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So, building upon this notion of "mahremiyet" where the eviçi (home) becomes a place to conspire. The home is not really such a safe place. But, it is a sphere in which speculation and inspiration takes place, and branches out of there. This is what I mean in my yesterday's post when I speak about the notion of domestication taken up as an accepted situation from which the artists work. This then brings up an old schism between the artist's attitude and what s/he puts out in the world in this culture. The artist from the domestic culture used to re-live the experience of modernism, follow the footsteps while producing a strange version, we will not talk about the version here, but there would be an amazing distance between the product and the life-attitudes. What seems to have changed is this: domestic presence has become not only an accepted way of being in the world, but it was also the fermentation ground of new work.