

Ahmet Ögüt
Claire Fontaine
Hildegard Spielhofer
Laura Kuch
Marjolijn Dijkman
Runo Lagomarsino
Ine Lammers



FATOS ÜSTEK
42 OSBALDESTON ROAD
STOKE NEWINGTON
LONDON N16 7 DR
ENGLAND - GRA BREITANHA

de- k
localization
PRIORITARIO
FRAGIL
HANDLE WITH CARE

press to exit project space

Fatos Üstek
in collaboration with

content:

On Delocalisation	3
Responses for Printed Matter	
Ahmet Ogut	14
Claire Fontaine	16
Hildegard Spielhofer	18
Ine Lamers	20
Laura Kuch	21
Marjolijn Dijkman	22
Runo Lagomarsino	23
Survey	26
Further on Artists	32
Last word	38

On Delocalisation

Ernesto Laclau, in his text *Subject of Politics, Politics of the Subject*¹ talks about the relationship between universalism and particularism through visiting notions of multiculturalism and hybridization. On the other hand, through visiting the notions of modernity and post-modernity, socio-political stances in various countries such as in post-1989 countries, and Argentina, Laclau introduces the term differential identity. Through his elucidation of this term he reflects on the impossibility of embracing / practicing particularity in a segregated zone. In his words: 'To assert one's own differential identity involves, the inclusion of that identity of the other, as that from whom one delimits oneself.'² That is to say, if we try to define an identity of an individual or a group in cosmopolite societies, we shall talk about that specifically chosen identity in relation to other identities through difference and similarity. The differential identity proposes an understanding of singular presence in relation to others, and maps the space of those inter-relations and encounters, thus the domain of socio-political, economic, sensuous spaces. Laclau questions the possibility of a pure culture of difference, and I want to further this questioning with the methods in which we allow differences in our contemporary categorisation of local and global. The paraphrasing of these two terms has gained mass-recognition with the increase in the communications between communities, societies and especially countries. Today with the solid presence of Internet in our daily lives, we can receive information on any place or any event in the world and produce knowledge accordingly. We can get to know or see places without physically visiting them or learn about other ways of being without necessarily being in one-to-one contact. At this moment, the quantity and the quality of communication are crucial

¹ Ernesto Laclau, *Subject of Politics, Politics of the Subject, differences: A Journal of Feministic Cultural Studies*, 7.1, 1995.

² *Ibid*, p. 148

to pay attention. In one perspective, everything can seem fine, that we are manoeuvring between spaces, places and meanings, or floating on the streams of knowledge and understanding. From a specific perspective, everything can seem just fine.

I am interested in the notions of sharing. That is to say, how we share what we are willing to share; how we define our positions and allow other positions to emerge; how we relate to what we want to be related to... All these questions occupy a larger perspective or trigger an urge to elaborate a grand narrative. Let us drop this picture for a moment. I want to draw your attention to the cause and source of sharing, in other words, who we choose to communicate and what we choose to communicate with whom. This relational aesthetics of communication, for me, implies correspondence with the significant other that we continuously carry within ourselves in order to be ourselves. In other words, the significant other does not necessarily need to be in physical proximity to us, the imaginary of that significant other is sufficient enough to formulate an understanding of who or how that other is. I argue that this imaginary allows us to perform who we think we are. Moreover, in this respect we can no longer talk about an absolute other. We can no longer imagine an unknown; let it be because of the drives of security or necessity of belonging, or fear of the uncanny. Hence, everything we can experience shall be of translatable nature or can be transposed into something familiar. In a sense that what we expect from an encounter is almost a priori defined. These a priori imaginations of experience-to-follow, do make things easier. It is much more fluent to live and sustain one's own territory. Though, maybe this is just an illusion. Illusion in the similar sense of how we locate and relocate the real...

Delocalisation is a proposal to be in the present of the present without the imagination of what we will feel within an encounter or what we will experience. To be in the present of the encountered is possible through allowing the experience to take its position in a way in which it is undefined

or unanalyzed. Since, also according to Maurice Merleau-Ponty, defining and analyzing is an act of stocking the experience but not experiencing the encounter.

Leaving the phenomenological investigation aside, structurally delocalisation is not a counter movement but a position taken in response to the streams of localising and globalising values, let them be the human relations or addressed to objects, places surrounding us. In that sense, to delocalise is not a cleansed way of being in an encounter with a particular context, it is a proposal to allow a flux, a continuous change in framing things rather than generalising a specific encounter into an overall claim, or allowing an encounter to stand for the whole picture (if there can be a whole picture at all).

Delocalisation sprung from an investigation of a potentiality, thus the potential of realising a project without experiencing the particularities, singularities, generalities of the space / place / geography that the project would take place. It is at first a self-referential concept and then a question and a proposal to trigger responses. For the exhibition I have invited seven artists who have not worked with the specificity of Skopje, and asked them to come up with a proposal for a work or a work that would be re-embodied in Skopje. Before I start visiting each work in the exhibition and elaborating their presences, I want to underline the significance of movement for the whole project. Movement, for this project, does not only stand for changing location or travelling from one place to another but also stands for the ideas, feelings, objects and materials being in a continuous change of positions. In other words, the project's core point is the embodiment of movement in its pragmatic and abstract realities.

This project is homage to Lucy Lippard's suitcase exhibitions that she has started in the late 60's, with which she has enabled the visibility of art works in various other geographies than USA, such as Latin America and

Europe. Lippard's concept was packing the art works in a suitcase and unfolding the suitcase in her destination points in various art spaces. The suitcase exhibitions did not only allow the transportation of works but also grounded a possibility of sharing tendencies, ideas, and attitudes about and on art. The suitcase exhibitions were part of the era of dematerialisation of art (1966 - 1972), which grasps my interest in many ways. I wanted to investigate the possibility of realising a project akin to Lippard's, thus asked the artists to post me their works or proposals for their works. My main idea was not only to travel with ideas on an exhibition but also with the content of the exhibition that I would unfold when I reach the actual place of the show. My aim in this project is in a way enabling my curatorial practice to posit somewhere beyond than making a selection of art works and putting them on display or making them public. Hence, I have offered artists my presence in case they would favour to involve for the realisation of their works. In a way, I wanted to negotiate the space between the curator, artist and the artwork through opening positions and sharing labour. Laura Kuch and Marjolijn Dijkman decided to involve me directly in the realisation of their works, whereas other participating artists chose to involve me in the post-production stage. Additionally, unlike Lippard's exhibitions, the artists in the project live and work in various countries of Europe and they did not only use postal mailing but also internet mailing. I only received three envelopes and the rest was delivered via e-mail. The physicality of movement consisted of sending works from Rotterdam, Amsterdam and Sao Paolo to London and me bringing them from London to Skopje. Moreover, translation plays an important part, literally and phenomenologically. Most of the works are either compiled in Macedonian or made available to access for the Macedonian audience. Additionally, I have chosen artists considering their artistic practices and the diversity that they can bring in the project not through illustrating the concept but through opening up various discussions and grounds of investigation in relation to the concept.

