

WITH THE PARTICIPATION OF

Alparslan Baloğlu
 Amélie Brisson-Darveau
 Quynh Dong
 Benjamin Egger
 Nezaket Ekici
 Karen Geyer
 Shilpa Gupta
 Ashley Hunt
 Esther Kempf
 Franziska Koch
 Petra Elena Köhle &
 Nicolas Vermot Petit-Outhenin
 Emre Koyuncuoğlu
 Daniel Marti
 Monali Meher

Garrett Nelson
 Cat Tuong Nguyen
 Lerzan Özer
 RELAX
 (CHIARENZA & HAUSER & CO)
 Romy Rüegger
 Riikka Tauriainen
 Adrien Tirtiaux
 XsentrikArts
 (BAHANUR NASYA & YILMAZ VURUCU)
 Eşref Yıldırım

CURATED BY

T. Melih Görgün

CO-CURATED BY

Dimitrina Sevova

The exhibition collects in a non-linearly organized display at Corner College reflections, documentation, archive and research materials as well as some art works from the five editions of Sinopale – International Sinop Biennial, in-between its past, present and future. Especially for this exhibition, the Swiss participants in the past two editions reflect on their work at Sinopale in contributions between archive, research and art work.

PROGRAMME

Friday 13th – Saturday 14th
 February
 performance
Exercice d’Isolation (Tagblatt)
 Petra Elena Köhle &
 Nicolas Vermot Petit-Outhenin

Saturday 14th

February
 16.00h
 curator talk
Presentation of Sinopale
 T. Melih Görgün
 founder and artistic director of
 sinopale

18.00h
 screening
The Sea in Me
 XsentrikArts
 (Bahanur Nasya & Yılmaz Vurucu)
 Documentary, 60'

20.00h
 performance
My Mondays roll into my Tuesdays, and my Tuesdays roll into my Wednesdays.
 Riikka Tauriainen
 Duration: 30'

Sinopale, International Sinop Biennial, Turkey
 in collaboration with Corner College, Zürich present:

COLLECTING
 THE
 FUTURE
 13th February–14th March 2015
 2014–2006–2016

One can say that Sinopale is a peripheric and young biennial for contemporary art on the map of the International Biennials of the art world system, and rather alternative to the so-called “biennial phenomena” and their genre. If it has been in a position of weakness with respect to the center and its political, economic and aesthetic dominance, indeed it mobilizes personal and collective collaborative efforts on the creative edge, where crossing over local and global perspectives, south and north and east and west, it analyzes and re-signifies the biennial discourses dominated by a logic of globalization, traveling art lovers and the shipping of expensive art works.

With its less spectacular exhibition and more humble project, it embraces a rather pragmatic approach to its structures, which in its generosity functions in the mode of new institutionalism rather than institutional critique, and even generates a rupture with the representational models of the big-scale art world projects from the center. It has the advantage of re-inventing the relevance of the relation between contemporary art practices and daily life, and re-defining the paradoxes of the creation of the value and status of art on the limit. It re-situates and re-articulates the notion of art and its institutionally driven formats and betrays the established network of distribution of art, such as the art markets or the circuit of commercial galleries. Where art, in a real situation, can be seen as an object that acts as ambiguous support or medium or catalyst of existential change and new ways of transference of relations, i.e., art practices serve as transversal tools for social change that can dissolve in the existing context as they externalize and modulate it and can productively cast new bridges to reconnect the land-space-town, with responsibility towards relational and new ecologies and their potentialities that engender the conditions for creation.

This transversality is not given, but a matter of a pragmatics of existence, a kind of openness and progressive deterritorialization from existing modelization. “Transversality still signifies militant, social, undisciplined creativity” (Félix Guattari), where art practices work as urban guerilla. (1)

Sinopale puts a finger on the painful points and dynamics in the post-industrial and neoliberal conditions of living in-between urbanized and rural environments in which the commercialization and permanence of the economic crises threaten the communities and challenge daily-life existence.

Sinopale is a Biennial for all, with its broad and open stage for an aesthetics and politics of art that can empower the quality and quantity of life and bring new experiences in which the present memory and historical past interweave towards the future, with the social and cultural commitment and self-valorization.

Most of the artistic works that were created by the artists during Sinopale have become more of a collective-collaborative process, being produced with the involvement of city-dwellers of all ages, genders, and walks of life. For Sinopale, one of the most urgent questions is that of participation and the dissemination of art and knowledge, which it attempts to turn into a nomadic distribution while bundling local resources, not to consume them, but to encourage their cultural productivity as a long-term investment in the social, relying on the personal and group engagement of volunteers and activists, as well as its international partners and supporters. Sinopale, with its five editions, shows the continuity and consistency to self-sustain in its intercultural exchange, as it insinuates art in particular environments, without assigning to the town an assumed identity, rather seeing it as a collective social protagonist with its ever shifting reality.

Sinopale aims by means of art to reassemble the social as a collection, to re-examine collectivity as different actors and agents that produce a relational network of unexpected and creative re-modulations, and compose new and multiple views which can oppose homogenization and oppressive marginalization, and encourage a micro-climate in which minor forms of difference can affirm the margins as a positive term that can resist hegemonic, essentialist and rigid visions. Based on the phantasmaticization of the orient based on the past, and its exoticization that Gerardo Mosquera called “The Marco Polo Syndrome,”(2) the exploitation of the imaginary mechanism has been transformed into new fears after September 11 and their black and white hegemonic inscriptions from which new social subjects appear along with “the dreadful rise of religious fundamentalism.” Sinopale makes space for subverting these representations and activates a “counter-hegemonic project” of utopian vision, where the one who represents and the other that can only be represented can crystallize new personal relations embodied in concrete images, objects,

situations and experience between art and its audience.

Sinopale is a platform that consists of a large-scale exhibition and a multitude of events of different formats. It is an event-driven, process, site and context oriented biennial that relies on art production based on artists’ creation research, field work, ephemeral performative events, and encourages practices of intervention, workshop formats and modes of sharing with the local communities and crafts. It is important to us to emphasize its experimental character which provokes art practices to bring forth new modes of production, experience and circulation between the field of art and daily life, inspired by locality and its place and specific context.

Sinopale draws its name from the town of Sinop where it takes place, whose geographic location at the Northern-most point of the Black Sea shore in Turkey made it strategically important and militarized during the period of the Cold War. In the local narratives, Sinop has been a space for exile of poets, philosophers and political rebels and prisoners since ancient times. The local people have embraced something of the Cynic philosophy of Diogenes, who was born in the town of Sinop. The women’s narrative stream in the spirit of locality resonates with the mythic power of the Amazons who dwelt in the primordial forests nearby.

Sinopale is interested in other forms of resistance and adaptation of local movements and civil society initiatives, ecological activism and nongovernmental politics, which we can be re-translated as an environmental engagement of art and culture with ethico-aesthetic ecologies.

Both in the special exhibition as part of Sinopale 5 in 2014, *An Ideal Laboratoire: Village Institutes*, and in its overall approach, Sinopale pays special attention to self-organized educational forms, to grassroots movements of radical pedagogy in Turkey like the Village Institutes movement which in the middle of the last century was the cornerstone of the rural development project, whose students built the school buildings from self-made bricks and farmed their own food, whose teaching method brings together practical and classical disciplines, rhizomatic and horizontal relations between teachers and students. This finds its continuation in the quasi-academic formats of Sinopale’s Summer Academy and Sinopale Forum, in which aesthetics, activism and nongovernmental politics are discussed directly and without mediation, giving a voice to the local community to participate and express a multitude of voices on an equal level with the artists, theoreticians, urbanists and other experts.

