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Pins on the map

Urban mappings in European-Turkish contemporary art

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Pins on the Map:
Urban Mappings in
European-Turkish
Contemporary Art

Summary

In reflecting on how maps and mapping can serve as sources and inspiration for contemporary art, this dissertation examines a group of European-Turkish/Turkish-European artists from a range of aesthetic and cultural perspectives. It locates how these artists, who work in a variety of media, have engaged maps and other forms of cartographic practice. Sometimes consciously and sometimes not, these practitioners have approached mapping as a flexible and fertile realm for contemporary artistic practice, especially in urban settings. The artists, and the cities on which their work focuses, are Servet Koçyiğit (b. 1971, Kaman, Turkey), who works in and on Amsterdam; Nasan Tur (b. 1974, Offenbach, Germany) and Nevin Aladağ (b. 1972, Van, Turkey) whom I discuss together because both artists' works are set in Istanbul; and lastly Nilbar Güreş (b. 1977, Istanbul, Turkey), who works in and on Vienna. The reflections presented are shaped by these artists' multiple belongings, their creative mappings of the city, and their attempts to develop a new map that revolves around the hyphen in European-Turkishness/Turkish-Europeanness.

Going beyond the passports of the artists in focus, the European-Turkishness/Turkish-Europeanness compound also aims to capture the agency of the hyphenated identities, which characterizes both their biographies and their art. As the hyphen joins two words into one, it turns the resulting word into a new entity, enabling a space of multiple possibilities. Working with this multifocal tool allows developing novel ways of thinking and writing about art's hyphenated, transnational, and many-centered contemporary histories.

The artworks discussed in this dissertation have been selected because they are particularly suitable for an empirical approach revolving around mapping. In turn, these works have guided the selection of the specific cities, allowing for a reflection on how the urban "matters" in attempts to reimagine Europe through the visual arts. This dissertation thus presents a particular constellation composed of art, cartography, and the city resulting in a novel map, defined through the European-Turkish/Turkish-European artistic output that charts the multiplicity of urban worlds. In interpreting

their work from a perspective informed by and oriented toward cartography, the dissertation shows how they stretch the map's geo-cultural reach beyond the borders of Europe.

Alongside a consideration of these specific artists and their practice, this study also aims to offer a new interdisciplinary and transnational approach that reconceptualizes the relationship between the cultural spaces of contemporary art and urban spaces. Specifically, this approach focuses on how maps have been and can be used in artistic practice and the imaginative remaking of cities. By turning to works that have not previously been analyzed through the lens of artistic mappings, the dissertation aims to provide a new methodology for studying intersections between mapping and contemporary art that challenges our ideas about what a map is and can do, transforming art into maps and maps into art.

Spelden op de kaart:
stedelijke cartografie in de
Europees-Turkse
hedendaagse kunst

Samenvatting

In dit proefschrift wordt het werk van een groep Europees-Turkse / Turks-Europese kunstenaars vanuit verschillende esthetische en culturele perspectieven onderzocht door te reflecteren op hoe kaarten en cartografie dienen als bron en inspiratie voor hedendaagse kunst. Er wordt nagegaan hoe deze kunstenaars, gebruik makend van verschillende media, kaarten en andere vormen van cartografie verwerken. Soms bewust, soms onbewust, benaderen zij de cartografie als een flexibel en vruchtbaar domein voor de beoefening van de hedendaagse kunst, vooral in stedelijke omgevingen. De kunstenaars, en de steden waar hun werk zich op richt, zijn: Servet Koçyiğit (geboren in 1971, Kaman, Turkije) die werkt maakt over en in Amsterdam; Nasan Tur (geboren in 1974, Offenbach, Duitsland) en Nevin Aladağ (geboren in 1972, Van, Turkije), die beiden kunst maken over Istanbul; en ten slotte Nilbar Güreş (geboren in 1977, Istanbul, Turkije) die werk maakt over en in Wenen. De beschouwingen die volgen laten zien hoe het werk van deze kunstenaars is beïnvloed door hun meervoudige verbindingen, de creatieve wijze waarop zij de stad in kaart brengen, en hun pogingen om een nieuwe kaart te ontwikkelen die zich concentreert op het verbindingsteken ('-') in de samenstellingen 'Europees-Turks'/'Turks-Europees.'

Het verbindingsteken in de identiteiten 'Europees-Turks'/'Turks-Europees' gaat verder dan de paspoorten van de betreffende kunstenaars. Het laat ook de kracht van de gekoppelde identiteiten zien, die zowel hun biografieën als hun kunst kenmerkt. Het koppelteken voegt twee woorden samen tot één, het resultaat is een nieuwe entiteit die nieuwe mogelijkheden ontsluit. Het werken met dit multifocale instrument maakt het mogelijk nieuwe wijzen te ontwikkelen om de samengestelde, transnationale en veelzijdige hedendaagse geschiedenissen van de kunst te analyseren.

De kunstwerken die in dit proefschrift worden besproken, zijn geselecteerd omdat ze bijzonder geschikt zijn voor een analytische benadering die focust op kaarten, cartografie en hedendaagse kunst. Bovendien heeft de keuze voor deze werken geleid tot een focus op specifieke steden, waardoor het mogelijk wordt te reflecteren op de rol van stedelijke omgevingen in pogingen

Europa te verbeelden via de beeldende kunst. Deze dissertatie presenteert dus een specifieke constellatie van kunst, cartografie en de stad, die resulteert in een nieuwe kaart, gedefinieerd door de Europees-Turks/Turks-Europese artistieke inbreng, die de veelgelaagde wereld van steden in kaart brengt. Wat deze nieuwe kaart relevant maakt, is dat noch de kunstenaars, noch de hier besproken kunstwerken eerder zijn onderzocht of kritisch geanalyseerd vanuit het perspectief van kaarten en cartografie. De cartografische benadering van de kunstwerken in deze dissertatie laat zien hoe de kunstwerken in geocultureel opzicht reiken tot buiten de grenzen van Europa.

Naast een beschouwing van deze specifieke kunstenaars en hun werk, biedt dit proefschrift ook een nieuwe interdisciplinaire en transnationale benadering die de relatie tussen de culturele ruimten van hedendaagse kunst in stedelijke omgevingen opnieuw conceptualiseert. Deze benadering richt zich met name op de wijze waarop kaarten worden gebruikt in de artistieke praktijk, die een opening biedt naar een nieuwe verbeelding van steden. Door werken te selecteren die nog niet eerder uit het perspectief van artistieke cartografie zijn geanalyseerd, beoogt het proefschrift een nieuwe methodologie te bieden voor het bestuderen van de raakvlakken tussen cartografie en hedendaagse kunst. Dit leidt tot een kritische positionering ten opzichte van wat een kaart is en kan doen, en geeft bovendien inzicht in hoe kunst in kaarten en kaarten in kunst kunnen worden getransformeerd.