Ahmet Ogut contributes with two works, *Perfect Lovers*, 2008 and *Vote for the worst exhibition title of all time!!!*, 2009. The former work has been exhibited in various countries and is a display of two circular objects that are almost identical. The piece takes its name from Felix Gonzalez Torres' famous piece showing two wall clocks working in perfect unison. Ogut introduces a twist into the perfect collision and puts a 2 Euro and a 1 YTL coin on display. The coins are aesthetically alike though do not correspond to the same value. Their similarity can lead to confusion at first glance, though they point two differing domains of socio-political reality. Euro as the representative of a grand narrative and Turkish Lira as a representative of a particularity that is striving to associate itself with the grand scale, are brought together under a title that requires a unity of some sort, or an investigation of the conditions in which perfect love is taking place. Ogut is associating the domain of romance with the domain of finance under the frame of power and leaves the audience with a statement that is precisely exhibited in a slick appearance. That is to say, the methodology he chooses to put the coins on display is a crucial part of the work where both coins lie on a black velvet cloth, protected by a plexiglass box placed on a black plinth standing on a black carpet. Ogut, in this respect produces the conditions in which we are to experience his piece thus the assigned value of that experience. The second work is of interactive nature, where the audience is asked to give votes to a selection of exhibition titles through sticking neon stickers next to their choice. The work, *Vote for the worst exhibition of all time!!!*, is a new compilation for Skopje and is in Macedonian, for to enable the local audience an access through the common. The exhibition titles are selected by the artist and display some kind of a failure of repeating clichés or lacking creativity or being in a streamline of 'global' discourses. Thus the titles vary from Turkish Delight to Red Light Art, from Younger than Jesus to Euro-centric. The audience are asked to make their own choice of which title they find the worst among others. Through collecting responses, the piece questions the domain of creativity in arts with its relation to socio-political factuality.

Claire Fontaine, participates with a work she has produced in 2006. *Untitled (We are whatever singularities)*, 2006 is a text piece which depicts Agamben's notion of whatever singularity and reflects on the dense nature of love and its particularity of being closely related to future with its roots in the past. The piece, is a text printed on an A4 paper and available for take away, which is about the encounter of the audience taking a copy from the pile of 500 copies and reading in the present moment of holding the paper. The articulation of the relationship of global governments and the personal matter is a statement from 'a' whatever singularity who reflects on a 'we': a collective that is 'equally lovable and terrifying' among other features being 'prisoners in the meshwork of power, waiting for an insurrection that allows change'. The piece, for the exhibition, is composed of two sides where it appears in English and in Macedonian.

Hildegard Spielhofer, with the support from Pro Helvetia and Swiss Cultural Program in Skopje, was able to travel to Skopje and produce a site-located work. *City Chairs*, 2009 is composed of a neon sign reading 'SAVE THIS PURPLE PLASTIC CHAIR' in Macedonian and a body of chairs that are stacked in disorderly in the yard of Press to Exit Project Space. The chairs are collected from donators living in Skopje, receiving a signed certificate from the artist confirming their participation in the production of the work. The ordinary everyday object becomes part of an artwork thus the artwork itself. If we recall the paraphrasing of Boris Groys, that artist is the one who can transform the objects of everyday into an artwork, Spielhofer is confronting us with this fact. Moreover, she is bringing us further with the framework of the whole piece. Plastic chairs are generic objects that can be found in anywhere all over the world, the possibility of producing them in large quantities for small amounts enables their mass production. For Spielhofer, 'Delocalisation means the distance from a specific place, taking things away to put them somewhere else. It is the opposite of localisation. So the topic is not about a specific place with its own language and culture, but it is about a daily movement of ideas, people and things. A situation

everybody is affected by, nowadays. The notion of a site is based on the relation between physicality of things, so I will create relations at a specific site between things and humans.'

Ine Lamers' video piece *How many times can one repeat the same thing*, 2009 is a work in progress and firstly exhibited in Skopje. The piece evolves around a youngster who is trying to pronounce the sentences that are spoken to him in English. The sentences or the script is taken from the work of Saskia de Jong, a Dutch poet. The sentences are particular, interpretative sentences inspired by Lamers' earlier film *Ustala* (2008) (shot in Tolyatti and based on improvisation). The initial idea for *How many times can one repeat the same thing*, was actually to compose a soundtrack for *Ustala*, which would echo a position between viewer, actor, and author. In collaboration with the poet, Lamers compiled the improvisation sentences of the actors of *Ustala*. In the process of continuous translation from Russian to English and from English back to Russian another language emerged which was no longer one or the other. De Jong brought together these hybrid sentences and wrote additional sentences reserving the same style and tone, and added some sentences from a poem that actors memorised, aiming to address the notion of failing to communicate, or of speaking without saying anything... Hence the script in the video piece is a poetic collage that addresses non-communication in the condition of producing sounds of familiarity.

Laura Kuch, has asked me to transform her work from an idea to a presence. *Transcendental Me*, 2009 is composed of a sentence written on the wall of the gallery premises by myself. The work is a text on the wall reading 'I was here', which I am writing on the wall over and over again (also erasing the former failed ones) until I feel that I reach the point where I have replicated Kuch's handwriting. The replication or the approximation of her original handwriting is a way of enabling Kuch's presence in her absence. Kuch articulates her piece by saying: 'Graffiti has existed since ancient

times, dating back to Ancient Greece and the Roman Empire, leaving traces of the existence of its maker and a proof of his presence on a particular place ever since. 'I was here' can be found in places everywhere around the world, if it's the Eiffel Tower or the toilet in the pub around the corner. But what happens when somebody else gives proof of my presence at a place where I have never been before and writes down 'I was here' imitating my handwriting as I asked Fatos to do. Can a part of me then be localized there - because it's supposed to be my handwriting, because Fatos thought of me while writing on the wall, because it's my artwork which is placed there and my artworks are always a part of me, because Fatos is also my friend and therefore she is a part of me and I am part of her – hence she maybe took some part of me with her to Skopje? Right now another part of me stays physically in London while the other parts and traces of me are spread out through time and space. And maybe a part of me is with you right now dear reader...'

