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AMSTERDAM, April 2012

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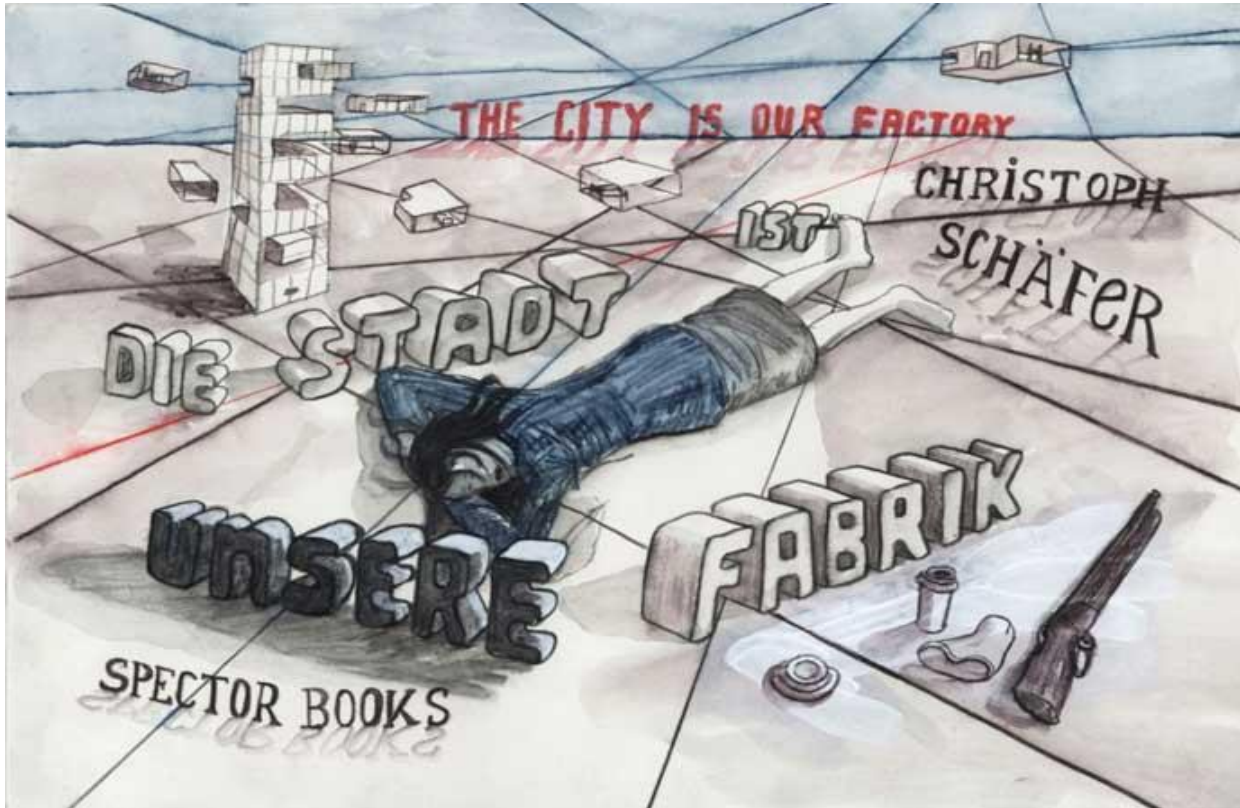
skorINTERNATIONAL

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Fulya Erdemci
Artistic Director

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Promotes the democratic use of public sphere as a place for collective action, free and creative expression



Christoph Schäfer — *Die Stadt ist unsere Fabrik*

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AGENDA

skorINTERNATIONAL

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International Periodical Urban Art Exhibition
(every three years)



International Intercity Square Project
(every two years)



Actors, Agents and Attendants
Research, Symposium & Publication Series



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skorINTERNATIONAL is contextualized within the changing ecology of arts and culture, and reacts to the currently emerging – and changing – dynamics of the Dutch society.