The experience of global transformations and the perpetual economic and ecological crisis underlined the necessity of setting up more independent and almost anonymous structures, and creating sustainable networks. We see that, right at this point, the new independent and self-organized initiatives that rose up from under the grip of globalization and commercialization, develop and enhance their discourse. Accordingly, Sinopale pioneers an anonymous development in which no one and no institution are exalted. All articulated parts of the biennial appear as answers to the call made by the community for its needs.

Text by T. Melih Görgün, Nilüfer Sülüner and Dimitrina Sevova

Editions of Sinopale

Clusters and Crystals: Observing at Point Zero in 2014, curated by T. Melih Görgün, Dimitrina Sevova, Aslı Çetinkaya, and Işın Öno, was the fifth and most recent edition of Sinopale. As outlined in the text written by T. Melih Görgün and Dimitrina Sevova, the exhibition focused on the quest for new ecologies and minor forms of learning.“:

We undertake to *Observe at Point Zero* drawing on the genealogy of a method in which “no universal cartography exists” (3) *Clusters and Crystals* both refer to our immaterial and environmental commons and the “immeasurability of the common, which constitutes the very fabric of the making and unmaking of being.”(4) [...] Such presentism creates a new space or a field, in which “subjectivation as a process, and ‘Self’ as a relation (a relation to oneself) [...] a relation of a force to itself”(5) occur, and political and aesthetic practices of subjectivity can take place. “Subjectivation isn’t even anything to do with a ‘person’: it’s a specific or collective individuation relating to an event (a time of day, a river, a wind, a life...). It’s a mode of intensity, not a personal subject.”(6)

This edition of Sinopale is entirely dedicated to taking care of minor forms of learning, to supporting alternative community education and providing equal access to art and knowledge produced on site. With this we hope to increase the awareness of the present, in favor of a social development respectful of and inspired by ecologies, which can draw on and re-evaluate that knowledge that has been marginalized, excluded, and forgotten, and recycle wasted materials to give them new life and functions.

We are interested in that knowledge able to resist, because resistance can be understood as a productive practice in common in all its ecological domains, both a poetic paradox of substance and theoretical thought, as an ontological practice and biopower.

In order to produce new statements we do not start from ‘the great politics’ but from a process that was marginal at first, from the minor forms, with the argument that the minor implies the concrete. Hence there is no panoramic view of human conditions. Nonetheless, paradoxically, minor forms can never be outside history, because they are concrete resistance, and as such produce history. Minor learning processes provide the major movement of thoughts, its vital forces. Learning concerns all living matter and systems of interaction of human and non-human networks.”

The edition of Sinopale before that in 2012, *Wisdom of Shadow: Art in the Era of Corrupted Information*, curated by Aslı Çetinkaya, Elke Falat, Işın Öno, Dimitrina Sevova, Janet Kaplan, Beral Madra, Sean Kelly, Mürteza Fidan, Associazione E (Francesco Urbano & Francesco Ragazzi), and Ana Riaboshenko, represents our pursuit to realize a global politics in the micro scale of our urban adventure.

“The era which we live in besides its many other attributions, is often cited as the Information Age. Probably this name is meant to announce the probability of faster and easier access to information. Ironically enough, as the quantity and the speed of information increase we seem to lose our confidence in it. This is an era that each arriving data immediately destructs the previous one; following to the new data, their controversial rhetoric, conspiracy theories, contradictory oppositions are as well spread rapidly. As a distinctive characteristic of the age, attention is continuously being called upon the next informative update, before one relates to the newly received information. The thought that, any piece of information is prone to all sorts of manipulation and hence corruption during its trajectory from the source to the individual seems to be highly internalised that the concept of ‘true’ is almost always accompanied by a huge question mark. [...]

Sinop, known as the home of Diogenes, the philosopher who defended and practiced the principles of living in simplicity and in accord with nature, is now subject to the ‘philosophy’ of demanding and consuming more and is one of many places for implementation of corresponding global politics in the micro scale. *Wisdom of Shadow: Art in the Era of Corrupted Information* tries to remind the need to question the sustainability of resources which we exhaust irresponsibly in the name of progress, enlightenment and access to information. It plans to open up a field of interaction by giving a space for the dark image rather than ‘casting light’ on darkness. This is an invitation to experience the shadow and through the metaphorical possibilities it suggests reconsider the ways and means of our existence in the world.” from the curatorial text by Işın Öno.

Hidden Memories, Lost Traces in 2010, curated by T. Melih Görgün, Beral Madra, Dr. Vittorio Urbani, Dr. Nike Baetzner, Dr. Vaari Claffey, Rana Öztürk, Branko Franceschi, and Dr. Hande Sağlam, was one of the titles picked for Sinopale that has not only manifested the significance of urban consciousness in an era of global depression but also emphasized the importance of a re-look at the values of a city.

When Sinopale 2 launched in 2008 with the title *The New Order of Things*, curated by Dr. Stephan Schmidt-Wulffen, Beral Madra, Monali Meher, Nezaket Ekici, Mürteza Fidan, Heiner Holtappels, Emre Koyuncuoglu, Umut Südüak based on Beral Madra’s conceptual note, it undertook an alternative task and brought to the agenda a proposal about re-opening the town to debate. Within the context of the totality of the town, the title that we have grounded when we were thinking around the theme of Sinopale 2, was also chosen in order to represent a summary of the circumstances such as the latest state of the transformed knowledge, the inhabitants of the town, the state of staying unwittingly in a global play, the relation between the local and the international, the struggles of the citizens and ideological interventions.

For the first Sinopale in 2006 we selected the *-thing* as a concept for undefinable situations to be considered. With this frame we emphasize the start of a long-term learning and experiencing process as it is outlined in Hou Hanru’s statements. Without denying “the urban and the culture”, we worked on the conceptual framework of Sinopale as a reflection of a thinking process of being silent in the region up North.

Sinopale – International Sinop Biennial is the title of an international organization that embraces micropolitics and self-organized principles and rather alternative structures.

Building on its long-term, sustainable micro-political and emancipatory efforts as organizer of Sinopale, the European Cultural Association, with the collaboration of international, national and local art and cultural actors, civil initiators, aims at working at local, national and international levels to make citizens of all ages perceive anew their own living spaces with a vision for the future, reflect on urban problems, share the historical collective memory and organize it by means of artistic production, and to create a better social living space.

The exhibition titled *Collecting the Future*, which will be hosted at Corner College, is a result of the collaboration between Sinopale, its director T. Melih Görgün and its organizing team, and the Corner College Collective and Dimitrina Sevova who was personally involved by her curatorship for the last two Sinopale editions (Sinopale 4 and 5), through which sixteen Swiss artists traveled, worked on the spot and took part in Sinopale.