I have been also in collaboration with Marjolijn Dijkman for the realisation of her piece. In a way this is a collaborative piece by myself and Dijkman. *Neither Nor*, 2009 is a photo-dialogue that we have made in the duration of my stay in Skopje. Everyday I have e-mailed a picture I have made in Skopje to Marjolijn and she has made a response from her gigantic image archive. Before I have travelled to Skopje we have agreed on only making an image ping-pong, which gradually and unexpectedly started to host short texts / verbal personal projections. We decided to keep the texts under the pictures and started to write for each picture. Additionally, the image responses from Dijkman is from another project that she has initiated in 2005: *Theatrum Orbis Terrarum* is an ongoing worldwide investigation and an attempt to rethink existing representations of the world; presents traces and effects of human interventions in our surroundings. This work consists of an ever-expanding series of gestures photographed worldwide since 2005 and categorised in approx. 120 categories. The images can be taken anywhere; they all emphasise that people, regardless of their

geographical location, have similar ways of organising and designing their daily environment. Examples of these gestures are found in the way that elements are adapted, concealed, censored, directed, demonstrated, mirrored, constructed, and so on.' Hence *Neither Nor* is a duo-investigation of spaces, gestures, meaning that is reflected on a series of 16 pieces and composed of 32 images, half from Macedonia half from all over the world.

Runo Lagomarsino's video piece *The G in Modernity stands for Ghosts*, 2009 is a film without sound. In the piece we see a small box filled with paper that is set on fire. As we watch the box burning slowly and producing smoke we are not informed on the content that is being destroyed. We witness a small gesture of destruction without knowing the cause or the source. The cardboard box is filled with crumbled pages from a world atlas. The gesture of burning an apparatus of orientation posits beyond its act. That is to say, the set of rules of understanding, relating, associating with the world around us is set on fire in order to empty space for other possibilities of perception to take place. Lagomarsino additionally points out that: 'The title is an important aspect in the video which informs the audience in my interest in the discussion of the re-narration of modernity, which is seeing it from an other angle/position. For me this angle has been very much connected to the construction of Latin America, and the power relation between there and the 'western world', but looking through some discussions and exhibitions with people like WHW and the Antonia (Majaca) and Ivana (Bago) at the Galerija Miroslav Kraljevic. (I say this from a total amateur point of view), there are a similar interest and discussion of reformulations of modernity, So there is this construction/deconstruction and struggle about the "poles" of east-west and north-south...which in some ways are very similar but also totally different.'

The exhibition *Delocalisation* is composed of various viewpoints and statements with a variety of influences. The concept is brought in front of the audience in Macedonia through a multitude of positioning, where the

audience is asked to formulate their own relating. The exhibition is not a presentation of ideas, it is a gathering of stances to enable production of other stances. I want to revisit Laclau's positioning of truth, where he says: There is no truth or value independent of a context. With delocalisation, I ask you dear reader: But how to determine a context?

Laclau concludes with the very fact that particular must be performative. Drawing lines of parallelism, I propose that Delocalisation as a verb and a noun (an act and a state of mind) shall be open, continuously redefining itself, its relation (complementarity/ tension/ mutual exclusion,...) to the local and the global in order to fully realise itself, when we bear in mind that delocalisation is not an undoing but a re-approach to attributions, tendencies of categorisation, mystification, unification.

I would like end by giving my special thanks to Karen Mirza who has enabled my double presence in London and in Skopje; to Yane Calovski and Hristina Ivanoska who have been the causes of this project to take place in Skopje and who have been of great support in the realisation of the exhibition and the publication with their unending energy and enthusiasm; to Ruse Arsov for his unlimited energy and brilliant design capabilities; to Filip Nikolovski for his support in the production of the exhibition; to all the participating artists for their persona and input in the project and to you dear reader who has read till the last word of this pretty long foreword.

Fatos Ustek
Skopje, 11-11-2009



Dear All,

I would like to share with you my initial thoughts about the concept of delocalization.

There is a very interesting new documentary from Turkey. It is called 'iki dil bir bavul' translated it literally means; 'two languages, one suitcase' -although its official translation is "On the way to school" (the translation of this title is already a good example). Here is the link of the movie trailer:

<http://www.perisanfilm.com/school/en/trailer.php>

and here is a short summary of this documentary:

One year in the life of a Turkish teacher, teaching the Turkish language to Kurdish children in a remote village in Turkey. The children can't speak Turkish, the teacher can't speak Kurdish and is forced to become an exile in his own country. 'On the Way to School' is a film about a Turkish teacher who is alone in a village as an authority of the state and about his interaction with the Kurdish children who have to learn Turkish. The film witnesses the communication problem emphasizing the loneliness of a teacher in a different community and culture and the changes brought up by his presence in this different community during one year. The film chronicles one school year, starting from September 2007 until the departure of the teacher for summer holiday in June 2008. (source: www.imdb.com)

I think the topic of this documentary is a very fresh example for our discussion. We can see in this example the parallelism of assimilation and contra-assimilation and how they coexist. I know that might be an awry way of discussing/understanding delocalization, but I believe minor examples could lead us to major arguments.

all my best
Ahmet

WE ARE ALL WHATEVER SINGULARITIES

A love that does not die has its reasons rooted more often in the past than in the present. Certainly this is because love has less a sense of reality than it has a sense of the possible and it is closely related with the future and with the unhappened. That we love communism - and that we love it still - means for us the future exists and is not the private property of today's or tomorrow's dominants. This means that the love that allows the passing of time, that makes projects and memories possible, is not possessive, jealous, indivisible, but collective; it means that this love doesn't fear neither hate nor rage, it does not hide unarmed at home, but runs the streets and opens all closed doors.

One believes today that the affects are a private and personal matter, whereas they are the site that global government has chosen to colonize through merchandise, or terror. We all have desires and fears that we do not accept or wish to acknowledge, since they come from obligations made upon us and not from our own liking. And for example, all those other, terrible bodies of strangers who surround us, what could they share with us if not just streets, shops, and public transportation? Yet at the end of the day a possibility lies dormant at our tired fingertips, in the restless glances out of the window at cars stalled in traffic under the metropolitan sky. It is the possibility to discover that we are all whatever singularities, equally lovable and terrifying, prisoners in the meshwork of power, waiting for an insurrection that allows us to change ourselves.