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skorINTERNATIONAL plans to realize three international activities:

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1. The International Periodical Urban Art Exhibition (triennially held and planned to open in May 2014)

2. The International Intercity Square Project (biennially held and planned to open in September 2013) and

3. Actors, Agents and Attendants, Research, Symposium and Publication Series that serves as the public programme for the two international activities, spreading over three years to pave the road and provide continuity between these activities.

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The activities of skorINTERNATIONAL mainly have two folds: shifting the focus of the ‘international art world’ to Amsterdam temporarily, and establishing an international network and community to support the art and cultural field of the Netherlands.

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These periodical activities should not be taken as one-off big bang events, but as a continuous structural building up, through which integrating the art and cultural field into the Dutch society and gearing the society towards internationalism and cosmopolitan culture is achievable.

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Therefore, they are not merely exhibitions and activities but can be perceived as matrixes that can set up the transformational capacity of the field and ultimately the society into action.

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skorINTERNATIONAL: A Collaborative Hub, A Matrix For Social Change

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The three main activities of skorINTERNATIONAL are designed to bring diverse socio-political and economic actors together, based on extensive national and international collaborations and partnerships

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Three Guiding Principles:

Art-in-public-domain,
Temporality & Continuity
Internationalism & Cosmopolitanism

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Claiming and anchoring the field of **Art-in-public-domain** is vital as it is the most democratic interface of contemporary art.

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Art-in-public-domain is also the rising practice that has gained momentum for the last two decades in the international contemporary art milieu.

For instance, Liverpool Biennial (UK), Folkstone Triennial (UK), Echigo Triennial (JP) and Scape Biennial (NZ) are all young periodical exhibitions initiated in the last 15 years that focus directly on Art-in-public-domain.

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Art-in-public-domain is one of the fields that the Dutch culture can identify itself more easily with as there have been long-lived traditions and achievements in public art, architecture and urban planning.

Furthermore, this is one of the strengths of Dutch art and culture, as regarded by the international art milieu.

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Temporality:

Unlike the early representational or late abstract modernist “drop” sculptures in the public spaces, contemporary art interventions function in life: the real space and time.

Therefore, to keep up with the pace of the transformations going on in the society and urban public spaces, it necessitates a temporary approach regarding the duration of the projects realized in the public domain, which in turn, has a direct impact on the perception and experience of the project.

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Internationalism and Cosmopolitan Culture is not equal to the number of immigrants living in or tourists visiting a country.

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Internationalism, while advocates a greater economic, political and cultural cooperation among nations, does assume that the people from different nations are equal.

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Cosmopolitanism, on the other hand, was originated from the Ancient Greek word ‘Cosmopolite’, which means ‘citizen of the world’.

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It is a “unique way of uniting difference and equality, an apparent paradox of wishing to reconcile universal values with a diversity of culturally and historically constructed subject positions.”

Gustavo Lins Ribeiro, “What is Cosmopolitanism?”, published in *International Encyclopedia of Social and Behavioral Sciences* (4): 2842-45, Elsevier, London, 2001.



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Incubation of **internationalism and cosmopolitanism**, that fashions cultural diversity and multiplicity on a common ground, necessitates translation and mediation.

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International large-scale events are the sites of such translations that foster dialogue and exchange between diverse publics and international art community.

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**INTERNATIONAL PERIODICAL
URBAN ART EXHIBITION
MAY 2014**

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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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Doris Salcedo — Site-specific installation
Istanbul Biennial, 2003

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With their extensive communication and public relations capabilities and networks, biennials, triennials or similar large-scale international events have the potential to generate a **public sphere**, in the sense of a **public forum**, where local and international perspectives mingle to concentrate and debate on the urgent issues related to the society at large.

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Exploring the urban make-up and focusing on the flow of the city and its demographic hybridity, such large-scale periodical exhibitions can fulfill the obligation of translation between different nations, communities and networks.

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Y This way, they can further incubate dialogue and sociality between them through the production of new public spaces that will bring them together and stimulate active involvement and engagement.

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Explores the urban make-up, focusing on the flow of the city and its **demographic hybridity**.



