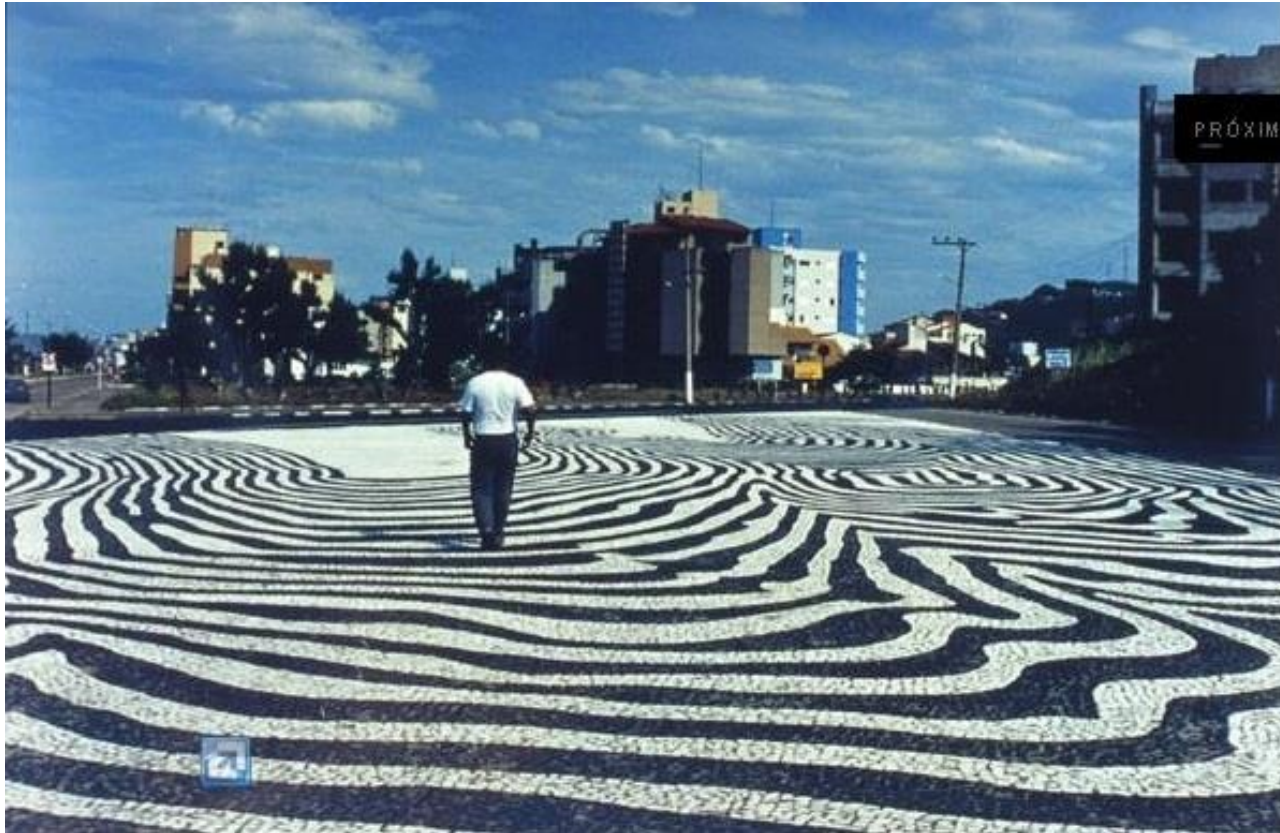
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Carmela Gross - *FRONTEIRA, FONTE, FOZ*, Sao Paolo (BR) 2001

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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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Ayşe Erkmen - *Crystal Rock*, 2009

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Ai Wei Wei - *Web of Light*, 2008