That we love communism, it means we believe our lives, impoverished by commerce and information, are ready to rise in a wave that retakes the means of production of the present.

Claire Fontaine
September 2006

СИТЕ СМЕ ИСКЛУЧИТЕЛНИ

Љубов која не умира почесто се заснова на минатото, не на сегашноста. Така е затоа што љубовта нема толку осет за стварното колку за можното и е тесно поврзана со иднината и она што уште се нема случено. Тоа што го сакаме комунизмот – а уште го сакаме – значи дека за нас постои иднина која не е приватна сопственост на денешните или утрешните моќници. Ова, пак, значи дека љубовта која го издржала тестот на времето, во кое се остваруваат планови и се создаваат спомени, не е посесивна, љубоморна, неделива, туку колективна; ваквата љубов не се плаши од бес и омраза, не седи дома беспомошна, туку трча надвор и отвора затворени врати.

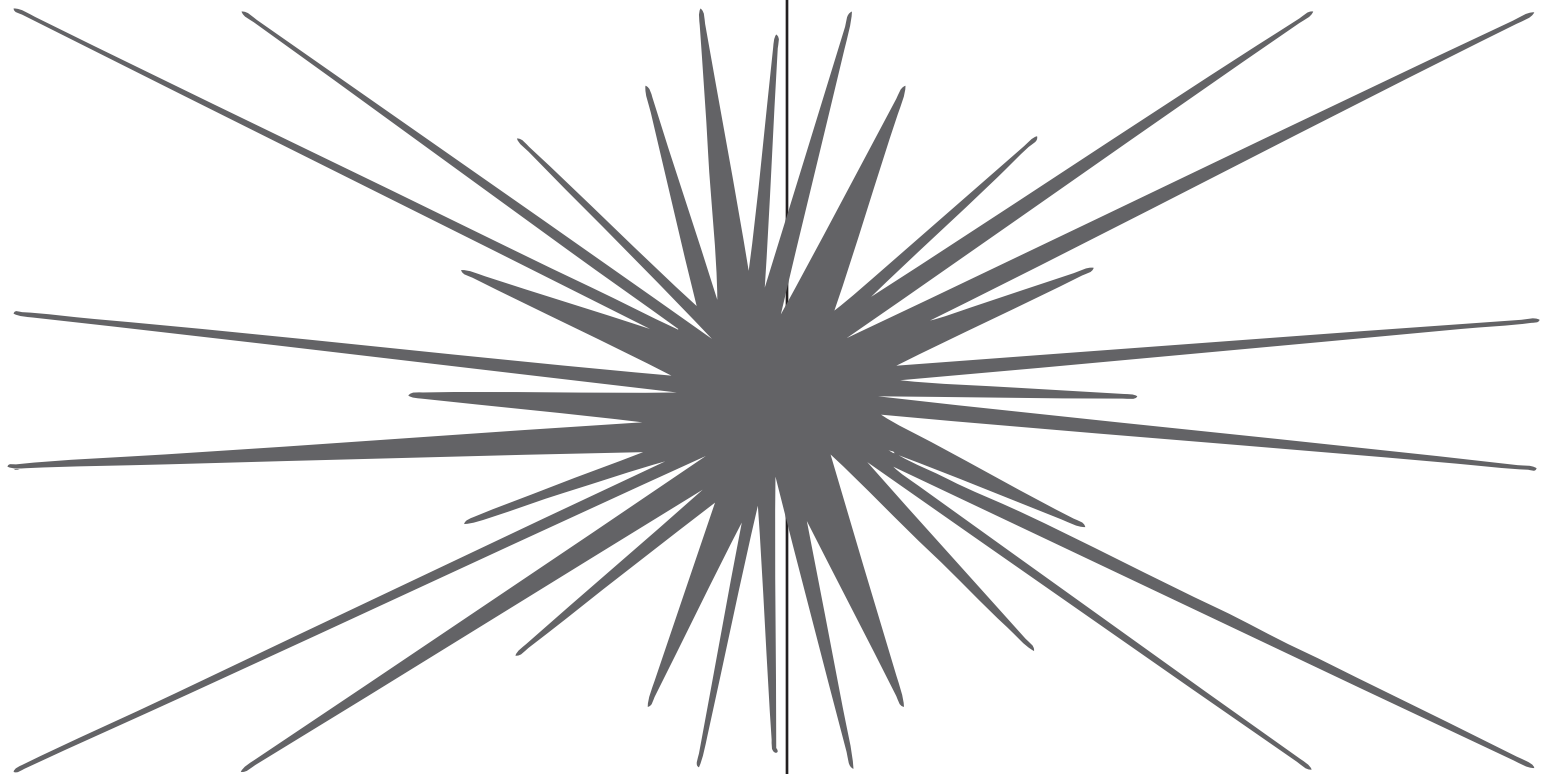
Денес се смета дека чувствата се лични и интимни, иако глобалната власт токму нив ги колонизира со конsumerизам или страв. Сите имаме желби и стравови кои не сакаме да си ги признаеме бидејќи произлегуваат од наметнати обврски, а не од нашата волја. А, на пример, сите други, страшни тела на странци кои н# опкружуваат, што да споделат со нас ако не улици, продавници и средства за јавен транспорт? Сепак, на дофат на нашите уморни раце, во погледите низ прозорецот кон автомобилите заглавени во сообраќајот под велеградското небо, се крие поинаква можност. Тоа е можноста да сфатиме дека сите сме исклучителни, и страшни и привлечни, заробеници на мрежите на моќ, и го чекаме востанието во кое ќе се смениме.

Тоа што го сакаме комунизмот значи дека сметаме оти нашите животи, осиромашени со трговија и информации, се подготвени да се кренат на бунт кој ќе го врати механизмот за создавање сегашност.

Claire Fontaine
Септември 2006

но hope
НИ НАДЕЖ

no fear
НИ СТРАВ



Thursday midnight

About the issue of de-localization I am thinking (currently) all the time in relation to language, since I am finishing a work for the exhibition dealing with that. It is on a very intuitive level and not so intellectual or theoretical that I think of language as a territory, as a ground, as a base charged with its own morality, its own ideology, its own premises and power symbols.

