

Norman Behrendt, Photographer
Architecture – selected works, 2020

clients (selected)

New York Times Magazine, Atheneum Partners, Oracle Germany, Go-PopUp, Ambrus+Co Architektur, Project Architecture, SHSP-Architekten, Legiehn-Architekten, Culture Trip, Inventio Project Partner GmbH, Energiequelle GmbH, IT`S US Media, Browns Design Associates Ltd, UFA Film & TV Produktions GmbH, The Spaces, Its Nice That, VICE, NZZ, Zeit-Online, FAZ, Studio Trouble™ etc.



Client: New York Times Magazine

Editorial: *The Second Conquest* from my work Brave New Turkey



Ahmediye Mosque completed in 2015, Batikent, Ankara 2016



Yasamkent Nur Mosque completed in 2015, Yasamkent, Ankara 2017





Cigdem Mosque in construction, Kecioren, Ankara 2017





**BECOMING
CHELSEA
MANNING**

June 18, 2017

The New York Times Magazine

The long, lonely road of the transgender soldier whose 2010 disclosure of thousands of classified documents captivated the world, enraged the U.S. military and ushered in the age of leaks. By Matthew Shaer



THE SECOND CONQUEST

A PRODUCTION OF ALB PRODUCTIONS IN TURKEY. MANY OF THE IMAGES ARE THE PROPERTY OF THE TURKISH GOVERNMENT. ALL RIGHTS RESERVED. PHOTOGRAPHS BY NIKOLAI BERENZI. TEXT BY DEE HANSEN



mosques have a dual spiritual and economic purpose. This was the case when I first moved to the country more than a decade ago. I expected God and money to be kept separate, at least outwardly, more in keeping with the district's Christian churches of my youth. Yet ground the exterior of the city, modern green city-center mosque across the street from my Istanbul home. I discovered an array of shops, a bookshop, a market, a kiosk, a cafe, a bookstore and a private vendor whose delicious, buttery chicken twisted all day outside. One of the men who preached at the mosque was a part-time real estate agent. The attempted military coup last July halted until the new hours of the night, yet the little green mosque was, as usual, open and ready early the next morning for prayer; the kiosk whose shop was part of the complex watched



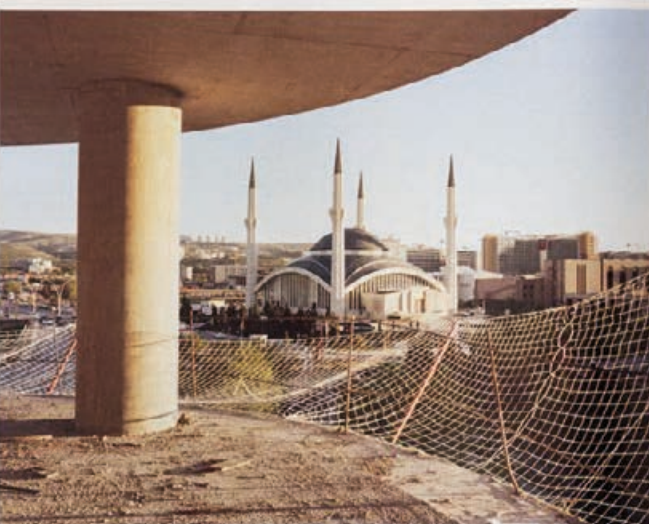
the new residential buildings rising around them, but it's hard not to see in their proliferation a leader's hope to further the Islamization of his country by adding more homes of worship. For all these mosques mark Turkey's persistence as Islamic and Ottoman, or capitalist and authoritarian? All of the above? Or something else entirely?

By 2014, Erdogan's AK Party controlled not only the national government but also the municipalities of Istanbul and Ankara, the capital city. The party embraced a new global trend in urban management. It helped establish a series of distinct city-run corporations. At first, the public-private synergy produced real benefits: the AK Party expanded metro services throughout Istanbul and created new parks and pedestrian spaces. But as the party's power and the country's economy grew, the government began selling off empty state land to private developers, often partnering with them through the national housing commission, TOKI. Together they built apartment towers, bridges and airports, roads and shopping malls with state parking. Erdogan, in a sense, came to share the public's space and its vision. In many parts of the world, the state's role is to safeguard the interests of the public when negotiating with private developers. But in Erdogan's Turkey, an architectural historian who has been a lecturer at Harvard's Graduate School of Design, "In Turkey, the state is the biggest developer."