(1) Hou Hanru emphasized at the beginning of the 10th International İstanbul Biennial manifesto that “We are living in a time of global wars,” and stated that “In such a debate, artistic actions, including the Biennial itself, can certainly find their roles in prompting cultural and social changes through innovative forces of intervention – a form of urban guerrilla.” 10th International İstanbul Biennial, Hou Hanru, “Not Only Possible, But Also Necessary: Optimism in the Age of Global War” (İstanbul: İstanbul Foundation for Culture and Arts, 2007).

(2) Gerardo Mosquera, “The Marco Polo Syndrome: Some Problems around Art and Eurocentrism”, in Elena Filipovic, Marieke van Hal and Slveig Ovstebo (eds.), *The Biennial Reader* (Bergen and Ostfildern: Bergen Kunsthall and Hatje Cantz Verlag, 2010).

(3) Félix Guattari, *The Machinic Unconscious: Essays in Schizoanalysis*, trans. Taylor Adkins (Los Angeles/CA: Semiotext(e) / Foreign Agents, 2011).

(4) Antonio Negri, *Time for Revolution*, trans. Matteo Mandarini (London / New York: Bloomsbury, 2013/2003).

(5) Gilles Deleuze, “Breaking Things Open, Breaking Words Open,” in id., *Negotiations*, trans. Martin Joughin (New York/NY: Columbia University Press, 1995, p. 92).

(6) Gilles Deleuze, “Life as a Work of Art,” in *Negotiations*, op. cit. (pp. 98-99).



Rikka Tauriainen, 2012 Sinopale 4



Quynh Dong, 2012 Sinopale 4



Karen Geyer, 2012 Sinopale 4



Benjamin Egger, 2014 Sinopale 5



Garrett Nelson, 2014 Sinopale 5



Esther Kempf, 2014 Sinopale 5



Amélie Brisson-Darveau, 2012 Sinopale 4



Konstantinos Mandlakis, 2014 Sinopale 5



Romy Rüegger, 2014 Sinopale 5



Petra Elena Köhle & Nicolas Vermot-Petit-Outhenin, 2012 Sinopale 4



Cat Tuong Nguyen, 2012 Sinopale 4



Franziska Koch, 2014 Sinopale 5



RELAX (chiarenza & hauser & co), 2014 Sinopale 5



Daniel Marti, 2014 Sinopale 5

ROMY RÜEGGER

Lives and works in Zurich.

All the Roads are Open – Review of the Weeks

Welcome to the newsreel¹ of Week 29/2014 on *barış fm*. Live from the *Hal Binasi* in Sinop on the occasion of *Sinopale 5*. My name is Aslı. İpek is in the studio with me. This performance for two voices and 15 images is based on a script by Romy Rüegger – a work made for *Sinopale 5*.

1 The first question we are concerned with in this week's newsreel: Did you ever contemplate murdering your husband?² If so: how would you go about it? Would you poison his food, choke him in his sleep, run him over with a car, lock him up in the cellar and let him die of hunger? Or quite simply shoot him with a handgun – of the sort that are on sale in common shops on the main street? Here are some voices on this from Sinop:

"I would simply get a divorce. But I could also imagine dropping him off in a mountain shelter, accessible only by helicopter, with my authoritarian father." This is the advice of a collaborator of *Sinopale*, which on the one hand presupposes ownership of a mountain shelter. Finding an authoritarian father in Central Europe then again is no problem. That, her Swiss girlfriend agrees with: "You should ask this question to the women quartered in the prison of Sinop. We should strengthen international women's solidarity in a way that such acts of despair are no longer needed. We should liberate the female body from its external and internal constraints. Nobody kills another for fun. But when a person becomes the prison of another, prevents them from developing their talents and needs, it seems appropriate to me to tear down these prison walls that block the view onto the sea."

2 You know, it occurs to me that in English women who survive their husbands are called *husband killers*.

3 In the former post building of Sinop a door was found this week that is impossible to reach with the human body. No stairs lead to this door, which was ostensibly placed in the upper right corner of the room by mistake when the building was erected, instead of providing a passage to the terrace. As a consequence a rumor spread, claiming that through this door, it is possible to find the figures that have gone missing.

4 This week the two Swiss women writers Ella Maillart and Annemarie Schwarzenbach visited our studio on their *Afghan Journey*. As they drop by in Sinop, the two women are fleeing from the war. They are often mistaken for German spies and complain about the devastation caused by technical progress also in the young Turkey. *All the roads are open*, writes Annemarie Schwarzenbach in 1939 about her trip:

For the present we glide through the Bosphorus on the white, silently tamping steamer "Ankara," and the waterway between green, sloping banks is so lovely that one is hard-pressed to be reminded of the meaning of this name, of an entirely different kind, grave in the great game for war and peace. And the Black Sea, despite the sometimes asiatically barren hills, is fed by the air and light, color and gaiety of the Mediterranean. The steamer anchors off small harbours, off İnebolu and Sinope, off Samsoun and Giron; each time an entire fleet of heavy fishing boats takes to the sea to welcome us. The lads stem their feet against the front plank and row as if for their life; load carriers, sellers of cherries and bread climb onboard; in a few minutes the forward deck of the elegant steamer is turned into a market place, and our Ford car serves to stack merchandise and as a shop stall; the merchant sits on the footboard with his round, flat breads; on the baggage rack a cheerful boy pitches pink-color ice-cream.

"Yes it is the same boat that we see on the picture as the one that is exhibited in front of Sinop fortress prison. That I can see very well on the picture of the two women's journey from 1938 that you are showing me."

With Ella Maillart *The open roads become The cruel way*, which she publishes only after WWI, and after Annemarie's death:

We also anchored for a few hours off the harbours – İnebolu, Sinope, Samsoun, Giron. Men fought their way up the hull along hanging lines; pushing through the noisy crowds of the maindeck, they offered cherries and blackberries, bread, baskets, ribbons and flowers. Our Ford became the baker's counter: he stood on the running-board with his loaves displayed on the hood.

5 While building up *Sinopale 5* a strange door was discovered. Artists participating in *Sinopale 5* now deliberate on the matter. The community congratulates us for reactivating abandoned buildings in the city center and thanks us for the appreciation in the value of these buildings deriving from this. They are happy that these buildings become accessible again for the inhabitants of Sinop and escape the demise of private property and real-estate speculation despite their valorization.

6 Deniz Süz sends us this letter. She is studying quantum physics in Istanbul and spends the summer months in Sinop with her relatives on the seaside. Thereby, something strange happened to her, which as a physicist she thinks must have to do with nuclear energy³.

"Today I woke up and she was no longer there. Like every morning I turned around to cuddle up to her for some more minutes. Even before I had turned around all the way I knew that the other side of the bed stood cool and empty opposite the otherwise so soft movement of the waves. Even so, I am startled as I stretch out my arm. She is no longer there: her white body that she never lays under the blazing sun is no longer there. Her full body, unspoiled from swimming in the sea, with the mask-like face with fair make-up above, whose light shimmer she does not relinquish even in her sleep, is no longer there. If she had gotten up to leave I would have heard her. I did not hear her get up, though, and in this moment of waking I ask myself whether she has

ever lain there, all these balmy nights next to me.

A pain pulls on my breast, seemingly already understanding everything that I cannot know yet: she is gone, no longer here.

