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.
Subjectivation isn’t even anything to do with a ‘person’: it’s a specific or collective.

Village Institutes, accordingly, Sinopale pioneers an anonymous development in which no one and no ephemeral performative events, and encourages practices of intervention, workshop.

Itself (5)

Learning and experiencing process as it is outlined in Hou Hanru’s statements. Without the minor implies the concrete. Hence there is no panoramic view of human conditions.

In order to produce new statements we do not start from ‘the great politics’ but involved by her curatorship for the last two editions of Sinopale (Sinopale 4 and 5), through the micro scale of our urban adventure.

In such a debate, artistic actions, as well as their roles in promoting cultural and social changes through innovative forms of intervention—a form of art-practice—‘10th International Historical Materialism Conference, of The Only Revolutionary. Bellamy必需性: Optimism in the Age of Global War’

Wisdom of Shadow: Art in the Era of Corrupted Information, curated by Asa Çetinkaya, Elke Palat, İyan Önel, Dimitrina Sevova, Janet Kaplan, Beral Madra, Sean Kelly, Mürüza Fidan, Associations F (Francesco Urbano) and Francesco Ragazzi, and Ana Ribbenshenko, 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 destroys the previous one following to the new data, their controversial rhetoric, conspiracy theories, conspiracy opinions 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 its overall approach, Sinopale pays special attention to self-organized principles and rather alternative systems of interaction of human and non-human networks. 

Editions of Sinopale: Clusters and Crystals: Observing at Point Zero in 2014, curated by T. Melih Görgün, Dimitrina Sevova, Asa Çetinkaya, and İyan Önel, 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” (5) Clusters and Crystals both refer to our intangible and environmental commons and the “immeasurable and the common, which constitutes the very fabric of the making and unmaking of being.” (1)

In this edition of Sinopale, 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 undeniably 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 Ham’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 their own living spaces with a vision for the future, reflect on urban phenomena, 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 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.

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Welcome to the newspaper of Week 29/2014 on being in Sinop, at the AfD Sinop in Sinop on the occasion of Sinopale 5. My name is Ash, back in the studios with me. This performance for two voices and 15 images is based on a script claiming that through this door, it is possible to find the figures that have gone missing.

1. The first question we are concerned with in this week’s newspaper:
   Did you ever contemplate murdering your husband’s? 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 comeback shops on the main street?

   "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 Sinop 5—her Swiss girlfriend agrees with: "You two voices and 15 images is based on a script claiming that through this door, it is possible to find the figures that have gone missing."

2. "Ankara," and the waterway between green, sloping banks is so lovely that one is hardly able to tear one’s eyes away from the figures that have gone missing.

   As they drop While building up the human body. No stairs lead to this door, no air that conveys the odors of the sea, no windows.

   For the present we glide through the Romy Ruegger is an artist based and site specific. She often works in collaboration. The first question we are concerned with in this week’s newspaper is: "You two voices and 15 images is based on a script claiming that through this door, it is possible to find the figures that have gone missing."

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

   With that a Miner and a smell filled the air. Two women are fleeing from the place where the absent 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 on the sea."

4. "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 from developing their talents and needs, it seems appropriate to me to tear down these prison walls that block the view on the sea."

5. This week the two Swiss women writers Ella Mellert and Annemarie Schwarzenbach visited our studio on their diligent journey. As they drop by in Sinop, the two women are fleeing from the war. They are often mistaken for German spies now deliberate on the matter.

   "Today I woke up and she was no nuclear power that makes the characters merge with other artists and self-organized contexts to question the role of the artist as well as cultural transfers."

The ever lain there, all these balmy nights next to the community congratulates us for reactivating the open roads of war. Nobody kills another for fun. But when a person knows that the activities against nuclear energy that makes the characters merge with other artists and self-organized contexts to question the role of the artist as well as cultural transfers.

6. While building up Sinop a strange door was discovered. Artists participating in Sinop 5 new elaborate on the matter. The community congratulates us for reactivating the open roads of war. Nobody kills another for fun. But when a person knows that the activities against nuclear energy that makes the characters merge with other artists and self-organized contexts to question the role of the artist as well as cultural transfers.

