

Work Intended to Complete...

- * Hos-ti-pitality: Hotel projects started in Sao Paulo, Berlin, Karlsruhe, Balkans, Basel, Amiens entitled " Capacity/Capacities"
- * Continuation of paillettes billboards: "Love Lace" in Copenhagen, "Love Face" in Basel.
- * Rewriting Jules Verne's Black Sea for the Baltic Sea.
- * Jules Verne and Black Sea project: "Tracing Jules Verne Along the Black Sea":

Predicted on Jules Verne's "Keraban-le-Tetu," (a novel which explores the cultures and communities along the Black Sea belt) this project will reflect upon the present polarities between these communities and the historical observations of Jules Verne's novel at a time under Ottoman reality was omnipresent over a cosmopolitan texture of cultures and languages. The project is expected to follow a similar route to Verne's, this time by boat on the Black Sea, and produce a contemporary mapping of an other geography, and spectrum of cultures in terms of visual manifestations. This will not be documentary work. It will implore a network of fates outside a mediatized, generalized reality, as a kind of subjective cross-roads and destinies.

The project aims to organize a boat travelling with artists, curators, writers, musicians, scientists and historians through the imaginary itinerary of Jules Verne today, along the Black Sea. The boat itself as an art and science, music and history laboratorium will stop over the ports of the Black Sea countries, cultures; such as Varna, Konstanta, Odessa, Sevastopol, Yalta, Rostov, Novossibrsk, Sochi, Batum. The voyage as work in progress, similar to Jules Verne's novel will start from Istanbul and end in Istanbul. Each port the boat-lab looks up, there will be artistic manifestations with the local interventions.

For the research of the project I have visited the Black Sea countries, especially Ukraine and Crimea, July 1999, March 2000, July-August 2000. I have realized various works, exhibitions, publications and given conferences after my visits. My works on Black Sea, mostly on Odessa exhibited in various countries, Turkey, Poland, Denmark, Austria. Articles published in Turkish, French, Danish, Russian.

I believe during my staying in Balmoral, I would have the adequate atmosphere to realize my projects in every perspectives and also with the given conditions in Balmoral I would have the chance to complete the exhibition projects in progress.

Hüseyin Alptekin

The Situation:

Since the end of the 1980s and very beginning of the 90s, I have been based mainly in Turkey. It is nearly impossible in Istanbul to escape the rush and demands of everyday existence. It becomes even more difficult when one does not have a studio, a space for reflection. Despite the complexities associated with this mode of living, I have been able to articulate a distinct paradigm of post-80's situation that disregards the dualistic structures of centers and peripheries, the high and low, the local and global; and instead posited an ongoing research attentive to a constellation outside the global mediatic circulation and networks. These have been supported by theoretical and philosophical concerns, resulting in projects that foregrounds the work of art as a distinct kind of ontological object.

What I truly need at this moment is a calm and secularized space, and the possibility of taking part in intellectual domain outside the terror of everyday life. This particular lack of what could at best be called a "cordon sanitaire," has not allowed me so far to fully articulate my ongoing concerns. Thus far, things have been fragmented, intuitive and in sudden bursts, often in the form of exhibitions and seminars.

The particular forms of unselfconscious intercultural appropriations and mythologies and clandestine circulation in everyday culture, as they have

been crystallized in the post-80's, mid 90's paradigm outside the regularized, Globalized circuits of Capital, indicate also a different modality of operation, corresponding to which there is a mental topology that I would like to pursue to its fullest extent.

This residency will allow me to finesse and realize projects that I have started in the application sheet. I regard the residency as a fruitful passage, like the midpoint of sand-glass.

Tracing Jules Verne along the Black Sea: Project in progress by Hüseyin Alptekin

I intend to complete the conceptual, technical frame and the organization, of the Jules Verne and the Black Sea project during the residency.

I have read all Jules Verne novels translated in Turkish in my childhood. I have recently discovered another Jules Verne novel which I never had chance to know and read. That was Keraban-le-Tetu. The story starts in my neighborhood, Tophane in Istanbul and ends in Istanbul through an imaginary travel on the Black Sea coast. That gave me an idea to develop an art project, tracing the route Jules Verne's hero, Keraban's imaginary itinerary along the Black Sea.

I was in Bulgaria and Romania in 1998 and 1999 before the discovery of Keraban-le-Tetu. The exchange of visions with the artists and intellectuals in Balkans helped me a lot to develop my project.

I have participated the 4th Istanbul Biennial and the work I have realized "Turk Truk" (A Russian truck overloaded with 5000 plastic balls) was also related the nomadism on Balkans and the coast of Black Sea. My work was set in the harbor (which was one of the Biennial venues) where off all the maritime transportation starts to the Black Sea. The location of the harbor was once again in my neighborhood.

I have visited Odessa in July 1999 to start my Jules Verne project. Odessa was one of the focal points in the novel. The town with its historical and geographical components was/is still one of the major and important magnetic point on the Black Sea during the Soviet time and now. After Odessa I have realized two works:

The one titled "Ah Odessa" was exhibited in the group show "The picture in the hills" held on Dulcinea Art Gallery in Istanbul within the frame of the parallel events of the 6th Istanbul Biennial, in September 1999. In this work an image of the beach Arcadia from Odessa is appropriated to illustrate my visual and re-imaginary capture of the spots (Odessa) tracing imaginary Black Sea of Jules Verne. The work is visually and conceptually decontextual of historical and geographical plan of the novel.

The other work conceived in Odessa and Istanbul was exhibited in my solo show within the collaborative project "Threshold" with the musician Lawrence Butch Morris in Book Art Museum, in Lodz, Poland in October 1999. In the installation of his project the work titled "Zaporozhtsy: over the Threshold" consisted on two appropriated found images in Odessa evoking imaginary voyage of my illustration tracing Jules Verne on the Black Sea. One of this two illustrations an oriental story teller is telling the stories while the repose of the nomads and on the other image the Ukrainian Cossacks are writing an ultimatum to the Turkish Sultan. The work with these two appropriated images is intending to propose an other historical illustration of the novel. These historical images are out of historical context of the novel. But reconstructing an associative image world for the novel. (One of these images comes from an old orientalist post-card; a story teller is telling stories to nomads, the other image is coming from a cigarette package cover appropriated Russian painter Ilya Repin's painting "Zaporozhtsu: Ukrainian Cossacks writing an ultimatum to the Turkish Sultan"). With these two works my aim was to continue the visual investigations on Black Sea coast with the idea of tracing imaginary Jules Verne's itinerary in different layers of concepts and contexts: on one hand reillustrating that voyage as a cartography of old images evoking 19th century; on the other hand conceiving new works on that re-imaginary route with a visual plasticity. (One of these two works was published in double-page in the Austrian journal "Der Standard" in the project of "museum in progress").

My second wish to collaborate the artists and institutions on the Black Sea, to organize the shows, work-shops, symposiums in several towns on the Black Sea coast such as Varna, Costanta, Odessa, Yalta, ext. A passenger boat tour will travel between these spots and artists, musicians and writers will perform and document during the travel. That is the global plan and the dream of the project in time.

I find strong similarities between the Jules Verne's writing without travelling and the internet surfing and the cyber-travel of our epoch. I believe the

imaginary proposal of Jules Verne remains in the contemporaneity and still stimulates

Science-fiction and cyber-reality world. Modern tradition and post-modern narration in somehow coincides on the rereading of Jules Verne and his imaginary and coherent narration is still actual and visionary in terms of the relationships of the people and cultures.

Hüseyin Alptekin