I sit up and glance over the untouched bed sheet to the sea. No dent, no wrinkle hints at this, that last night Jin, as ever wonderful, slightly disgruntled, was still lying next to me from head to toes. The roll of the waves that always makes me feel so pleased, now suddenly seems aggressive, unyielding, demanding. I lean forward to close the window. And I see, under the window in the shade of the morning sun, a woman posing in an improvised photo studio from bygone times.

I found her picture in an old album at the flea market, searching for texts by the Swiss travel writer Annemarie Schwarzenbach. This is why in my narration, her story is directly connected to Annemarie's. The caption under the picture reads: "Her face is round and white, her hands laid out on a stand."

With her back upright, she watches the sea through the loose leaves. I want to grasp at her. The quiet present of the image soothes my pain over the absent, even this morning. The dazzling dots of her dress glisten in the sun, which through the swaying leaves plays with her silhouette. Only now I slowly lift up my head, there, where the absent becomes the picture of an Ottoman princess. I do not want to understand, even now. It is not proven that it is nuclear power that makes the characters merge or disappear from the stories."

We wish Deniz good luck with her search. We would like to point out that the activities against the construction of the nuclear plant are going on also during the summer.

7 Following *The Afghan Journey* two young women set out from an inn in Monte Carlo to a journey to Kirkuk. Not only for the delicate sounds of the names, but also. The names are linked in the same sense as are A and Ânif, Anifen and Bali, Bali and Brassens on the spine of the *Mejdan Larousse* encyclopedia.

Romy Rüegger is an artist living in Zurich.

Her work is often research based and site specific.

Language and translation

take an important part in

her artistic process. She

often works in collaboration

with other artists and self

organized contexts to

question the role of the artist

as well as cultural transfers

as moments of involvement

and resistance that are

taking place within social

spaces and their specific

codes. Recent performances

and projects took place

at Glasmoog Cologne,

Lost Property Amsterdam,

Espace O Milano and Les

Complices* Zurich. Recent

publications: "A Play for

Recorded Voices" (edition

fink, Zürich 2013).

www.farfarc.ch

1 _Review of the weeks

ALPARSLAN BALOĞLU

Lives and works in İstanbul.



Where is the Hacıkadın Chicken?

2006 SINPALE 1

According to the world poultry rearing literature *Gerze Rooster* and *Hacıkadın Chicken*, which are well known to be a pure race originating from the Gerze town of Sinop, are described to be black with red forked and hornlike crests. *Gerze Roosters* crow in the morning, at noon, in the evening, two hours after sunset and at midnight regularly. They immediately recognize their owner, they are jealous, like to fight and protect their females. They are among the few of their kind to be able to fly up to 2.5 meters height. *Hacıkadın Chickens* lay an average of 94-96 eggs a year. Their meat is delicious. Because their feet spurs are long they feed in sitting position and this is one of its distinctive properties separating it from other races.

Their existence has gradually decreased due to the fact that their economical value/return in comparison to other meat and egg chicken is lower. Nevertheless the race is still preserving its existence among the social/cultural memory of the locals and rarely in some poultry rearing farms.

Alparslan Baloğlu was born in Geyve, Sakarya. He graduated from the Painting Department of the İstanbul Fine Arts Academy. He got his PhD from the Visual Communication Department of Goldsmiths College of Art in London, on Press Techniques and Artistic Serigraphy in 1984. He participated in group exhibitions in İstanbul, Paris and London. Baloğlu established A40fset in 1985, which continues printing services up to this day, and he has been an educator at Mimar Sinan, Faculty of Fine Arts since 1998.

AMÉLIE BRISSON-DARVEAU

Lives and works in Zurich.



Pars Mais Prends Bien Soin De Revenir

2012 SINPALE 4

“Pars mais prends bien soin de revenir” is what the scientist says to his shadow before he leaves him. *Pars mais prends bien soin de revenir* is a project in which Amélie Brisson-Darveau traces her friends’ shadows to make patterns for clothing that she tailors afterwards. By investigating the texture of the immaterial (or the shadow), she brings the question of materiality-immateriality (and also absence and presence) into a space of ambiguity. Through this method, she is interested in finding a strategy of fading, in order to propose alternative relations to our milieu, other than current valorizations of the clear and distinct.

For this installation she made a series of 5 phantasmagorical clothes where the composition (the choice of the poses, the design of the costumes) and

the “mise en espace” creates a new form of living picture that visitors activate or reactivate with their presence by trying the clothes. The tableau can be reactivated individually or collectively according to the synchronisation of the participation of the public. The living picture (particularly the postures, the design and the details of the clothes) is inspired from 4 stories in which the main character loses their shadow:

Peter Schlemihl’s Miraculous Story by Adelbert Von Chamisso, *The Shadow* by Hans Christian Andersen, *The Story of the Lost Reflection* by Ernst Theodor Amadeus Hoffmann and *The Woman without a Shadow* by Hugo Von Hoffmannsthal.

A sound work complements the shadow clothing installation. The four tales, although written at different times, share the same themes and cross each other. The artist interlaces theses narratives in a non-linear-fashion, following common themes such as the contract, the loss of the shadow, the rejection, love and travel.

For the at Corner College, the artist investigates ways to document her project *Pars mais prends bien soin de revenir* that can trace or map at the same time its relation to the space, its tailoring/assembling process and a material impression.

Amélie Brisson-Darveau received her MFA from Concordia University in the Fiber Art program. Before she started her MFA, the artist completed a B.A. in Visual and Media Art at the Université du Québec à Montréal and received a second BA in Social Work from Université de Montréal. Amélie Brisson-Darveau is interested in activating the dynamics between architecture, composition of movements (from the body or materials) and shadows. Through her installations, performative actions and drawings, she makes these forces emerge and disappear at the same time through methods inspired from her experiences in tailoring ; layering, cutting, assembling. Her work has been shown in various exhibitions and events in Canada, United-States, Switzerland, England, France, Germany, Finland, Lithuania, Turkey, among other countries. www.ameliebd.com

QUYNH DONG

Lives and works in Zurich.



Let Me Hear Your Voice

2012 SINPALE 4

Let me hear your voice is an interactive work commissioned for the Sinopale 4. Over a period of two weeks Quynh Dong interviews people from Sinop asking them to perform music pieces they like. The work results in a concert for amateurs, that begins with classical Turkish music from Ottoman times, followed by contemporary pop, and then as others perform it crosses genres and styles that have spanned the last 8 decades. Through this piece Quynh Dong presents the personal narratives of the people living in Sinop through their varied preferences of music providing interesting diverse social, cultural and historical perspectives.

Today Quynh Dong lives in Zürich, where she worked as a recipient of the BINZ39 award until 2012. In her work she examines the geographical shift of specific cultural elements from Vietnam to Switzerland and vice versa. Through performances, videos and watercolors her art is present at different places, institutions and festivals. She is currently on a residency at the Rijksakademie van beeldende kunsten in Amsterdam. Quynh Dong presents hyper-worlds, built from cultural stereotypes and clichés, then pushed to the brink of emotional overload. Kitsch is a conscious strategy in Dong’s research. Over the past ten years, narrative has become

less and less important in her work. The theatrical focus has moved away from the actors and towards the setting. The stage has become the true protagonist and video has evolved into light sculpture. The ceramic objects she started making last year can be seen as the next logical step of transferring props from the screen into real life.www.quynhdong.ch

BENJAMIN EGGER

Lives and works in Zurich.



