

SINOP

SINOPS

SINOPALE
ALTINCI SINOP BIENALI
SIXTH SINOP BIENNIAL
1 AGUSTOS / AUGUST
17 EYLÜL / SEPTEMBER
6
2017



TRANSPOSITION

by Nike Bätzner, Jonatan Habib Engqvist and T. Melih Görgün

Start of the workshops process:

August 1, 2017

Opening of the exhibition:

August 19, 2017

Finissage: September 17, 2017

Venues:

Buzhane / Ice Factory
Chamber of Architects
HAL Meeting Center
Shop, Sakarya Caddesi

Artists participating in Sinopale 6

Anne Baumann, Sophie Baumgärtner, Alvaro Campo, Aylin Çakıner, Uygur Demoğlu, Philippe van Eetvelt, Cevdet Erek, Ayşe Erkmen, Mürteza Fidan, Wilhelm Frederking, Ulrike Grossarth, Frank Hagen, İpek Hamzaoglu, Murat Haschu, Kristina Heinrichs, Susanne Hopmann, Nil İlkbaşaran and Güngör Erdem with Maria Sezer, the class of Christian Jankowski, Volkan Kızıltunç, Sebastian Körbs, Maria Lantz, leavinghomefunktion: Anne Knödler, Johannes Fötsch, Elisabeth Oertel, Efy Zeniou, Kaupo Holmberg with Burçak Konukman; Ulrike Mohr, Nina Viktoria Naußed, Emre Okçuer, Raluca Popa, Julian Rosefeldt, Bella Rune, Ginan Seidl & Yalda Afsah, Roland Stratmann, Esther Suárez Ruiz, Youssef Tabti, along with regional initiatives.

TRANSPPOSITION

Affirming the periphery, Sinopale brings international contemporary art to the city of Sinop by the Black Sea in Northern Turkey. Within the summer of 2017 artistic processes of sharing, commonality and difference developed at different venues within the city.

Various traces of Sinops eventful history still shape the city to a significant extent. Sinope was named after a nymph who refused the romantic advances of Zeus. It was the birthplace of the Ancient Greek philosopher Diogenes, who was known for his ostensibly displayed asceticism. The region is also the source of the red pigment for sinopia, which was in common use all over Europe as late as the 16th century for preparatory drawings for frescoes. In Ottoman times, the settlement at Sinop was an important centre for shipbuilding. At the start of the Crimean War in 1853, the Ottoman fleet, which was stationed in Sinop, was destroyed by the Russians. After this, the historical shipbuilding yards and the city's fortifications were converted into a prison complex in 1887, and this remained in use until 1997. This complex could be secured and sealed off from the outside world in an effective manner thanks to its location on a peninsula at the most northerly town in Turkey, far removed from Turkey's major metropolises. An important trading

centre thus became a city of surveillance – something that was reinforced by the establishment of a large US military base on the peninsula during the Cold War era. Up until 1992, the Americans monitored the activities of the states on the northern coast of the Black Sea from this location. Today, the city of Sinop on the Black Sea is a shrinking city at a peripheral location.

Sinopale 6 brings together both international and locally based artists with groups of artists and invites them to develop location-specific works in exchange with local citizens in the weeks leading up to the actual exhibition period. The focus of the Biennial is cooperation with initiatives from the area of civil society; the Biennial also emphasising participatory processes. The biennial was postponed last year due to the political situation in Turkey and we made a deliberate decision to hold the event this summer. We strongly feel that in the context of the delicate current political situation in Turkey, it is particularly important that exchange between artists is encouraged and that processes within civil society are strengthened. Since this decision was made on short notice, we managed to ensure that the processes of transposition and transformation remained active. Indeed, contacts between all of the participants and stakeholders have become even stronger against the background of

the present situation. In other words the involuntary transposition of the biennial has also meant that many of the participating artists have been able to think about and develop their ideas over a much longer period of time than what is customary for this kind of exhibition.

The unifying focus of this year's Biennial is the topic of TRANSPPOSITION. The term has connotations of exchange, change, transfer,

and also of encoding. Transposition allows for interplay between intermediate spaces, and opens up a sphere for thought and action and for a field of imagination. This scope for action also includes activities that identify traces of history and memories and transpose them into the context of the present day. Aspects of collecting, layering, narration and the ordering of things become significant here.

For this reason, the 'Wunderkammer', or cabinet of curiosities, also serves as a guiding principle of Sinopale 6: this conceptual approach implicates a holistic view of the world that to some extent stands in contrast to a prevailing compartmentalised perception of our times. Some of the participating artists have already worked with the concept of curiosity cabinets of art and natural objects as part of the Assoziationsraum Wunderkammer (Wunderkammer associative space) exhibition that took place in summer 2015 at the Francke Foundation in Halle, Germany. In keeping with the universal approach inherent to the 'Wunderkammer', and deploying a multi-medial and transnationally networked method of artistic production, the artists developed new works and updated earlier projects in Sinop in collaboration with additional artists from various regions of the world and with local participants. With a total of 40 artists from twelve different countries represented at the Sinopale we are pleased that it was possible to make such a magnificent event in Sinop. This would not have been possible without local, national and international support and the abundant help and enthusiasm of numerous volunteers from the region and all of Europe. Among the participants there are also twelve graduates from Burg Giebichenstein University of Art and Design Halle, and four participants from the class of Christian Jankowski from Stuttgart State Academy.

Sinopale is a process-based biennial meaning that it is more than a large international exhibition. Before, during and following the exhibition there is a comprehensive programme accompanying the artworks on display. This includes workshops, discussion groups, performances, film screenings, live music, and this magazine that also has been made during the course of the exhibition. Both curators and artists have worked with local and international actors and with the citizens of Sinop on many levels. Sometimes this is visible in the exhibitions, and sometimes not, but most importantly the exchanges, conversations and insights that such a collaboration generates will continue for years to come.

Photo: Nike Batzner

BUZHANE
ICE FACTORY

*Camikebir Mahallesi,
Derin Boğaz Ağız Sk. 1
57000 Sinop*

The Cold Storage Depot was built in the late 1940s as a Republican Era construction. It has an almost square, rectangular plan, and is located on a spacious field. The walls of the single-storey building are made of reinforced concrete; the upper part is covered with a concrete ceiling and the hipped roof above is built with Marseilles bricks. The construction consists of two parts: the engine room and the depot. There are no windows on the western side of the building, where the cold storage depot is located, except for the administrative office. There are eight windows on the eastern part, where the engine room is located. These windows resemble the late Ottoman architectural style. The building's

main entrance is on the southern seaside front. There is also a small door on the northern front that serves as the engine room's entrance.

The building was recently bought by the municipality of Sinop, and will be transformed into a cultural centre. The main exhibition of the Sinopale 6, "Transposition", was housed in this building.



Photo: Roland Straßmann

AYŞE ERKMEN

1949 Turkey
lives in
Istanbul and Berlin



Photo: Ridvan Bayraktoglu

Ice Cold, 2017

Polycarbonate, 410 x 600 x 1,8 cm

Ayşe Erkmen's lettering is placed in the former ice factory at the harbour in Sinop. The words "Ice Cold" seem like a direct intervention to this space. But actually the

term benefits from the venue's inherent semantic and architectural features and from the multi layered readings of the term ice cold itself. It is a dictum and thus

it creates its own space of polysemous interferences. (MG)

GINAN SEIDL & YALDA AFSAH

1984 Germany
lives in Halle (Saale)
1983 Germany
lives in Berlin



Stills: Seidl & Afsah

Boy, 2016

Two Channel Video Installation, 30 min.

