

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 Biennial 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!

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.

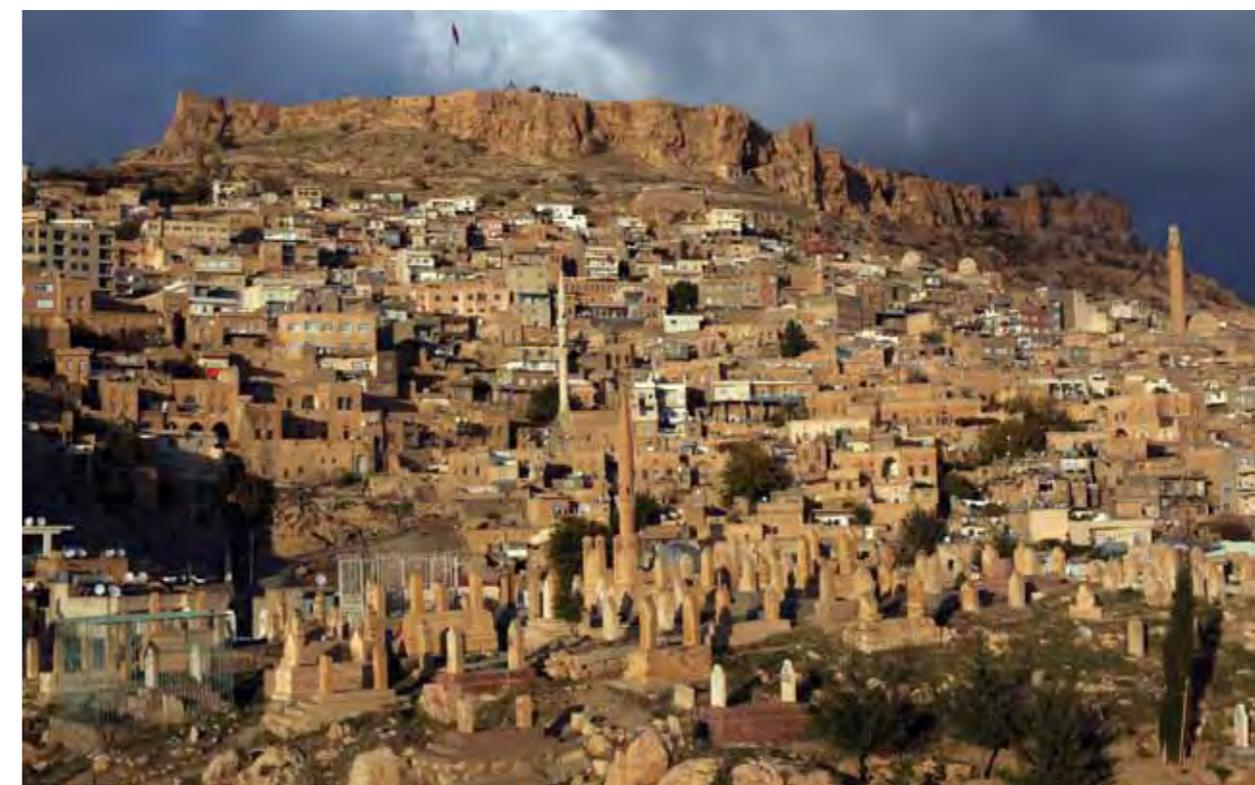
Initially, a plinth with a projector will stand opposite the monolith screen and projections will occur after dusk. But Clemens is very clear that he does not want to create something that has one function and meaning alone, and that what he produces should be open to interpretation and use. After an 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.

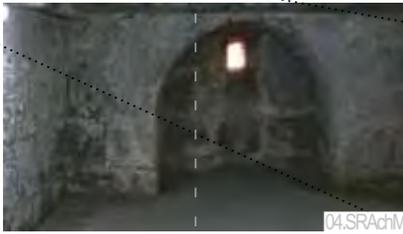
This screen will hopefully introduce a contemporary arena for the city that will exist as a current, valid and active public space for years to come.

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.

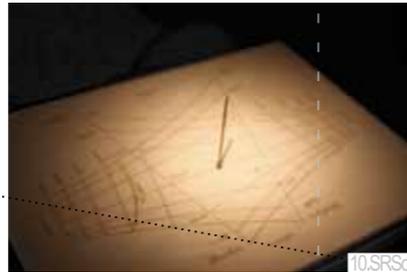
Recent solo exhibitions include: Barbican Centre, London (2009), Centro Galego de Arte Contemporánea (CGAC) (2008), Santiago de Compostela (2008) and at the Kölischer Kunstverein (2006). Group show participations at (selection): Revolutions - forms that turn, Sydney Biennale (2008), Multiplex: Directions 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), Cinematheque Paris and Filmmuseum Munich.