The Void of Tarzan

2014 SINPALE 5

Based on the stories of the Sinopian Tarzan Kemal (1925 – 2004) the project *The Void of Tarzan* explores questions of history-making regarding the various stories about Kemal as a collective knowledge based on personal encounters and the fictitious figure of Tarzan out of the book series of Edgar Rice Burroughs. In the exhibition space we see a sculpture by Tarzan Kemal’s friend Eşref Baş made for Kemal’s heritage and we hear him talking about this sculpture through the headphones. The poem for *The Void of Tarzan* is woven in the city’s typography and relies in that way on the actual walking ways of Tarzan Kemal in the city and at the same time on the traces he left in the history of Sinop.

Benjamin Egger is a Swiss-based artist working with performances, installations and video. He studied at the Zurich University of the Arts and at the Bezalel Academy of Arts and Design Jerusalem. His works have been exhibited amongst others at Teatr Powszechny in Warsaw, Siemens Sanat in Istanbul, Shedhalle Zürich, Substitut Berlin or at the Swiss Art Awards in Basel. He currently researches at the Institute for Contemporary Artistic Research of the Zurich University of the Arts in a long-term project with a group of chimpanzees on the topic of the painting ape in comparison to the creative self-expression of the human amateur. www.benjaminegger.com

NEZAKET EKİCİ

Lives and works in Berlin - İstanbul.



Tudo Bem, Tudo Bom

2014 SINPALE 5

Cities with the name “Sinop” can be found not only in Turkey but also in Brazil, Georgia, and certainly elsewhere. Symbolically the artist brings the fourth largest city in Brazil Sinop (Mato Grosso) in northern Brazil to Sinop in the northern part of Turkey.

She herself has not yet been in this Brazilian city, but in some other cities in Brazil. And she always noticed that people say “Tudo bem” as a greeting and respond “Tudo bom”. A constant back and forth, which is comparable to the Ping Pong in table tennis.

In the performance-installation, the artist works

with table tennis players, primarily from Sinop (Turkey) and have them carried out a table tennis tournament. Several players, including the artist, play table tennis on several tables.

No player has a bat or ball. Players only use a imaginary bat and hit an imaginary ball. The typical sound of the Ping Pong in table tennis becomes a *Tudo bem – Tudo bom*. This results in a back and forth, which actually takes place only in mind, and yet can be followed by an audience like a real table tennis game. The judges on each panel have to decide who is awarded the point and determine the winner. The language and thinking replace the action of a table tennis game: The movement is a movement of the Spirit. This virtual game places enormous demands on the coordination ability of the players and the spectators.

Nezaket Ekici (b. 1970, Kirsehir, Turkey) has been living in Germany since 1973. She holds a M.A in Art Pedagogy, and has studied Art History and Sculpture at the Ludwig-Maximilians-University and Fine Arts Academy Munich (1994-2000). In the years 2001-2004 she studied Performance Art under Marina Abramovic at the Hochschule der Bildenden Künste Braunschweig. She received her Degree in Fine Arts and holds a MFA Degree.

Ekici's artworks derive from either everyday situations, her dual-cultural background – Turkish and German or art history. These confrontations with the ordinary allow her to explore the social and cultural atmospheres in which she operates. These confrontations are then translated and expressed as performances and installation art. She uses her body as a means of expression and investigation and always keeps her works in context with the audience. Her aim is to create a situation in which all elements are connected together to form a whole work of art. www.ekici-art.de

KAREN GEYER

Lives and works in Zurich - New York.



Homage to Diogenes

2012 SINOPALE 4

A conceptual work in progress in collaboration with the citizens of Sinop during August 2012. Sundial built of found materials, located in downtown Sinop on the seaside; sound installation in the public library. “Every hour during the day, the shadow of the sundial is pointing to a different direction. Every day I will launch out from the sundial walking in the direction of the shadow, finding a person of Sinop to do an oral history interview with. My oral history interviews will be held in the spirit of Diogenes reflecting on people's lives. Starting with the “earliest” shadow on the dial, I will continue every day one hour later, each time walking in the direction of the shadow. All the collected interviews (approx. 14) will be translated and edited. From this material I will choose anecdotes of people's lives to create a sound installation in Sinop. (I'm creating a concept and my art work will develop itself only by following the conceptual rules, crystallizing out the pieces of wisdom.)

By using a sun dial as starting point for my oral history research in town I'm referring to the famous anecdote when Alexander the Great came up to Diogenes, offering to grant him any request. And Diogenes told him: “Stand less between the sun and me.”(from Karen Geyer's project proposal)

Via practices of narrative, both fiction and documentary, the artist reveals the poetically

subversive power of practical knowledge – that knowledge that comes from experience. Her work can be perceived as a cartography of the oral history of Sinop, catching in the net of memory and narrative plot the rhythm of the everyday and the multitude of social bonds in the town, enmeshed in the choreography of the entanglement between time and space.

Karen Geyer is an artist who, in her relentless eagerness to experiment, tries to extract sounds from resonant bodies she constructs herself. The sounds are for her far more than just frequency, amplitude, timbre and tempo. In her spatial sound installations she often uses shadow play, placing the sound-producing objects behind a scrim. More recently, over the past five years, Karen Geyer has blended her sound explorations with oral history research, as she has been collecting interviews with elderly people from a German-speaking background. The title of her long-term research work is “Versuch einer Übersicht über das letzte Jahrhundert des zweiten Jahrtausends” (“Attempt at a survey of the last century of the second millennium”). Her activities have become well-known in New York City's diaspora, so that people call on her to be interviewed, knowing they are the last witnesses of a time past.

SHILPA GUPTA

Lives and works in Mumbai.



Someone Else-A library of 100 Books Written Anonymously or Under Pseudonyms in Sinop

2012 SINOPALE 4

In *Someone Else* Shilpa Gupta conceptually approaches the notion of shadow in literature. *Someone Else* was produced differently for British Library and Bristol Library in 2011. For her installation at Sinopale, Gupta selected 100 books, written under pseudonyms from the Historical Library of Sinop, with the collaboration of Kerem Yildirim. By pointing out the reasons of not using the real names, Gupta concentrates on the idea of identity at the first place and the notion of invisible authorship.

Shilpa Gupta (India)(b.1976) lives and works in Mumbai, India where she studied sculpture at the Sir J. J. School of Fine Arts from 1992 to 1997. Gupta creates artwork using interactive video, websites, objects, photographs, sound and public performances to probe and examine subversively such themes as desire, religion, notions of security on the street and on the imagined border.

She had her first museum solo show at Contemporary Art Center in Cincinnati in 2010 followed by a solo at Castle Blandy in France. Last year, OK Center for Contemporary Art in Linz, Austria held a ten year survey show of her practice. She has had gallery solos with Gallerie Yvon Lambert, Paris, Galleria Continua, San Gimignano, and at the public gallery, Lalit Kala Akademie hosted Vadehra Gallery, New Delhi. www.flyinthe.net

ASHLEY HUNT

Lives and works in Los Angeles.