Such visible neighborhoods might be torn down and rebuilt. You might see, one of the locations for Erdogan's photographs, is an enormous district of apartment residents that was established in the 1970s as a modernist symbol of the new Turkish republic. As the district expanded, it took on other characteristics, notably as a home to *göbekleri*, or "belly buttons," by which Turks from other parts of the country, rather than kicking out the army men, shared politicians won elections by promising to bring services like water, electricity and mail to constituents. This relatively humane system to homelessness worked until fairly recently, when Erdogan reimagined that he could use the questionable legacy of some settlements in order to undertake so-called urban transformation projects—essentially evicting the tenants, destroying the old houses and erecting new ones, the TOKI contracts for which were often directed toward businessmen friendly to the government. All this construction activity has proved to be a vote getter for the AK Party. Many Turks, even those who will never visit, say, the Zorlu Center, a luxury Istanbul mall with its own library, or who will never drive their car over a new bridge, or who already have their homes in the mosque to give in, have cheered on Turkey's progress and been filled with national pride. Their country is modernizing, their government is getting things done. That may be because Erdogan has cleverly manipulated the Turkish identity. Even if the AK Party was designing communities to modernize the country, it was offering to people images of past and present greatness as a psychic balm. Erdogan also speaks of ancient battles won by the Ottomans, and he keeps putting up all those 15th-century-style mosques in tribute to a period when they ruled the general region on earth. The Mimar Sinan Mosque, for example, was named for the Ottoman Empire's most famous architect. It drew on Islamic and Byzantine influences; like many of Turkey's most celebrated edifices, including the Selimiye and Süleymaniye Mosques. They have domes, minarets, an array of minarets, some partial facades, interior courtyards and decorative tiles. While most visitors find their ornate facades and graceful minarets to be magical, the Russian poet Joseph Brodsky memorably compared Turkish mosques to enormous frozen loaves. Later, Erdogan's mosque was christened, a huge mosque in the heart of Istanbul, near the shores of the Bosphorus, in a classic Ottoman mosque with one expansive dome roof, several cupolas and a host of six minarets arranged around it. Erdogan is ordering the construction of mosques much in the vein of the Ottomans, since gone under his Mimar Sinan, but in Erdogan's



PHOTOGRAPHS BY NIKOLAI BERENZI. THE NEW YORK TIMES MAGAZINE



points out, there were many styles of mosques throughout the Ottoman Empire: in the 15th, 16th and early 17th centuries, Ottoman mosques and Ottoman Sultans' tombs were most common experiments. The Ottomans did not hesitate to seek out modern European influences for a Westernized future and seldom looked back to using classical past. Erdogan, however, sees such style and style-century mosques as a continuation, not purely Turkish like the mosques of the 15th century. Bülent Ecevit, an economist professor of urban design at Bilkent University in Ankara, suggests that Erdogan's most famous mosques are not nostalgic, which would mean an acceptance of the Ottoman Empire's decline; for Erdogan, they are "a dismissal of such failure" and a forward-looking attempt to restore the past's glory.



the strange concept on the left of Erdogan's plan, which is called Ulu Camii, a residence with a skywalk built by TOKI and the real estate developer Toprak. Its architecture is typical of many newly developed parts of Istanbul and Ankara, where modern and modernist apartment complexes seem more like skyscrapers than human dwellings. These so-called neighborhoods—often just a series of residential towers with no highways and office parks—violate virtually all the rules about neighborhood life that the Ottomans perfected in the early years of the empire and Selim's short and narrow city blocks, lots of independently owned shops and a vibrant street culture. Erdogan might believe that modern skyscrapers better the traditional way of life, but so might encourage people to live a strange up in the air with no own access to a building, or, at least, a conversation, or, incidentally, a mosque where they might pray five times a day. Mosques—manifestations of religious tradition—and