When there are only female descendants in an Afghan family, a girl becomes "Bacha Posh". She will be dressed as a boy to deal with outward family issues and interests. Wearing men's clothing can mean freedom and security, even to grown up women in

Afghanistan. Ginan Seidl and Yalda Afsah explored this issue by accompanying a girl who is dressed and behaves like a boy, with their camera. On two screens we see on the one hand Farahnaz, the protagonist of BOY, in her daily outward routines, e.g. at doing sports, attending the barber shop, or while shopping, etc. And on the other

hand we gain insight into the families' inner circle life: the intimate world of the women where Farahnaz is free to be as she pleases. These observations are embedded in slow tracking shots contemplating the street-life of Mazar-e-Sharif in Afghanistan. The video installation raises questions of responsibility and representation. (GS/NB)

SUSANNE HOPMANN

1984 Germany
lives in Halle (Saale)
and Dresden

Aulaeum, 2017

Silk, metal, mirror, varying sizes

The Installation by Susanne Hopmann revolves around the perception of reality. In a theatrical mise-en-scène, she enables a huge silk curtain to develop a life of its own. Hung up on a complex and proto-industrial looking metal chain construction the fine fabric moves slightly as if by an invisible hand. The view from the luxurious curtain onto the mirrored floor below appears as a gaping abyss. The artwork confronts the observer with a "fourth wall". Since one cannot see anything more either behind or in front of the curtain, our perception of reality is provoked. Thereby the human desire to understand is subtly lead ad absurdum. (OM)

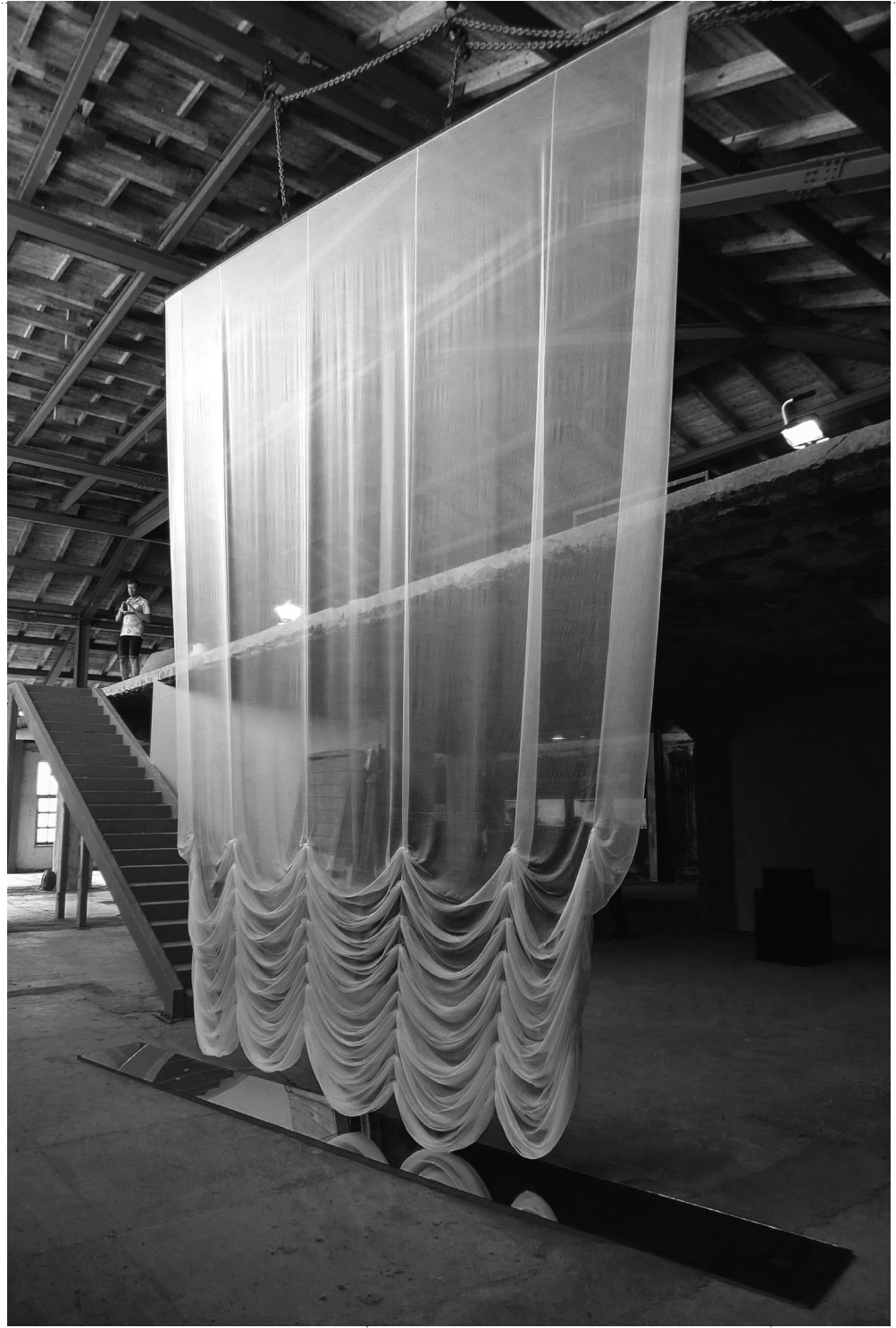


Photo: Nike Bätzner

UYGAR DEMOĞLU

1982 Turkey
lives in Istanbul



Fishsink, 2017

Video Installation

The desire to visualize builds a sense of touch, an individual strolling through a space has a sensory experience while positioning himself/herself. Even if the space is changed, the seeds of the past are planted into the depths of it.

Uygur Demoğlu usually produces works of art through the medium of video where the space is in the center revolving around the concepts of destruction, demolition and transformation. In his work for Sinopale 6 the artist recreates video images of sinkers shaped like a fish – based on the city's relationship with the sea. These images run down on the dark walls of the idle ice factory's production hall, which used to provide the city with ice to cool the fish. Thus Demoğlu manipulates the perspective perception of the space. (MK)

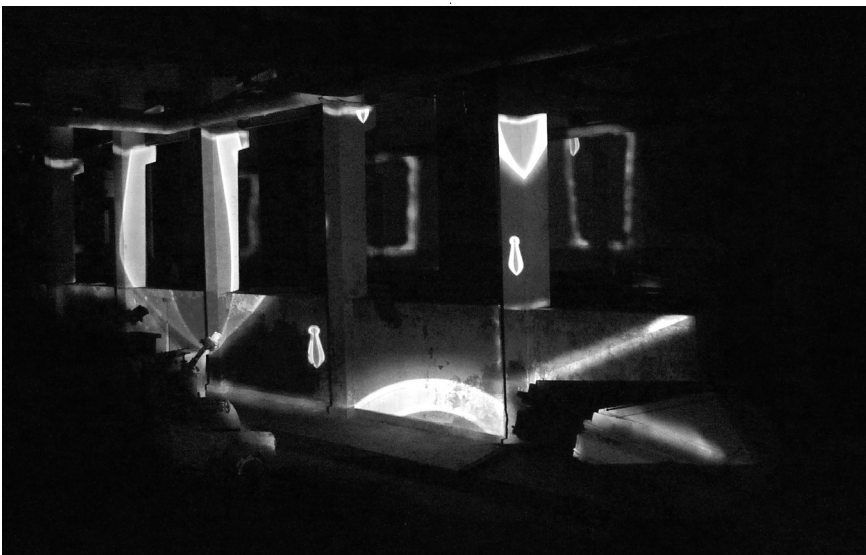


Photo: Nike Bätzner

ROLAND STRATMANN

*1964 Germany
lives in Berlin***Everything Clearly, 2017***Pigment ink on 120 postcards sent from
Sinop, 152 x 198 cm*

Leading up to the Sinopale, Roland Stratmann involved citizens of the Turkish coastal town on the Black Sea into his art project. He asked them to send him postcards of the region, in which they should tell of their daily life, their dreams and the current situation. He combined 120 of these postcards into a large-sized image carrier and superimposed a transparent ink drawing. Thus the multi-layered work combines the personal statements of the citizens of Sinop, and the artistic answer to them by Stratmann.