Thunderstorm on a Clear, Bright Day

2012 SINOPALE 4

Once we demand that we close all the prisons, we will have to begin the work of democracy: How will we bring justice to those who have lived without justice; how will we bring safety to those who have lived without security; how will we bring education, jobs and good health to those who have lived with poverty, fear and need; and how will we bring dignity to those who have lived without respect. If we ask for the state to do this for us, we all will remain in its prison; to do this, we must do it for ourselves.

Ashley Hunt is an artist and activist who uses video, photography, mapping and writing to engage social movements, modes of learning and public discourse. Rather than seeing art and activism as two exclusive spheres of practice, he approaches them as complementary, drawing upon the ideas of social movements and cultural theory - alike - the theorizing and practices of each informing the other. This has included investigations into the prison, the demise of welfare state institutions, war and disaster capitalism, documentary representations and political activism. His recent performance is Notes on The Emptying of a City. Other projects include a number of works included under umbrella of The Corrections Documentary Project. www.ashleyhuntwork.net

ESTHER KEMPF

Lives and works in Zurich.



Drifted Black

2014 SINOPALE 5

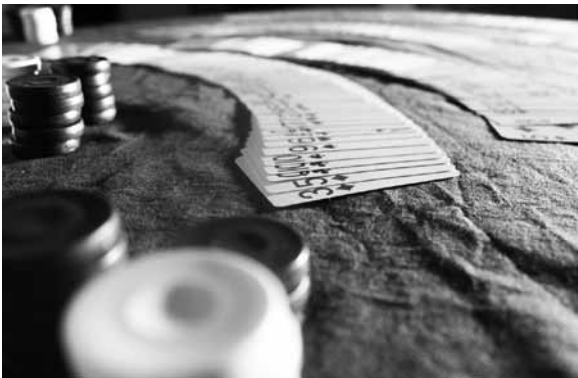
Drifted Wood is a segment of a doorframe made from collected weather-beaten and washed up pieces of wood. The wood has been drifting in the sea for an unknown amount of time or exposed to intense sunlight, wind and rain. Shaped by time and elemental influences, each piece gained distinctive colour and texture qualities.

The cut open doorframe fragment refers to display copies of prefabricated furniture. They are presented in shops that sell complete kitchens outfits and office fittings – a common product for freshly married couples and start-up entrepreneurs to furnish their new home or bureau.

Esther Kempf, studied fine art and scenography at the Gerrit Rietveld Academie in Amsterdam. She has exhibited in Switzerland and Europe, among other places at Aargauer Kunsthaut, Kunsthaut Langenthal, Helmhaus Zurich, Stadtgalerie Bern, Art space Walcheturm Zurich, Art space W139 Amsterdam, Institute for Modern Art Nurnberg. Esther Kempf was awarded by the Kiefer Hablitzel Foundation and the Dr. Georg und Josi Guggenheim Foundation. www.estherkempf.com

FRANZISKA KOCH

Lives and works in Zurich.



Jack Black Series

PERFORMANCES AND INSTALLATIONS, 2014 SINOPALE 5

In continuation of her *Jack Black* series of works, Franziska Koch evoked as a starting point of her work in Sinop different game situations which deal with questions of fun, leisure, waste of time, cultural reproduction, redistribution, value, luck and chance. This occupation was brought into the exhibition as a musical echo.

Game for 4

Game for 4 is linked to a lived moment, which took place before the exhibition in Sinop. The artist Franziska Koch and the art coordinator Juliane Raupe went into the game community of five women, who introduced them to the game of Okey. To conclude their time together, Koch translated one of the game plays to a digital score, which was introduced in the exhibition as a piece of music. The 13 card numbers refer to a notation sequence, played on the Grand Piano of an accessible music software.

Gambling for Fun

This gambling session took place in the exhibition rooms on 20 July. The funding and sponsorship of the Biennial was disclosed in the form of play money by the Sinopale team as the players. There was also negotiation about possible but unpaid wages in cultural productions. The game was recorded in a score of a music software and transmitted as live music.

Franziska Koch (1966), based in Zürich, Switzerland, works on installation-based exhibition formats, experimental staging and performances, cinematic / musical translations and expanded art and music collaborations. She plays the bass in the experimental melodic noise group P.F.T. and is part of the OOR records collective. www.franziskakoch.net

EMRE KOYUNCUOĞLU

Lives and works in İstanbul.



Join Us and Have a Voice

COLLECTING THE FUTURE 2011

How could the freedom of speech of the civil society be utilized in daily life? After listening to the opinions, desires, longings and critics of the community for seven days within the scope of this international meeting. Emre Koyuncuoğlu has formed a “call request”. By means of this “call request” a community including people whose voices are heard in the civil society and also people that can be characterized as opinion leaders, is inviting Sinopeans to a special phenomenon. From this moment on, this call will be a call for their voices about their own future.

Graduated from Boğaziçi University English Literature and Language Department. Theatre director, choreographer,

scriptwriter, critic, translator. She has carried out several independent stage projects both nationally and internationally from 1994 to 2008. She has received several scholarships and has tutored in various universities. She has been a member of the artistic staff of Kocaeli Metropolitan Municipality City Theatre since its establishment. www.emrekoyuncuoglu.blogspot.com.tr

DANIEL MARTI

Lives and works in Zurich.



Radio Three Terzi

2014 SINOPALE 5

Radio Three Terzi is a process-based project that entails essentially three different aspect ratios of interrogation into the void. a) The open-source driven microcontrollers demand an active research and participation in collective, user-generated programming. b) The content of the generated sound emitted through radio signals is due to the interaction with and consequent field-recordings of given or found subtexts on behalf of both local and specific socio-cultural milieus or let’s just say, context-driven content. And c) the act of performing, seeks to engage a common space between the public, audience and the work of art, to generate and provoke reflections within the observer about different cultural identity, ethnographic diversity and role play.

Daniel Marti (*1972) is an artist/performer and interdisciplinary networker/activist, native to Switzerland. He received his MA in Fine Arts Photography at Institut Kunst Basel 2012 and is the micromedia author of wegorythm.net, a weblog to interrogate and invent unconventional ways of subjectivization and emerging subjectivities as collective bodies by means of mediated practices and technologies of the Self in appropriation of the physicality of time and space or heterotopy.

MONALI MEHER

Lives and works in Amsterdam.



Three Departures

2006 SINOPALE 1

Using the physical spaces of the prison (outside and inside) and the stagnant, mysterious, nostalgic energy motivated the artist to reflect with different actions and create temporary installations in certain

architectural areas with strong characteristics of that space. Her focus was on abandoned objects like bus, mattresses, trolleys, iron beds and the spaces like the stairs, courtyards and entrances for performance and installations.

Her performances took place for 3 days, 3 different departures (Frozen) on different locations of the prison as mentioned above.

Monali Meher is graduated in Fine arts (BFA-1990) from Sir J.J.

School of Arts, Mumbai. In 1998 she received ‘Unesco - Aschberg’

Residency in Vienna by Federal Chancellery for the Arts and

Science where she researched the time and space factor in her

work and focused on the process of decay. She felt immense

necessity to work with her own body and emotions in public as a

new expression/ tool. In 2000-01, accepted at Rijksakademie van

Beeldende Kunsten, Nuffic, Huygens grant, Amsterdam for research

residency programme. She performed at Tate Modern(2006), Dadao

International Performance Festival in Beijing, China, Sinopale 1.

