

This document includes biographical information of the participating contributors and abstracts of the planned projects (marked bold) for the biennial, compiled by Asli Serbest and Mona Mahall, following conversations with the contributors.

Mobile Albania

Julia Blawert

* 1983 in Offenburg, lives in Leipzig, works in Frankfurt/Main

Till Korfhage

* 1990 in Frankfurt/Main, lives in Halle, works in Frankfurt/Main

Mobile Albania is a nomadic theatrical post state; its territories are temporary and its networks are analogue. Since 2009, it has traveled across Germany and the European continent, with different vehicles through different landscapes: cities, streets, rural areas. Mobile Albania is organized as an open collective with various artists, amateurs, and those that they collide with on the streets and in the cities. While being on the road Mobile Albania constantly develops new methodologies to start a dialogue with the surrounding, as a sort of a street university, as a communal space of artistic practices, knowledge exchange and production. Theater takes place that creates its contents on the street and from the encounter with passersby and residents.

In Sinop, Mobile Albania will develop a mobile space where they adopt to the surrounding, interact with people and be tourists, but not regular ones: With the support of a wooden donkey they will find new ways to move around in the city. They will cross borders, fences, walls that normally tell us to stop. It is about bringing the way of wandering around in nature into the city and also to create new ways, to not always accept ready-made paths but to find their own ways.



Mobile Albania, on tour, 2018. Photo Harald Schröder.

Halil Altindere

* 1971 in Mardin, lives and works in Istanbul

Halil Altindere is an artist, curator and editor with a practice that often focuses on states of marginalisation and possible forms of resistance against repressive systems. His projects often combine fact and fictions and are usually created collectively and in close collaboration with people such as rappers, ballet dancers and street vendors.

Selected projects include the solo exhibitions Space Refugee at Neuer Berliner Kunstverein (n.b.k.) in Berlin, 2016; Wonderland at MoMA PS1, New York, 2015. Altindere's projects have also been shown at biennales and other group exhibitions, including the 9th Berlin Biennale, Berlin, 2016; 31st Sao Paolo Biennale, Sao Paolo, 2014; Manifesta 10, St. Petersburg, 2014; 13th Istanbul Biennale, Istanbul, 2013; documenta 12, Kassel, 2012; 9th Sharjah Biennale, Sharjah, 2009; 4th Gwangju Biennale, Gwangju, 2002.

Laz Architecture

“Laz Architecture” is a documentary video project focusing on and showcasing the unique architectural sites in the Black Sea region. The project aims to explore motives and influences behind these extraordinary structures and discover the ways in which these structures become a part of the local culture and identity.



Halil Altindere, Laz Architecture, 2019, project collage. Courtesy Halil Altindere.

Aristide Antonas

* 1963 in Athens, lives and works in Berlin and London

Aristide Antonas is a Greek architect, writer, visual artist. His principal topics of interest are “protocols as architecture”, “infrastructure of the domestic sphere”, “stability from the exaggeration of data flow”; texts combined with traditional design techniques use often references to legislation and archaeology. Antonas holds a PhD in Philosophy from the University of Paris X. He is currently a professor for Design in the Architectural Association in London. He participated in documenta 14 and has had three institutional solo exhibitions on his recent production at the Swiss Architecture Museum, the Vorarlberger Architektur Institut in Austria and the FRAC Centre in Orleans, France.

Aristide Antonas studied architecture in Athens.

An archeology of situations in the city of Sinop is realized with a system of framing photographs and drawings. Capturing elements of local normality and the invisible helps us recognize the isolation of the local and, at the same time, its interconnectivity to what we understand as globality.



Aristide Antonas, Bed System, 2018. Collection Frac Centre-Val de Loire, Orléans. Courtesy Aristide Antonas.

The Dynamic Archive

An important part of the biennial is the Dynamic Archive, an open system, developed at the Hochschule der Künste Bremen, to store and share (aesthetic) knowledge, collaborative processes and practices. Through analogue and digital means, the Sinop Biennial is archived to be introduced and continued in Istanbul and other places. “Open Source” strategies in software development have served as a model for these efforts.

Andrea Sick

* 1963 in Stuttgart, lives and works in Bremen

Andreas Sick is a scholar in cultural and media studies. Her focus is on the relation between technical media and cultural production, on media history, gender and queer theory. Recently, she has been occupied with methodologies of archiving, specifically through digital means. She works as a curator and professor at the University of Arts in Bremen. Since 1993 she has been the artistic director of Frauen.Kultur.Labor. thealit, a cultural institution advocating feminist practices in art and sciences.

Her publications include Debatterie! Antagonismen Aufführen (co-edited with Claudia Reiche), thealit Bremen Februar 2018; Zwischen Medien, Technik und Diskursen, Bremen 2006; Do not exist. europe, woman, digital medium co-edited with Claudia Reiche, Bremen, 2008.

Andrea Sick studied politics, cultural studies and art history in Heidelberg, Bremen, and Hamburg.

Dennis P. Paul

* 1974 in Bremen, lives and works in Bremen

Dennis Paul works as an interaction designer and new media artist. In his work he is concerned with the interaction between humans and technology and the relationship between the conceptual, the virtual, the immaterial, and the physical. His works frequently take the form of installations in public spaces, physical interfaces, and generative systems. With great interest he is researching the communicative, playful, narrative, and critical qualities of new and digital media. He has exhibited among others at Haus der elektronischen Künste, Basel, 2015; Resonate, Belgrade, 2015; Nuit Numerique #13 Saint-Ex, Reims, 2016; Computerspielmuseum, Berlin, 2011, Bethanien Kunstraum Kreuzberg, Berlin, 2010.

He works as a professor for Interaktion und Raum at the University of the Arts Bremen.

Dennis Paul studied visual communication and digital media in Berlin.

Irena Kukrić

* 1983 in Belgrade, lives and works in Berlin

Irena Kukrić is a set designer and a media artist, who explores sets and installation in the context of theater and film as well as in contemporary art. Besides her experience as a stage designer in theater and film, she has worked in the field of interaction design, creating theatrical installations and interactive objects.

She has exhibited at Galerie Herold, Bremen, 2018; C28, Hannover, 2018; OUT-NOW!, Bremen, 2017; European Media Arts Festival, Osnabrück, 2015; Resonate Festival 15, Belgrade, 2015; and others.

Irena Kukrić studied scenography and digital media in Belgrade and Bremen.

Elina Axioti

* 1981 in Thessaloniki, lives and works in Berlin

Elina Axioti has worked as a designer, researcher and curator for cultural organisations and exhibitions (Architecture Syndicate, Deste, Athens Biennial). She co-established KAM Workshops (since 2002) as an investigation on “space in a local frame,” where could be considered the city’s “insignificant” places and the local phenomena as opposed to the homogeneous post internet era.

She was the recipient of NEON Curatorial Award 2014 by the Whitechapel Gallery.
Elina Axioti studied architecture in Athens.

Elina Axioti is going to delve into photographic archives of old photographers in Sinop; a selection from the documentation of hotel life in the oldest still existing or abandoned hotels in the city will be developed.



Elina Axioti, KAM WORKSHOPS 2015 Poster: Artificial Natures.
Courtesy Elina Axioti.