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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As art in public domain is fundamentally socially engaged, context responsive, site & situation specific, it directly interferes with the urban life and socio-political and architectural fabric of the city.

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As it takes its context as its research and focal point, an international periodical exhibition in public domain inherently looks into the city it takes place, and predominantly concentrates on the transformation of the cities under the process of globalization and neoliberal urban policies.



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Under such mega changes and transformations that have immense effects on urban life, a periodical urban art exhibition can unfold such developments for the citizens for their assessments and reactions.

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It is planned to realize each edition of the periodical exhibition in **different neighborhoods and districts of Amsterdam.**

Additionally, simultaneous satellite projects in collaboration with fellow art institutions in other cities (and countries) are also considered.

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The artistic structure of the exhibition involves **curatorial collaborations** between the artistic director of the skorINTERNATIONAL and international curators specialized in art-in-public-domain and large-scale international exhibitions. By this way, while continuity between different editions is secured, diverse perspectives can be articulated for each edition, too.

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Needless to say that **artistic criteria** of each edition can be varied in accordance with the specific locations and exhibition sites at hand, the vision of the curators and the conceptual framework of the specific edition.

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However, as one of the preliminary conditions for the project development is that the artists' positions should be privileged over commercial or ideological standpoints.

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Likewise, the projects should reflect the subjectivities and singularities of artistic perspectives and languages on a specific community, location or situation.

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Furthermore, the projects should have the capacity of evoking inspiring personal experiences and imaginative horizons for the viewers while aiming at fostering the social change.

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There may be varied applications and processes ranging from architectural spatial interventions, temporary ephemeral performances and actions, and flyers, posters and billboards to light and sound installations and community oriented social engagements.

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Francisco Camacho — *Petition Group Marriages Initiative, 2009*

(photo by Stefanie Grätz)

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However, the underlying principle will be their ‘interwovenness’ with the social and urban fabric. It can be a spatial intervention to an already existing structure or a totally new architectural addition, no matter what, should be powerfully present and visible, but also have the ability to disappear in the texture of the locality.

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Do Ho Suh — *Bridging Home*
Liverpool Biennale (UK), 2010

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It is critical for the exhibition that the project maps the complex textures and terrains that constitute the city it takes place. With the exhibition, it is aimed to research specific locations in the city.

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For that reason, the first edition will focus on a specific **‘promenade’ in Amsterdam**, as we plan to concentrate centrally on the “North” of Amsterdam, where problematic areas, vast possibilities and extensive transformational potentiality can be linked.



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The exhibition proposes a trajectory starting from the North, leading to the Central Station area, Nieuwmarkt and Wibautstraat area, referring to the current transformations, recent history, politics and socio-cultural narratives of urban development of Amsterdam.