Her work has been published in books: *Student Body* by Marina

Abramovic, *Shifting Map*, *Third Text*, *Love & Death*, among others.

She participated in several performance projects in Holland,

Belgium, China, USA, England, India, Japan, UK, among other

countries. www.monalimeher.com

GARRETT NELSON

Lives and works in Zurich - Basel.



I Always Imagined The Subject As Some Object Other Than Myself

2014 SINOPALE 5

I always imagined the subject as some object other than myself is the artist’s personal epiphanic clarification of the subject-object problematic.

At Corner College, Garrett Nelson will put on display three inkjet photographs of a hand gesture using an iphone 5. The backgrounds colours are chosen from points on the skin of the hand. From the series #recolor that references gestures as contemporary labor, communication and body (skin).

The work, *Phenomenon*, *Thing*, *Soul*, *Fiction*, *God* is a large format (4 × 5 m) photographic print of a building in the American Midwest that has been adaptively reused as a Gospel Church. The work takes its title from Bruno Latour’s volume, *Reflections on Étienne Souriau’s Les différents modes d’existence*.

It nearly fills a room in the defunct Hotel Istanbul and faces the windows, allowing a view both up close in the room and from the street. In this sense, the print becomes an architectural insertion, relating to the idea of Françoise Astorg Bollack’s five forms of adaptive reuse (wraps, weavings, juxtapositions, parasites, and insertions).

Garrett Nelson (1982, USA/CH) is a visual artist, writer, critic

and occasional filmmaker whose work is informed by referential

impulse, theoretical or historical research and literature. His

critical work is primarily non-textual but socially performative. His

collaborative curatorial practice is experimental and open-ended

demanding autonomy of both artist and curator. Collaborative

curatorial projects include The Traveling Artist, Budapest, Vienna

& Basel, 2011, The State of Making Things la rada Locarno, 2013.

Recent exhibitions and performances at Les Urbaines Lausanne,

Bone Festival for Performance Art, Stadtgalerie Bern, Werk-

Stipendium Ausstellung Stadt Zürich, Helmhaus, Sinop Biennial,

Turkey. His forthcoming book of prose poetry will be published with

Pyramid Press Basel in 2015.

CAT TUONG NGUYEN

Lives and works in Zurich.



Untitled

2012 SINOPALE 4

For Sinopale 4, Cat Tuong Nguyen made a street performance using a self-made transportable darkroom/photolab. The darkroom was set into a cardboard box, including photo paper, photo chemicals and a small lamp. The artist used this mobile darkroom set walking around in the city of Sinop to make photograms of passers-by. Using the same method he also made photograms of plants which grow around the buildings of a former prison in Sinop, now used temporarily as the exhibition venue of Sinopale.

Cat Tuong Nguyen was born in 1969 in Ban Me Thuot, Vietnam.

When fleeing from the communist troops in 1975, he and his siblings lost their parents, who went to France, trying their best to get their children back. The family was finally reunited in Switzerland in 1981. Cat Tuong went to high school and University in Berne, Switzerland, where he studied Psychology and Philosophy.

In 1993 he went on to study photography in Zurich at the Schule für Gestaltung, from where he graduated in 1998. He exhibited mainly in Switzerland and Europe. His work often focuses on social-biographical and historical issues using different kinds of media and materials. www.cattuongnguyen.com

LERZAN ÖZER

Lives and works in İstanbul.



Home Sweet Home

2006 SINOPALE 1

The idea of a Biennial in Sinop / the fact that the location was a former prison / the presence of a current project of conversion into an international cultural center / the superior title *-thing* / “the freedom of any place can be” depending on visual foreknowledge.

The transformation of freedom acquired through amnesty into a freedom sacrificed for the sake of regaining the most well known/customary living conditions... The transformation of a “residence surrounded by barbed wire”, the prison, into “home” due to spaceless-ness, lack of alternative...

The doormat *Home, home sweet home* which has become the icon of sheltered living zones; three houses constructed by sugar cubes attached/pinned in space with the barbed wire “sweet” formed Lerzan Özer's work... While she was walking around the exhibition spaces, the work itself determined its location and decided upon the room of the prison guard. The writings of visitors on the walls, verses, drawings, all elements reflecting the ironical memory

of the space, silently accepted their own doormat.

She studied ceramic at Mimar Sinan Fine Arts University in Istanbul (PhD). She has participated in various exhibitions, bienniales, trienniales, symposiums in different countries including the Netherlands, Greece, France, China, Japan, Norway and Turkey since 1984. Özer concentrates on the field of conceptual art and aims to question the nature of today in her works by using various materials like porcelain, silk, barbed wire, net and fabric.

RELAX (chiarenza & hauser & co)

Live and work in Zurich



A Word A Day To Be Wiped Away

2014 SINOPALE 5

In room number 10 at the old post office of Sinop, a display of elements (wooden construction) shows the videos reservoir *news and nose*; under the *nose* video, the sinopale version of the work *news-kebab* is stacked in a corner (collection of local newspapers).

In the entrance hall, the visitors are welcomed by a billboard which lists the words to be wiped away daily. At the end of the hall they can see the action: a wiper machine trying to erase the word of the day. The words to be erased have been donated by different people, all citizens of Sinop. In between the two elements, one can read 11 different translations of the wealth manifesto from english to turkish, realised by a group of women and men who attend english lessons at a self-organized school in Sinop. Some photos of the translators and the original texts are presented on a table. They are held by drinking glasses.

Both spaces, room number 10 and the hall, are in a dialogic constellation.

Marie-Antoinette Chiarenza (F/CH) and Daniel Hauser (CH/F) have been working as a team since 1983. The “& co” in their name refers to all kind of cooperations with people. People are sometimes involved in the artworks, other times they are just involved in the process, depending on the context of places and themes. The group became known with statements such as *thinking alone is criminal* (1991), *artists are no flags* (1993), *I am a woman, why are you not?* (1995), *getting paid for doing nothing* (2007-2009) and: *you pay but you don't agree with the price* (1994-2015). www.relax-studios.ch

ADRIEN TIRTIAUX

Lives and works in Antwerp.



The Sinking of the Göke

2008 SINOPALE 2

Adrien Tirtiaux reminds with his work of the great warship of Sultan Beyazıt II., son of the great conqueror and well-known warlord himself. However Tirtiaux’ reproduction is a lot smaller and he chose a material which by its very nature is not able to fulfil the requirements of wind and waves in the first place:

Cardboard. The Contradiction between the martial historical ship and the playfully almost childlike imitation of the artist creates a subtle interpretation of history. The tension between a historical fact and the poetic satirised mimicry is even increased by the fact that Tirtiaux actually set sail accompanied by music as well as the citizens and visitors of Sinop. Does he believe more in his artistic vision than in the power of the namely the fragility of cardboard? The “conquest” of the artist is – as expected – doomed after only a short distance. Only art is able to make a victory out of a failure. In this work, Tirtiaux is interested in concepts that leave open space for unpredictable aesthetics and narratives. How the *Göke* would react once in the water, no one could tell. The experiment gave satisfying results though, the boat floated for about six minutes and the orchestra played with a lot of enthusiasm.