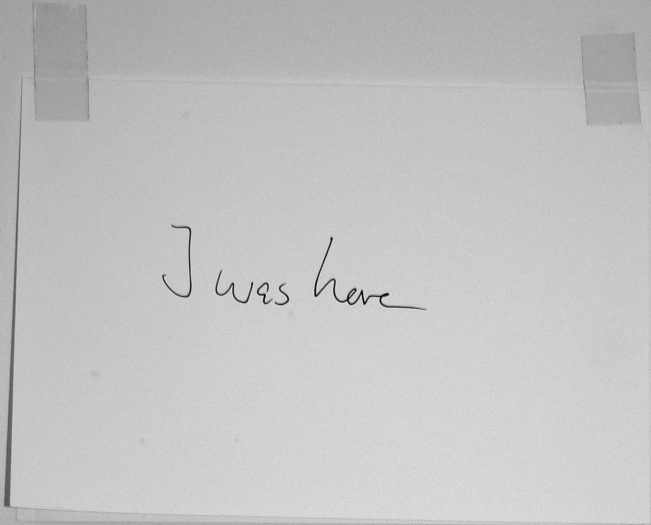
Delocalisation (displacement?) sets in motion when we appropriate (another foreign) language. Leaving the mother tongue, moving, transforming the body slightly, the patterns of movement of the specific voice and speech instrumentation.

I am fascinated by the aura that languages have, symbolic power, taste and how they can be embodied or in other cases - even while being spoken out loud - very disembodied as if all the signifying features/expressive character of words have been drowned out; this occurs when the one who speaks has no idea of the meaning, nor of any social nor moral implications which are encoded (inherently apparent) in what s/he says. I am sure I cannot now make myself as clear as I would wish since English is not my native language. Still though, in domesticating it I try to express some notions on the appropriation of a foreign language; where I think about the state of being in-between languages, or being in neither language as an analogue state of being de-local-ised.


Delocalised as a state that we wish to be in, a state of desire, a place to activate, I would like to write a little more. I will tomorrow.

sleep well all, it is 1:49 here now.

Ine



I was here



I was here

Dear Marjolijn, we have been involved in rather an active 15 day period of production. Sending you an image every day I had made during my experience of Skopje was met with a response from you out of your image archive. I am wondering how you approach delocalisation, in the sense that, is delocalisation a verb or a noun for you? In other words, is delocalisation an act or a statement?

I think delocalisation is the result of an action and is the action itself. The idea of offshoring your work somewhere else also includes a moment of transition through the characteristics of the new location. This change will be visible for instance in the result through the change of labour conditions, change of production, change of material etc. In our exchange I gave you the task to reflect on the situations you encountered as a form of offshoring my own fieldwork. At the same time your material was reflected by me from the studio through the internet almost as a form of homeshoring. The work is your vision as a curator on the surroundings of Macedonia, trying to grasp things I might be interested in and (anticipate?) my response to your subjective vision, not being able to have my own relation to Macedonia. The results are a form of globalisation where images from former site visits I had made are combined with your observations, both reflecting on an unfamiliar site coloured by the personal history we each carry with us. I would say in our exchange, it is both an act and a statement.



*Dear Runo, we have been talking about the relationship of particular and universal and you have been giving in quotes from Derek Walcott¹ on his articulation of language and from Don Quixote² on his relating to history. In your piece *The G in Modernity stands for Ghosts*, we see a small box filled with crumbled paper that is set on fire. The burning paper is from an atlas, though it is not visible to the viewer. I am wondering if we can make a correspondence or find a relation between the abstracted nature of an atlas in relation to geography and the proposal for delocalisation of attitudes in relation to sense of belonging.*

Maps have a very strange, and strong presence in my life, I cannot read them, nor translate them into where I'm standing. Although for long time, I have used them in several works, and thought, imagined and fantasized about them. I view a city in directions of up and down; even more, by triggering the politics and poetics of language; I see a map and think in Spanish: *'Voy para arriba o para abajo cuando cruzo la cuadra? (Do I walk up or down when I cross the block)'* In other words, I do not decompose the map into north and south, or east and west and I do not even think in Swedish, which is my mother language. Hence I belong to a minority who has hard times to find their way in New York.h

In this sense, we can talk about delocalisation, geography and belonging. We also need to keep in mind those different forms and possibilities of belonging and delocalisations also include difficulties. If you think of the global struggles for the right for land, those struggles are often about an actual space, a physical space. In this case the "privileges of instability" are accompanied by a loss. You lose locality, and land, and the abstraction of that space is a discourse of ideology, that contains the "others" right of the land.

I see my work as a *different* form of thinking through the visual, where meanings coincide but not necessarily lead to a synthesis. I find the in-between spaces as places for critical thinking. For me, fiction has been a space where I can create this possibility. In that sense, the question of what is visible or not for the viewer is much more

complex than what "they" actually see or not, or how they receive/read the work. I find it important that a work of art carries a sort of ambivalence or can embody multiple narrations and variety of interpretations. In an earlier work "Position of Geography" (2003), I have produced a wall drawing of a world map that in first glance looks like a modernist abstraction, which is in its essence a reduced and abstracted geometrical coding. I imagine that the maps, in both works, can articulate a dialogue and space for struggle, where the viewers engage from another perspective that is beyond the image they see.

As you mentioned before Derek Walcott has been a very important thinker for me. Another influence, while discussing translation, delocalisation and abstraction, is John Coltrane and his song "Alabama". Coltrane wrote this song as a response to the bombing of a Baptist church in Birmingham, Alabama in 1963 that caused the death of four young black girls. This is a song that I constantly visit. The way Coltrane "narrates the story", is filled with a counter-narrative, sorrow, anger, grief, which for me has an incredible distinct position. Moreover, listening to the song today triggers questions about translation, movement and history, but in a very different way than how "we" usually imagine the discourse(s) of criticality.

¹ "When one enters language, one is confronted by a choice, a choice that contains the political history of the language, the imperial scope of the language and the fact that one either has been oppressed by the language or has had learn to master it. This is why language is not a retreat, not a refuge, not even a place where one makes decisions. It is a place for struggle." Derek Walcott

² "Put in other terms, Latin America was both the original space and inaugural time of the historical period and world in which we now live. In this specific sense, it was the first entity/historical identity of the current colonial/modern world system and of the entire period we refer to as modernity. (...) Within this context, it is not surprising that our history has been unable to enjoy an autonomous and coherent movement but has, rather, been configured as a long and tortuous labyrinth where our unsolved problems haunt us like ghosts from our past. (...) In order to deal with such ghosts and perhaps find some way to have them shed light on our path before they disappear forever, we must free our historical retina from its Eurocentric blindness and re-apprehend our historical experience. Therefore, it is not only desirable but truly necessary that Don Quixote ride forth again, so that he may aid us in undoing the tangled point of departure of our history." Anibal Quijano, Don Quixote and the windmills in Latin America

question 1:

what does delocalisation provoke in you? how do you paraphrase the word and its possible meaning?

