

February 27, 2018

New York University  
Faculty of Arts and Sciences  
Center for Experimental Humanities

Dear Evaluation Committee,

I am writing you to apply for the temporary teaching position in New York University, Faculty of Arts and Sciences, Center for Experimental Humanities.

As an international curator, I have been lecturing, teaching and making workshops for more than 20 years in diverse international contexts, including art, culture and educational institutions -9 years of it were realized under the auspices of academia as a part-time professor. Furthermore, in relation to the exhibitions or independently, I have curated learning programs including conferences, performances, workshops and publications i.e. "Actors Agents Attendants 1 & 2" (2010-2011) and "Public Alchemy" in the frame of the 13<sup>th</sup> Istanbul Biennial titled "Mom, am I barbarian?" (2013).

The reason for me to apply to the Center for Experimental Humanities was sparked by the very nature of the programme itself as a courageous attempt to cross-fertilize diverse fields and methods to bring out a non-linear understanding of humanities to equip the participants with necessary thinking and research tools to respond to the ever-emerging cultural vortexes in our "post-truth" times.

The organization of urban public spaces (or the semi-public and surrogate public spaces) and how these spaces aid or abate social interaction, hybridity and demographic distribution is one of my concentration areas. Through making exhibitions on different cities such as Istanbul (Istanbul Pedestrian Exhibitions 1 & 2, 2002/2005 and 13<sup>th</sup> Istanbul Biennial, 2013), Sao Paulo (25<sup>th</sup> Sao Paulo Biennial: Metropolitan Iconographies, curator of Istanbul, 2002) and Christchurch, NZ (5<sup>th</sup> Scape Biennial of Art in Public Space, 2008), I had the chance to examine and juxtapose the architecture, history, culture, social textures, spacio-economics and politics of public domain of such cities with artistic practices and forms. Besides, together with artists and thinkers, I've been researching, adapting and developing methodologies on how diverse publics/worlds, even the contrasting ones, can come together, live together and act collectively.

My focus on public domain led me to act as the director of SKOR (Stichting Kunst en Openbare Ruimte), Foundation for Art and Public Domain, Amsterdam for almost 5 years (2008-2012), which provided me with an extensive experience to explore more on the issues related to art-in-public domain/civic space (or art-as-public domain).

Currently, I have been acting as the Curator of the Cappadox Festival, Contemporary Art programme for the last three years, initiated in 2015 in Cappadocia, bringing together diverse fields such as contemporary art, music, gastronomy and outdoor events, i.e. silent walks and sunrise concerts. The theme of the 4<sup>th</sup> edition, which will be realized in June 2018, is on Silence, also in reference to the increasing political pressure in Turkey after the Gezi resistance in 2013.

My proposal for the two courses are on “Silence” and on “Agoraphobia: Impotence of Action and the Search for Poetic Act”. With the “Silence” course, we can examine the myriads of diverging and contrasting connotations of Silence, proposing multitudes of metaphorical meanings, and question what potential meanings does Silence carry in our “post-truth” era. Taking Silence as a form of communication and a particular type of utterance, the course will reflect on the issues related to oppression and parrhesia. On the other hand, the “Agoraphobia” will explore the politics of space as an inevitable vector of freedom and urban public spaces as the spatial component of democratic apparatus. It also proposes the poetic act –Act of making meaning / making the World- as a vigorous enactment of emancipation, directly referencing to the realm of imaginary, the ways that art can open up. Both courses will be conducted at the junction of critical thinking and contemporary art.

I believe that my background as an international curator is in line with the approach of the Center for Experimental Humanities in terms of curating artistic, literary and critical juxtapositions to perceive culture in its complications; through an oblique view rather than parallelisms or contrasts. I do hope that I can join you to give support to your timely endeavor to update the humanities programme.

Should the need arise, I'll be happy to provide you with further information and documentation.

Looking forward to hearing from you at your earliest convenience.

Sincerely yours,

N. Fulya Erdemci