A group of Oryx antelopes looks curiously at the observers. Before their extinction, the Arabic Oryx proliferated through the half-deserts of the Ottoman Empire. As a relative to the Unicorn it appears in diverse mythological narrations and representations of many different religions and cultures. Peculiarly levitated, the animals emerge from the white background. The overlay of the sentence „It's worth taking a vacation here. You can see everything clearly" transposes them into our present. The result of this cooperation between the citizens and the artist is confusing and graceful at the same time. It mirrors the current mental state, the courage and the confidence of the contemporary and former citizens of Sinop and highlights a striking ambivalence. (NB)

Photo: Roland Stratmann

RALUCA POPA

*1979 Romania
lives in Bucharest*

Photo: Jonathan Habib Engqvist



Photo: Nike Bätzner

Sinopia rhymes with Diplopia rhymes with Myopia, 2017*Swimming lessons, eye test, prescription
glasses, drawing, clay
With thanks to Cansu Kirca, Gizem
Grünberg, Çağla Sönmez Çakır*

Raluca Popa often works with a transposition of interpretations and values through reserved gestures of intimacy. The starting point for this project was Sinopia, which was

a pigment widely used for the preparatory drawings or painting of frescos during classical antiquity and throughout the Middle Ages and Renaissance. It came from Anatolia and Cappadocia and was exported to Europe through the port of Sinop. Through associations of the other two terms, diplopia and myopia, Popa expands, tests her own limits and touches

upon the possibilities of language as well as her own capabilities as a human being and as an artist. Diplopia refers to 'the double vision, the simultaneous perception of two images of a single object'. Myopia refers to 'the quality of being short-sighted' as well as to 'the lack of foresight or intellectual insight'. (JE)

WILHELM FREDERKING

1982 Germany
lives in Leipzig



Photo: Nike Baltzner

Theories of the deep understanding of things, 2017

glass, paper, found materials

Frederking builds hybrid objects made out of glass and vases he found in the closed down Old Glass Factory near Sinop. His unidentified objects operate through the use of optical effects like magnification, deformation and layering. Cut outs of local newspapers, travel brochures, and lettering ornaments are placed beneath the glass objects. Through the glass they appear alienated, vague and unreal at the same time. They are 'chamber of curiosities'-pieces that inspire much speculation. (NB/OM)



Photo: Nike Baltzner

MARIA LANTZ

1962 Sweden
lives in Stockholm

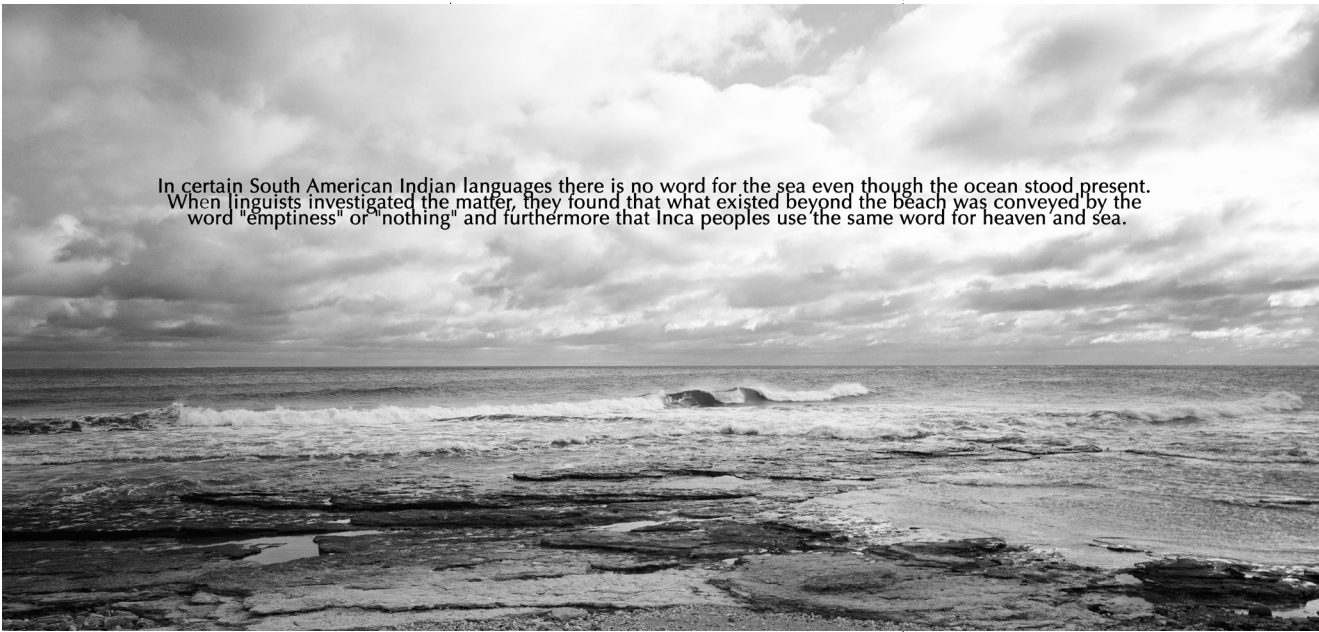


Photo: Maria Lantz

The Sea is calm now, ongoing

Six large format photographic prints

The history of the sea as well as its descriptions in myths, poetry, politics and visual culture has many layers and readings. What hopes, dreams and fears have been projected onto its surface and what is hidden in the depths of the salty fluids

surrounding us? Maria Lantz's six large format photographs depicting different seas around the world are shown as prints next to a window looking out at the Harbour of Sinop and the Black Sea. The artist has written short texts on the photographs that

reflect on how we understand the sea: As a place, a void, geography, or as a substance. Towards the end of Sinopale Lantz will come to Sinop and add an image to the series by photographing the Black Sea from the shore of Sinop. (JE)

JULIAN ROSEFELDT

1965 Germany
lives
in Berlin and Munich



ASYLUM, 2001/02

short film version, shot on Super 16mm and
transferred onto PAL, 16:9, 14 min 16 sec

The Film deals with nine different ethnic groups or nationalities, including Chinese, Vietnamese, Turkish, Kosovan-Albanian and Afghan. A hundred and twenty 'performers', many of whom are immigrants living in asylum seekers' hostels, literally 'act out' their existence as foreigners by repeatedly executing typical, cliché-ridden jobs in exuberant settings: women with head scarves vacuum-clean a cactus garden; Asian cooks sit in a monkey house, tearing up the Styrofoam packaging of takeaway food; a pile of newspapers that has been stacked and restacked by paperboys is whirled through the air by a giant turbine. The hypnotically slow motion of the camera, its pendulum-like movement within the picture frame, emphasises the ritualistic and nonsensical aspect of the tasks being performed: its profoundly Sisyphean quality. Always portrayed as homogeneous groups, the performers are stripped of their individuality, thus depicting the way in which people tend to look generically at 'the other'. (Text after Stefan Berg and Katerina Gregos)



Stills: Julian Rosefeldt

Altered Space, 2017

Four photographs, each 70 x 100 cm,
two pieces of volcanic lava stone

During the course of millions of years the surface of our planet has changed thanks to the power of the Earth itself with volcanoes, earthquakes and meteors. And for centuries long, the civilisation of mankind started to race with the earth and change the topography of the earth using architecture,

engineering and technology.

The photographs in this series, reminiscent of the meteorite craters on the surface of Mars, consist of the first part of the project "Altered Space" by Volkan Kızıltunç. Four volcano craters located within the current city boundaries of Konya, Manisa and Karaman as a natural part of Anatolian geography and history are recreated digitally using drones and photogrammetric

technology. These photographs question the relationship between the concept of practical scenery photography and reality as true representations of the earth. But at the same time they remind us that we live on a planet - as geological phenomena standing in their locations for millions of years - thus aiming to force us to think on the concept of the relativity of space and time. (VK)

VOLKAN KIZILTUNÇ

1976 Turkey
lives in Istanbul



Photo: Nike Baltzer



Photo: Fırat Bayrakoglu

AYLİN ÇAKINER

1962 Turkey
lives in Istanbul

Belonging, 2017

Photograph, 200 x 300 cm

The children in this photograph, shot long years ago and selected by Aylin Çakiner to make a wallpaper, have now returned back to the place where their photo was shot – at the pier of the harbor of Sinop. Except for one, the others still continue to live here and continue their friendships in the same kind of joy and happiness... (MG)



Photo: Nike Baltzer



Photo: Nike Baltzer

SEBASTIAN KÖRBS

1984 Germany
lives in Magdeburg and
Berlin



Photo: Nike Baltzer



Photo: Nike Baltzer

SÜS, 2017

Five pasting tables with 1600 pieces of
biscuits, 300 x 300 cm
in cooperation with Şen Pastanesi, Sinop

The German word "süß" means something sugary or cute. The Turkish word "süs" can be translated as adornment, decoration, and ornament. And it can be read forward and backward, so it displays and mirrors itself. The shapes of the sweet biscuits, which create an ornamental pattern on the table, are derived from "Girih"-tiles, which are really common in Islamic cultures. Five elements are at the artist's disposal to develop a great complexity out of simplicity. The Girih-forms create a mathematically consistent but in every direction proliferating ornamental surface – in comparison to the linear metric scale visible on the pasting tables. That way two different systems of measuring surfaces meet.

The ornamentation of the tables starts with the intentional setting of the middle, which stands in vast contrast to the endless possibilities of combination. Körbs decides on site which formal element is put where to create the ornament. That means, that the complex form is put up together differently in every exhibition he attends. For Sinopale the individual shapes of the ornament are colorful, edible biscuits and offered to the visitors at the opening and during the exhibition. By dissolving the ornament through "tasting", the body of the viewer is involved and he or she carries the color of the sweets on his tongue out of the exhibition.

