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RES
Art World / World Art

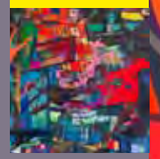
Publisher: Dirimart
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www.resartworld.com
www.dirimart.org

Not for sale
Review biannual
Not to be cited without permission of the author/s
and RES Art World / World Art

ISBN 978-605-5815-16-5

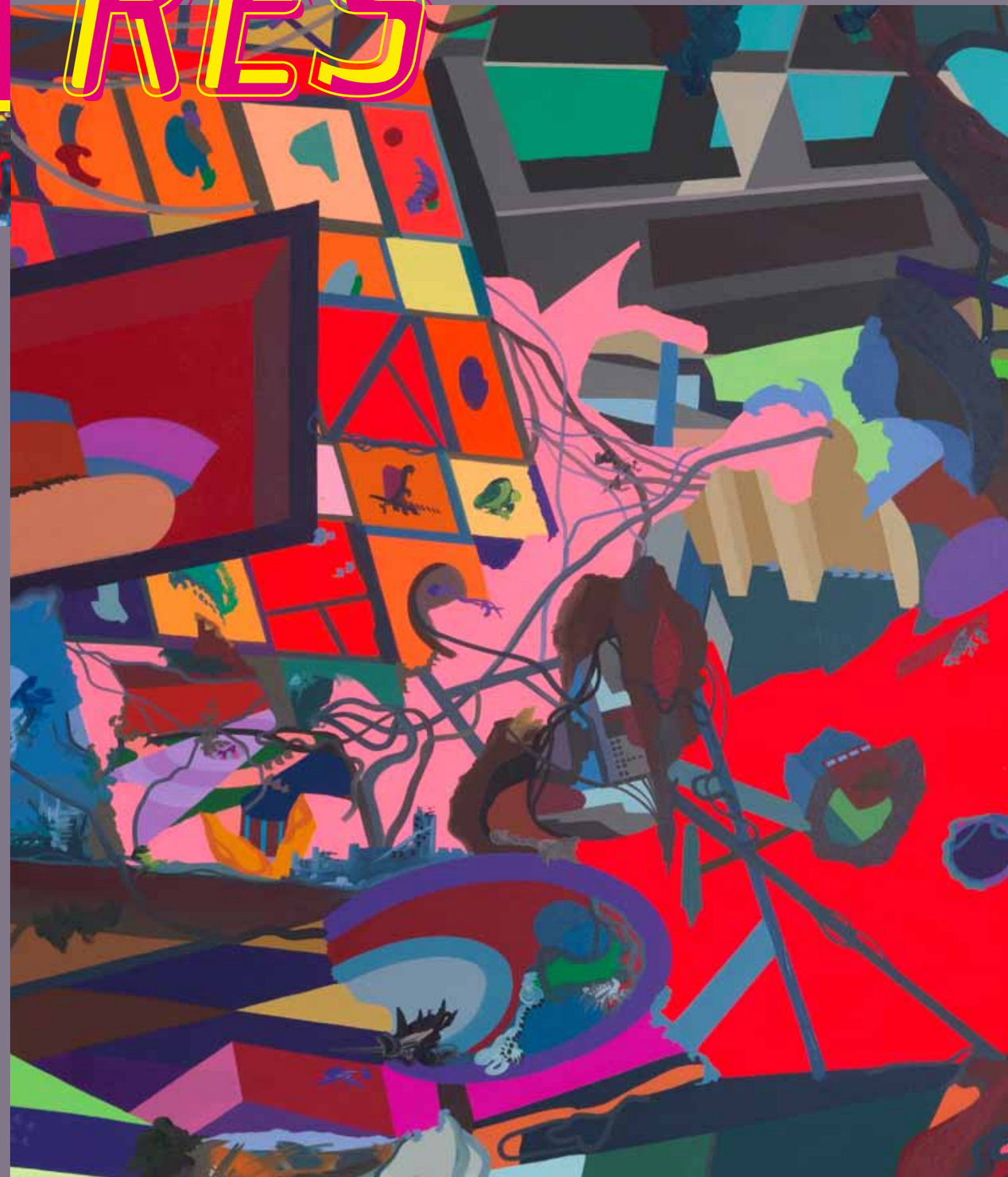
Editorial Board: Hazer Özil, November Paynter, Ekrem Yalçındağ, Necmi Zekâ
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Design Consultant: Bülent Erkmen
Pre-press: BEK Design and Consultancy Ltd
Printing and Binding: Mas Matbaacılık
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COVER (detail)
Franz Ackermann, Volcano, 2010
Studio Franz Ackermann (copyright)
Courtesy of Galeria Fortes Vilaça
Photo Credit: Reni Hansen & Jens Ziehe