   "Ankara," and the waterway between green, sloping banks is so lovely that one is hardly able to tear one’s eyes away from the figures that have gone missing.

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7. Following the Afghan journey two young women set off from an inn in Monte Carlo to a journey to Kizil. Not only for the delicate sounds of the names, but also for the love of music, they are known as Annemarie Schwarzenbach and Eiko Chinen. The Afghan Journey is an attempt to reanimate the open roads of war. Nobody kills another for fun. But when a person knows that the activities against nuclear energy that makes the characters merge with other artists and self-organized contexts to question the role of the artist as well as cultural transfers.

   We wish you good luck with your search. We wish you good luck with your search.

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ALPARSLAN BALOGLU
Lives and works in Istanbul.

Where is the Hackadad Chicken?
SINOPALE 4

According to the world poultry rearing literature Gerze Rooster and Hackadad Chicken, which are well known to be a pure race originating from the Gerze town of Sinop, are described to be black with red footed 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. Hackadad Chickens lay an average of 94-96 eggs a year. Their meat is delicious. Because their feet spurs are long they feed owner, they are jealous, like to fight and protect their males.

Rooster

Pars mais prends bien soin de revenir is what the ALPARSLAN BALOGLU
AMÉLIE BRISSON-DARVEAU

Lives and works in Zurich.

Rooster

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Rooster

Pars Mais Prends Bien Soin De Revenir

2012 SINOPALE 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 costume) and the "mise en espace" creates a new form of living picture that visitors activate or re-activate with their presence by trying the clothes. The tableau can be re-activated individually or collectively according to the synchronisation of the participation of the public. The living picture (the particularities of 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 Chamissos, 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 Hofmannsthal.

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 interfaces these narratives in a non-linear-fashion, following common themes such as the contact, 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/assembly process and a material impression.

Amélie Brisson Darveau received her MFA from Concordia University in the Fiber art program. Before she started her MFA, she the artist completed a B.A. in Visual and Media Art at the University du Quebec à Montreal and received a second BA in Social Work from Université de Montreal. Amélie Brisson-Darveau is interested in activating the dynamics between architecture, composition of movements from the body, materiality 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, France, Germany, Finland, Lithuania, Turkey, among other countries.

QUYNH DONG
Lives and works in Zurich.

Let Me Hear Your Voice
2012 SINOPALE 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 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.

Tudor Bem, Tudor Bem
2014 SINOPALE 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 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 curtail 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 an imaginary bat and hit an imaginary ball. The typical sound of the Ping Pong in table tennis becomes a Tudo bom – 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.

Nusretik Delta (b. 1979, Kiremit, 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 1999-2000. 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.

Eliot’s artworks derive from 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 sees her body as a means of expression and investigation and always keeps her works in context with the audience. Her idea is to create a situation in which all elements are connected together to form a whole work of art. www.elliot-art.de

KAREN GEYER
Lives and works in Zurich - New York.

SHILPA GUPTA
Lives and works in Mumbai.

Someone Else-A library of 100 Books Written Anonymously or Under Pseudonyms in Sinop 2012 SINOPOALE 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 SinoPOale, Gupta selected 100 books, written under pseudonyms from the Historical Library of Sinop, with the collaboration of Keren Tildrum. 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 traveled 1976 India and 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 artworks using interactive video, websites, objects, photographs, sound and public performances to probe and examine subjectively such themes as desire, religion, notions of security on the street and on the imagined border.

Her recent performance is Notes on The Emptying of a City. Other projects include a ten-year survey show of her practice. She was awarded by the Kiefer Foundation. www.shilpagupta.com

ESTHER KEMPF
Lives and works in Zurich.

Drifted Black 2014 SINOPOALE 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 soegraphy at the Gerrit Rietveld Academy in Amsterdam. She has exhibited in Switzerland and Europe, among other places at Kunstraum Langenwald, Pinkelnburg Kunsthalle, Schweizerischen Kunst, Stadthalle Bern, Art space Walcheretum Zurich, Art Space W239 Amsterdam, Institute for Modern Art Nuremberg. Esther Kempf was awarded by the Kiefer Hilbert Foundation and at the Dr. Georg und Jozi Georgenbaum Foundation. www.estherkempf.com

ASHLEY HUNT
Lives and works in Los Angeles.