Client: Ambrus + Co Architektur
Mehrfamilienhäuser, Dessau





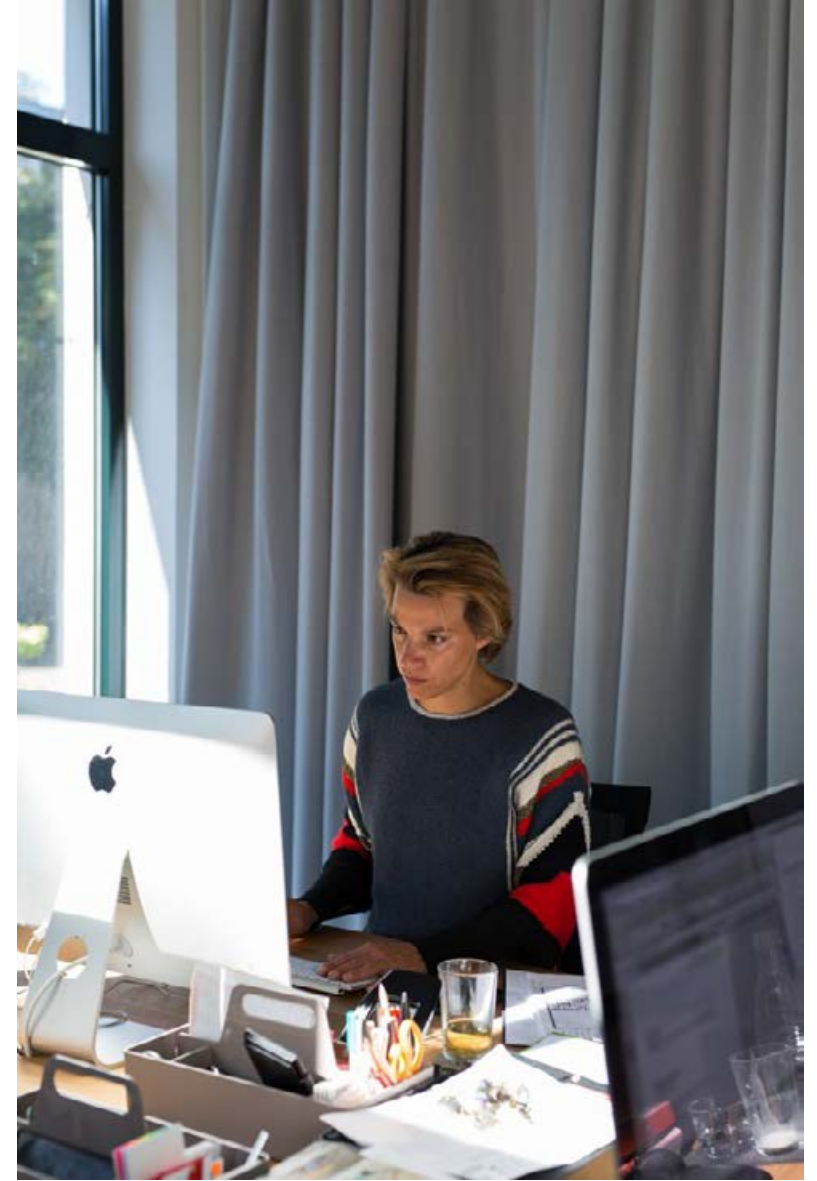






Client: Baukind – Architektur für Kinder
Portrait Geschäftsführung und Studio