(SK/NB)

ULRIKE MOHR

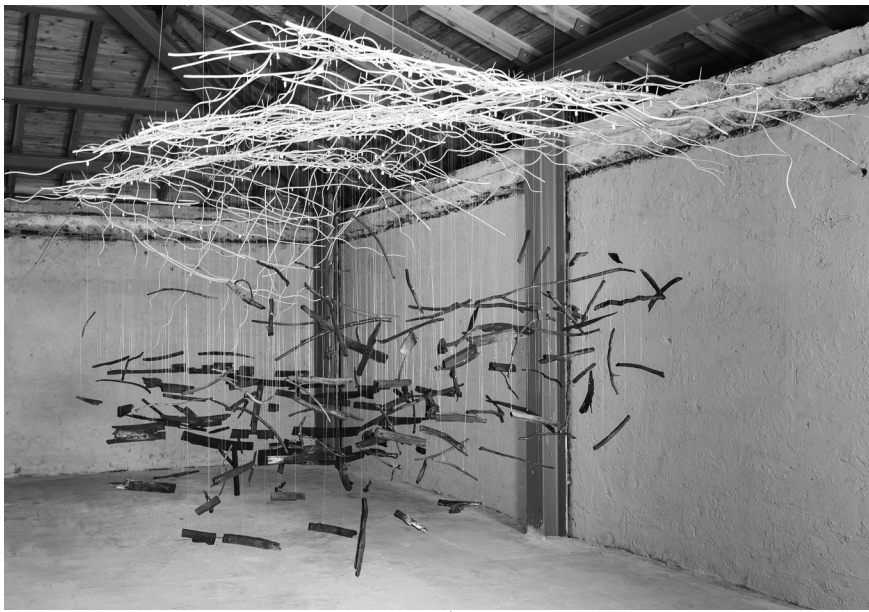
*1970 Germany
lives in Berlin*

Photo: Radvan Bayraktar

Black Sea Resonance, 2017*Spacial drawing of driftwood charcoal,
400 x 700 x 500 cm*

Photo: Nike Batzner



Photo: Nike Batzner

Ulrike Mohr's artistic approach utilizes material transformation processes that are influenced by complex research and knowledge. Over the past years, the burning of char has become a central *modus operandi* in her work. Mohr's large "spatial drawings" are characterized by an attention to detail and surface: Subtle textures of everyday objects are as important to her as the attempt to uncover relationships between aesthetics and science – present and past.

In Sinop she collects drift wood from the Black Sea, transforms the found objects into charcoal and displays them in a large spacial drawing. Ulrike Mohr's work is a metaphorical scratching on the surface of materials, making the individual layers visible and thus communicating the capacity for physical change implicit within each material substance. "Black Sea Resonance" involves acquiring a standpoint which is both very close to the object, literally touching the material in question, while also remaining distantly observant, resonating to the patterns of the Black Sea. (UM)

Spaces, 2015/16*Seven photographs, 50 x 50 cm each.*

Naußed takes photographs of spaces, real ones and ones she built out of clay and porcelain. The photographs show places that seem abandoned and fell prey to entropy. In Middle Germany, where Naußed is living, there are a lot of desolate factory buildings – witnesses of the time

of industrialization and the structural transformation of the region of former GDR. The photographs of the space models conserve an atmosphere, an uncertain feeling. They are "memorabilia" – containers of transience, remembrance and oblivion. (NB)

NINA VIKTORIA NAUSSED*1987 Germany
lives in Halle (Saale)*

Photo: Nina Viktoria Naußed



S | I | N | O | P S | I | S

EMRE OKÇUER

1970 Turkey
lives in Ankara

Transposition, 2017

Video, sound installation, drawing

The project consists of two sections: The video, placed in a box, shows the visualization of frequency for bronchial sound in liquid components utilizing cymatics technique through macro shots. In addition, the drawing includes three components of Sinop earthquake recording data dated 23-07-2016 from the seismometer in Boyabat, Sinop, which were sent by AFAD Directorate of Earthquake Department to be used in the project. The earthquake data were transformed into sound by electrical engineer Beliz Kaleli and can be listened through headphones. The universe, earth and human beings consist of intertwined and interactive systems. The data from the developing technology and scientific research reveal that Macro exists within Micro and Micro within Macro and systems similar to the universe exist in each and every dimension available. When Okçuer compared certain earthquake data transformed into sound to the sound of lungs to bronchitis patients, similarities appeared, and although it is not scientific, the data seems to evoke the sense that the earth contracted bronchitis during earthquakes. (EO)



Photo: Roland Stratmann



Photo: Rıdvan Bayrakoglu



Photo: Roland Stratmann

PHILIPPE VAN EETVELT

1975 Canada
lives in Montreal



Photo: Oliver Müller

Collective Consciousness, 2017

Bricks, mortar, paint, ashes, washing machine, sound system, sound sensors.

Human existence today teeters on a precipice. We are at a pivotal moment, at which our fate lies in our immediate collective action. Technological growth, AI, and our immersion into the digital, hyper-real cyber world, will impact human civilization in unknowable ways. It could be a threat, but we need to hope it is an opportunity. Only through a connected, collective consciousness, which we can create through connection with each other, can we ensure the future survival of ourselves and our planet. "Collective Consciousness" is a visual poem about the progress in the world, the evolution of our species. In the transmutation from dust and stone, we see increasing evidence of human intervention and the rise of civilization and technology. From hand tools to the ether in which our cyberspace and digital media live, we need to consider what may become of us if we do not heed the danger signs that nature is giving us. (PvE)

Photo: Bülent Çakır



Photo: Sophie Baumgärtner



Photo: Nike Baltzer



Photo: Aylin Çakır

BUZHANE
ICE FACTORY*Work in progress*

Photo: Aylin Çakır



Photo: Oliver Müller



Photo: Aylin Çakır



Photo: Aylin Çakır



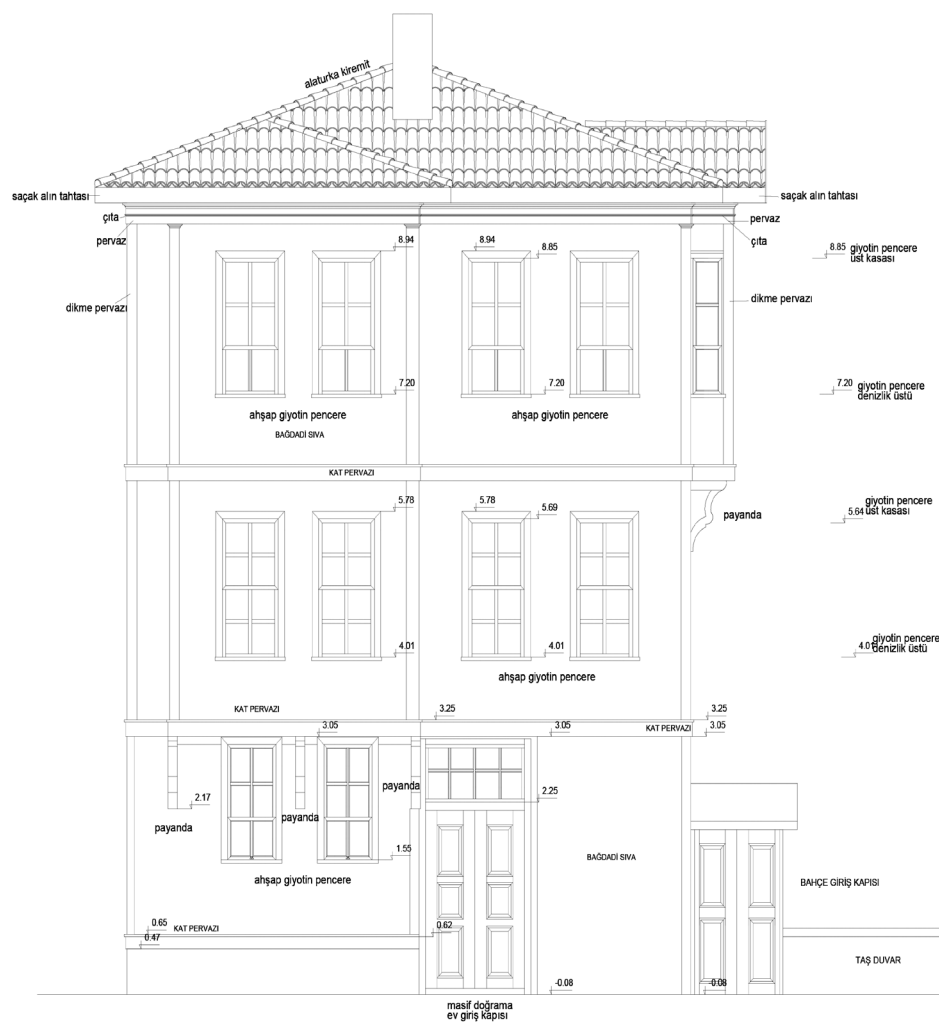
Photo: Nike Baltzer



Bahçeyolu Sokak No: 7,
57000 Sinop

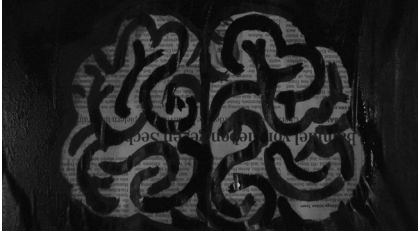
A black and white photograph of the exterior of the 'Sütlüce' house, a two-story building with a traditional wooden frame and white plaster. The building features multiple windows with dark frames and a central entrance. A large poster is displayed on the right side of the ground floor.