Mehtap Baydu

* 1972 in Bingöl, lives and works in Berlin

Mehtap Baydu has established her artistic practice with performance works and installations. These focus on gender roles and sensitive religious and political issues in multicultural contexts. Often, they involve the audience confronting them with symbolic objects and situations. Besides performance and installation, Mehtap Baydu uses sculpture and photography as mediums to express her ideas on the female and fragile body.

She has exhibited among others at Edition Block, Berlin, 2018; Galerie Nev, Ankara, 2017; Schwules Museum Berlin, 2017; 3. Berliner Herbstsalon, 2017; Mardin Biennial, 2015; BERLINARTPROJECTS, Berlin, 2014; Fridericianum, Kassel, 2009.

Mehtap Baydu studied sculpture in Hacettepe University and in Kassel University (Kunsthochschule Kassel) with Prof. Dorothee von Windheim.

Women's Prison in Sinop

In a workshop with imprisoned women, Mehtap Baydu will develop gesso casts of body parts of the women to bring them to places, where they would like, but are not allowed to go. The process of collectively working with gesso will allow to start a conversation between participants and the artist.



Mehtap Baydu, *karakter bürünmek*, Performance, 2015. Courtesy Mehtap Baydu.

Banu Cennetoğlu

* 1970 in Ankara, lives and works in Istanbul

Banu Cennetoğlu explores the political, social and cultural dimension of the production, representation and distribution of knowledge and asks how it feeds into a society's collective thought and becomes part of its ideology. In 2006 she initiated BAS, a project space in Istanbul focusing on collection and production of artists' books and printed matter. In 2016 she was a guest at the DAAD Artists-in-Berlin Program.

Solo exhibitions include Sculpture Center, New York, 2019; Chisenhale Gallery, London, 2018; Bonner Kunstverein, Bonn, 2015; Salonul de proiecte, Bucharest, 2013; Kunsthalle Basel, Basel, 2011. Selected group exhibitions include Stories of Almost Everyone, Hammer Museum, Los Angeles, 2018; documenta 14, Athens and Kassel, 2017; The Restless Earth, Fondazione Nicola Trussardi, Milan, 2017; 10th Gwangju Biennale, 2014; Manifesta 8, Murcia, 2010; 53rd Venice Biennale/Pavilion of Turkey, 2009; 5th Berlin Biennale, 2008; and 1st Athens Biennale and 10th Istanbul Biennial, both 2007.

Banu Cennetoğlu received a BA in psychology and then studied photography in Paris. She continued her studies at the Rijksakademie van beeldende kunsten in Amsterdam.

Cennet/Cinnet

Banu Cennetoğlu plans to develop a new work in the public space of Sinop, pairing the Turkish terms "cennet" and "cinnet." Based on the same etymological root, cennet (paradise) and cinnet (insanity) come from "cin" meaning to conceal, to hide, to camouflage. Yet, the terms have been used very differently or even contradictingly: While cennet includes the idea of strict borders, cinnet has been associated with ignoring borders or conventions.



Banu Cennetoğlu, Beingsafeisscary, 2017. Photo Olaf Kosinsky.

Övül Ö. Durmuşoğlu

* 1978 in Ankara, lives and works in Berlin

Övül Ö. Durmuşoğlu is a curator and writer working in the intersection of contemporary art, politics, critical and gender theory and popular culture. She currently works as a guest curator and advisor to the newly established MMAG Foundation in Amman. In the past, she was curator for steirischer herbst festival in Graz; curator/director for YAMA public screen in Istanbul; curatorial advisor for Gülsün Karamustafa's 'Chronographia' at Hamburger Bahnhof and artistic director for the festival Sofia Contemporary 2013 titled as 'Near, Closer, Together: Exercises for a Common Ground'. She curated programs within 10th, 13th and 14th Istanbul Biennials; coordinated and organized different programs and events at Maybe Education and Public Programs for DOCUMENTA (13). Durmuşoğlu was a guest professor for curatorial theory and praxis in Nuremberg Fine Arts Academy and continues to teach as a visiting lecturer in Muthesius Kunsthochschule in Kiel. With her writing she contributes to different publications, online platforms and magazines such as "Texte zur Kunst" and "Frieze".

In Sinop Övül Durmuşoğlu will set up a close reading session on Jean Genet's 'Prisoner of Love'. It is about the French novelist, poet, and political activist's time at Palestinian refugee camps in Jordan.



15th Feminist Night Walk, March 8, 2017. Photo: Alican Altunbas, courtesy Yolculuk Online Newspaper

Fulya Erdemci

* 1962 in Eskisehir, lives and works in Istanbul

Fulya Erdemci is a curator and critic based in Istanbul. With a specific focus on art in public domain, she has been curating and directing exhibitions and social engagement programs for more than 25 years on the issues in relation to politics of space, urban transformation and how to organize the urban public spaces to represent the multitude. Her ambition is to create public forums in the major topics on socio-economic, spatial and political questions that are common interest in the society at large.

Fulya Erdemci curated international exhibitions such as the 13th Istanbul Biennial “Mom, am I barbarian?” (2013) and Pavilion of Turkey “Plan B” at the 54th International Art Exhibition, Venice Biennale (2011), and co-curated biennials such as the 5th SCAPE Biennial of Art in Public Space, Christchurch “Wandering Lines: Towards A New Culture of Space” (2008), the 2nd Moscow Contemporary Art Biennial, (2007) and 25th Biennale of São Paulo “Citades: Metropolitan Iconografias” (2002).

Fulya Erdemci has been teaching at different Turkish universities. She studied art history and theory in the graduate program of art history and archaeology at Columbia University, New York.

Kevser Güler

* 1983 in Izmir, lives and works in Istanbul

Some of the exhibitions and projects that Kevser Güler took part in are Potato Growers, Publication and Research, Istanbul, Nevsehir and Rotterdam, 2019; flesh and bone, first exhibition, Operation Room, Istanbul, 2019; The Future of Ecology, Corridor Project Space, Amsterdam, 2018; Colony, Kaos GL 2nd Contemporary Art Exhibition, Istanbul, 2017; Ways Out From the World, Cappadox, Nevsehir, 2017; Let Us Cultivate Our Garden, Cappadox, Nevşehir, 2016; Living/Matter: In and Through, Proto5533, Istanbul, 2016; Cappadocia Struck, Cappadox, Nevşehir, 2015.

Kevser Güler received her bachelor's degree in Industrial Engineering from Boğaziçi University and studied Philosophy in Galataray University for her MA. She has been a member of the Istanbul Biennial team between 2007 and 2014, has been conducting researches on Arter collection since 2014 while continuing her practice as a freelance curator.