Client: Ambrus + Co Architektur
Mehrfamilienhaus, Biesdorf, Berlin











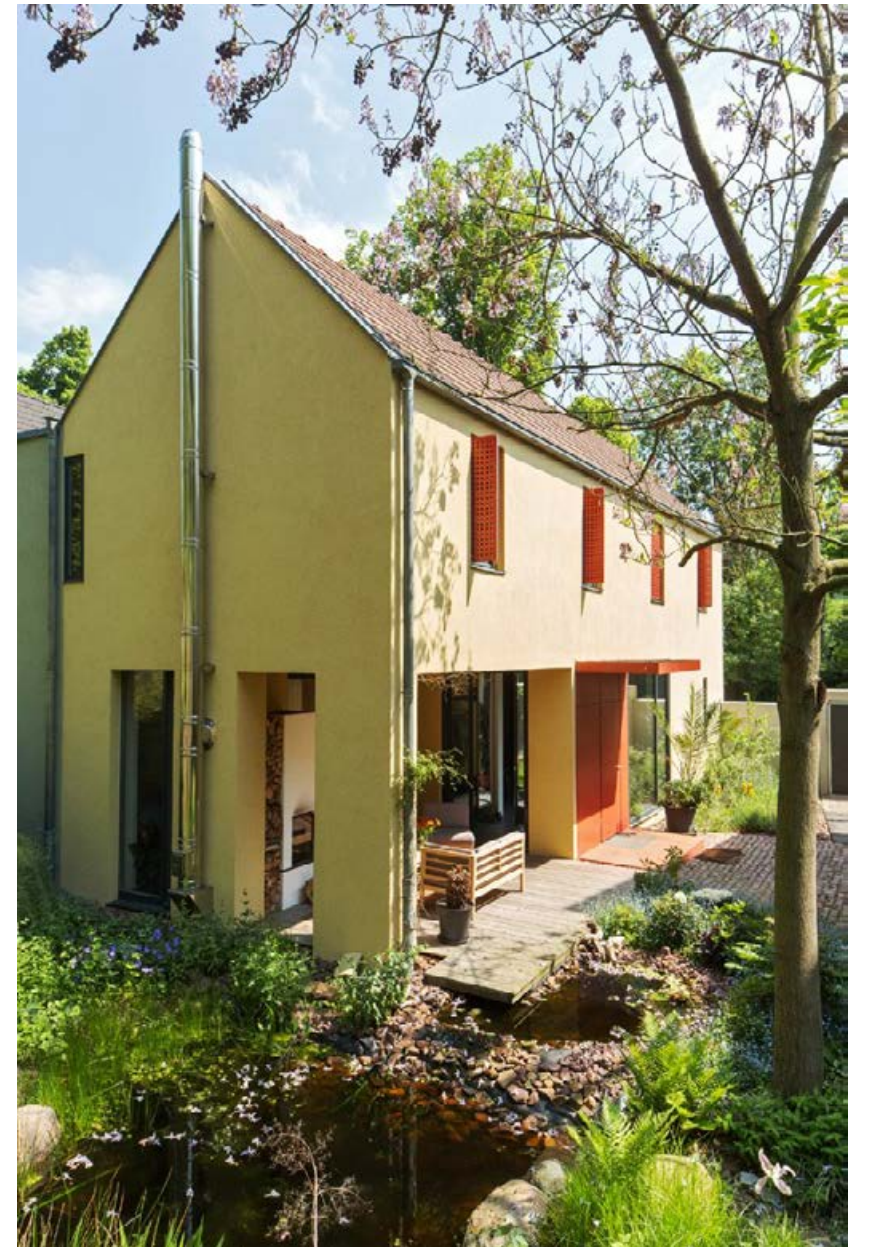
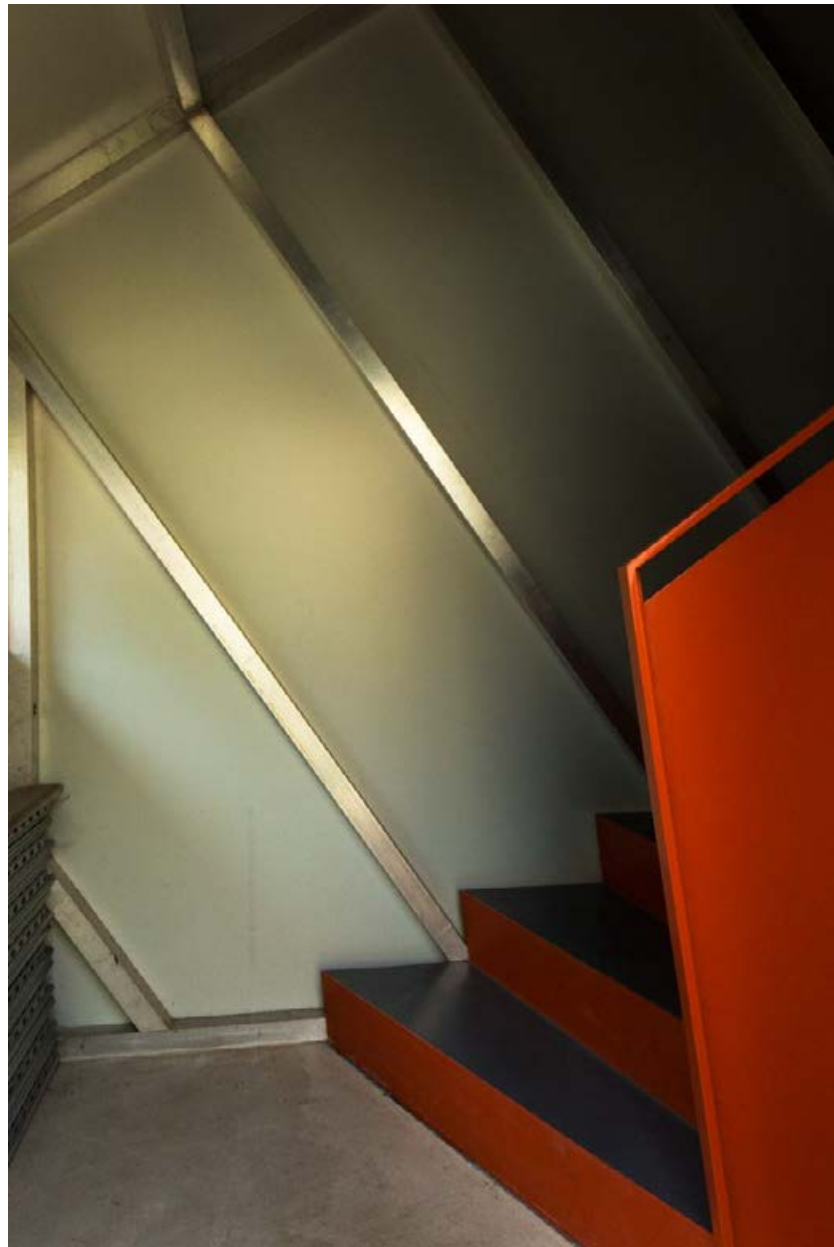