Mardin, Turkey
Photo by Clemens von Wedemeyer





04.SRAchM



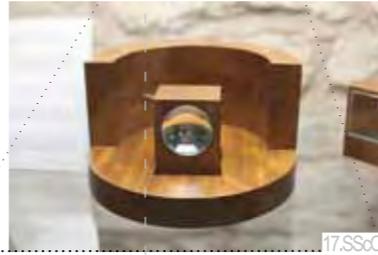
10.SRSc



01.SRAchM



12.SRASc



17.SScO



02.SRAchM



08.SRSc



09.SR



03.SRAchM



07.SRAch

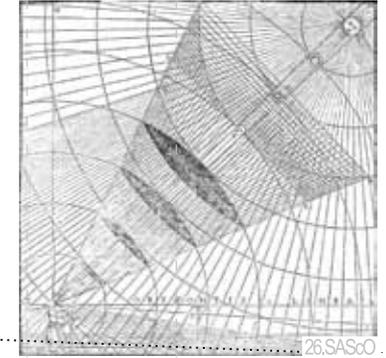


11.SRAch



21.SASc

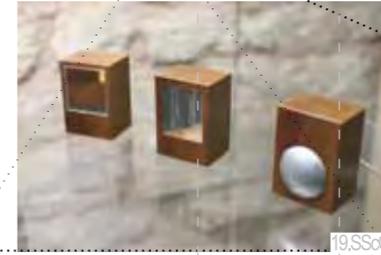
06.Sc. SCIENCE



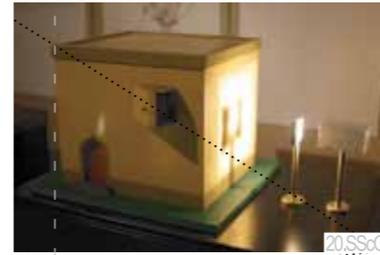
26.SAScO



18.SScO



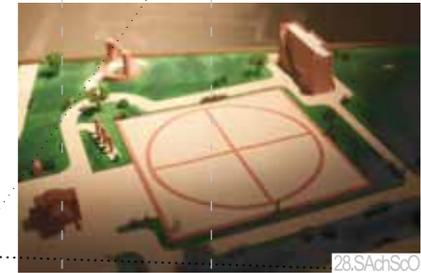
19.SScO



20.SScO



24.SAchSc



28.SAchScO



16.RAchM

02R.RELIGION



23.SAchSc



29.SAchScO

0

V

X

X

XV

XVI

XVII

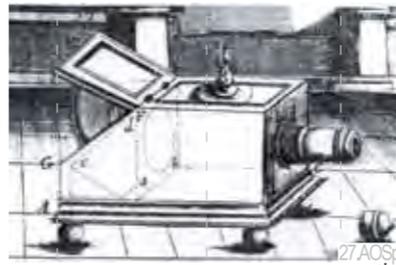
XVIII



06.SAchSp



15.AOsp



27.AOsp

08.Sp.EARLY SPECTACLE

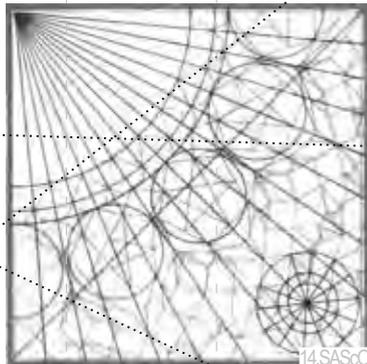


06.SAchSp



25.AScOsp

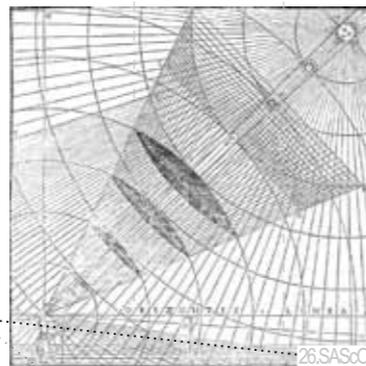
07.O.OPTICS



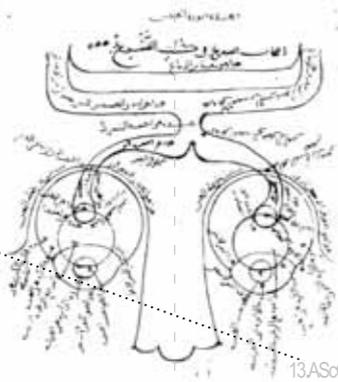
14.SAScO



22.AScO



26.SAScO



13.AScO



30.AAchO



32.AchC



34.AchSp



35.AchC



33.AchC

04.Ach.ARCHITECTURE



41.AchMO

09.C.CINEMA

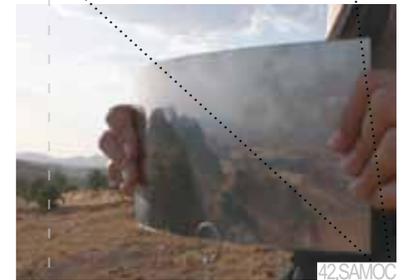
05.M.MARDIN

10.SUNCINEMA

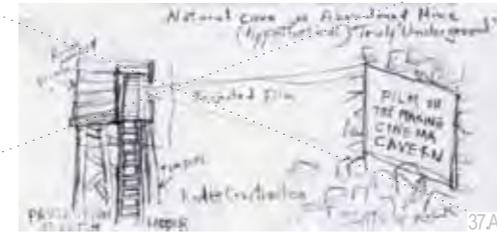


38.SC

MEDEA



42.SAWOC



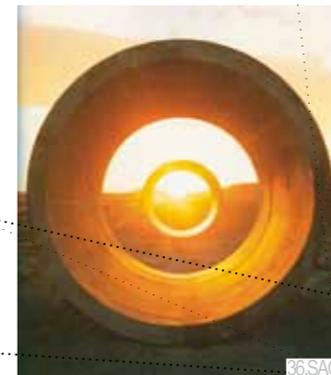
37.AC



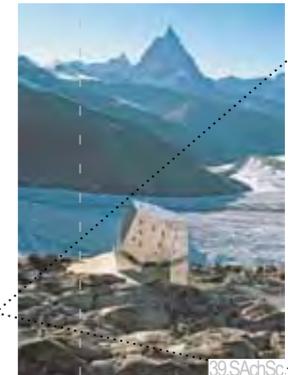
40.SA



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.AScD. Al-Haitam (Alhazen), the eye morphology, analysis documents – 1083, Fatih Bibliothek, Istanbul; source: Belting, Hans; "Florenz und Bagdad-eine westöstliche Geschichte des Blicks"; C.H. Beck oHG, München 2008, page 112
- 14.SAScD. Architectural drawings, Iran, around 1500, Topkapi Museum, Istanbul; source: Belting, Hans; "Florenz und Bagdad-eine westöstliche Geschichte des Blicks"; C.H. Beck oHG, München 2008, page 127