Photo: Nike Bätzner



MURAT HASCHU

1969 Russia
lives in
Halle (Saale)



Ottoman Chamber, 2017

Installation, indian ink, sweat and wax-crayon
on newspapers, monitor, including the film
"Phonophobia", 2'30 min.

In this Ottoman chamber the inside of a skull and a historic room interior symbolically melt into each other. The walls are decorated with newspapers on which certain forms are layered. They remind of Ottoman ornaments, forms of kilims and cerebral gyri of human brains. Which spheres of commemoration play key roles in our biographies? Which spaces penetrate our consciousness? Which experiences of space can function interculturally? Which dreamed, mediatized or real spaces give distinction to the perception of our environment? The animated short movie on the screen in the centre of the chamber absorbs and mirrors all these questions, and intensifies them in a surrealist way. (NB)



Stills: Murat Haschu



Photo: Roland Stritzmann

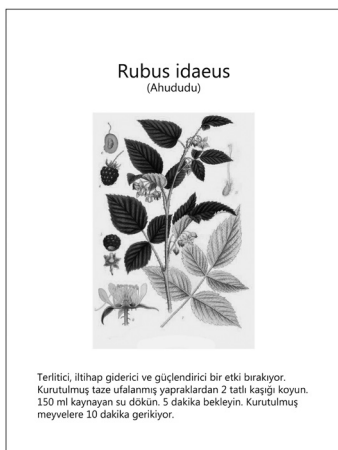
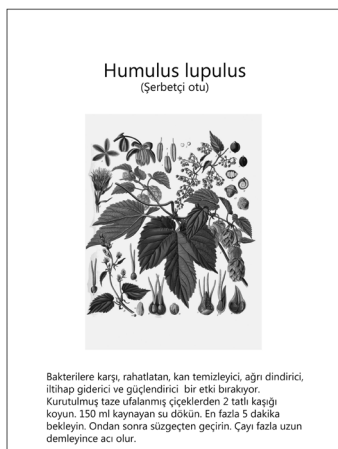


Photo: Anne Baumann

Sabırla beklemek ve çay içmek, 2017

Calendar, digital print on paper, 42 x 29,5 cm

There is a German proverb to lighten the moments in which something is not going the way it was meant to be: „Abwarten und Tee trinken!“ As one may say: 'Wait for the right outcome and meanwhile drink tea!' In August 2016, Anne Baumann wanted to create a mobile tea stand for the Sinopale 6 to initiate conversations with natives and Sinopale visitors about local tea drinking habits compared with those abroad. Due to last year's delay of the Sinopale and some personal reasons this year, the artist couldn't manage to be present in person. Therefore she created and transmitted an artwork, which is a symbolic melange of what might have been and what was happening instead. Baumann had to stay home, had to be patient and meanwhile she was drinking a lot of tea on her own. The single day pages of the tear-off calendar show the particular herbal plants and the medicinal effects of the teas she was drinking on the respective days during last year's planned exhibition time in August

2016. Through the daily use of the calendar on this year's exhibition, she wants to reactivate collective memories of a specific time span, and also establish a connection for the exchange of thoughts with and over the cultural technique of drinking tea. (OM)



Photo: Ridvan Bayrakçoğlu

ANNE BAUMANN

1982 Germany
lives in
Halle (Saale)

KRISTINA HEINRICHS**Spacial Drawings, 2017**

1984 Germany
lives in Berlin

Two graphics of a series, indian ink and
pigment pen on handmade paper,
24 x 32 cm each

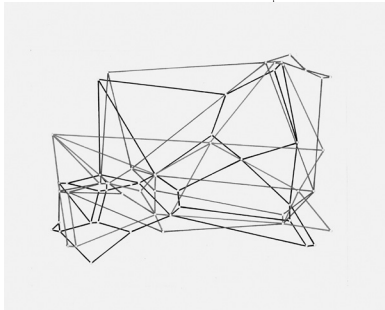
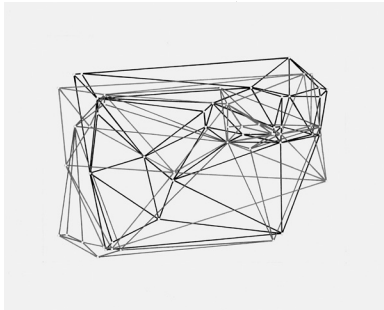


Photo: Kristina Heinrichs

Kristina Heinrichs developed a procedure of notation with which she visualizes the traces of movement in the public sphere. The hole pattern and the network on the paper, the crossings and consolidations illustrate her sphere of spatial research. The series Spacial Drawings translates everyday occurrences in a graphic network of relationships. Therefore Heinrichs uses film exposures from bird's eye views from which she extracts positions of emerging pedestrians. The single coordinates of positions are connected to a coherent netting of lines through rules defined by the artist. These lines are layered over one another, every colour defines a single time level. In so doing, a short period of time is visualized in a fixed, graphic figure. (NB)

ULRIKE GROSSARTH**Fabrics from Lublin and Stefan Kielsznia, Ulica Nowa 3**

1952 Germany
lives in Dresden,
Berlin, and Lublin

Spector Books 2011

The book "Stoffe aus Lublin / Bławatne z Lublina / Fabrics from Lublin" presents Ulrike Grossarth's artistic examination of the Polish-Jewish history of Lublin. Her starting point is the photo series recorded by Stefan Kielsznia in the mid-1930s in the Jewish quarter of Lublin. Ulrike Grossarth first came across these photographs in 2006. During the last couple of years she has devoted an entire body of work to this historical collection of images. In her paintings, as in her spatial works and drawn animations, Ulrike Grossarth conducts a subtle transformation of the historical photographic material. Details taken from the images, among them most notably motives from the billboards for fabrics, textiles, and everyday appliances that dominate the street scenes, become abstract emblems, or are transformed into objective indices of a lively culture and society, whose absence continues to persist as a vacancy until today. As Grossarth explains her approach: "The production of artworks is secondary for me; I am interested in generating truly

experienceable, accessible and radically visual spaces of thought." In the context of Sinopale 6 this aspiration of research, of expanding the boundaries of aesthetics and the investigation of textile traditions is extremely interesting. (CMS/UG)



Photo: Ridvan Bayrakoglu

Float of Eldorado

(6th - 16th century), replica,
2014, Gilded brass,
11,5 x 7,5 x 5,5 cm

Esther Suárez Ruiz deals with the subject of cultural transfer between Europe and Latin America in the age of colonization and post-colonization. Thereby a special attention lies on phenomena of culturalization and hybridisation, the processes of transformation and transposition. Suárez Ruiz brought a replica of the Float of Eldorado to the exhibition from Bogotá, Columbia. It belongs to one of the fundamental myths of her country: El Dorado, a place made of pure gold. The imported replica of the small float exposes the loss, which occurred during colonization as the conquerors tried to get as much gold as possible out of the land. For the citizens of Columbia there remained only the representative surrogates. They point to the empty spaces of a culture. (NB)