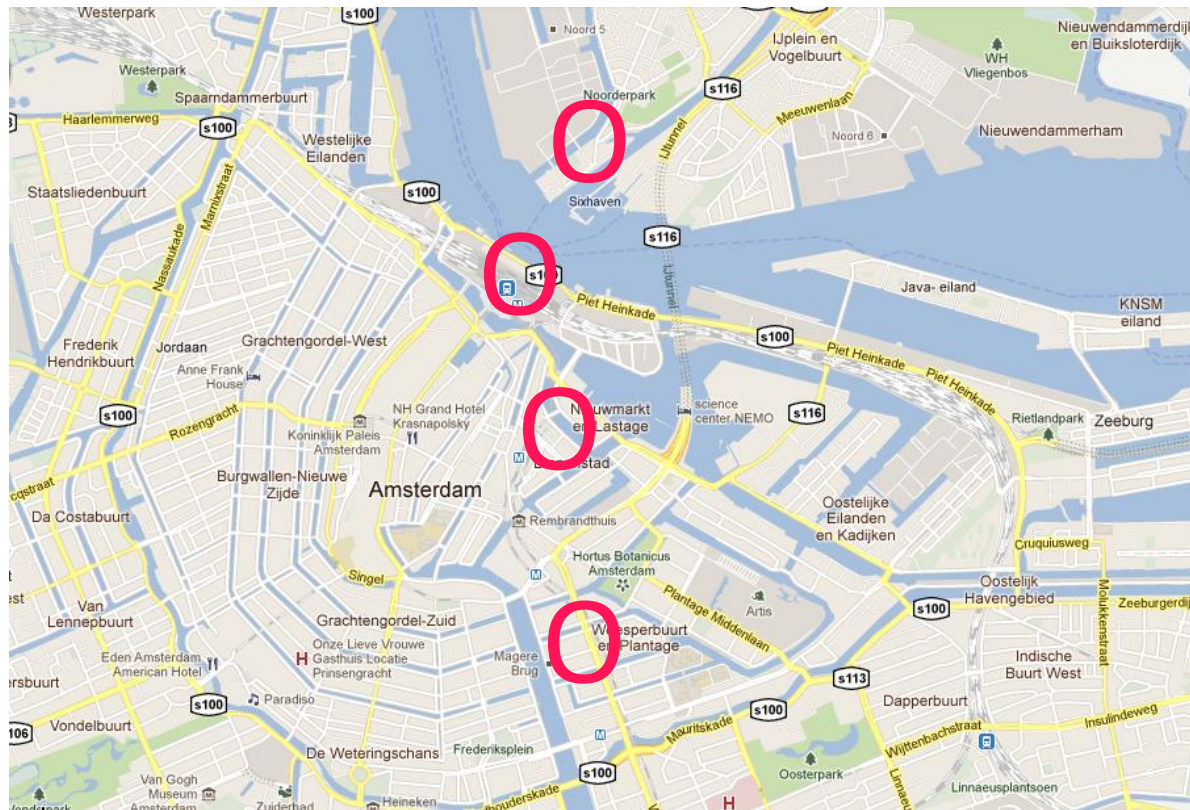
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5. ORGANIZATION

- Organized in collaboration with the City of Amsterdam
- Partner institutions for info centers and archives, e.g.: Tollhuistuin, Eye Film Institute, De Verdieping/ Trouw, 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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Stedelijk Museum



W139



Goldsmiths
UNIVERSITY OF LONDON



**SANDBERG
INSTITUUT
AMSTERDAM**
MASTERS RIETVELD ACADEMIE



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There will be **archive- and info centers** at each location to anchor the audiences to the location and exhibition by providing them with historic and current documentation of the district as well as guiding information on the exhibition. These info centers will also be gathering places as they are planned to host talks, presentations and other type of outcomes of the workshops held by three Universities; Goldsmiths, University of London, Istanbul Technical University and Sandberg Institute/Vrije Universiteit Amsterdam as a part of the educational programme.

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For each location, this will include dynamic partnerships with cultural institutions, which are located along this promenade, such as Tolhuistuin, Eye Film Institute, Grachtenfestival, de Appel, W139, de Waag Society, Trouw/De Verdieping and project development agencies Noord and Wibautstraat to accommodate the archive and info centers.