Daniela P.L.

Delocalization is a consequence of globalisation and a mediation of its phenomenon. More than a regionalisation of the social images and its commercial values, we are maybe speaking about a regionalisation of the social structures and its meanings.



Yane C.

To me delocalization is a state of displaced context, affect of the idea that we can contextualize our presence and be in a suspended state of relating. To what and in which way we are relating, or how do we decide to engage or disengage our presence, or where we turn to and how do we manifest our ongoing quest, become the questions that naturally form and become pertinent. Delocalization is an act of disobedience, of certain rebellious self-acknowledgement, freed of the classical notions of time and space. It can be compared to an uninvited but a welcome "guest-presence".

Sofija G.

Delocalization is an opportunity to travel. Delocalization is a chance, choice of freedom. Spatial, but more abstract movement through the wings of the inner space.

question 2:

can there be a possibility to go beyond the duality of local and global, if so how?

Sofija G.

Dichotomy relation of local and global is a linguistically produced form. Semiotics of opposition (binarity): here versus there, is archetypal, one of the first signs of the primal man, when he raised up and saw that there is an Earth and that there is a Sky. Breath.



Daniela P.L.

The socialist practice of monumental human image reproduction is absolved by the Western European capitalistic economic strategies. Or the local tradition incorporates the global values...

How far it goes our perspective on things?



Yane C.

The possibility of going beyond these notions is in detecting the nuances of either concept. I think as always progress is in the opportunity to delineate new notions, to expand the discourse on the levels of interpretation we are able to produce. The duality of 'local' and 'global', the central and the peripheral, somehow seems outmoded and replaced with the notions of the multiplicities of 'here' and 'there', the sensation of multiplicities of presence, heightened identification with the present, with the immediately, readily available, assurance of the endlessness of the potentiality to event new frontiers. As we go beyond into the realm of plurality, parallelism, mediated options, we reach the place of elasticity of our preconceived notions of the local and the global.

question 3:

If delocalisation is a proposal for another wayh of relating to things and experiences than how can one be in the continuum of delocalisation? Would you draw parallels between Agamben's notion: state of exception?

Sofija G.

our individual thinking as abstract one is continuously producing experiences. on a second, semiotical level, some of them become messages through dicourse, art, word...

Daniela P.L.

Being able to combine contradictory concepts in a coherent speech and incorporate it in a logical existence uses the same topological structure of state of exception defined by Agamben: 'being out and at the same time belonging'.



Yane C.

I am observing delocalization as an active concept with its social, cultural, political and economic dimensions, with a vast theoretical potential. How can one be in a continuum of constant delocalization? I guess that interfering with the fact that in some way, we have not solved the potentiality of energy, of resources, of movement, that we engage with the unfinished, ungraspable, unattainable, indefinable, daily; then we may argue the continuation of delocalization as a given, a fact, a reality. Where nothing appears to be settled, noting seems to be solved, everything matters and accounts to salt. Agamben explores the constructed state of minority, inferiority and as he argues that 'inherently [this] concept is rhetorical in nature because it is developed through discourse in states of emergency', maybe in that context of permanent emergency we can find some close proximity, some parallel methodology, with the continual state of delocalization.

question 4: - bonus track

additional vocabulary: overocalisation + underlocalisation

if we continue to produce words for specificities, does this take us to a more open space of encounters or do we stay where we are just with a differentiated accustomed meaning?

Sofija G.

Producing words do not mean necessarily producing meaning. Linguistic difference does not understand semantic recourse. Understanding is the most important. Primal was unconsciousness, used onomatopoeic 'words' which are referring to the semiotics of the core of the things. Contemporary discourse is bringing other position of loneliness of - over and -under:

Both I and You

Were hopeful

When the night was changing into morning

That someone could from somewhere

Get some water

Because our throats were parched

From too much talking

And too little understanding.

(From The Burning Sun, 2009, pp.170)

further on artists

Ahmet Ögüt was born in 1981 in Diyarbakır; lives and works in Amsterdam. Ögüt works with a variety of media such as video, photography, installation, drawing and printed media. His practice incorporates interventions created departing from social and political realities of everyday life and recent history. He received his BA from the Fine Arts Faculty of Hacettepe University, and his MFA from the Art and Design Faculty of Yıldız Technical University. Ögüt has been a guest artist at the Rijksakademie in Amsterdam in 2007-2008. Exhibitions in which his work has been included are among others: Performa 09/ New York, The Pavilion of Turkey / 53rd Venice Biennial, 28th Ljubljana Biennial of Graphic Arts, The Generational / New Museum, 7th SITE Santa Fe Biennial, 5th Berlin Biennial, Fluid Street / KIASMA Museum of Contemporary Art, 1st Contemporary Art Biennale of Thessaloniki, 9th Istanbul Biennial, Be[com]ing Dutch / Van Abbemuseum, Stalking with Stories / Apexart, Car Culture / Scottsdale Museum of Contemporary Art; and solo shows at Centre d'Art Santa Mònica, Kuntlerhaus Bremen, Kunsthalle Basel, Galerija Miroslav Kraljevic and Mala Galerija / The Museum of Modern Art of Ljubljana.

Claire Fontaine is a Paris-based collective artist, founded in 2004. After lifting her name from a popular brand of school notebooks, Claire Fontaine declared herself a "readymade artist" and began to elaborate a version of neo-conceptual art that often looks like other people's work. Working in neon, video, sculpture, painting and text, her practice can be described as an ongoing interrogation of the political impotence and the crisis of singularity that seem to define contemporary art today.

But if the artist herself is the subjective equivalent of a urinal or a Brillo box - as displaced, deprived of its use value, and exchangeable as the products she makes - there is always the possibility of what she calls the "human strike." Claire Fontaine uses her freshness and youth to make herself a whatever-singularity and an existential terrorist in search of subjective emancipation. She grows up among the ruins of the notion of authorship, experimenting with collective protocols of production, détournements, and the production of various devices for the sharing of intellectual and private property.