Client: Ambrus + Co Architektur
Einfamilienhaus mit Büro, Halle





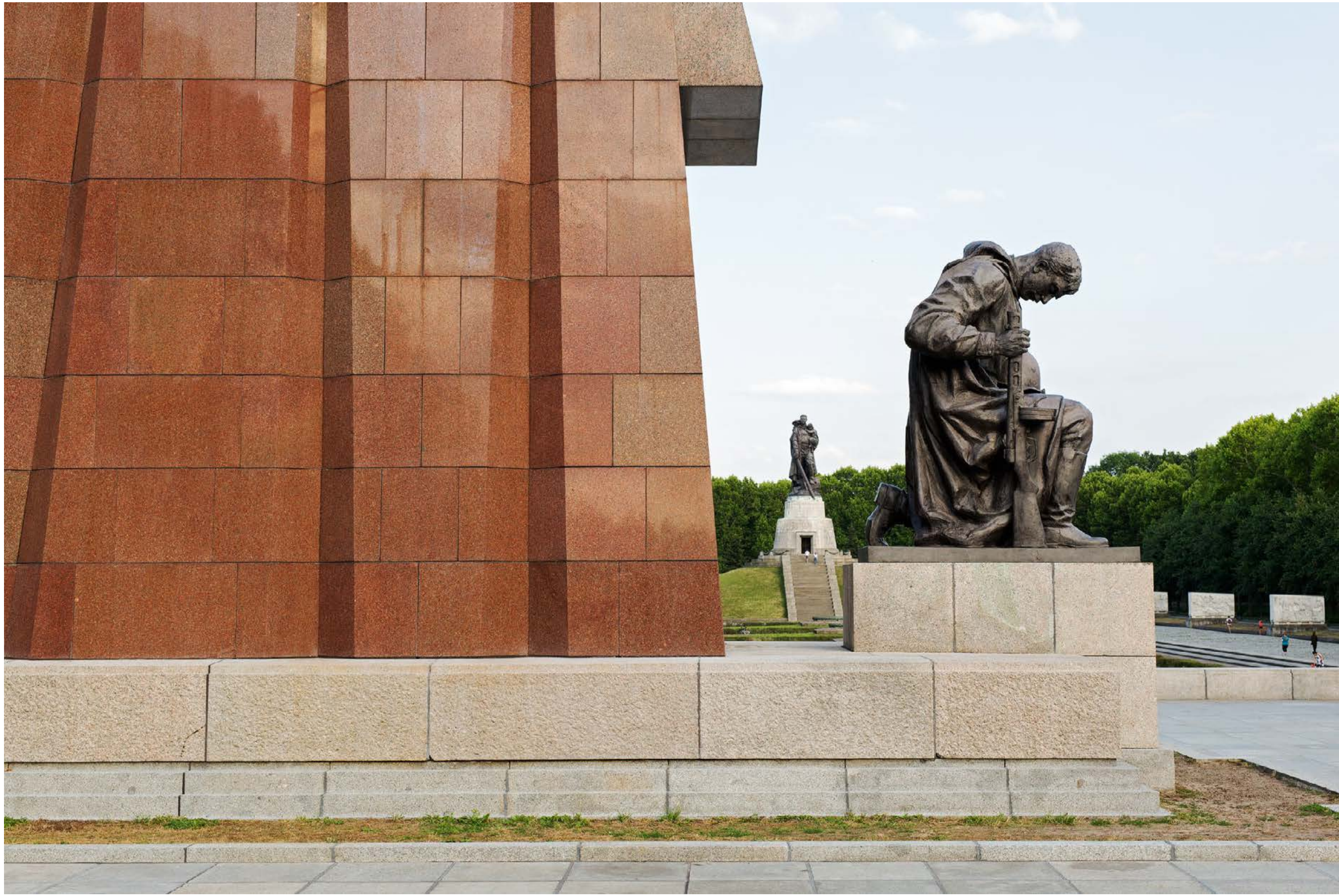






Client: Culture Trip