Together Workshops

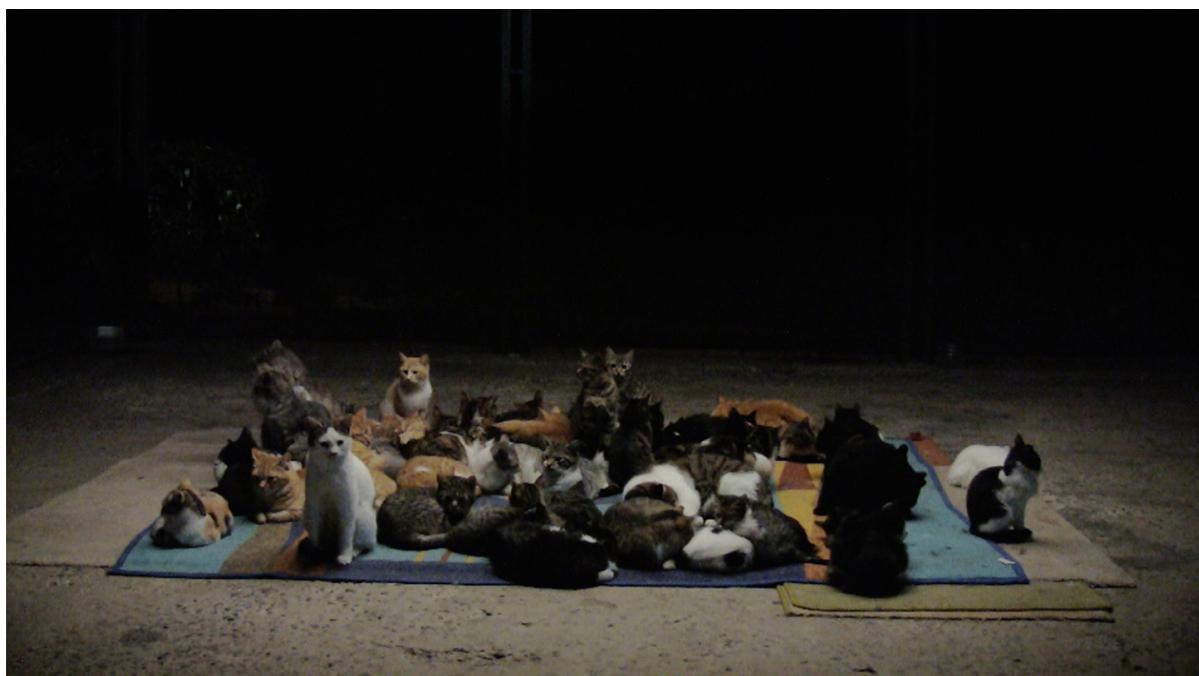
„Together“ is a two-day-conversation-session on art, politics and poetics with the participation of artists from Sinop and the region at large. The aim of the joint conversation sessions is to create a multi-perspective collective criticism on the individual practices of artists, through which the common topics and themes specific to the region can be unfolded. Furthermore, the working conditions, the artistic milieu and the distribution possibilities are also the focus of the workshops. The aspired outcome of the workshops, which are not only involved with collective production of knowledge but also the sharing of it, is the continuation of the incubating conversations among the artists even after the biennial is over.

Annika Eriksson

* 1956 in Malmö, lives and works in Berlin

At the core of Annika Eriksson's artistic practice is an interest in social interaction: how do we live together, what kind of societies do we create, and what happens in the margins or in the transition from one social order to another? Her project also engages with the relations between humans and animals; of our interdependence, slippages and connection, but also registers of violation, and the animal as a distinctively human projection surface.

She is currently working on a commission for Tate Liverpool. Other more recent projects include Cat Portrait and Other Works, Kunsthall Oslo, 2018; The Social, Moderna Museet Malmö, 2017; Hamlet, Künstlerhaus Stuttgart; Past Lives Selector, 'Finnish Landscape', Checkpoint Helsinki, 2016; In Preparation for a Psychodrama, Public Art Agency, Stockholm, 2015, and I am the dog that was always here (loop), commission for the 13th Istanbul Biennale, 2013.



Annika Eriksson, The Community, 2010. Courtesy Annika Eriksson

Hayırı Evlat Collective

For Sinop the collective will create their own survey in Sinop to research the formula of happiness and compose a song from the answers they will get from the residents and shoot a video clip. They would like to realize this project by collaborating with the local chorus ‘Sinop Polifonik Korolar Derneği’, musicians and dancers. The video will embody the aesthetics of a music video and tourists ads by using Sinop’s scenery.

İpek Hamzaoğlu

* 1989 in Istanbul, lives and works in Vienna

İpek Hamzaoğlu works as a filmmaker, artist and researcher. She is involved in various collaborative/collective projects, most of them dealing with questions of working together, dis/possessions, vulnerability and interdependency. Some of the projects she is involved are: the performative evening with Jessyca R. Hauser “Pansy* - a nail bar like no other” in school (2016), the exhibition “Prosperous Poison - On the Feminist Appropriation of the Austrian Unconscious” in Mumok, 2015-2016; the ongoing artistic research group “ff. Feministisches Fundbüro” in VBKÖ. In 2015, together with Laura Nitsch she founded the film production collective “mercury productions”. Since March 2018, she is one of the researchers in PEEK project “Dis/Possession. The Pedagogy of Land”. In 2018, together with Laura Nitsch and Sophie Thun, she was commissioned with their project “images of / off images” that deals with the modes of production for and in the context of the Austrian Pavilion at the Venice Biennale 2019.

Gizem Karakaş

* 1987 in Ankara, lives and works in Istanbul

Gizem Karakaş graduated with her BFA from École des Arts de la Sorbonne in Plastic Arts department in 2009, and received her MFA degree at the same university in Art and New Media department in 2011. She has participated in various group shows in places such as Pera Museum (İstanbul), Akbank Sanat (İstanbul), santralistanbul (İstanbul), Centre Pompidou (Paris), Kasa Galeri (İstanbul) among many others. Her first solo exhibition ‘Your Last Chance to Visit Studio’ took place at Galerist Studio in 2015. She is one of the founding members of HAH collective which has been active since January 2017 and she has been working with İpek Hamzaoğlu and Serra Tansel as Hayırı Evlat collective since February 14, 2017. Karakaş has also been collaborating with Etem Şahin as Medyartiz collective on interactive performances since 2011.

Serra Tansel

* 1989 in Istanbul, lives and works in London

Serra Tansel graduated from BA Fine Art at Central Saint Martins, London in 2011. Some of the selected shows she has participated in are: Heavens!, Bilsart, 2019; and Battersea Arts Centre, London, 2019; Love and the Ocean, LUX Scotland’s guest-curated programme for Eden Court, selected by artist Frances Davis, Glasgow, 2018; Billboard 8171, Annin Arts, London, 2018; Not Seeing Anything group show, Alt Bomonti, İstanbul, 2017; Market Gallery group show, Glasgow, 2016; Freundschaftsspiel İstanbul : Freiburg, Museum für Neue Kunst, Freiburg, 2016; Artists’ Film Biennial: Selected by artist Ahmet Ögüt, ICA, London, 2016; Sera Tansel Unlimited, noshowspace, London, 2015; Dünya Döner (World Döner / Revolves) at Museum aan de Stroom, Antwerp, 2015, etc.

