

SELECTED PROJECTS

ECE PAZARBAŐI

CABINET OF THE UNKNOWN

27.07 – 25.09.2017 commissioned by

WERKBUNDARCHIV – MUSEUM DER DINGE

ORANIENSTRAßE 25, D-10999 BERLIN



Curator: Ece Pazarbaşı

The "Cabinet of the Unknown" is a project about unknown objects, unknown locations and unknown people. The long tradition of

museum practice calls for museums to serve as institutions that provide knowledge. In classic museology, knowledge is a commodity that a museum offers, whereby the visitor accepts the validity of that knowledge.



Every museum team member was asked to select an unknown object in the museum's collection and to name 'unknown' or interesting locations on Oranienstrasse. The second act was to invite the 'unknown' people from the selected locations to the museum to discuss the unfamiliar objects of the museum team. They were then sent on a quest to find their own mystery object in the collection and, to generate a ripple effect, they also selected 'unknown' or interesting locations in the same area. The selected objects are shown in the exhibition, accompanied by a public programme of talks and a closed dinner called "Unknown **DINNER.**"

MEMORY PLATES (15, 16, 17 September, 2017)

HAMBURGER BAHNHOF

Commissioned by Institut für Raumexperimente and Hamburger Bahnhof

Curators: Ece Pazarbaşı, Stephan Klee

Food re-enactress: Montse Torredà Martí (Studio Olafur Eliasson Kitchen)

Memory Plates is a curated memory re-enactment piece that is composed of expert/artist talks (and meals) stemming from the invited artists' memory fragments of the presentations they have delivered (and the food they were served at the kitchen of Studio Olafur Eliasson) at the Institute For Spatial Experiments (IFREX) between 2009-2014. The kitchen of Olafur Eliasson's Studio has always been an important component of IFREX, it was simply the essence and the bonding element of the IFREX to the Studio.



Within this frame, Memory Plates sums up the essence of Institute For Spatial Experiments' past, present and future in our memories in an innovative artistic manner through two magical and essential components: Experts (for knowledge co-creation) and food (for sharing/ communication). The series is a re-enactment of the past, in a present and a future's memories that will be constructed during the festival.

Within this respect, the project invites three experts to re-deliver the presentation they have made back in the Institute. Each expert will be asked NOT to make any rehearsals, as the aim is to bring together the pieces of the memory together and construct a new memory while observing what has changed and which ideas mutated during the years.

Additionally, each expert will be asked to visit their memory of what they had eaten at the Kitchen Studio Olafur Eliasson on the day of their visit. According to their memory the food will be served to the audience during the talk. If the ingredients of the dish that are forgotten by the experts, they will be replaced by a neutral placeholder, that represents the parts of missing memory on the plate.

MENU:

15 September 2017 @ 13.00

TUE GREENFORT - Re-enactment of 22.11.2013 Presentation ///

LUNCH: Something like soylent green with swamp sauce... with some components are lost in memory.

* GREENFORT is an artist, whose interdisciplinary practice deals with issues such as the public and private realm, nature and culture (1973, Danish, lives and works in Denmark and Berlin)

16 September 2017 @ 13.00

Robert Lippok - Re-enactment of 25.10.2012 Presentation ///

LUNCH: A plate with 3 cold, salty, sour dishes (maybe 4 components in each dish) in green, red, yellow with leaves, chickpeas, crunchy like potato chips.

* LIPPOK is a composer and visual artist (1966, German, lives and works in Berlin)



17 September 2017 @ 13.00

Klara Hobza - Re-enactment of 07.06.2012 Presentation ///

LUNCH: A saucy paella, made with happy ingredients in yellow and red and white and orange and some spices of colors with rice, olive oil, and a mix of sea food and vegetables. With many spices, salty and sour and meaty and fishy and hearty.

* HOBZA is an artist, whose work furthers the performative, social aspect of sculpture (born 1975, Czech, lives and works in Berlin).