Editorial: *Ostalgie, Journey Back to Communist East Berlin*





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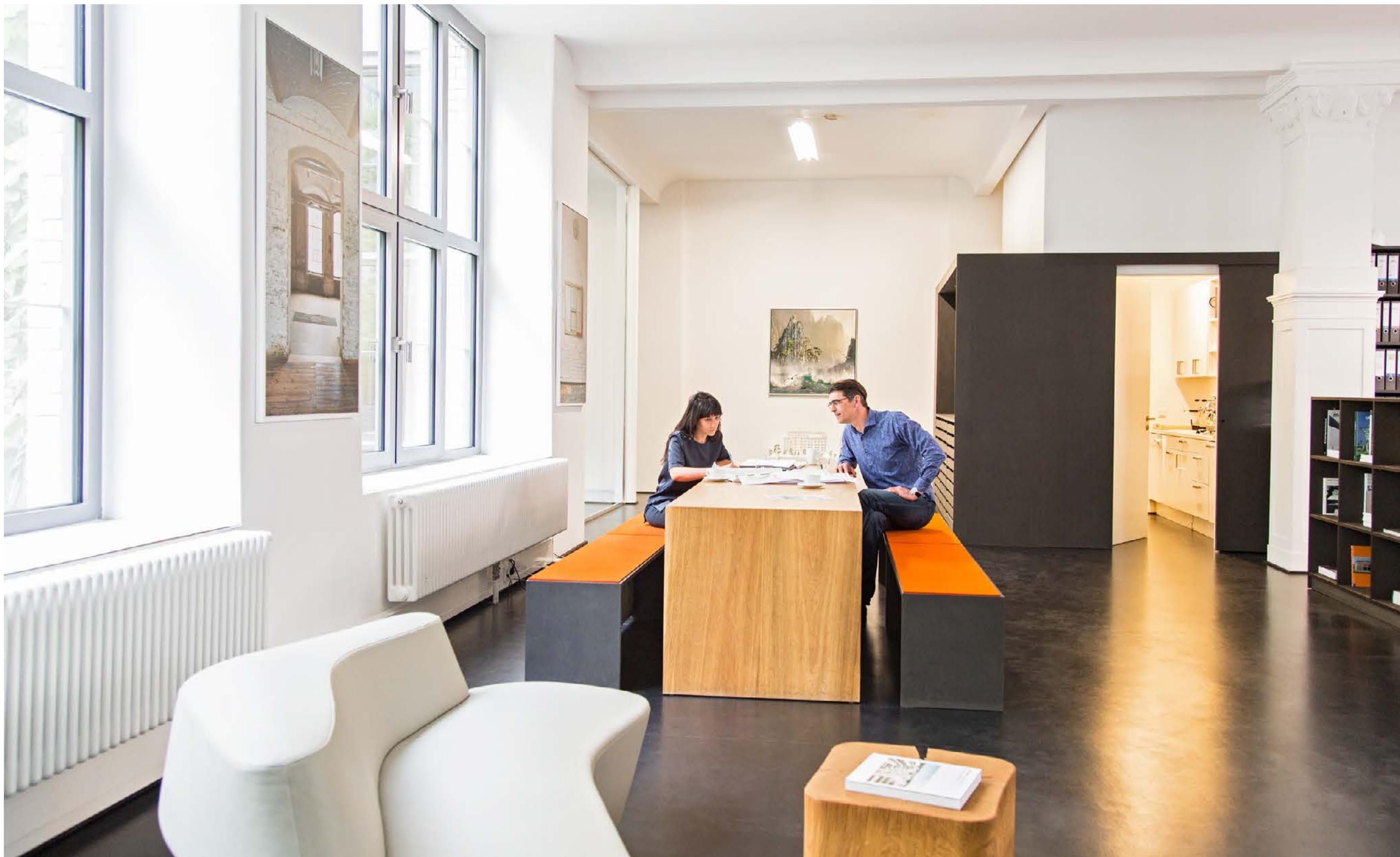