Ana Filipovic

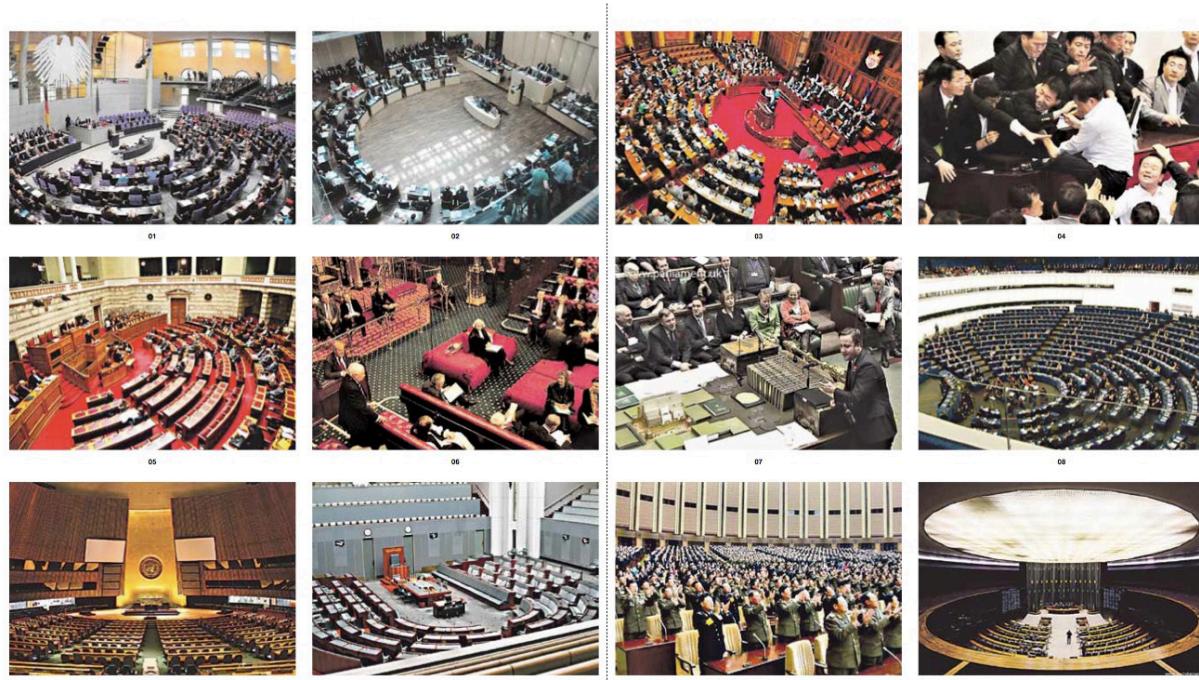
* 1981 in Belgrade, lives and works in Belgrade and Berlin

Ana Filipovic is an architect and researcher who engages in architecture as both critical and cultural, as well as with design practice. She is interested in spatial transformations and their relationship to the notions of private, public and common property, especially in the sphere of collective housing and the city periphery. Ana Filipovic holds a diploma degree in architecture and urban planning from University of Belgrade (2007) and a MA in Architecture and Critical & Spatial Practice from Städelschule in Frankfurt am Main/Germany (2012). She was scholar of German Academic Exchange Service (DAAD) from 2010 to 2012.

Ana Filipovic has been associated with several design practices in Belgrade, New York, Frankfurt am Main and Berlin and in 2014, she co-founded a collaborative practice If-Then, operating at the intersection of spatial design, research and technology.

Performing Construction

Performing Construction is a venture into building sites across Sinop and a collection of artefacts and narratives embedded in them. On one hand, it aims to open a discussion about the conception of the material world, i.e the material culture of the region, and on the other to offer a feminist perspective on this labour intensive, exclusively male industry. The findings of this exploration are to be collectively shared, in the form of story telling over a meal, either staging a “construction worker’s breakfast” or pairing with another collective dining event.



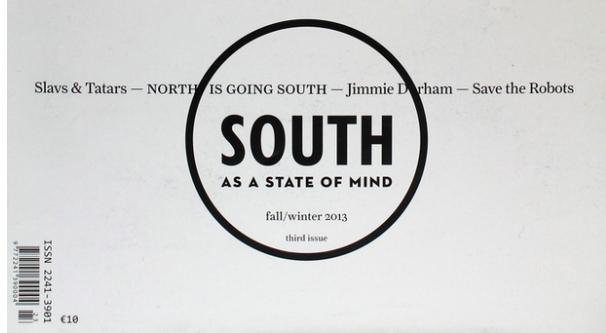
Ana Filipovic, Parliamentary Chambers, 2012. Courtesy Ana Filipovic.

Marina Fokidis

* born in Thessaloniki, lives and works in Athens

Marina Fokidis is a curator and writer based in Athens Greece. In 2014 she was appointed Head of the Artistic Office, Athens and curatorial advisor for documenta 14. She is the founder of Kunsthalle Athena and South as a State of Mind, a bi annual arts and culture magazine.

In 2011 Fokidis was one of the curators of the 3rd Thessaloniki Biennial (www.thessalonikibieniale.gr). She has also been the commissioner and the curator of the Greek Pavilion at the 51st Venice Biennial, (2003) and one of the curators of the 1st Tirana Biennial (2001). She has written essays for different edited collections, for artists and exhibition catalogues and for several international art magazines and publications including Frieze, Art-Agenda, Artinfo, Flash Art, and others.



Marina Fokidis, editor, South As a State of Mind, Issue 3 (Fall/Winter 2013)

Pauline Curnier Jardin

* 1980 in Pertuis, lives and works in Berlin and Amsterdam

Pauline Curnier Jardin is an artist, filmmaker and performer. Exploring different expanded forms of narratives—such as an optic-opera, an ethnographic-peep-show, and some movie-performances—she has focused on making ultra-narrative, epic, and colourful but dark musical films, installations and spectacles.

She has exhibited at 57th Venice Biennale, Tate Modern, Performa15 NYC Biennale; Museum of Modern Art of Paris, PSM Gallery, Berlin; Palais de Tokyo, and others.

She has studied plastic arts in Paris and in Linköping.



Pauline Curnier Jardin, The Lady Weather Speakerine in Keys To Our Heart still, 2012; photo courtesy of the artist and PSM Gallery, Berlin.

Cornelia Lund

* 1970 in Stuttgart-Bad Cannstatt, lives and works in Berlin

Cornelia Lund is an art, film and media theorist and curator. Since 2004, she has been co-director of fluctuating images, a platform for media art and design with a focus on audiovisual artistic production. She has been a research fellow in a DFG research project on German documentary film at the University of Hamburg, and has been teaching widely at different universities.

Her work as a curator includes numerous screenings and exhibitions (e.g. Mapping Festival Geneva, Academy of the Arts Berlin, Index Festival New York, Hamburger Architektursommer).

Cornelia Lund studied History of Art and Romance languages and Literatures in Stuttgart.

Holger Lund

* 1967 in Heidenheim/Brenz, lives and works in Berlin

Holger Lund works as an art, design, and music researcher and as a curator and dj. His research focuses on media art, design research and music visualization. Among others, he co-published Audio.Visual – On Visual Music and Related Media (2009), Design der Zukunft (2014), and lundaudiovisualwritings (2017). Since 2004, Holger Lund has collaborated with Cornelia Lund to lead the media art platform fluctuating images (Berlin). He is a professor of media design, applied art, and design studies at the Ravensburg University of Cooperative Education. Holger Lund studied History of Art, Compared Literature and German Literature in Stuttgart.