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INFO CENTER

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

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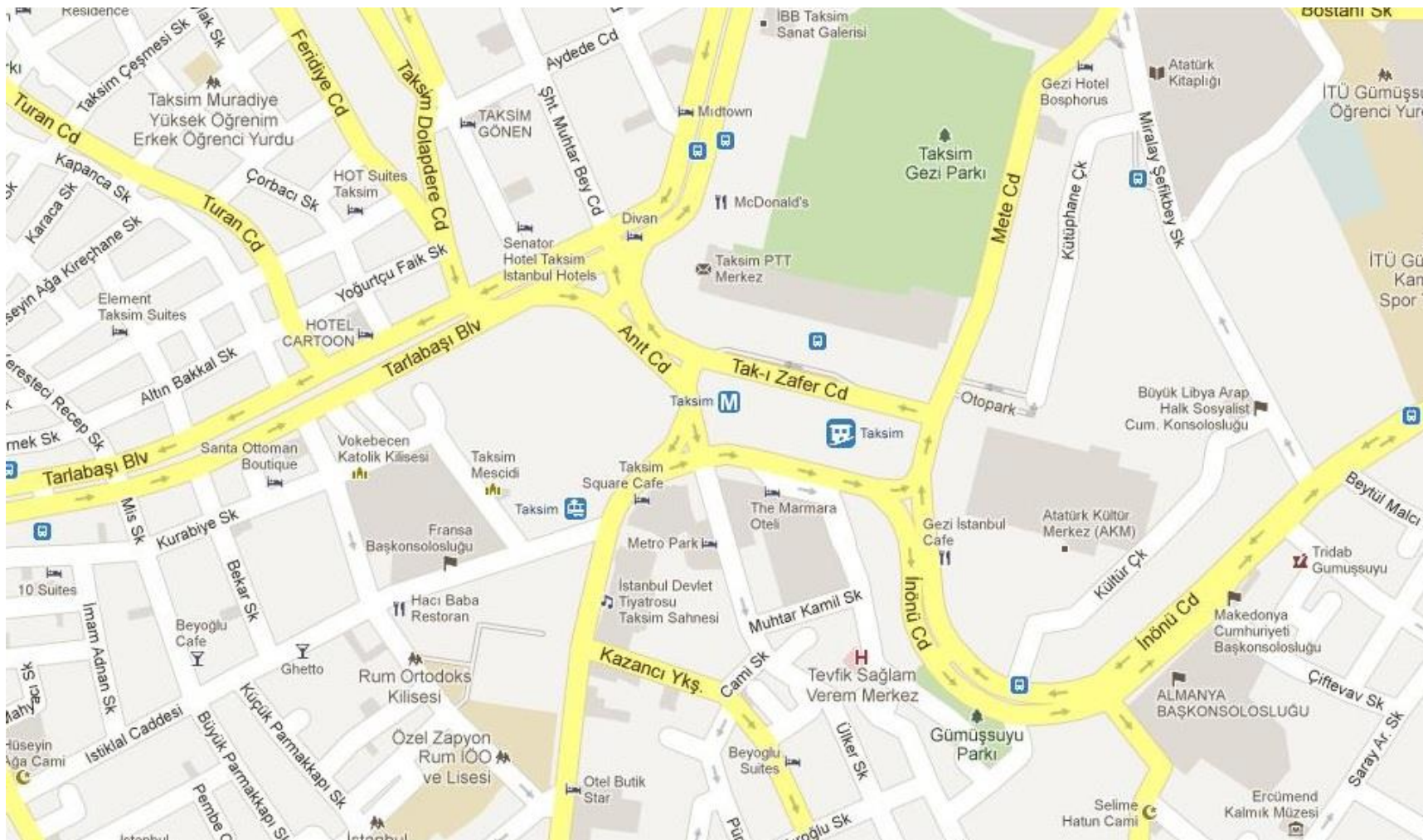
TAKSIM SQUARE ISTANBUL, TURKEY