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Workshops by Universities



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

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Archives and info centers



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Info Center

İstanbul
yaya **tünel**
sergileri **karaköy**
16 Ocak - 22 Ocak



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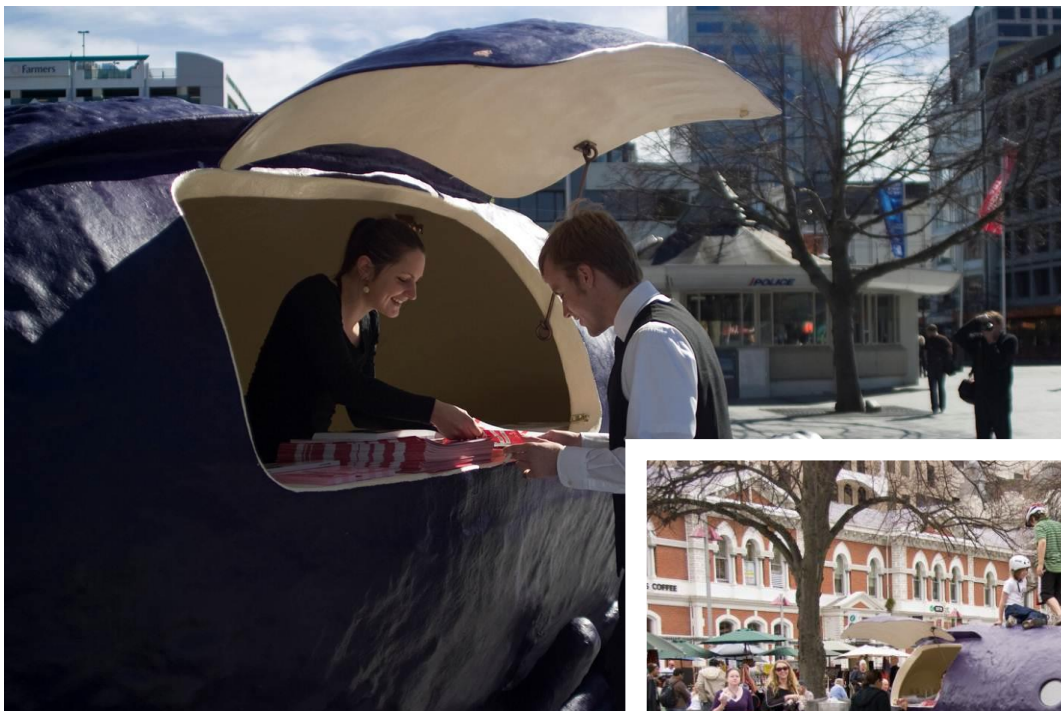
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Atelier van Lieshout — *Darwin*
Info Center at 5th Scape Biennial, Christchurch, NZ, 2008

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Two publications are considered; the first one, an informative guidebook with a map of the city -specifying the promenade- will be ready for the opening and the second book will be a documentation of the exhibition, the social engagement and educational activities together with iconic texts and articles related to the concept of the exhibition.

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It will be published after the exhibition ends, providing a second chance for the promotion of the event locally and internationally even after the completion of the whole event.



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**INTERNATIONAL INTERCITY SQUARE
SEPTEMBER 2013**

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Juxtaposition of **simultaneously realized projects in squares of different cities from different geo-political regions** will not only create a possibility to examine their democratic possibilities, spatial organizations, specific meanings, historic positions, current uses and future possibilities, but also to understand them as a historic functional form, where power relations are represented and shifted. The comparison of the squares can provide an analysis of socio-political, spatial and cultural structures of those cities and respective countries; thus, expose differences and common grounds between them.

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The intercity square project is conceived in the format of a **periodical open (and invitational as well) call in every two years.** The projects will be realized (preferably) concurrently in the different squares in different cities.

The first edition is planned to realize in the squares such as the Dam Square / Museumplein / Mercatorplein in Amsterdam, Taksim Square in Istanbul (TR), Tahrir Square (?) in Cairo (EG) and Zuccotti Park or a square in Harlem in New York (USA) in September 2013 as a part of the 13th Istanbul Biennial.

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

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

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Bruce Nauman — *Square Depression*, 2007

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Elmgreen & Dragset — *Short Cut*, 2003

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TAKSİM SQUARE İSTANBUL, TURKEY

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Cevdet Erek, 1st of May, 2010

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Ai Wei Wei — *Web of Light*, 2008