The art historians will offer a collective seminar dealing with the aesthetics and politics of Turkish Pop Music from the 1970s. They will research into the local spaces of the Gazino, music halls that were established during the 1930s.

Angela Melitopoulos

* 1961 in Munich, lives and works in Berlin

Angela Melitopoulos' work consists of complex cinematographic cartographies that assume the form of video installations. Introduced to video by Nam June Paik, she went on to elaborate the medium's philosophical relation to time, memory, geography, and subjectivity, notably in her long-term collaboration with sociologist and philosopher Maurizio Lazzarato.

Since the late 1990s, the artist's practice has been characterized by a unique relationship between research and the narration of political geographies, on the one hand, and her use of the nonnarrative properties of moving images, as geographies of affects and intensities, on the other. This has resulted in far-reaching explorations of the mnemonic landscapes of twentieth-century Europe, imperialist violence as seen through the prism of migratory experience, and deviant, minoritarian, and resistant subjectivities.

Angela Melitopoulos' work was awarded and displayed in numerous international festivals, exhibitions and museums such as Generali Foundation Vienna, Berlinale, Haus der Kulturen der Welt, Antonin Tapies Foundation Barcelona, KW Institute for Contemporary Art Berlin, Manifesta 7, Centre Georges Pompidou Paris, Whitney Museum New York. Her video-installation project Crossings was shown at the documenta 14 in Kassel.

Angela Melitopoulos studied fine Arts with Nam June Paik.



Angela Melitopoulos, Möglichkeitsraum I (The Blast of the Possible)
WUNDERLAND SERIE 2009. Courtesy Angela Melitopoulos.

Mahir Namur

* 1967 in Ankara, lives and works in Vienna and Istanbul

Mahir Namur is an existential coach, who uses the knowledge of philosophers for helping people to explore how to live a meaningful and effective life, and at the same time to deal with their very specific daily life issues in a very practical manner.

He has taught at universities and other institutions, and is a long-time member of the Sinop Biennial team.

Mahir Namur's educational background is in engineering, management, entrepreneurship and education.

Now and Here

"Now and Here" which will take place during Sinopale 7, aims to research the individual and collective cognitive, emotional and spiritual dimensions of the relationalities behind the experienced phenomena. Existential therapy will be used as an approach and format for this research (obviously without having therapeutic aims) which states that the reality is only here and now. Unlike many other psychotherapy schools, existential psychotherapy is based on phenomenological method of investigation and focusses on describing the phenomena to understand the subjective experiences behind them. "**"Now and Here"** will be a collective reflection process of 8 artists taking part in Sinopale.

Pinar Öğrenci

* 1973 in Van, lives and works in Istanbul and Berlin

Artist and writer Pinar Öğrenci's body of work consists mostly of video art and installations, at the intersections of social and political content, everyday practices, and human stories. Carrying anthropological characteristics, her work focuses on war, forced displacement, collective movements, nationalism, assimilation, and urban transformation.

She has exhibited at 12th Gwangju Biennial (2018), 6th Athens Biennail (2018), Tensta Konsthall Stockholm (2018), Jewish Museum Munich (2019), Kunst Haus Wien- Hundertwasser Museum, 2017; Würtembergischer Kunstverein (WKV) Stuttgart, 2017; the Istanbul off-site project for Sharjah Biennial 13, 2017; Angewandte, Vienna, 2016; Depo, Istanbul, 2014-8, and many others. Her first solo exhibition abroad was realized at Kunst Haus-Hundertwasser Museum in Vienna, "A Gentle Breeze Passed Over Us" in 2017.

Pinar Öğrenci studied architecture in Istanbul.

Sound of Resistance

The artist's plan is about Sinop's district Gerze's resistance to the hydro electric power plants (HEPP). As in many villages in Anatolia, women were the pioneers of resistance in Gerze. They were sitting in front of the police with canes or sticks and hitting them on the ground to express their reproach. 'Sound of Resistance' will be installed with the sticks collected from Gerze and will be hung at a public space, placed at different angles. A sound work will accompany to the installation.



Pinar Öğrenci, 'Only dead fish go with the flow', exhibition view of video installation at Sharjah Biennial 13 Istanbul off-site project 'Bahar', 2017. Photo Ali Taptik

Kemal Özen

* 1984 in Samsun, lives and works in Tokat

After graduating from the Department of Public Administration at Anadolu University in 2007, he finished at the Department of Painting-Work Teaching at 19 Mayıs University in 2012. Özen has participated in several group exhibitions. He had his first solo exhibition "Cold Meal" at Galerist, Istanbul, 2010. His second solo exhibition "Be A Good Boy, Blossom With Your Pain" was held at Sanatorium Gallery in Istanbul in 2013, and his third in 2017 at Sanatorium, İstanbul.

A native to the Black Sea region, Kemal Özen will do a field trip to Samsun, where he will conduct a painting and drawing workshop and experiment with aesthetic processes in a collective framework.



Kemal Özen, Restless Bed, 2017. Courtesy Kemal Özen

Şener Özmen

* 1971 in Hezex (Idil) in Sirnex (Sırnak) Province, lives and works in Berlin
 Şener Özmen is a contemporary artist, writer, translator, and art critic. Despite drawing comics and writing poetry at a very early age, he gave up both in favour of contemporary art and writing Kurdish literary texts. His translations of the great poets of Generation Tîréj, such as Arjen Arî's Kawa Destanı ve Azhî Dehaq (The Epic of Kawa and Azhî Dehaq, 2011), and Berken Bereh's Kalbim Bir Yastık-tır Aşka (My Heart is a Pillow for Love, 2012), have been published by Evrensel Publishing House. His Kurdish literary works and translations published between 2010 and 2012 in the magazine Sıcak Nal, edited by Süreyya Evren, were published in 2013 as a book titled Uykusu Böülünenler (They Who Lost Sleep). Özmen wrote articles about art for the first contemporary art magazine in Turkey, art-ist Güncel Sanat Dergisi, edited by Halil Altindere. He also wrote articles about art, literature, exhibitions, and artists for Sanat Dünyamız, Siyahî, Sıcak Nal, Birgün, and Radikal Kitap.

Through his video work, Şener Özmen questions the certainty of existing conditions and situations, authoritarian structures and existing taboos. His works focus our attention not only on the perception and the changes in the context of art, but refer mainly to the critical problems of social reality in which the artist positions himself.

He has exhibited internationally at Pilevneli İstanbul, Pilot Gallery İstanbul, Stedelijk Museum Amsterdam, İstanbul Modern, 3rd Mediterranean Biennale Tel Aviv, Museum Quartier Vienna, and others.

He graduated from the Department of Art Education in the Faculty of Education at Cukurova University.

Afrodit

To Sinop Şener Özmen will bring an object as active form, depicting Afrodit (Sinope, the Amazon) in handcuffs. While moving it from place to place he will engage in conversations and exchange with diverse publics. A screening of his films will accompany the work.



Şener Özmen, Afrodit, 2019. Courtesy Şener Özmen.