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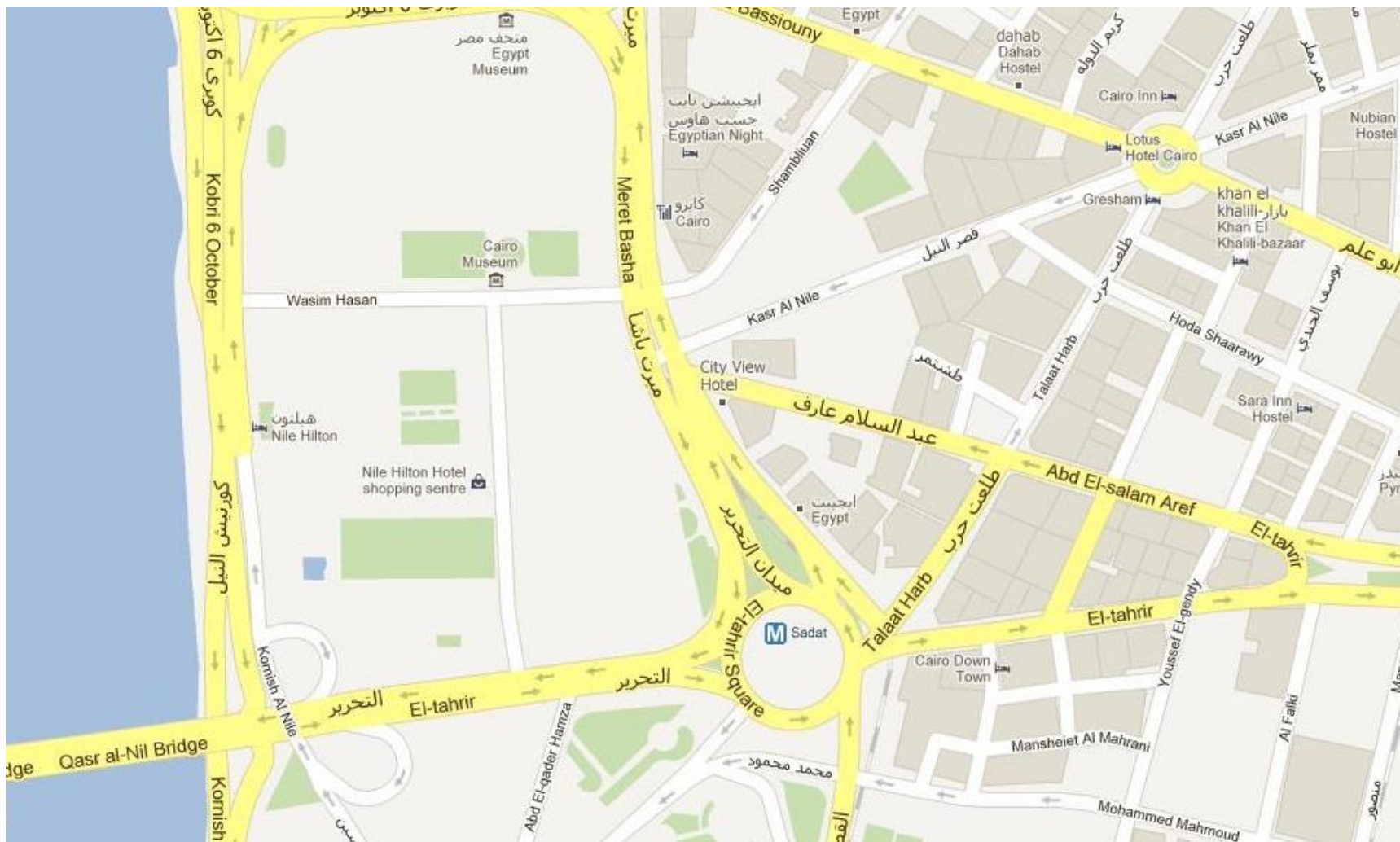
TAHRIR SQUARE CAÏRO, EGYPT

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Tatzu Nishi - *Queen Victoria Hotel, 2002*



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Tatzu Nishi – *Endeavour*, 2008
Scape Biennial, New Zealand 2008



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Tatzu Nishi – *Endeavour*, 2008
Scape Biennial, New Zealand 2008