RES

ART WORLD / WORLD ART *NO:6 OCTOBER 2010*



EDITOR'S INTRODUCTION

RES Art World / World Art is proud to present its sixth issue since beginning its journey in September 2007. RES set out with the objective of casting a glance at world art from a broad perspective by integrating critical pieces by gallerists, artists, curators and writers. Published by the contemporary art gallery Dirimart from Istanbul; RES has been traveling art fairs and art events around the globe.

Concluding its third year, RES is proud to announce a great list of contributions and in particular several illuminating and engaging interviews. Opening this issue is a very special interview with Franz Ackermann by Pelin Derviş, conducted during his recent visit to Istanbul, the conversation follows him on his path from soccer to Tate Britain and beyond. Another inspiring contribution to RES from Hans Ulrich Obrist introduces for the first time in English his discussion with 11th Istanbul Biennal artist Hamlet Hovespian. Looking at the more commercial side of the art world Burcu Yüksel catches up with Amanda Sharp as she prepares for her seventh Frieze Art Fair, while Janine Schmutz speaks with former Art Basel Director Sam Keller.

Continuing with our aim to include artistic statements in RES, for this issue Clemens von Wedemeyer crafted a specially composed piece that brings together research and ideas that have fed his My City public art commission for the city of Mardin. RES is also proud to unveil a commissioned collage work by Tobias Rehberger that he made for us during his recent stay in Istanbul.

You can subscribe for the hard copy of RES or access the pdf version of the current issue as well as previous issues by visiting our website www.resartworld.com. We also look forward to receiving your feedback.

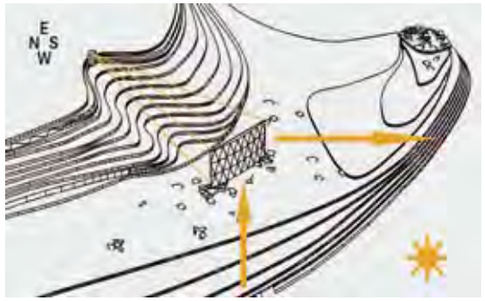
We hope you enjoy this sixth configuration of RES and please look out for us at upcoming art fairs and art events so that we can meet in person!

RES

SUN CINEMA

A PROJECT BY CLEMENS VON WEDEMEYER
TEXT BY NOVEMBER PAYNTER & CLEMENS VON WEDEMEYER

Mardin is situated on a hill overlooking the Mesopotamien plain, and is regarded as a "city of light". Recent archeological excavations have found an ancient pagan sun temple underneath a monastery and the city itself is trying to become a UNESCO heritage site. In terms of the cultural sector, a museum and a cinema were recently built and a film festival has been running for 2 years. But, before this cinema was completed Mardin had no projection space for some time as the previous cinema had gone bankrupt. At the outset of his My City project for Mardin Clemens realised that it would be interesting to contribute to this new cinematic endeavour, because as he describes: "a cinema can contribute a different, or a third form of cultural arena". He adds: "Mardin's historical buildings are the city's main visitor attractions and as these are renovated in the hope of creating a new touristic museum context, in which parts are rebuilt and others demolished, it seems fitting that public space is incorporated".



All these thoughts have fed into Clemens' idea to create a "screen of desire" that he will locate in Mardin as a statement of potentiality. This screen, in its first sketch-ups, alluded to the one built by the architect Le Corbusier atop his infamous modernist residential project Unite d'Habitation in Marseille, France (1947-52). Le Corbusier's idealist community proposal can be imagined as the perfect, classic, public cinema. Since Clemens' first observations of the historical stone constructions of Mardin and his ideas of trying to create a cinema that could have been imagined as part of the city's history, the project has developed to focus more on how a modernist structure would function in the city.