Location: Backyard of Hamburger Bahnhof



THE FIELD KITCHEN ACADEMY

2017-on

Director: Ece Pazarbaşı

Field Kitchen Academy is a mobile experimental, interdisciplinary and educational approach that takes place in residency or parallel programme formats. It gathers artists and creative minds with experts around a 'kitchen table' through mind opening acts and actions. It aims at transcending the existing borders between research and practice, beyond forms and formats with innovative tools and experiences on wholistic knowing and thinking. Each edition of the Field Kitchen Academy is composed under a different concept that uses the residency as a lab for field research, discussion, experimentation, trial and fail, progression of knowledge, know how and creativity. It aims at stimulating new areas and formats of investigations that supports artistic practice and creative thinking in a lab format.

At the Field Kitchen Academy, the kitchen table is a symbol for overcoming the hierarchies of the art education of the west. It stands out for a clear information and experience exchange platform where heated and open debates can take place. Here, the degree holding academicians are invited together with the experts from all fields of life to share their wisdom with the resident artists and creative minds.



MUSCLE MEMORY (1.4 - 11.6.2017 - Kunstraum Kreuzberg/ Bethanien, Berlin)

Artists: Adel Abidin, Jenny Baines, Maja Bajevic, Marcio Carvalho, Cevdet Erek, Ingo Gerken, Gözde İlkin, Marisa Maza, Ahmet Öğüt, Sophia Pompery, Svenja Schöffler, Vahit Tuna

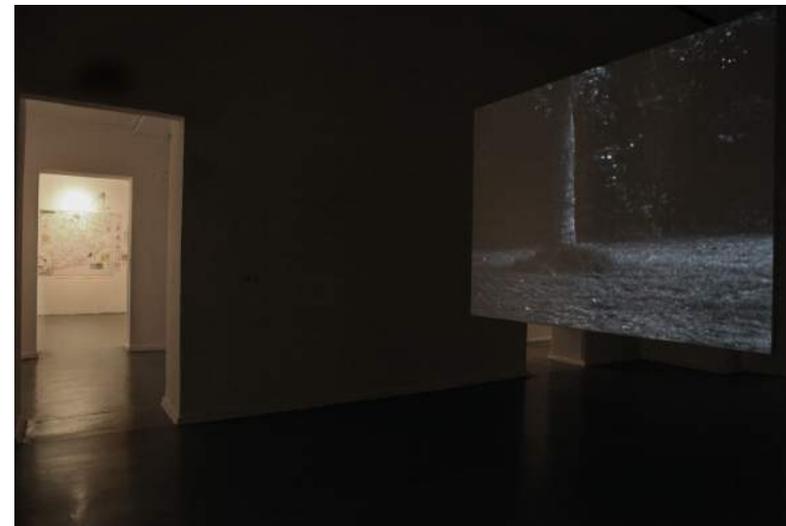
Curator: Ece Pazarbaşı

The exhibition "Muscle Memory" is a multi-layered investigation into the notion of muscle memory, which is defined in neuroscience as a type of movement that becomes familiar to the muscles through repetition over time. It gives a metaphorical approach to how structures of power create and manipulate the memories of individuals through the biological mechanisms of their very own bodies. In doing so, the exhibition revisits the historical background of the Bethanien Hospital building as the 'body' of the project, incorporating the building and its vicinity into the exhibition as an



embodiment of the muscle memory.

Through muscle memory, repetition stabilizes the flow of the muscular action. After sufficient repetition, the movement is absorbed by the muscles and can be acted out unconsciously, in a self-automated way. Once a skill is committed to muscle memory, the motor cortex becomes less involved and muscle activation switches to lower-order processing areas of the brain, such as the cerebellum, where subconscious motor memories are stored.



We are living in a time where our thoughtless actions are the results of the norms, structures, and icons of mass media—architectures that support the ideologies imposed into our lives through repetition. The structures of buildings and urban environments—like other vehicles of capital, measurement, and mass information—are impressed deeply into our lives, and our bodies are shaped according to these

structures as we encounter them everywhere, everyday.

Indeed, conscious action is increasingly replaced in our daily lives by automation, thinking is lost in monotonous repetition, absorbing the given information over and over again. However, it is art that creates vantage points from which one can separate from this routine and create independent perspectives in an irregular way, almost as a glitch. Hence, the exhibition calls for an awakening: to reconsider what we obey, what we question, and what we accept without questioning.