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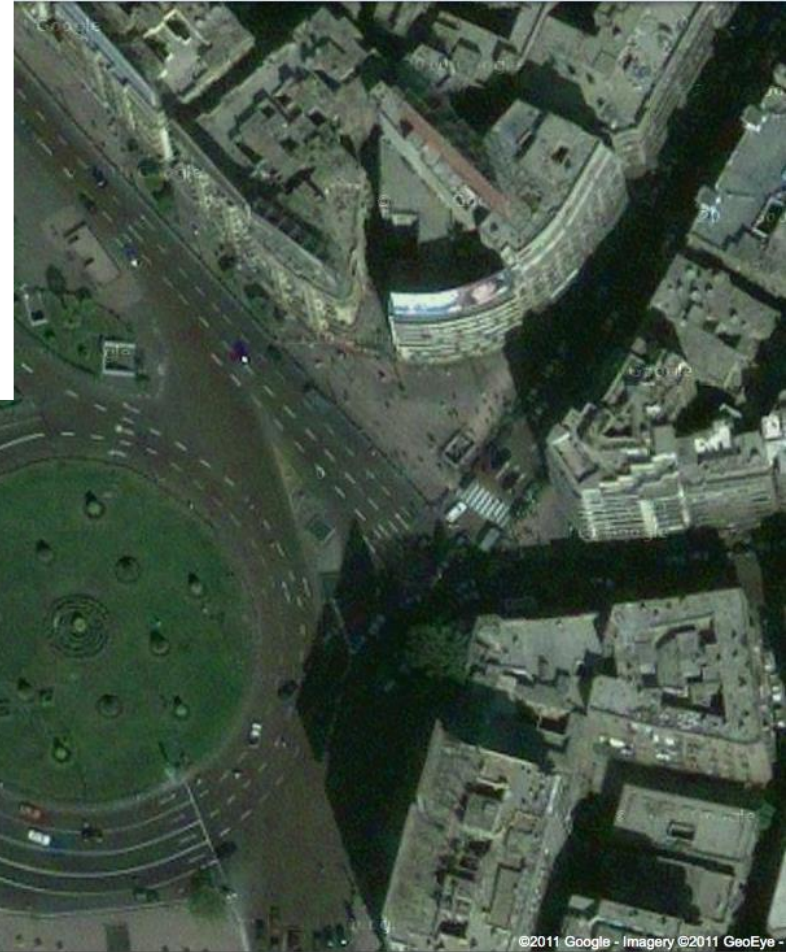


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Heather and Ivan Morison — *I lost her near Fantasy Island.
Life will be never the same...*
Bristol (UK) 2006

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Free — *Protest Drives History*

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Under an umbrella concept, the projects will be curated in collaboration with the eminent curators of the partner institutions such as the Stedelijk Museum (Amsterdam, NL), Townhouse Gallery (Cairo, EG), ARTER (Istanbul, TR)/International Istanbul Biennial (Istanbul, TR), Creative Time (New York, USA).

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All projects will be **documented / represented / exhibited** in all participating cities at partner institutions, which are also responsible for the organization and finances of the projects that are held in their cities. There will be a **joint end-publication** articulating the aim and vision of the event, documenting the process and the projects as well.

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**ACTORS, AGENTS AND ATTENDANTS
INTERNATIONAL RESEARCH, SYMPOSIUM AND PUBLICATION SERIES
2013-2014**

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Talks, lectures, public debate



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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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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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The third international activity Actors, Agents and Attendants, a research project and symposium series was initiated in 2010 to discuss the role of art and the creative industries in the formation of contemporary civility. The first symposium “Speculations on the Cultural Organization of Civility” was realized in October 2010 in Amsterdam and focused on the relation between healthcare and art within the current transformations of the welfare state.

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The second one, “Social Housing-Housing The Social” was realized in November 2011 in Amsterdam and continued the investigations in the field of contemporary spatial practices and politics by focusing on what it means today to develop both social housing (affordable housing) and to ‘house the social’.

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In an attempt to bring about new ideas and alternative proposals, we brought together cases and debates from varied and perhaps opposite perspectives, disciplines, and practices, as well as contrasting geo-political regions. The publication of this edition will be launched in June 2012 in Kassel, Germany, as a collaborative event of dOCUMENTA 13.



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We are planning to have the **third** edition to focus on the relation between **active learning and formal education** in the wake of mega transformations and epochal changes. It is planned to **alter the format of the symposium**, which was realized in two consecutive days, and spread the activities in the form of lectures, debates and performances to three years time and different cities such as Amsterdam, Berlin, London, Istanbul, Beirut and Cairo to provide a context for the international activities. Different partner institutions are considered to realize the programmes in these cities. Furthermore, **EU funds** for research and education will be pursued.