Client: Inventio Project Partner GmbH
marketing images office Berlin











personal project: *Discarded*
Underground parking, 2011 – 2012







Book project: A—B—C
Prague Metro Airshafts, 2016 – 2019
expected release August 2020





Airshaft 59-SN3, Metro Line B, Smíchov, Prague, Czech Republic 2017





Airshaft 47-HA, Metro Line A, Haje, Prague 11, Czech Republic 2017



CV

2017–18 MA Photographic Arts, University of Westminster, London
2013–14 Lecturer, f/16 School for Photography, Berlin
2006–12 BA Communication Design, FH Potsdam

AWARDS & GRANTS (selection)

2019 VOIES OFF, Rencontres-Arles, France
2017–18 DAAD scholarship, London, United Kingdom
2017 New Discovery Award, Rencontres-Arles, France
2016 selected for Kaunas Photo-Festival 2016, Lithuania
2015 selected for Belfast Photo-Festival, Northern Ireland
shortlisted for Athen Photo Festival, Greece
2014 shortlisted for Photolreland Festival 2014, Ireland
2013 winner Dummy Award, 7th Photobook-Festival, Kassel
10th Aenne Biermann Prize 2013, Gera

EXHIBITIONS (selection)

2020 Festival Circulations, Paris, France
Gallery Alles Mögliche, solo exhibition Berlin
2019 Brave New Turkey, PhEST, Monopoli, Italy
Voies Off 2019, Arles, France
2018 Photographs, Phillips Auction House, London
Transformare, Guardini Gallery, Berlin

Probable Lies, Ambika P3, London
10. Darmstädter Tage der Fotografie, Darmstadt
Uno Art Space, solo exhibition, Stuttgart

2017 Le monde tel qu'il va!, J1 Marseille, France
Paris Urban Art Fair, Paris, France
New Discovery Award, Rencontres Arles, France
2016 National M.K. Čiurlionis Art Museum, Kaunas, Lithuania
LaVallée, solo exhibition, Brussels, Belgium
2015 Belfast Photo-Festival, Northern Ireland
Athen Photo Festival, Greece
Urban Spree gallery, solo exhibition, Berlin

BOOKS (selection)

2017 Greetings from Turkey, Hartmann Books
2015 Die Ränder des Dokumentarischen, FH Potsdam
Burning down the house, 2007-2012, seltmann+söhne
2014 Bilder aus dem Untergrund, Kettler
2012 Pallasseum Portraits, self-published

PUBLIC COLLECTIONS (selection)

Martin Parr Photobook Collection, Tate Britain
Archiv und Sammlung der Museen Tempelhof-Schöneberg

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