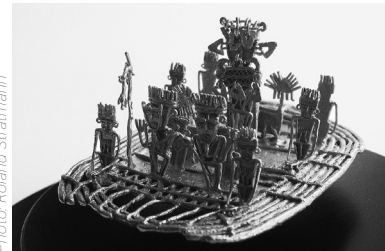


Photo: Roland Stralman

ESTHER SUÁREZ RUIZ

1984 Colombia
lives in Halle (Saale)
Pforzheim and Tunja

Pearls, 2013–2016

Cotton thread, braided silk, epoxy resin

In Connection with the research about colonization and post-colonization Suárez Ruiz is especially interested to survey the usurpation of the indigenous through Spanish-catholic culture. The pearl with its inherent trade and merchandise value played a key role in the circulation of gifts and commodities since the Early Modern Age. Suárez Ruiz enlarges the pearl to such a size, that it becomes a subject of self-assertion. (NB)



Photo: Esther Suárez Ruiz

Turquerie, 2017

20 postcards

Turquerie, Turkey or the Turkish style is defined as the Western interest in the East, especially in the customs and culture coming from Turkey and the Ottoman Empire. Since the 16th century, this trend exerted great influence on different areas of art such as painting, music, architecture, even everyday life. It was a style used by European aristocrats to integrate Turkish or Oriental elements into their clothes, drinks and furniture. During the course of the 17th and 18th centuries, this fascination with Turquerie spread throughout the European continent. Suárez Ruiz presents a vivid sample of different iconic examples of that time from Germany in her picture collection. (ESR/NB)



Photo: Ridvan Bayraktoglu

SOPHIE BAUMGÄRTNER

1983 Germany
lives in Halle (Saale)

Consolidation II: Sinop Collection, 2017

A collection of Naturalia und Artificialia from Sinop, with loans from Ali Yilmaz, T. Melih Görgün and Serdar Aklıman

The objets trouvés from the Sinopian Streets, public places, beaches, workshops, and other places form an archive of materials, forms and surfaces. They show the “cultural appropriation” of the city by the artist and her wish to become acquainted with Sinop. And they represent a microcosm of accumulation and construction. Due to their used condition, they possess stored memories. In all their diversity they point to a macrocosm made up of substantial, ecologic, economic and social connections. (NB)

Hybrid Carabus Problematicus 2, 2015

Pinned jewellery, stainless steel, nylon mesh, silver, polyurethane, wax, varnish, each 2 x 8,5 x 4 cm

With great sensitivity and highly skilled manual finesse Sophie Baumgärtner picks up nature's principals of construction and form – and translates them into aesthetic and complex objects of art jewellery. She creates, in the tradition of chamber of curiosity pieces, unique specimens, which link natural products and artefacts. (NB)



Photo: Sophie Baumgärtner



Photo: Sophie Baumgärtner



Photo: Nike Bätzner

S | İ | N | O | P S | İ | S

İPEK HAMZAOĞLU

1989 Turkey
lives in
Istanbul and Vienna

I Don't Understand It Süreyya, 2017

In collaboration with Ayşe Türkay Yiğit, HD
Video, 6 min

Despina, 2017

In collaboration with Buse Özcan, HD Video,
8 min



Photo: Nike Balzner

Stills: İpek Hamzaoglu



The two films by İpek Hamzaoglu are based on analysis of the aesthetic and visual language learned from TV shows and movies. Hamzaoglu wants to put them into processes of collaboration and coproduction. These films, produced in a familiar setting, are based on two different stories: one melodramatic, written by Ayşe Türkay Yiğit, and the other dystopic, by Buse Özcan, both citizens of Sinop.

"I Don't Understand It Süreyya" is based on Yiğit's dialogue focusing on her confusions in daily life, questioning herself, surveying the situations of her life and her communication problems. "Despina" is a story by Buse Özcan that takes place in Sinop, perhaps far-fetched but also a very possible story on a fight with zombies about the easily cordoned-off peninsula of Sinop. (IH/NB)

FRANK HAGEN

1970 Austria
lives in Vienna

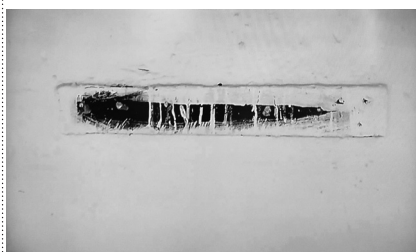
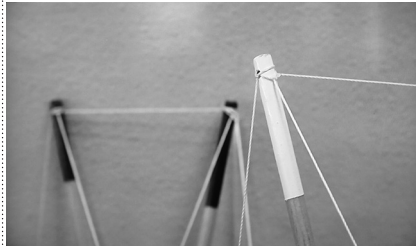


Photo: Ridvan Bayraktoglu

Photo: Nike Balzner

Karışık Deniz / Mixed (or) Complicated Sea, 2017

in collaboration with:
Erkan Akıman (music), Nilüfer Sülüner
(narration), based on the text "buried at sea"
by Mark Griffin; Video, 5 min

The history of the town Sinop on the Black Sea Coast goes back several thousands of years. Having been an important seaport, Sinop went through a lot of historical changes in this enormous period of time. Today, Sinop turns into a lively tourist centre during summer. One of the results of this change is that the fishing boats convert to nightly sailing party boats. The Video refers to the role of Sinop in the course of time and its very special character and its own struggles as a Black Sea town. The title of the work paraphrases the toponym "Kara Deniz" (Black Sea) to "karışık deniz" (mixed/complicated sea). (FH)

MÜRTEZA FIDAN

1963 Turkey
lives in Istanbul

Bioetho Desire, 2017

Photographs and texts on paper, archive material

The concept of ethos is defined as “character”, “personality” or “habit” and expresses unique qualities and features of a certain culture, community or a society in terms from the social and human sciences. This work of art collects stories by people of Sinop, it presents existential aesthetics of desires (biodesire) based on exclusive but concrete reality by analyzing the individuals through the culture they belong to. (MF)

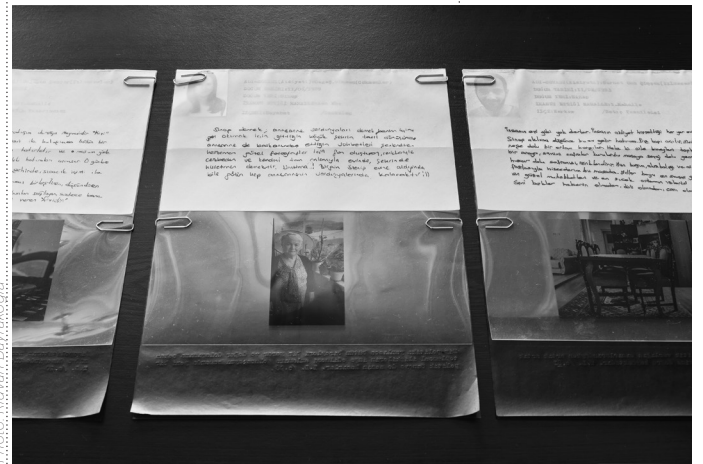


Photo: Ridvan Bayraktoglu

Konsekvensanalys, 2016/17

Print on paper and cardboard, augmented reality. Interacts with the app Konsekvensanalys 2.0, available at App Store or Google Play.

Bella Rune works with sculpture that can take on a performative role. She often uses tactile materials such as metallic textiles, wires coloured with printer ink and inflatable plastic.

Questioning the limitations of a given space, Rune's work tends to bridge different spaces and worlds, in this case rustic stone floor architecture and the digital space generated by smartphones. Her trompe l'oeil digital collages of fountains reference several icons of contemporary culture. Acting as carpets they also contain hidden images, accessible through digital technology - thus creating a three-dimensional sculpture that skews the meaning and hieroglyphic symbols at play in the work. (JE)



Photo: Jonatan Habib Engqvist

BELLA RUNE

1971 Sweden
lives in Stockholm

Photo: Ridvan Bayraktoglu



Photo: Jonatan Habib Engqvist

SINOP HAL MEETING CENTER

Hal Ark
57000 Sinop



Photo: Nike Batzner



Photo: Ernie Okçer



Photo: Nike Batzner



Photo: Sophie Baumgartner



Photo: Roland Stratmann

The old vegetable market of Sinop, a place that everyone over 30 in Sinop has memories of, is now turning into a meeting point for Sinopeans. People who come there to buy meat from the butcher or fruits from the vegetable shop can now also visit an exhibition, attend a small concert or watch a movie. This is one of the visible transformations achieved by the art biennial organized every two years in Sinop, ever since the municipality assigned ten little shops to the Sinopale organization to create a new form of cultural space. Creative people work together with the artisans and NGOs have also settled there. Creatisity was a project implemented in 2016, aiming to develop social enterprise concepts that give each tiny shop a new function such as an arts space, a workshop for children, a media design unit, a design shop and a cuisine workshop (see www.creatisity.org). It is the central meeting place for Sinopale 6.



