

EMERGING CREATIVE POSITIONS AND STRATEGIES IN “ART IN PUBLIC SPACE”

Although the urban context and city life has always been a particular interest for artists, it has become a central point for artistic and theoretical research during the last two decades, especially together with the process of re-birth of the cities due to the phenomenon of Globalization. The decline of the authority of nation-states along with the globalization has led to the emergence of cities as centers of the new world order and their rising autonomy. “Global Cities” like New York, Tokyo, Sao Paulo, Caracas and London have surpassed their geography and nation-state and have become the heart of a new commercial and financial geography realized by the digitalization of knowledge and the information revolution and became centers of arts and culture as well (1). Transformations in the urban structure and processes and the redefinition of the functions of the cities as the complex habitations for political representation, cultural consumption, tourism, education and leisure open up new possibilities for artistic interventions even more than before. Besides, the conception of public space has been transformed with the cities themselves. The public space, which was considered as a social and cultural construct, has been defined as constituting space for social and cultural transformation.

The late 60’s and early 70’s witnessed the formation of laboratory conditions in the art world where artistic experimentations and trials took place to create the “otherwise” in terms of medium, method and discourse at the limit of Modernism. To produce works outside the premises of modern art, the artists urged to emphasize the immateriality, temporality and formlessness of the artwork and the creation process, instead of generating permanent autonomous aesthetic objects. The “relationality” of the artwork with its physical environment, urban, social, political and historical contexts and its engagement with the audience became more important. As a reactionary respond to the institutional art which were exhibited in the “neutral”, white cube spaces of the museums, the artists got out of the museums to the streets where they could relate to life directly. Streets became the sites for political performances, actions and spatial interventions during this period. Conceptual Art, Environmental and Land Art are all the outcomes of this radical period.

In the 1990s, even though the laboratory conditions still existed, the spirit was fundamentally changed. The major difference between the 90s and the 60s - 70s was articulated extensively by Nicolas Bourriaud: “The generation of the 1990s took up this set of issues, though it had been relieved of the matter of the definition of art, so pivotal in the 1960s and 1970s. The issue no longer resides in broadening the boundaries of art, but in experiencing art’s capacities of resistance within the overall social arena. Based on one and the same family of activities, two radically different set of problems emerge: yesterday the stress laid on relations inside the art world, within the modern culture attaching great importance to the ‘new’ and calling for linguistic subversions; today, the emphasis put on external relations as a part of an eclectic culture where the artwork stands up to the mill of the ‘Society of Spectacle’. Social utopias and revolutionary hopes have given way to everyday micro-utopias and imitative strategies...”(2). The radical move from the modernist artistic practices in the 60s and 70s were evolved in the 90s and has been developing in disparate directions ranging from Neo-Marxist approaches to design strategies in the last couple of years, especially after the 9/11 and the consequent attacks by the USA. “Never before have protagonists of diverse spatial practices shown so much interest in social issues” states Markus Miessen and continues “the culture of space inhabits the potential digression from the discourses of architecture and urbanism into creative practices. (...) Getting involved with political, social, legal, ephemeral or educational territories –in order to equip themselves

(alternative collaborative practices) with the knowledge that would enable them to pursue spatial human rights research, community involvement, framework and policy design, the ethics of planning, spatial intervention, temporary appropriation of urban structures, or simply by pursuing a means of research and observation that relocates spatial politics on the discursive horizon- they have started to question and alter the way that spaces are created.”(3).

Apart from the traditional definition of “Public Art” that we identify mostly with the modernist “drop” sculptures -figurative and, after the second world war, abstract sculptures- autonomous of the physical environment and urban social and political context and the “New Genre Public Art / Community Art”, which developed mainly after sixties as an American version of the socially engaged political art in public spaces, “Art in Public Space” has become a category only very recently. Although it incorporates the “new genre public art” or “community art”, it has broader implications and varied applications. It includes temporary spatial site and event-specific organizations and interventions, collaborative, interactive and socially engaged processes and projects, political activism and performances, Internet and media-bound practices and the like. Through this workshop series, we aim at researching and recording the current position of the art in public space, emerging tendencies and creative strategies as well as its historical background.

There will be three workshops, an informative exhibition showing the documentation of the works of the participating artists and a book consisting of the works and texts of the artists, architects, curators, critics and authors articulating the question of art in public space today. Besides, an interactive website will be online from the first workshop onwards. First two workshops will include a panel discussion, four artist lectures, two conferences and a master class. The last workshop will consist of two panel discussions, the exhibition, the book launch of the publication and an opening event performance.

(1)Saskia Sassen, “The Global City: Strategic Site/New Frontier”, Democracy, Citizenship and the Global City, Ed. by Engin F. Isin; Saskia Sassen, “Whose City is It? Globalization and the Formation of New Claims”, 2nd Johannesburg Biennale, 1997).

(2)Nicolas Bourriaud, Relational Aesthetics, 1998 (English translation 2002), pg. 30-31

(3)Markus Miessen, “Wondering Through the Chasms of Opportunity” in Contemporary 21, Special Issue on Art and Architecture, no:87, 2006, pg.16

WORKSHOPS AND ACTIVITIES

I. Opening Up New Territories

“The function of public art is to de-design.” *

In this workshop, the urge of creating art for public space will be questioned. What is the altered function and reason d’etre of art in public space today? How does it relate to the place and the public? The concepts of site-specificity and interactivity will be focused on as well.