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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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EARNING MODEL

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Hence, the earning model of the skorINTERNATIONAL basically depends on national and international public and private funding and sponsorship from variety of sources. We are planning to collaborate with the City of Amsterdam and several project offices (two of them were already contacted) for the organization of the event as well as various centers, universities and institutions. We will apply to the international public and private funding institutions i.e.

Goethe-Institute, British Council for the Arts, FRAME, OCA, Nestlé Foundation, Open Society Foundations, American Center Foundation, Ullens Foundation, Pro-Helvetia, Prins Claus Foundation, Seacex, Jumex Foundation, Andy Warhol Foundation, Japan Foundation, Mori Foundation and many others.

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We are in close contact with local and national public funding institutions such as AFK, Mondriaan Fund, Stimulerings Fonds voor de Architectuur, Creative Industry Fund, Ministry of Foreign Affairs as well as private funding bodies like VSB Fonds, SNS Reaal Fund, Stichting Doen, Triodos Bank. The private companies i.e. ABN Amro bank, Rabobank, Philips and others will be also approached for sponsorship. Furthermore, media sponsorship and other in kind sponsorship opportunities will be pursued too.

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Ministerie van Buitenlandse Zaken

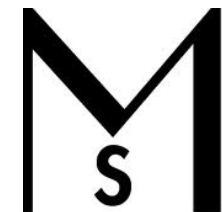


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swiss arts council

prohelvetia



Mondriaan Stichting
(Mondriaan Foundation)



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Rabobank

Interpolis



PHILIPS

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The end...

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Thank you!

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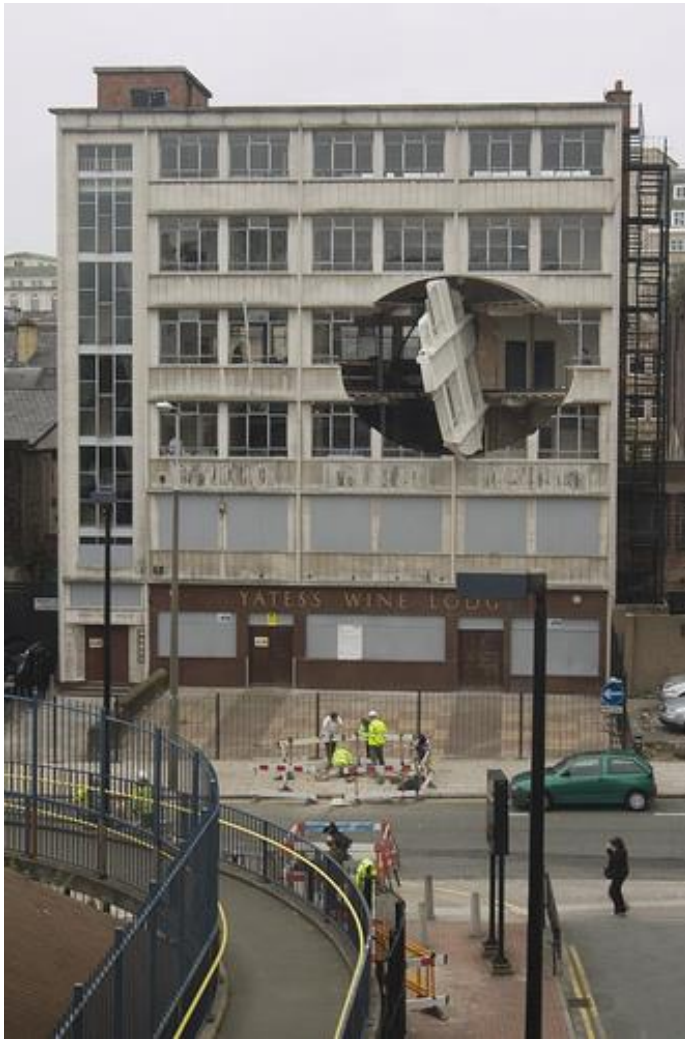
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Richard Wilson — *Turning the Place Over*, 2007
Liverpool Biennial 2007