Adelheid Schulz (theater.prekariat)

* 1966 in Stuttgart, lives and works in Stuttgart

Adelheid Schulz works as a freelance director in Berlin, Basle and Stuttgart. Since 2000, she has developed her own productions among others in Basle, Stuttgart, Essen and Jena. Among others is the conception and production of interdisciplinary works Kalkül.Hölderlin, Ludwigsburg/Basle, 2010; Traumvogels Ende by Sudabeh Mohafez, Ludwigsburg, 2012; affe|käfer|hund – Körpertexturen, a coproduction with UNO ART SPACE, Stuttgart, 2014; Spuren, Spuren – Performance and agency work in cooperation with Württembergischer Kunstverein, Stuttgart, 2015; Zappzarapp – from the heart to the sky in cooperation with Treffpunkt Rotebühlplatz, Stuttgart, 2015.

Adelheid Schulz completed her theatre studies at the University of Erlangen-Nürnberg, and afterwards drama studies at the Reduta drama school Berlin.

Lost Places – Inner and Outer Landscapes

In Sinop, Adelheid Schulz will work with guests and inhabitants on “lost places” of public space. Starting from daily rituals and performative exercises, the workshop investigates inner and outer landscapes in relation to perceptions of deprivation. The output of the workshop can include texts, site specific interventions and performances in Sinop, videos, one minute sculptures,...



Adelheid Schulz (director), Paradies Gesucht, Stuttgart, 2018. Photograph Harald Voelkl.

Beekeeping Project / Arı Aşkına

The collective will set up a series of participatory art workshops with children and youth. Throughout these workshops, they aspire to raise awareness on ecological balance and to educate an environmentally sensitive new generation. Inspired by the life of bees and their place in nature, the workshops support participants as they express their intellectual discoveries through art.

The ‘ecosystem - honeybee - human’ relation informs us on the socio-ecological dynamics of our society and its effects on daily life. The project is an on-going survey that has so far plotted several practices in the north-eastern part of Turkey mainly at Machael and Posof plateaus, as well as in the Netherlands, both at rural and urban settlements.

Arı Aşkına (For the Love of Bee!) aims to create an interest in bees and nature amongst children and young adults, while nurturing creative thinking and pollination of knowledge on the reciprocity between bees, humans and nature.

The program brings together diverse age groups and disciplines, including artists, beekeepers, academics in apiculture, designers, social workers and others, in several cities of Turkey, to exchange knowledge, explore and produce collaboratively. Expression through drawings and color, practicing printing handcrafts, working with body language and dance are some of the methodologies coached in the workshops.

Nil İlkbasarın

* 1966 in Istanbul, lives and works in Amsterdam

Nil İlkbasarın is an interdisciplinary artist working primarily in participatory art projects site specific installations with the intention of instigating a dialogue on everyday issues and revitalizing people’s relationship to a place. She is interested in practices that bring together art and citizenship, as well as practices that create parallel communities unlikely to be established by other means. Nil lives and works in the Netherlands since 1997. Her artistic practice came to be following several years of managerial posts in the retail sector. She received her BA in Fine Arts at the Gerrit Rietveld Academy (2013) and MA in Art Praxis at the Dutch Art Institute (2016) in the Netherlands.

Güngör Erdem

Güngör Erdem employs ecological art that combines a lifestyle close to nature and creativity. He has been active in art production and exhibition since 2006 in Sinop, Turkey. Within the scope of Sinopale, the International Sinop Biennial, Erdem has organized several art events and conducted workshops including glass blowing.

Maria Sezer

* 1954 in Netherlands, lives and works in Istanbul

Maria Sezer, a Dutch artist living in Turkey, completed her MA in 1980 and her doctorate in 2004 at Mimar Slnan Fine Arts University in Istanbul. She has been lecturing in Robert College and in İşık University. Her works, observing nature taking the bee to the core, took place both national and international exhibitions. A beekeeper herself, she has broadcasted a program series titled “Propolis” in Acik Radio in 2015. Sezer was a co-organiser and a tutor of workshops in the Kids and Youth Art Biennial in 2016.

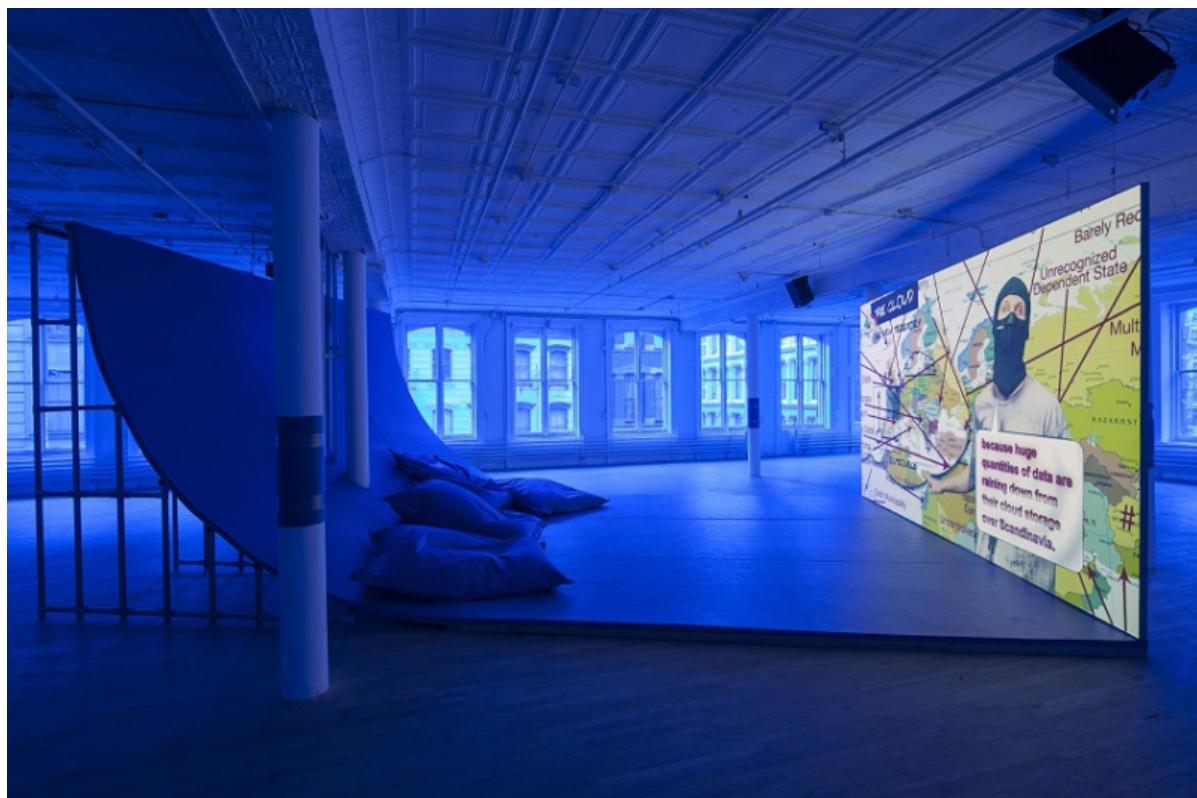
Hito Steyerl

* 1966 in Munich, lives and works in Berlin

Hito Steyerl is a filmmaker, visual artist, writer, and innovator of the essay documentary. Her principal topics of interest are media, technology, and the global circulation of images.