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

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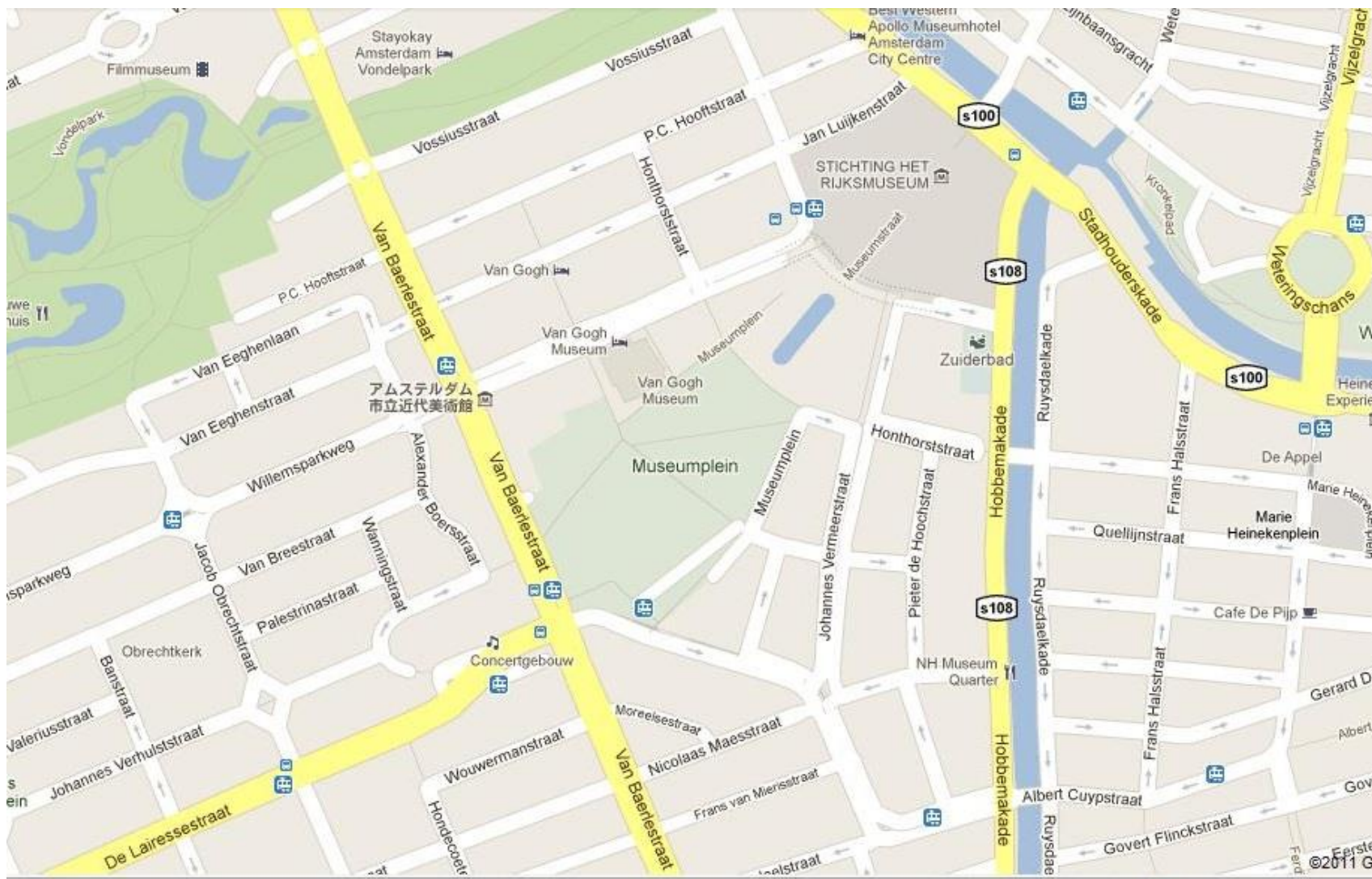
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Maider López – Football Field

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Bruce Nauman - *Square Depression*, 2007

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Time Square, NYC, USA

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