Cinema was invented at the end of the 19th century, but also the Laterna Magica, the Camera Obscura, The Turkish Shadow Theatre etc. used light to entertain. Therefore the "principle of cinema" is much older than we immediately recognize. It is as old as the light of the sun, which has always created images of bright and dark in our memory. "That is why cinema is not dead when the video projectors conquer the scene." (Alexander Kluge). Both the idea of creating a new public space for the city of Mardin as well as connecting cinema to the sun, has lead Clemens to form a research project on the sun and cinema in relation to the region of Mardin, which is presented here for the first time on the next pages. This research was used as a basis for a workshop with a group of architects in Istanbul to develop a final design for a screen that will fit into the Mardin context as a current addition to its layers of history and that reflects the basic elements of an open-air cinema venue.

Initially, a plinth with a projector will stand opposite the monolith screen and projections will occur after dusk. But Clemens is very clear that he does not want to create something that has one function and meaning alone, and that what he produces should be open to interpretation and use. After an initial screening program that will include Clemens' own video work, as well as other films and videos from the area, it is possible that the projector will travel throughout the city to become a moving cinema with a life of its own. The screen meanwhile may continue to be used for film projections, or it may simply sit as a reminder of how a site of public and active space can be created. Located on the west edge of the city, overlooking the plains to the south in Syria, the screen will connect to the sun's pattern of setting and through this relationship with light and shadow another trope of cinema reveals itself. Regardless of whether there is a projection taking place, the structure will reflect the evening sun back onto the south, via a giant mirror installed on the backside of the screen.

This screen will hopefully introduce a contemporary arena for the city that will exist as a current, valid and active public space for years to come.

Clemens von Wedemeyer (b. 1974, Germany) studied Fine Arts at the Academy of Visual Arts, Leipzig. Some of his works are narratively structured films, others consist of reflections and experiments in cinema. With this practice von Wedemeyer moves between the fields of art and cinema, with his films finding their form based on a conceptual relation to content. His subjects include questions of group dynamics, power relations and historical resonances in the everyday.

Recent solo exhibitions include: Barbican Centre, London (2009), Centro Galego de Arte Contemporánea (CGAC) (2008), Santiago de Compostela (2008) and at the Kölnischer Kunstverein (2006). Group show participations at (selection): Revolutions - forms that turn, Sydney Biennale (2008), Multiplex: Directions in Art, 1970 to Present, the Museum of Modern Art (MoMA), New York (2007) and Skulptur Projekte Münster (2007). His works have also been shown at filmfestivals worldwide, such as Rotterdam International Film Festival (2009), Cinemateque Paris and Filmmuseum Munich.