Adrien Tirtiaux was born in Brussels in 1980 and currently lives in Antwerp. He studied architecture and structural engineering, then Fine Arts (UCL, 2003, Akademie der bildenden Künste, Vienna, 2008). Adrien Tirtiaux is also one of the initiators of the HOTEL CHARLEROI collective, which, since 2010, has invited artists to take up residence in Charleroi and organize an annual artistic project. www.adrientirtiaux.eu

EŞREF YILDIRIM

Lives and works in İstanbul.



Prison for Minor Offenses

2014 SINOPALE 5

Created for the 5th Sinop Biennial (Sinopale), this work takes its inspiration from the historical Sinop Prison, now a museum, where many authors, artists and journalists were incarcerated.

In his work, Yildirim focuses especially on the topics of crime, criminals and victims; and with this interactive and performative work, he invites his audience to think about impunity. Consisting of a prison for one person with iron bars and a padlock, *Prison for Minor Offenses* is shown around the streets of Sinop on a cart and put to the use of the public. Minor offenses such as lying, breaking a heart and talking behind someone’s back get the durations of their sentence decided by the convicts themselves. People who wish to do so, can write about their crimes in the little notebook inside the small prison to feel relief.

The work removes its audience from a passive state and “activates” it, and gives it an opportunity to think about the notion of suffering a punishment.

Eşref Yıldırım (b.1978, Bursa) completed his postgraduate studies at Mimar Sinan University’s Painting Department. Opened his solo exhibitions *Salute!* and *Nobody’s Death* at Galeri Zilberman in 2012 and 2014 respectively. In addition to Sinopale 2014, his work was featured at *Figure Out*, Dubai, UAE (2012); *In Between*, Antoni Muntadas Exhibition, 2010 European Capital of Culture, Istanbul (2010); *Borders and Orbits 6*, Siemens Art Gallery, Turkey (2009).

**PETRA ELENA KÖHLE &
NICOLAS VERMOT PETIT-OUTHENIN**

Live and work in Zurich.

PERFORMANCE

Friday 13th

19.00h

continuing on Saturday 14th February

Exercice d’Isolation (Tagblatt)

The performance picks up aspects of the installation of the artists at Sinopale 4, the announcement system, and relate it to Swiss forms of social announcement.



**Exercice d’Isolation
(Announcement System / Hoparlör)**

2012 SINOPALE 4

The project *Exercice d’Isolation* by Petra Köhle and Nicolas Vermot Petit-Outhenin is the continuation of their long-term interest in the topic of archives and their art research on how technologies and more specifically the medium of photography relates to the process of archiving and how it in itself imposes certain rules in archiving practices in its mechanisms of selection. (...)

They install two loudspeakers, part of the Announcement System which is part of the social apparatuses of Sinop, in one of the rooms of the old juvenile detention center of Sinop, in order to turn them partly into sculptural objects, which through their isolation become “pure objects.” In this case the artists isolate not only the object, but imprison the sound, the sound of silence, and on the other they disperse it in the exhibition space by attaching their sculpture to the Announcement System of Sinop. This system broadcasts live.

Petra Köhle and Nicolas Vermot Petit-Outhenin have studied photography, theory and fine art at the Zurich University of the Arts and at Central Saint Martins University of the Arts, London and Universidad del Ciné, Buenos Aires. Koehle/Vermot’s latest works and research investigate how technologies and more specifically the

medium of photography relates to the process of archiving and how its mechanisms of selection imposes certain rules.

Their work has been shown at Aargauer Kunsthaus in Aarau, Palais de Tokyo in Paris, Museum of Modern Art Frankfurt, Kunsthaus Glarus, Shedhalle Zurich and at the Sinop Biennial in Turkey.
www.koehlevermot.ch

RIIKKA TAURIAINEN

Lives and works in Zurich.

PERFORMANCE

Saturday 14th February

20.00h

**My Mondays roll into my Tuesdays, and
my Tuesdays roll into my Wednesdays.**

The performance is a reactivation of the work *A Paradigm Of the Shadow Economy*, a synopsis of the economic systems and an overview of the underground.



A Paradigm of the Shadow Economy

2012 SINOPALE 4

The material of the work will be re-laid out in a printed version for the exhibition at Corner Collage.

How do you measure something which is hidden or invisible? This seems to be a contradiction in terms as the hidden economy is exactly that part of the global economy which escapes the purview of the present social measurement apparatus and the circulation of capital.

The installation builds on artistic research and combines appropriated images, text and diagrams re-collected and re-organized from print and mass media. The aim is to draw transversal connections between these images, diagrams and text, and reflect on the flux of the shadow economy. How it parasitises, perpetuated by the border regime, mobility, access and exploitation of the living labor and natural resources. While the project asks the viewer to focus on an unobserved paradigm between the market economy and the hidden economies in relation to biopolitics and subjectivity, it also touches on spatial and sociopolitical issues.

Riikka Tauriainen has lived six years in Zurich, where she completed her master’s degree. She grew up in Finland and studied also in Tallinn Estonia and in Berlin. Her works are internationally exhibited, including Sinopale Biennial 2012 in Turkey and Media-Scape 2012, Biennial for Time Based Art in Zagreb Croatia, The Swiss Art Awards 2012 and 2013 in Basel, as well as a solo show at Les Complices* in Zurich 2010. She is also exhibiting currently

at Helmhaus in Zurich and in July at the Le Commun, Bâtiment d’art contemporain in Geneva. Riikka’s focus is on the performative process of everyday life and art, which she puts into motion by means of medium and situation. She deals with topics such as social norms and behaviors, routine, banality and language. Her work is based on artistic research that combines information collected from various sources. She works with found materials, such as texts, images and video from newspapers or internet articles, books, Wikipedia or search engines. www.riikkatauriainen.net

XSENTRIKARTS

(BAHANUR NASYA & YILMAZ VURUCU)

Live and work in Vienna.

FILM SCREENING

Saturday 14th February

18.00h

Documentary, 60’



The Sea in Me

2012 SINOPALE 4

This project is realized within the Artist in Residency programme of Sinopale 4 (2012) and screened by the courtesy of Now Wakes the Sea, Satellietgroep, NL. This documentary was produced by architect Nasya and filmmaker Vurucu while they were in residents for Now Wakes The Sea at Sinop, Turkey. *The Sea In Me* is a documentary portraying the stories of the residents of a small coastal town. Their history, culture and way of living, which has evolved over centuries, based on the connection with the sea and nature.

XsentrikArts is a European based interdisciplinary arts platform with an emphasis on motion media projects. During their residency, Bahanur and Yilmaz will produce a documentary about the Black Sea Coast, following extensive research on the culture, architecture and history of the area.

The research topic of Bahanur Nasya, focuses on a comparison and cross-study of vernacular architecture in the Turkish Black Sea region and the Austrian Alps. This work concentrates on the life and settlement structures of the people in both regions. It attempts to compare how different people with different beliefs, customs and languages handle similarly difficult conditions and circumstances.

Together they hope to portray how centuries of co-existing with nature and the sea has created such a rich and vibrant culture, one which needs to be maintained and not sacrificed to the norms of what we define as global modernity, whether it be modern highways which serve as a disconnect between the inhabitants of a region and the sea, or dying out traditions which should be maintained and passed onto other generations. www.xsentrikarts.com

Organized in collaboration by

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www.sinopale.org

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tasarım ve proje yönetimi
design and project management

**A4
OFSET**

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