Recent shows include, Arbeit Macht Kapital, Kubus, Städtische Galerie im Lenbachhaus und Kunstbau, München, They Hate Us For Our Freedom, Contemporary Art Museum St. Louis, Lucky In The Misfortune, Masion Descartes, Institut Français des Pays-Bas, Amsterdam, Feux de Détresse, Galerie Chantal Crousel, Paris et Claire Fontaine, The Exhibition Formerly Known as Passengers, 2.10, CCA Wattis Institute for Contemporary Arts, San Francisco. Claire Fontaine is represented by Reena Spaulings Fine Art, New York, T293, Napoli, Galerie Neu, Berlin and Galerie Chantal Crousel / Air de Paris, Paris.

She is now preparing a book around the concepts of ready-made artist and human strike.

Paris, June 2009

Hildegard Spielhofer is an artist. She grew up in Lucerne, Switzerland where she began her career at the University of Art and Design at the Video department. Spielhofer's projects took place in various countries like France, Australia, India, Bolivia, United States and Germany. Her work has been presented at sites such as the Museum of Art Lucerne

(2007), Kunsthalle Basel (2006), Townhouse Gallery in Cairo (2005). Her videos has been screened at the International 3, Manchester (2009), the ACCEA Armenian Center of Contemporary Experimental Art, Yerevanb (2005), 2° Conart, Bienal de Arte Contemporaneo, Cochabamba/Bolivien (2004), at the Videofestival Viper in Basel and the 19th Festival Vidéo, Estavar-Llivia/ France (2001). In 2006 Spielhofer's work was in two solo shows at the Kunsthau Baselland in Muttentz/ Basel and the Christian Roellin Gallery in St. Gallen. In 2007 and 2008 several travels in the United States and South East Asia. She is currently living and working in Basel, Switzerland. (www.hildegardspielhofer.ch)

Ine Lamers Ine Lamers lives and works in Rotterdam and has been active since 1990 as an independent fine artist. Her medium of primary interest has been photography, but since 2000 video has also played an important role. Large format colour photos and slide- or video installations in which narrative and abstract elements are juxtaposed with one another illustrate urban still-lives with traces of human activity, or paralysed scenes on which actors take stage. The works study subjective experience and investigate the narrative potential of still and moving images . Lamer's imagery is suggestive of and incorporates high doses of suspense. The scenes, often captured at dusk or at night, reveal a reality that is at one time familiar and unfamiliar to us. Unmasking the so-called objectivity of the lens, the imagery propagates a critical evaluation of the photographic and cinematographic media. Since 2001 Lamers undertakes projects in former communist countries, where ideology is encapsulated

in the architecture and human environment. Here she seeks out stories and buried memories, and tests her own idealistic projections.

Late Socialist city architecture with traces of their utopian urban vision and eroded industrialized landscapes are of central significance in recent photographic work, while video works narrate about the humans dispelled from the structure of collectivity wandering in dystopia.. Through engagement and exchange Lamers succeeds in creating works that reflect on the complex relations between man and his (man - made) surroundings and question human condition on an existential level.

Lamers always produces works in series. Her photos and videos purposefully offer us fragments. The viewer becomes part of the reconstruction of a non linear visual narrative.

Laura Kuch Born 1980 in Germany. Lives/ works in London.

Laura Kuch studied Fine Art at the HfG Offenbach with Prof. Heiner Blum (2000-2005) and from 2004 at the Städelschule Frankfurt, where she graduated 2008 at Meisterschüler of Prof. Tobias Rehberger.

2008/ 2009 she received a DAAD Scholarship and took part in the Research Development Programme of the Slade School of Fine Art in London. She is currently researching on the relevance of the German Romantics' ideas and visions like Sehnsucht for artistic creation. While working with a variety of media her artwork can be best described as Romantic Conceptualism.

Laura Kuch had solo shows at the Galerie Lorenz, Frankfurt, and the Nassauischer Kunsverein, Wiesbaden. She participated in several group exhibitions, amongst others at the 2nd Moscow Biennale and the 4th Gothenburg Biennale.

Marjolijn Dijkman graduated from the free media department at the Gerrit Rietveld Academy in Amsterdam in 2001, finished a post graduate course at the Piet Zwart Institute in Rotterdam in 2003 and was for two years a researcher at the Fine Art Department of the Jan van Eyck Academy in Maastricht until 2008. She currently lectures at the Fine Art Department of the MFA St. Joost.

Her work has been exhibited internationally in independent artspaces, centers for contemporary art and museums of modern art. Recent exhibitions include Comma 02 at Bloomberg SPACE in London, The Uncertainty Principle at MACBA in Barcelona, Now JumP at the Nam June Paik Museum in Yongin-si, The Order of Things at the MuHKA in Antwerp, Decollecting at the FRAC NPDC in Dunkerque, Boom-Boom at the Kyrgyz National Museum of Arts, Disaster Alarm at NGBK in Berlin, Wandering Through the Future at IKON Gallery in Birmingham, The Go-Between at CTP the Appel in Amsterdam, Filmische Wahrheiten at Kunstverein Heidelberg and Neue Konzepte at the Bonner Kunstverein and Still life, Art, Ecology and the Politics of Change at the Sharjah Biennial 8

In 2005 she initiated together with Maarten Vanden Eynde the organisation Enough Room for Space. Often in collaboration with others she co-curated and initiated a several events and exhibitionprojects amongst which Localisms at Museum de Paviljoens in Almere, Formatting Utopia at the Mundaneum (Mons), Corrillos at Tent. (Rotterdam), Please Excuse our Appearance at IKON Gallery (Birmingham), Happy Hour for Supersocial at the Liverpool Biennial '06 and Georgia Here We Come! at the National Artcentre in Tbilisi.

Marjolijn Dijkman (1978) lives and works in Rotterdam in the Netherlands and Saint Mihiel in France.

Runo Lagomarsino Born 1977, lives and works in Malmö, Sweden

In 2007-2008 Runo Lagomarsino participated in the Whitney Independent Study Program, New York and he holds a MFA from Malmö Art Academy, Sweden from 2003. Working in different mediums such as video, drawing, sculptural objects, and photography, his practice explores how today's political and social environments have developed through different discursive and historical processes, which produce representations and metaphors from which we read and reread history and society.