Mardin, Turkey
Photo by Clemens von Wedemeyer



10.SRSc

04.SRAchM

01.SRAchM

12.SRASc

17.SScO

02.SRAchM

08.SRSc

09.SR

03.SRAchM

11.SRAch

07.SRAch

06.Sc.SCIENCE

21.SASc

26.SAScO

18.SScO

19.SScO

20.SScO

24.SAchSc

28.SAchScO

29.SAchScO

16.RAchM

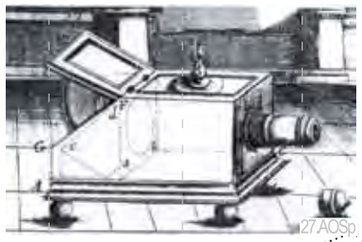
23.SAchSc

02.R.RELIGION

0 V X X XV XVI XVII XVIII

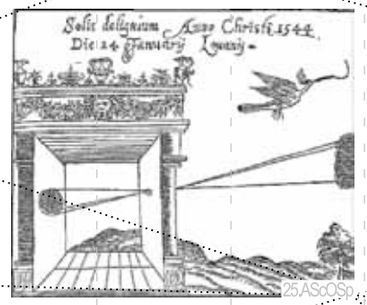

05.SAchSp


15.AOSp

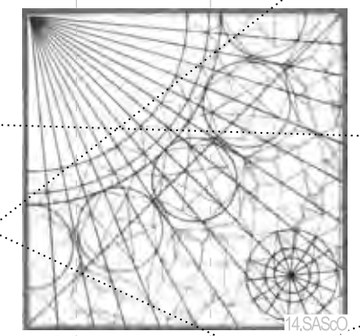

27.AOSp

08.Sp. EARLY SPECTACLE


06.SAchSp

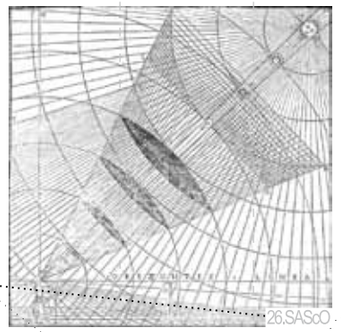


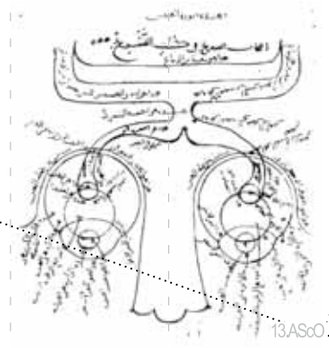
25.ASc0Sp

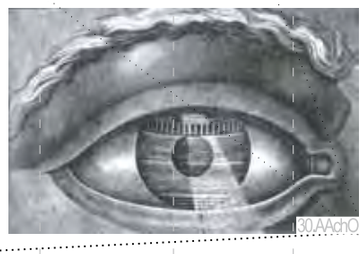

14.SASc0


22.ASc0

07.O. OPTICS


26.SASc0


13.ASc0


30.AAchO


32.AchC


34.AchSp


35.AchC

09.C. CINEMA


33.AchC

04.Ach. ARCHITECTURE

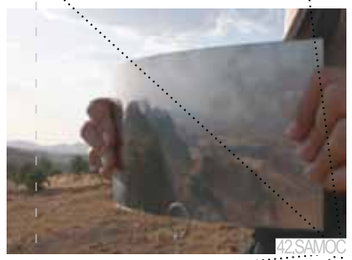

41.AchMC

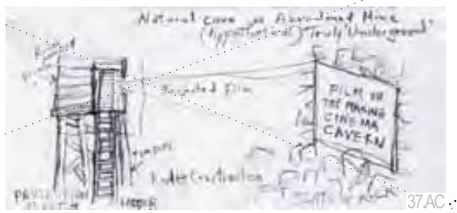
05.M. MARDIN

10.SUNCINEMA



38.SC

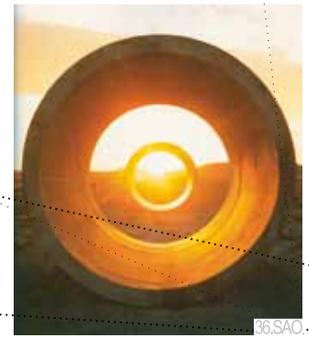

42.SAMOC



37.AC


40.SA


31.AchSc


36.SAO


39.SAchSc

01.S. SUN

0 V X XV XVI XVII XVIII XIX XX XXI

1.SRAchM. Sun window, Dara, Mardin, Turkey – 505 b.C.
02.SRAchM. Fire place, Dara, Mardin, Turkey – 505 b.C.
03.SRAchM. Castle, Mardin, Turkey – from 330 a.C. it was inhabited by "Assyrian sun and fire worshiper kings"
04.SRAchM. Ancient sun worship temple inside nowadays Mor Hananyo Monastery/Deyr ul-Zafaran Monastery , Mardin, Turkey, unknown foundation
05.SAchSp. Theater of Epidaurus, 300 b.C.
06.SAchSp. Herodes Atticus Theater, Athens, Greece - 2nd century a.C.
07.SRAch. Sinjar Yezidi Temple, foundation unknown
08.SRSc. Sun Dial and Ara Pacis, Rome, Italy – 5th century a.C.
09.SR. Entrance to sun temple
10.SRSc. Model of scientific sun dial, Museum of The History of Science and Technology in Islam, Istanbul
11.SRAch. Great Mosque of al-Mutawakkil, Samarra, 847-61 a.C.
12.SRASc. Persian sun dial, Museum of the Ancient Orient, Istanbul
13.AScO. Al-Haitam (Alhazen), the eye morphology, analisys documents – 1083, Fatih Bibliothek, Istambul; source: Belting, Hans; *"Florenz und Bagdad-eine weststöstliche Geschichte des Blicks"*; C.H. Beck oHG, München 2008, page 112
14.SAScO. Architectural drawings, Iran, around 1500, Topkapi Museum, Istambul; source: Belting, Hans; *"Florenz und Bagdad-eine weststöstliche Geschichte des Blicks"*; C.H. Beck oHG, München 2008, page 127
15.AOSp. Turkish shadow play, "Karagoz and Hacivat", around 1600
16.RAchM. Outdoors Mihrab in Latifiye Camii, Mardin, Turkey - 14th century
17.SScO.,18.SScO.,19.SScO. & 20.SScO. Al-Haitam (Alhazen), sunlight analisys instruments – 11th century, Museum of The History of Science and Technology in Islam, Istanbul
21.SASc. The Sun, by Al-Qazwini, Die Wunder der Schoepfung, arab manuscript, 14th century
22.AScO. Eye Anatomy by Al-Mutadibih, arab manuscript in Cairo National Bibliotheque, 13th century
23.SAchSc. Ulugh Begs Observatorium, Samarkand, 15th century
24.SAchSc. Gunes Saati sundial, Top Kapi Palace, Istanbul, 15th century
25. AScOSp. Camera Obscura and perspective principles, 16th century, source:the net
26.SAScO. Vitruvius, in «De architectura», 1521, from Cesare Cesariano, fol. 12V; a planetarian perspective; source: Belting, Hans; *"Florenz und Bagdad-eine westöstliche Geschichte des Blicks"*; C.H. Beck oHG, München 2008, page 259