Thunderstorm on a Clear, Bright Day 2012 SINOPOALE 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 with 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 - site - the theorizing and practices of each informing the other. This includes investigations into the prison, the demands of welfare state institutions, war and disaster capitalism, documentary representations and political activism.

His recent project 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

Homage to Diogenes 2012 SINOPOALE 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 with table tennis players, primarily from Sinop (Turkey) Tudo bom – 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.

Diogenes lived and worked in Zurich - New York. 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
EMRE KOYUNCUOĞLU
Lives and works in Istanbul.

Join Us and Have a Voice
COLLECTING THE FUTURE 2013

How could the freedom of speech of the civil society be utilized in daily life? After listening to the opinions, desires, longing and criticism of the community for seven days within the scope of this international meeting, Emre Koyuncuoglu 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 Sinopians to a special meeting. 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.

DANIEL MARTI
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.

Daniel Marti (*1972) is an artist, performer and interdisciplinary network activist. Nato to Switzerland. He received his MA in Fine Arts Photography at Institute Kunste Basel 2012 and is the microambient author of microambient.net, a working to interrogate and invent unconventional ways of 'subjectivation' and emerging subjectivities as collective bodies by means of networked practices and technologies of the Self in appropriation of the physicality of time and space or heterotopia.

MONALI MEHER
Lives and works in Amsterdam.

Three Departures
2006 SINOPALE 1

Using the physical spaces of the prison outskirts 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 (BA-1992- from Sir J.J. School of Arts, Mumbai, India. In 1998 she received a "France -Schweiz" Scholarship at Venice Biennale in Foundation 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 2000-02, accepted at Rijksuniversiteit van Arnhem, Netherlands, by Marina Abramovic, Sliding Room, Third Year, Love & Trust, among others. She participated in several performance projects in the Netherlands, 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 #color that references gestures as contemporary labor, communication and body (yakim).

The work, Phenomenon, Thing, Soul, Fiction, God is a large format 14 x 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 L's differents 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 François Astorg Rollack's five forms of adaptive reuse (wraps, weaving, juxtapositions, parasites, and insertions).

Lives and works in Zurich.

2012 SINOPALE 4
For Sinopale 4, Cat Tuong Nguyen made a street performance using a self-made transportable darkroom. The darkroom was set into a cardboard box, including photo paper, photo chemicals, darkroom/photolab. The darkroom was temporarily as the exhibition venue of Sinopale. In the entrance hall, the visitors are welcomed by a billboard which lists the words to be wiped away. At the end of the hall they can see the action: a wiper machine trying to erase the words 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, realized 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.

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 video reservoir news and noise; under the noise video, the sinopale version of the work news-kebab is stacked in a corner (collection of local newspapers).

RELAX (Chiarena ha haus & co)
Live and work in Zurich

ESREF YILDIRIM
Lives and works in Istanbul.

Prison for Minor Offenses

2013 SINOPALE 6
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 pullock, 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. 

EREF YILDIRM (b. 1978, Bursa) completed his postgraduate studies at Mimar Sinan University’s Painting Department. Opened his solo exhibitions Sinuluk and Nobody’s Death at Galleri Effeman in 2012 and 2014 respectively. In addition to Sinopale 2014, his work was featured at Figurer Out, Dubai, UAE (2012); Its Between: Asian Modernity Exhibition, 2010 European Capital of Culture, Istanbul (2010); Borders and Orbits 4, Siemens Art Gallery, Turkey (2009).
Exercice d’Isolation
(Announcement System / Hoparlôr)

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 transpose 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 the Corner College Collective in Zurich. Köhle’s latest works at Les Complices in Zurich 2010. She is also exhibiting currently in Tallinn Estonia and in Berlin. Her works are internationally based on artist research that combines information collected from the 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.riikkataurainen.net

RIIKKA TAURAIJEN
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 reaction 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 parasitizes, 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 Triennial 2012 in Turkey and Media-Scape 2012. Re-exhibited for Three Board Art in Zapchek, 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 Helikon in Zurich and in July at the Le Commein, Bilstein 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.riikkataurainen.net

Organized in collaboration by
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