Lagomarsino's exhibitions include: "2da Trienal Poli/ Gráfica de San Juan: América Latina y el Caribe" San Juan (2009) "Changing Light Bulbs In Thin Air" Hessel Museum of Art, Bard College, New York, "Read Thread" Tanas, Berlin (2009) "Report on Probability" Kunsthalle Basel (2009) "The 7th Gwangju Biennial, Annual Report: A Year in Exhibitions, Gwangju (2008), "AutoStop" Malmö Konsthall, (2008), "Ours: Democracy in the Age of Branding" Vera List Center, New York, (2008), "Try again, fail again, fail better" Mucsarnok Kunsthalle, Budapest (2008) "Imagine Action" Lisson Gallery, London (2007), Heterotopias, Thessaloniki Biennalen Thessaloniki, (2007).

www.runolagomarsino.com

Sitting in my office at CK, reflecting on my experience of being in Skopje for more than ten days, thinking what I would like to share with you, dear reader...

I continuously check if I have received any new e-mails to allow myself to be distracted from writing this diary: this short text, where I plan to reflect on the concept of my project through my site-located encounters. I do not yet know if it makes a difference, the fact that I am listening to a Turkish singer and following the rhythms of the song while thinking on what my next sentence shall be about. Besides travelling from point A to point B, in my case from London to Skopje, I am travelling continuously to various spaces. Let it be mental, practical, pragmatic, physical and emotional.

The fact that I no longer have a home in any country at the moment – before coming to Skopje

I moved out of my flat and I did not move to another flat that I would call my own, yet – functions like a tranquiliser. Waking up everyday in the hostel room and developing a sense of belonging to the hostel, to the streets, to the shops in the district, is a mere confusion. Since I

know sooner rather than later I will be leaving this place. I am interested in what I will leave with, besides my overloaded luggage.

When people learn that I am from Turkey, their first association is of the history of this land being 500 years under the Ottoman Empire rulership. And yes I will inform you on some other clichés like the strongly acclaimed feeling towards Albanians, or the liking of Turkish people in general. Besides this categorisation of nation and race, this geography has been of a hybrid nature. I am hesitant to go further since I see the danger of falling into general definitions. I actually observe the city by projecting my imagining of its socialist past, more than on its nationalist presence. Today, by taking a longer

~~Last word –~~

Fatos Ustek

route to CK, I walked through streets with various faces: narrow streets, small houses neighbouring larger streets with apartment blocks. The architecture, the massive concrete that was introduced in the 60's and 70's – if I am not mistaken – gives the city another face. I wonder why architects no longer develop plans for cities like Le Courbusier or

Kenzo Tange. Or why architects do not construct cities anymore, why do they rather like to make buildings of experimental architecture in ordinary streets? As we all know, a green apple among red apples is greener than it really is. What happened to coherency? Was that just a dream of socialist architecture?

My enthusiasm and excitement about this project is also about the challenge that I have set myself: the challenge to make an exhibition in a city that I have never been to, in a space that I have not seen. Delocalisation, in the first stance sprung out of this dilemma of how to curate an exhibition in a meaningful frame, by staying truthful to my curatorial considerations and my personal objectives. I have been questioning how to activate a space of discussion and togetherness among the artists I chose to work with and who chose to work with me too. Delocalisation first started with the idea of delocalising myself, my own set of expectations from my practice. In other words, taking a risk to realise something that is yet unknown. I have mostly avoided falling into normalised definitions or generic claims on people, on

rituals and customs or culture as one might put. I wanted to allow myself to experience encounters with people, architecture and history as I literally arrived in Skopje. I do not yet know if this was a good decision or not. What I feel through being here is the strength of an encounter. Meeting teenagers at 3 a.m. on the main square and letting them guide us to various clubs to dance or have some more drinks, was a great joy. The flow that I have allowed myself to fall into feels peaceful somehow. Or working in the exhibition space, trying to imagine an exhibition that would at first excite me and hopefully gradually excite its audience, radiates through my everyday.

Maybe what we miss out on while categorising the particular and universal, local and global, is the sensuous space in between; the way in which we experience what we imagine, set out with intention, allocates what we experience. Connecting and disconnecting to the reality, as things go along.

This publication is realized as part of the curatorial residence of Fatos Ustek in the framework of the Visiting Curatorial Initiative (VCI) program of press to exit project space from 26 October – 16 November, 2009. This publication is an integral part of Ustek's curated exhibition "Delocalisation" with artists Ahmet Ogut, Claire Fontaine, Hildegard Spielhofer, Ine Lamers, Laura Kuch, Marjolijn Dijkman, and Runo Lagomarsino, taking place at **press to exit** project space (Cultural Centre CK, Skopje) between 14 – 28 November, 2009.

"Delocalisation" received additional support from the Swiss Cultural Programme in the Western Balkans / Local Office Skopje and was promoted in the framework of its closing event "DIVERSions - Independent Culture and the Swiss Cultural Programme in Macedonia", October - November, 2009.



swiss cultural programme
in the western balkans

The SCP is run by Pro Helvetia, the Swiss Arts Council, upon mandate of the Swiss Agency for Development and Cooperation SDC, Federal Department of Foreign Affairs.

Fatos Ustek's research visit to Macedonia was supported by the Step Beyond Mobility Funds of the European Cultural Foundation.



european cultural foundation

Hildegard Spielhofer's work "City Chairs" realized in the frame of "Delocalisation" was supported by Pro Helvetia, the Swiss Arts Council.

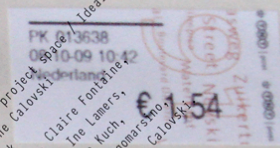
swiss arts council

prohelvetia

<http://www.delocalisation-presstoexit.blogspot.com/>



Delocalization
Publisher: press to exit project
For the publisher: Yane Calovski
Editor: Fatos Ustek
Contributors: Ahmet Ogut, Claire Fontaine,
Willehard Spitzhofer, Ine Lammers,
Daniela Pais Ilean, Laura Kuch,
Mariolijn Dijkman, Runo Langmar,
Sofija Grandkovska, and Yane Calovski
Design: Ruse Irsov
Printing House: 300
Editions: 300
Printed in the Republic of Macedonia
www.prestoexit.org.mk



de-localization

Fatos Ustek
42 Osbasteston Road
Stoke Newington
London N16 7DR
England

2009 © the authors and the publisher.
All rights reserved. No part of this publication
may be stored, copied or reproduced without
written permission from the copyright owners.
ISBN 978-9989-2776-5-8