Photo: Oliver Müller

leavinghomefunktion

Johannes Fötsch
1984 Germany
homebase Halle (Saale).

Kaupo Holmberg
1984 Estonia
*homebase Halle (Saale)
and Tallinn*

Anne Knödler
1985 Germany
homebase Halle (Saale)

Elisabeth Oertel
1985 Germany
homebase Halle (Saale)

Efy Zeniou
1987 USA
*homebase Halle (Saale)
and Cyprus*

*For Sinopale in
collaboration with
Burçak Konukman
1984 Turkey
lives in Istanbul*



Photo: leavinghomefunktion

Mobile Studio, 2017

In 2014 the leavinghomefunktion artists group initiated a transcontinental project, starting from Halle (Germany) with the aim of reaching New York. For over two years they exported their daily artistic process into mobile studios. This meant leaving behind the privacy and comfort of their European homes in exchange for exploring the world with russian side car vehicles, the URAL 650. Living publicly in this manner allowed them to come in close contact with the local everyday life and learn new ways of seeing and acting in the world. Their choice of vehicle was intentional: A very basic and slow machine, known worldwide and reputable for having more than an average number of breakdowns. For the artists this setup helped break down the barrier between

"local" and "tourist" by offering an excuse for the two parties to interact by fixing the car and sharing stories in the process. The diversity of breakdowns created a dense network of supporters, sometimes with the most unexpected characters from the extreme remote regions of the East to the heavy overpopulation of the West. During their long adventure the "process of failing" - unlike "failure" - became the most important medium of their mobile studio. In 2017 after an infinite series of mishaps and breakdowns their Sisyphean efforts came to a halt: They managed to push the boulder to its final NYC stop. For Sinopale 6 the leavinghomefunktion group invites the audience to step into an extension of their mobile studio. While setting themselves in a new and public

territory they will develop interactive actions based on the material collected during their travels. These actions will respond to schemes of goal setting, failing and problem solving. All results of the leavinghomefunktion participation in the Sinopale will inform the group's current focus on archiving and transmitting "the function of failing". (EZ)



Photo: Nike Batzner

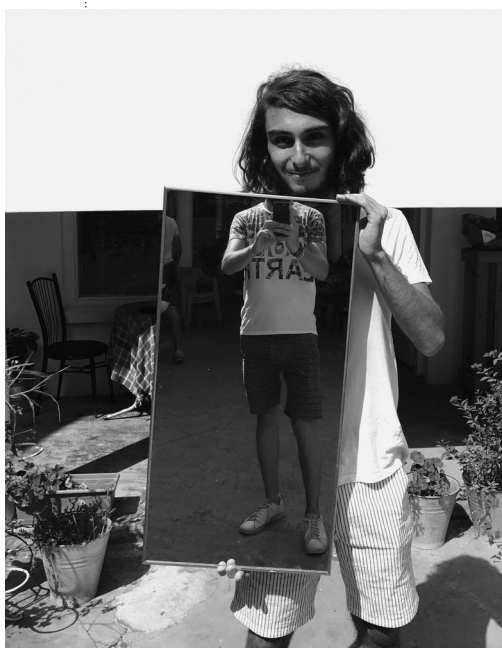


Photo: Emre Yalcin

Reflective together, 2017

Delegated performance, six people, six mirrors, black jacket, reflective paint

Alvaro Campo is an artist who mainly works with observations of the everyday - and with photography as well as temporary and site-specific installations. Reflective together is a delegated performance, or an "invisible drawing" with sunlight. The work consists of transposing light from the sun via mirrors from an outdoor to an indoor location to finally light up a black suit jacket that has been prepared with (invisible) reflective paint. Six people with six mirrors create a path for the light to travel from an outdoor location to the indoor location. The work only exists while the participants are holding up the mirrors. (JE)



ALVARO CAMPO

1972 Switzerland
lives in Stockholm

S | I | N | O | P S | I | S

INTERVENTIONS AT DIFFERENT PLACES IN THE CITY

Shop
Sakarya Caddesi, 56A

CLASS OF CHRISTIAN JANKOWSKI

*Stuttgart State Academy:
Jan Nicola Angermann,
Ferhat Ayne, Min Bark,
Ezgi Böttger, Nora
Denneberg, Theo Dietz,
Lucia Goedicke, Anette
C. Halm, Shaotong He,
Gabriel Henschel, Sören
Hiob, Bangjoo Kim,
Kasper Leisner, Charlie
Stein, Alicia Hernández
Westpfahl, Jan-Hendrik
Pelz.*

Horst & Maria. The Perfect Residents, 2017 *Multimedia installation*

„We are always the same, but continuously different. Please understand that we don't do this on purpose. For both of us this is a new experience. We do not want to provoke anyone.” Horst and Maria are distinctively marked by their unique appearance: characteristic hair, blue jackets, sneakers and black clothing. For the last half year, they have been living in Istanbul. During their stay, they were performed by 23 artists. Their character is shaped by this group, which also defines their unique artistic practice. A selection of their works was shown in a small boutique located on Fatih Caddesi, Istanbul, and is now located in Sakarya Caddesi, Sinop. From a given speaker, you can also hear excerpts from a meticulously written daily diary, which Horst and Maria wrote and exclusively translated into Turkish. (H&M)



Photo: Ridvan Bayrakoglu

YOUSSEF TABTI

*1968 France
lives in Hamburg*



Photo: Çağatay Şimşek

Wargame, 2016/17

*36 Handmade Game pieces out of wood,
77 x 95 cm.
Sept. 4-9, Workshops in the city*

The game was developed in June 2016 for the Sinopale. The aim of the game is to play with several people in several places of the city during the Biennial. It is a strategy game with own handcrafted pieces inspired by the research of the French essayist Guy Debord (1931-1994) in 1965, but not published for many years. Debord described himself as a filmmaker, but he is known as the founder and one of the most important members of the Situationist International, a small band of avant-garde artists and revolutionaries. The game uses a mapboard containing 500 squares (25 x 20) divided in two by a border line. Each territory has 2 arsenal squares, 3 fortress squares, and 9 mountain squares (blocking movement, shooting and communication lines). Setup of units (infantry, cavalry, artillery, horse artillery) is free and secret. At his turn, each player may move up to 5 units and/or attack. Aim of the game is to completely destroy the enemy or conquer his 2 arsenals. No dice: combats are resolved taking into account the attack/defense ratios of the opponents (unit retreats from -1, and is destroyed from -2) Communication lines are critical. (YT)



Photo: Çağatay Şimşek

**Çınlama***Lecture Sinop Hal Meeting Center*

For the lecture, by highlighting the processes of Sinopale, Cevdet Erek deals with the phenomenon of “the response of a place to a sound”, a notion that we know but perhaps are not able to define. The lecture is based on his work “ÇİN”, exhibited in the 57th Venice Biennial, 2017. Cevdet Erek reminds us of looking beyond what we see or hear.

Davul*Performance Ice Factory*

With his performance the artist makes the audience question the possibilities of a traditional instrument beyond its known and used forms and resonances. He also shows how the effect of a drum can increase depending on the venue, that it might strike up different relationships of resonance with the exhibited artworks in the Ice Factory. Thus Cevdet Erek draws attention to the variety of its means of transposition. (MG)

CEVDET EREK*1974 Turkey
lives in Istanbul*

Photo: Emre Okçer



FORUM
FILM FESTIVAL

A comprehensive programme accompanying Sinopale 6 includes workshops, discussion groups, performances, film showings, live music and celebrations. The artists work with both local and international actors and with the citizens of Sinop.

SİNOPALE FORUM

August 20, 14:00-18:00

Location: Conference Room Hotel 117

With simultaneous interpretation in Turkish and English.

This year's Sinopale Forum (<http://forum.sinopale.org/>) is discussing with the artists, the curators, the volunteers and invited guests several different situations such as remembering our values, transferring them to future generations, creating new stories, remembering our urban heritage again and contemplating on it also by drawing attention to Sinop's international visibility. In these times Sinopale can be a model to think about the possibilities of contextualizing art, for connecting art with civil society, to reflect about the relations between art development, participating society and urban planning. In this context

the especially for the Forum invited artist and specialist for urban planning in connection with art, Barbara Holub from Vienna, is asking if Sinopale could be a model for "direct urbanism", a method she has developed with partners for addressing the changing and unforeseen parameters of urban development by involving artistic-urbanistic strategies for a process-oriented and societally engaged urban planning.