- 15.AOSp. Turkish shadow play, "Karagöz and Hacivat", around 1600
- 16.RAChM. Outdoors Mihrab in Latifiye Camii, Mardin, Turkey - 14th century
- 17.SScD., 18.SScD., 19.SScD. & 20.SScD. Al-Haitam (Alhazen), sunlight analysis 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.AScD. Eye Anatomy by Al-Mutadibih, arab manuscript in Cairo National Bibliothek, 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.SAScD.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.SAchScD. & 29.SAchScD.Jai Sing Observatorium, Dehli, India, 1800
- 30.AAchD. Claude-Nicolas Ledoux, «L'Architecture considéré 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" billboard, Massachusetts, around 20 miles from Boston, polaroid photo by Wim Wenders, February 1972; source: Färber, Helmut; «Baukunst und Film – Aus der Geschichte des Sehens»;MCMXXVII München
- 35.AchC. Drive-in Cinema, location unknown
- 36.SAD. "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.

Workshop participants

Zeynep Ata, architect
Ekin Aytaç, architect
Sevince Bayrak, architect
Elif Çelik, architect
Işık Gülkaynak, architect
Gürden Gür, architect
Avşar Karababa, architect
Zelal Zülfiye Rahmanalı architect
Ali Tahtık, architect, photographer
Gökhan Uzun, architect
Birge Yıldırım, landscape architect

Academical Supervision

Asist. Prof. Dr.Yüksel Demir, Head of Fine Arts Department, I.T.U
Asist. Prof. Dr.Oğuz Haşlakoğlu, Fine Arts Faculty, Akdeniz University

Consultants in Mardin

Selahattin Bilirer, Local Conservationist and Lawyer, Mardin
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