She has exhibited internationally at Serpentine Galleries, London, 2019; Castello di Rivoli, Turin, 2018; Kunstmuseum, Basel, 2018; Museum of Contemporary Art, Los Angeles, 2016; 58th Venice Biennale, Venice, 2019; Busan Biennial, Busan, 2018; Skulptur Projekte 2017, Münster; 56th Venice Biennale, German Pavilion, Venice, 2015; and many others.

Hito Steyerl studied film at Tokyo's Academy of Visual Arts and at the University of Television and Film in Munich; she hold a PhD in philosophy from the Academy of Fine Arts in Vienna.



Hito Steyerl, Liquidity Inc., 2014. Courtesy of Hito Steyerl and Andrew Kreps Gallery.

Johannes Vogl

* 1981 in Kaufbeuren, lives and works in Berlin

Johannes Vogl is a sculptor who exhibited worldwide including the Belvedere Museum Vienna, Kunsthalle Erlangen, Tinguely Museum Basel, The Hayward Gallery London, Swiss Institute New York and was part of Manifesta 7 in Rovereto. Johannes Vogl studied at the Academy of Fine Arts Karlsruhe (Prof. Stephan Balkenhol), the Academy of Fine Arts Vienna (Prof. Heimo Zobernig), the Academy of Fine Arts Berlin-Weissensee and received his BFA at the University of the Arts Berlin (UDK) (Prof. Christiane Möbus) in 2010.

From Ulm to Sinop

A river trip by boat will bring the artist from Germany to Turkey, crossing borders, landscapes, and cities. Establishing new connections and relations on the waters, the three-months trip will find its end in Sinop during the biennial.



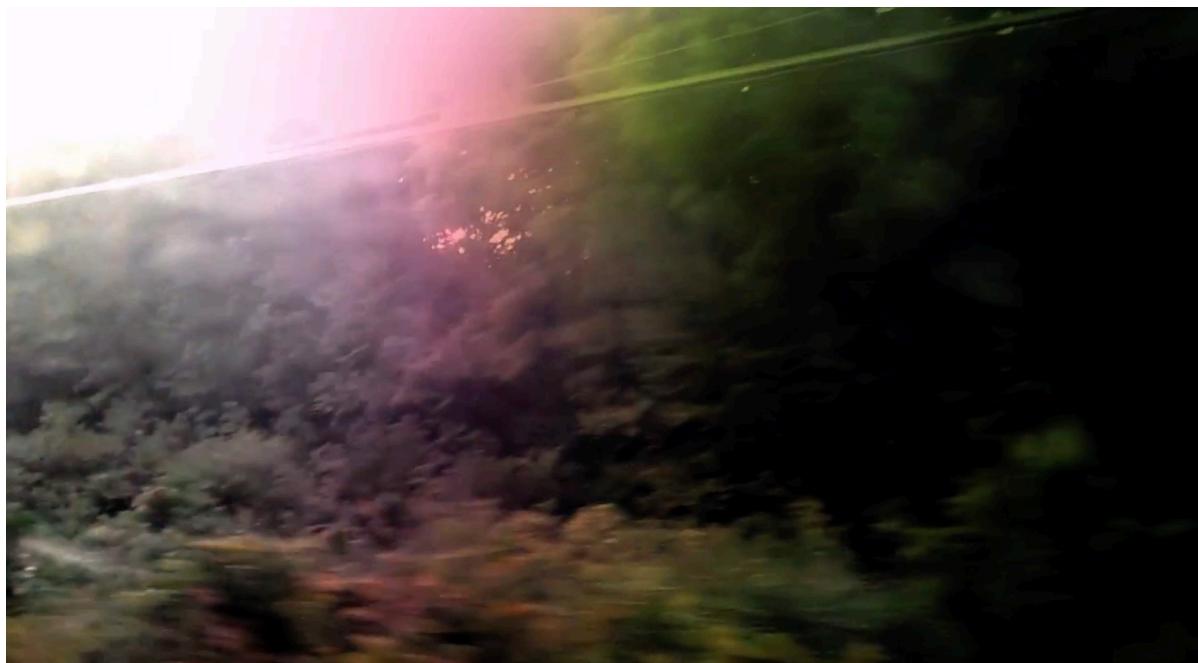
Johannes Vogl, From Ulm to Sinop, 2019. Courtesy Johannes Vogl

Sheri Wills

* 1963 in California, lives and works in New York

Sheri Wills is an artist whose work is based in film, video performance, and installation. Her work has been exhibited internationally, including one-person shows at the Director's Lounge in Berlin, the Robert Beck Memorial Cinema in NYC, and The International Experimental Cinema Exposition. Her films have been screened at venues including the London Film Festival, the International Film Festival in Rotterdam, and the Museum of Modern Art in New York. Her collaborations include live video projects with music composed by Jan Jirásek, Charles Norman Mason, Bright Sheng, and Ofer Ben-Amots and video performances with music ensembles, including the NYC choral group, Khorikos, the Providence String Quartet, Luna Nova New Music Ensemble, and Ensemble QAT in Montreal, at venues including Roulette in Brooklyn, the Firehouse Space in Bushwick, and the Czech Center in NYC. She is a Professor in the department of Film/Animation/Video at the Rhode Island School of Design. She lives in New York City.

Working with the poetics and politics of shared light, Sheri Wills will make a site-responsive video and sound piece in the Buzhane and guide a collaborative 2-day video workshop. Participants in the workshop will explore questions, such as ‘where is cinema?’ ‘what is illusion?’ and ‘what if there was nothing to block the light?’ Projects from the workshop will be part of a public screening.



Sheri Wills, Scene Box, 2011.

Brian Kuan Wood

* 1978, lives and works in New York

Brian Kuan Wood is a writer and editor. In 2008 he initiated e-flux journal with Anton Vidokle and Julieta Aranda, which publishes ten issues per year online, along with a series of readers in collaboration with Sternberg Press. In 2010, he edited Selected Maria Lind Writing. From 2000-2005 he was based in Cairo, where he produced publications and sound projects in collaboration with artists, also initiating an online journal together with artist Iman Issa featuring artists based in Cairo and Alexandria. His writing has appeared in Bidoun, CAC Interviu, Paletten, e-flux journal, and various artist-initiated platforms and publications.



Brian Kuan Wood, editor, Is it Love? - Journal #53 March 2014 - e-flux

Adnan Yıldız

* 1979 in Karaman, lives and works in Berlin

Misal Adnan Yıldız is a curator, writer, and educator whose approach is based on conversations with an interest in creating connections between studio processes, exhibition methodology and audience development.

Yıldız was the Director of Artspace NZ in Auckland. Previous to that he held the position of Artistic Director at Künstlerhaus Stuttgart in Germany (2011–2014). His tenure at Artspace received solid reviews including acknowledgments for his vision, the focus on public engagement through collaborations, and the initiating of significant architectural changes to the gallery in 2016.

He is one of the initiators of ASA autonomousspaceagency.org and is set to launch Mutterzunge, an independent programme of studio residencies and mapping of events in Berlin.