SİNOPALE FILM FESTIVAL

August 25-31, 21:00-23:00

Location: Sinop Hal Meeting Center

The international program of this film festival is coordinated by Yusuf Emre Yalçın. Yalçın, a young director raised in Sinop, has become known in the international arena thanks to his first feature-length documentary film "Tarzan Kemal: An Urbaneer Story" he shot based on his experience he got at Sinopale Oral History and Documentary Film Workshops. The Sinopale Film Festival will feature a selection of films from the archives of international culture and art institutions as from Turkey, Algeria, Kosovo, Germany, Palestine, Austria and France.



Photo: Doğançan Güzer

SİNOPALE
WORKSHOPS
for city and
citizenship

These workshops are an essential part of the activity. The workshops which continue since 2006 are based on the idea of handling and focusing on cultural heritage of Sinop and sharing it with young generations. The negotiations on the matter continues between Sinopale team and the relevant institutions.

Animation film workshop with the artist Murat Haschu

August 11-12, 11:00-14:00

Location: Sinop Hal Meeting Center



Photo: Nike Batzner

Murat Haschu, a well known artist in the field of animation films and room installations, works with children on little animation movies, based on their own ideas. For children between 6 and 10.

Glass Workshop with the artist Wilhelm Frederking

August 11, 12:00-16:00

Location: Sinop Former Glass Factory

During the inspection of the impressive halls of the Former Glass Factory of Sinop the participants are discussing the possibilities to work with glass within an art production. In the following days the artist can be visited during his production process in Sinop Hal Meeting Center.

Collection of Sinop, meetings and exchange with the artist Sophie Baumgärtner

August 11-16, whole day

Different locations in Sinop

The artist Sophie Baumgärtner strolls through the city, talks with people, visits different sights and hidden places, enters work shop studios, learns to know private collections and takes things and found objects with her to build a "collection of Sinop".

Charcoal Burning Workshop with the artist Ulrike Mohr

August 13-14, 14:00-04:00

Location: Sinop Osmaniye Village Tosunbeyi neighborhood

The artist and her helpers have collected drift wood from the Black Sea. In the coal production workshop with adults this wood will be transformed to coal during a slow process in special prepared barrels.

HAL Cuisine, Kitchen Workshop

August 13-18, 12:00-14:00, 18:00-21:00

Location: Sinop Hal Meeting Center



Photo: Yusuf Emre

Economy, culture and art meet in food. HAL Cuisine wants to create new interactions through cooking culture while researching special recipes which are cooked at home, discovering the stories behind them and make them visible.

The three who developed HAL Cuisine concept, Mahir Namur (cultural manager), Cansu Kircan (urban planner) and Dicle Yurdakul (marketing expert), have decided to realize a participatory art project within the framework of Sinopale 6. They invited everyone who had a recipe and wanted to share this with others, and recorded the experience that they had together with them through the entire process from buying the ingredients to cooking, serving and eating together. There were: a Georgian patty dish which Sinop gained from its present inhabitants who immigrated to Sinop centuries ago; a crab recipe brought

by a captain from China 20 years ago; an egg dish improvised by a refugee from Iran living since three years in Sinop; or a vegan dish cooked by an artist participating Sinopale, – all belong to the cultural production today. HAL Cuisine brought the villagers selling their very dear products, mothers and aunts, fishermen, professional cooks, artists, musicians, locals and visitors together in different forms, transmitted old knowledge and stories and created new ones. (MH)

Sinopale 6 HAL Cuisine Workshop has been supported by: Sinop Municipality, Sinop Sustainable Development Association, European Cultural Association, Austrian Cultural Forum and BMUKK Austrian Ministry of Culture and Arts.

Talk with the artist Ginan Seidl

August 15, 16:00-17:30

Location: Sinop Hal Meeting Center

The film maker and artist Ginan Seidl talks with members of the Womens Council of Sinop and interested persons about gender determinations and role models.

Ceramics Worskshops with Çağla Sönmez Çakır

August 15-17 and August 21-24, 10:30-13:00

Location: Sinop Hal Meeting Center

The conductor of the workshop, Çağla Sönmez Çakır is raised in Sinop. The goal of this workshop is to use Sinop's fertile and unique soil to develop works of ceramics, transfer product development knowledge and help the participants to improve their manual skills.

Tasting the Sweet, workshop with the artist Sebastian Körbs

August 17-18, 14:00-16:00

Location: Şen Pastanesi, Sinop

Together with Şirin Özbilen and İlyas Tunç, two poets from Sinop, Sebastian Körbs reflects the connections between sweet biscuits, poetic thoughts and life perspectives.

Archeological Textile Workshop

August 25-26, 11:00-16:00

Location: Sinop Hal Meeting Center



Photo: Beril Çavuş

Günay Atalayer (Marmara University, Member of Faculty of Fine Arts), Ebru Dikmen Varol, Gül Gündüz and Hale Çelik Hekim continue the research work with her team on woven textile excavated in Balatlar

Excavation site in Sinop. In the workshop, they will share their knowledge of different methodologies of "weaving" as our cultural heritage with young people and women by using the insights of the archeological dig, connecting it to woven textile which still continues to exist in Sinop in a limited fashion.

Bees and Children, Workshop with the artists Nil İlkbaşıran, Güngör Erdem and Maria Sezer

August 26-30; 26: 21:00-23:00; 27: 10:00-

13:30; 18: 10:00-16:00; 29-30: 10:00-13:00

Location: Sinop Hal Meeting Center



Photo: Doğançan Güzer

This workshop will be held in cooperation with Sinop Association of Beekeepers. Artist Güngör Erdem is raised in Sinop as Nil İlkbaşıran's family roots lie in Sinop too. Artist Maria Sezer is known for her radio shows aired on bees recently. This workshop is planned to teach two groups, children at the age of 8-14 accompanied by young adults, on bees and beekeeping. Besides this goal is to let them think on the continuity of their living space. The speeches that will be held in the context of this workshop include invited experts such as Prof. Muhsin Diyaroglu. The results of this activity will be presented at 45th World Beekeeping Congress to be held in October in Istanbul.

Once Upon a Time Sinop was in Fairy Tales, with Nazlı Azazi

September 7, 10:00-17:00

Location: Sinop Hal Meeting Center

Nazlı Azazi helps us to remember the activity of fairytale telling which we have forgotten in the recent years. Fairytale telling participated by grandmothers is an activity where we can remember the forgotten cultural values. The workshop is held in collaboration with Bütün Çocuklar Bizim Derneği.

Sounds of Sinop, Workshop with Tuba Sönmez

September 7-9, 10:00-17:00

Location: Science and Art Center, Sinop Hal Meeting Center

The workshop will be conducted by Tuba Sönmez (Sinop Science and Art Center), Emre Okçuer (artist), Enis Gümüş (İstanbul Bilgi University Faculty Member). The goal is to collect Sinop's unique sounds and compose a piece of music based on them and to teach our young ones the

methodology how to use the abstract sources in their own city. The musical piece composed as a result of this workshop will be shared with an audience accompanied by a performance. This workshop welcomes participants at the age of 12-16.

Youssef Tabti, War Game

September 7-9, each day 11:00-13:00,

Saturday also 16:00-17:00

Location: Sinop Hal Meeting Center and Ice Factory

Youssef Tabti plays and experiences the War Game, inspired by Guy Debord, with different people at different locations.

Cevdet Erek, Çınlama and Davul, Lecture and Performance

September 9, 17:30, 18:30, 19:30

Location: Sinop Hal Meeting Center and Ice Factory

Cevdet Erek will talk with children about the hidden possibilities of music, especially about the potentiality of reverberation and sound. Afterwards he will talk about his exhibition within the 57th Venice Biennial, and give a concert in the Ice Factory.

Orff Instruments Workshop with Esra Yücesan for Kids

September 13-15, 13:00-14:00

Location: Sinop Hal Meeting Centre

The workshop, which will be led by Asst. Prof. Dr. Esra Yücesan, consists of a series of events which will take place on three days. Within the workshop Orff approach will behold and fishery and mantı, which are local values of the city, will be taken as the theme. Musical achievements will be explained within the events.



Photo: Roland Strätmann

IMPRINT

Sinopale 6 / TRANSPOSITION

August 1 – September 17, 2017

EXHIBITION TEAM

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Informal Görgün Network, European Cultural Association, Sinop Sustainable Development Association, Europist

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Printed at

University Printing Shop
Burg Giebichenstein, University of Art and Design, Halle (Saale)

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