27.AOSp. Johann Zahn. Reflex box camera obscura, 1685. source: the net (Bridgeman Art Library)
28.SAchScO. & 29.SAchScO. Jai Sing Observatorium, Dehli, India, 1800
30.AAchO. Claude-Nicolas Ledoux, «L'Architecture consideré sous le rapport de l'art, des moers et de la législation» (1804): Coup D'oeil with stage. source: Belting, Hans; *"Florenz und Bagdad-eine westöstliche Geschichte des Blicks"*; C.H. Beck oHG, München 2008, page 215
31.AchSc. Denge Sound Mirrors, A forerunner of radar, the sound mirrors were intended to provide early warning of enemy aeroplanes, 1940s
32.AchC. Screen, Unités d'Habitation, Marseille, Le Corbusier, 1947-1952
33.AchC. Moscow Cinema Open Air Hall, Yerevan, Armenia, 1932
34.AchSp. "3minutes to Dante's Inferno Steaks" bilboard, Massachusetts, around 20 miles from Boston, polaroid photo by Wim Wenders, February 1972; source: Färber, Helmut; *«Baukunst und Film – Aus der Geschichte des Sehens»*;MCMLXXVII München
35.AchC. Drive-in Cinema, location unknown
36.SAO. "Sun Tunnels" by Nancy Holt, Great Bassin Desert, Utah, 1973-76, source: Lailach, Michael; *"Land Art"*, Taschen, page 59
37.AC. Robert Smithson, "Toward the development of a Cinema Cavern or the movie goer as spelunker", 1971
38.SC. "Medea", Pier Paolo Pasolini, 1969
39.SAchSc. Monte Rosa lodge with Matterhorn, 2010, Photo: ETH-Studio Monte Rosa/Tonatiuh Ambrosetti
40.SA. "The Weather Project", Olafur Eliasson, Turbine Hall, Tate Modern, London, 2003
41.AchMC. Open-air Screen on top of the former cinema and old court, Mardin, Turkey
42.SAMOC. Mirror Test for "sun cinema", 2010, Mardin, Turkey

The design of "sun cinema" was discussed after the research together with participants of a workshop led by Asist. Prof. Dr. Yüksel Demir, Head of Fine Arts Department, Istanbul Technical University in March 2010, in Mardin and Istanbul.

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Sevince Bayrak, architect
Elif Çelik, architect
Işik Gülkaynak, architect
Gürden Gür, architect
Avşar Karababa, architect
Zelal Zülfiye Rahmanalı architect
Ali Taptık, architect, photographer
Gökan Uzun, architect
Birge Yıldırım, landscape architect

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Mehmet Baran, Mardin Sinema Association (Sinemardin), Mardin
Fethullah Duyan, Architect, Mardin
Mesut Alp, Mardin Museum Archeology Expert, Mardin

Executive Architect
Gürden Gür, architect

Contractors
DZ Architects
Devrim Zeren, architect & Nurşah Barto, civil engineer.

My City Project Management
David Codling, My City Project Director , British Council
Esra Sarıgedik, My City Project Manager, British Council
Bilge Kalfa,(Msc.arch) Architectural and Urban Design Coordination, British Council

My City has been conceived by British Council together with local partners **Anadolu Kultur** and **Platform Garanti Contemporary Art Centre**. The project is funded by the **European Commission** and British Council and led by a dedicated team at the British Council in Istanbul.

Studio Assistant Berlin Marisa Baptista

Thanks to Henning von Wedemeyer and Tim Bauerfeind, UTarchitects, Berlin

The project will be opened in Mardin on October 21st, 2010