Adnan Yıldız studied psychology in Istanbul.

afterword (mutterzunge)

For the Sinop Biennial 7 the curator will establish a reading group around the sculpture of Diogenes, the greek philosopher, who was born in Sinop. It will take place after dinner, and Turkish black tea will be served.



Presentation: Naked Tongue, Misal Adnan Yıldız "We, the City Conference", Tieranatomische Theater Berlin, 24.05.2019 Photo courtesy: Mathis Gann

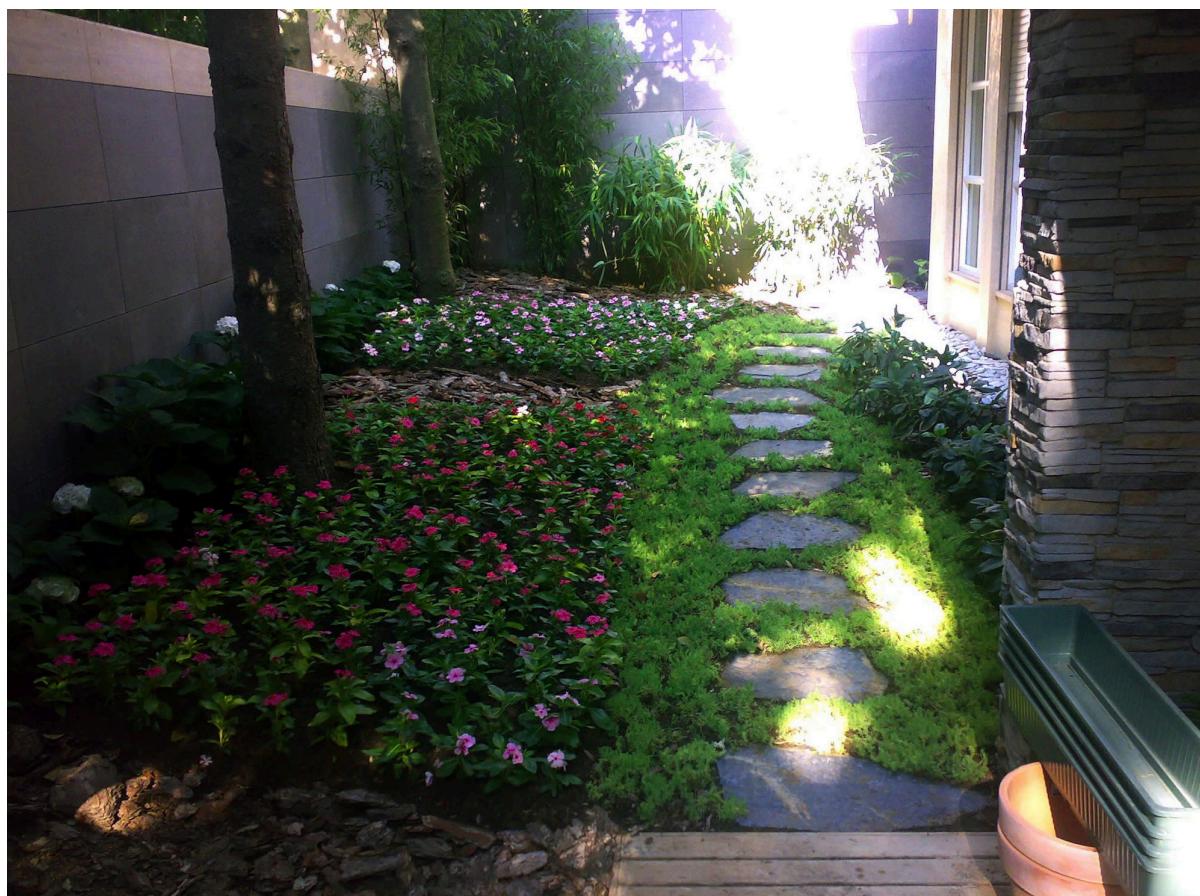
Sibel Yilmazer

* 1977 in Berlin, lives and works in Istanbul

Sibel Yilmazer is a landscape architect who lived in the Black Sea region for many years. She researches and studies on issues of sustainability, plant-human relationship, ruderal plants, herbal composition, landscape ecology, self-sufficient landscaping and the history and future of landscape architecture. She studied at Karadeniz Technical University-Landscape Architecture Department.

Self-sufficient Landscapes

In Sinop, the landscape architect will follow the routes of plants in three steps: Forgotten roads (draw attention to the forgotten circulations), Nomadic agriculture (following the routes of “Corn”, “Wheat”, “Tobacco”), reminig stops (focusing on endemic plants their names).



Sibel Yilmazer, Ali-Asli Tusavul House, 2010. Courtesy SSLD

Sibel Yilmazer.

**The Sinop Biennial 7 “Here and Where / A Politics of Location” is curated by
Mona Mahall and Aslı Serbest.**

Aslı Serbest

* 1977 in Istanbul, lives and works in Berlin and Bremen

Aslı Serbest is an artist and curator interested in temporary spatial forms and practices. She has worked as a professor at the Stuttgart State Academy of Art, Rhode Island School of Design, and currently at the University of Art in Bremen. For her studies in architecture and visual media she moved from Istanbul to Stuttgart and Vienna. Among other prices she received grants from Art Center Los Angeles, Storefront for Art and Architecture New York, and Tarabya Kulturakademie.

Since 2007, Aslı Serbest works in a collective with Mona Mahall to reflect and produce spatial practices in and through different media. Their projects include architectures, exhibitions, installations, scenographies, as well as video-texts, concepts, and publications, exploring particular past, present and future spatial contexts and negotiating the evolving relationship between architecture, art, and the political.

They exhibit and publish internationally, among others at Biennale di Venezia, 2012, 2014, 2019; Würtembergische Kunstverein Stuttgart, 2015, 2018; Riverrun Istanbul, 2018; Pinakothek der Moderne, Munich, 2017; Storefront for Art and Architecture, New York, 2014, 2015; HKW, Berlin, 2012; Vancouver Art Gallery, 2013; Künstlerhaus, Stuttgart, 2013; New Museum, New York, 2009; in e-flux journal, Volume Magazine, Perspecta, The Gradient–Walker Art Center, AArchitecture, Deutschlandfunk, etc.

Mona Mahall

* 1976 in Füssen, lives and works in Berlin and Hamburg

Artist, writer, and curator Mona Mahall has been engaging in critical and feminist approaches to space, its related processes, and practices. She has been a professor at the Stuttgart State Academy of Art, at Cornell University and HafenCity University Hamburg.

After her studies in art and media theory as well as architecture at Karlsruhe University of Art and Design (HfG) she completed her doctorate on a critique of Modernism. She received grants from Art Center Los Angeles, Storefront for Art and Architecture New York, and Tarabya Kulturakademie, and others.

Since 2007, Mona Mahall works in a collective with Aslı Serbest to reflect and produce spatial practices in and through different media. Their projects include architectures, exhibitions, installations, scenographies, as well as video-texts, concepts, and publications, exploring particular past, present and future spatial contexts and negotiating the evolving relationship between architecture, art, and the political.

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