*Vito Acconci, “Leaving Home, Notes on Insertions into the Public” in Public Art ed.by Florian Matzner, 2004

II. Reality in Flux

“Radically seen, an artist who works in the public space must aim for the point at which his work as such is no longer noticeable (...).” *

Unlike the early representational or late abstract modernist sculptures in the public space, contemporary interventions function in life; the real space and time and exist in reality temporarily. In public space, any art project relates to infinite number of spatial, urban, social, psychological, individual or communal, political and historical contingencies, thus, mediates and intervenes the reality in flux. This workshop will articulate the questions around these issues.

*Christophe Ammann, “A plea for a New Art in the Public Space” in Parkett2, 1984

III. Epilogue: Publicness

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

This last session can be considered as the overall evaluation of this workshop series as it includes the final exhibition and the publication. There will be only the panel discussions which will articulate the questions on how contemporary art practices unfold and challenge the established canons and conventions related the public space and how they challenge and counter the Power.

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

Possible participants

Artists:

1. Ursula Biemann, Switzerland – SOCIAL PROJECTS-W1
2. **Johannes Gees**, Switzerland (www.johannesgees.com) ISIK/INTERNET-WORLD ECONOMIC FORUM-W1
3. Jeroen Jongeleen, Netherlands (www.flu01.com)- BLACKOUTS/STENSCILED WORKS ON THE STREET
4. **Jeppe Hein**, Denmark- BANKLAR/SU DUVARLARI
5. **Oliver Ressler**, Austria, (www.ressler.at) BANNERS/BILLBOARD
6. **Michael Elmgreen & Ingar Dragset**-Denmark&Norway- ARCHITECTURAL WORKS
7. **Hans Haacke**-Germany
8. **Tallervo Kalleinen & Oliver Kochta**, Finland (www.ykon.org/kochta-kalleinen)
9. Maaria Wirkkala-Finland
10. **Daniel Buren**-France
11. Auke de Vries-Holland
12. **Maria Eichhorn** – social and politic interventions –W1
13. Karin Sander – social, contextual interventions
14. **Marjetica Potrc** – social, architectural interventions
15. **John Körmeling** –architectural interventions
16. **Guillaume Bijl**, Belgium – architectural interventions
17. **Marie-Ange Guilleminot**, France – social projects

18. **Atelier van Lieshout**, Netherlands- architectural projects

19. Bert Theis, Luxemburg

20. Wolfgang Winter & Berthold Hörbelt, Germany _kasalardan mekan yaratma)

21. Michelangelo Pistoletto – Italy- Laboratory

22. Rachel Whiteread-Britain

23. **Lucy Orta**-Britain

24. **Rikrit Tiravanija** (Argentina, Taiwan, USA, Germany)

25. **El Perro**-Spain

26. **Krzysztof Wodiczko** –Poland/Usa-largescale, community oriented projects and projections on the facades

27. Mierle Laderman Ukeles-USA-Community based social projects

28. Guerilla Girls-USA-feminist, billboards, posters

29. **Walid Raad / Atlas Group** - Lebanon

30. **Taller de Serigrafia**-Argentina

31. **Carmela Gross**-Brasil

32. Jan de Cock-Belgium-architectural interventions

33. **Mischa Kuball**-Germany-Light projects

TURKEY

34. **Ayşe Erkmen**- Frankfurt-istanbul xxx

35. **Murat Sahinler – Fuat Sahinler**-istanbul

36. **Sarkis**-paris xxx

37. **erdag Aksel**-istanbul

38. **Serkan Özkaya**-istanbul

39. **Oda Projesi**-istanbul

40. Cevdet Erek-amsterdam

41. **Nasan Tur**-frankfurt xxx

42. Nevin Aladag-berlin xxx

43. **Sukran Moral**-rome xxx

44. Hale Tenger-istanbul

45. **Carsi group**-istanbul

46. **Nuri Alco group**-istanbul

Alternatives:

Hans Schabus, Austria (venedik bienali pavilyonu)

Andreas Slominski, Germany (aydinlatma-bisiklet tekerlegi)

Authors/Curators:

1. **Andrea Schlieker**-london

2. **Miwon Kwon**-USA

3. **Pier Luigi Tazzi**-Italy

4. Eva Schmidt-Germany

5. Münster: **Kasper König, Brigitte Franzen, Carina Plath**-Germany

6. **Jerome Sans**-Paris

7. **Nicolas Bourriaud**-Paris

8. **Markus Miessen**-london

9. **Sjarel Ex** –Rotterdam

10. Chris Dercon-Belgium-Munich
11. Hu Han Ru-Paris
12. Ole Bouman – Chif Editor of Volume

TURKEY

13. Nevzat Sayin
14. Ahmet Tercan
15. Ihsan Bilgin
16. Suna Ertugrul
17. Ferda Keskin
18. Ahmet Soysal

Institutions/Municipalities:

19. Kadir Topbas / Istanbul Büyükşehir Belediyesi
20. Adri Duisterijn / Almere Belediyesi, Hollanda
21. Director, Nedherlands Architecture Instituut NIA

Curatorial Working Group Activity: how to present the documentation of public art in an exhibition space.

Sezgin Boynik
Ovul Durmusoglu
Yakup Cetinkaya
Basak Doga Temur
Bienal'den onerecekleri biri

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