In exploring these structures that shape and limit our bodies and movements, the exhibition uses Bethanien Diagnosis Hospital as a body, and tracks the memories it has absorbed since 1905. In 1905, the former Bethanien Diagnosis Center opened an extended wing to be used as the Operation Unit, which is now known as the Kunstraum Kreuzberg/Bethanien. In this regard, the operation room will house

the exhibition while reflexively tackling the issue of connection between memory, human body, and automated actions and situations. During events in the public program, the exhibition will restage the former morgue (Leichenhaus), washhouse (Waschhaus), Ökonomiehof, infection unit (Infektionspavilion), and Feierabendhaus that were previously located in the Bethanien garden in 1905. This will be an act of reinventing these locations where some no longer exist.

The exhibition incorporates the Field Kitchen Academy, a mobile platform for alternative information production, for the public program with neuroscientists, contemporary dancers, Zen Masters, kinesiologists, parkour training, and cooking actions to delve deeper into the political, social, and corporeal connotations of muscle memory.

For information about further parallel events, please see www.fieldkitchen-academy.org

FIELD KITCHEN ACADEMY PROGRAMME :

Curator:

Ece Pazarbaşı

1/4/2017, 7 PM

DOCTORS, NURSES AND ARTISTS — ARTISTS' TALK

Artists talk with the participation of Adel Abidin, Jenny Baines, Marcio Carvalho, Ingo Gerken, Göde İlkin, Marisa Maza, Ahmet Öğüt, Sophia Pompery, Svenja Schöffler and Vahit Tuna.

Moderation: Ece Pazarbaşı

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5/4/2017, 7–9 PM

Muscle Testing Workshop — an Introduction to Kinesiology by Heike

Brunnen, Alternative Medicine Practitioner *registration required:
bethanien1@kunstraumkreuzberg.de

—

18/4/2017, 7–8.30 PM

Talk: Medical Neighborhoods — Healing Architecture by Álvaro
Valera Sosa, Architect

—

20/4/2017, 7–8.30 PM

Talk: Fractals in Action: From procedural memory to motor
hierarchies

Mauricio Dias Martins, MD PhD, Berlin School of Mind and Brain,
Humboldt University zu Berlin/
Max Planck Institute for Human Cognitive and Brain Sciences

—

7/5/2017, 11.30 AM–1.30 PM

Bethanien Parkour Workshop

by Franz Schönberger, Headcoach at ParkourONE Berlin

—

21/5/2017, 11.30 AM–1.30 PM

Symbol Body Workshop

by Tuğçe Tuna, Contemporary Dancer

—

4/6/2017, 11.30 AM–1.30 PM

Releasing Repetition in Mind, Body and Soul Workshop by Sun Woo +
Ji Woo, Zen Masters

—

8/4/2017, 12 pm; 20/5/2017, 12 pm; 10/6/2017, 12 pm Exhibition Tours
with the Curator Ece Pazarbaşı

—

Every week from Monday to Friday, 9.30–11.15 AM Studio 142, 1st
Floor, Kunstquartier Bethanien Klein Technique™ Workshops
by Hanna Hegenscheidt

—

Every week from Monday to Friday, 10–11.30 AM Studio 2, Mime
centrum, Kunstquartier Bethanien Movement Training for Performers
by Mime Centrum

EVERYTHING UNDER THE SUN (Berlin - July/ November 2015)

Curators:

Ece Pazarbaşı, Caiqi Tizzi

Everything Under the Sun, a project that consists of a series of artistic events and an educational programme that approaches the current issues related to climate change, rejecting alarmism and mirroring all aspects of it on the Earth's landscape.



Tue Greenfort, Hunger - 2009, precision farming system, tractor, sowing machine, crops, format variable

Artistic programme: Dafna Maimon (FI), Egill Saebjörnsson (DE/IS) & Åsa Sonjasdotter(SE/NO) and Polonca Lovsin (SI) and experts on permaculture & waste management Leonie WoidtWallisser (AU) & Alice Grindhammer (DE) to tackle the issue in a participatory, humorous and informative way.

Alternative Education programme: Tue Greenfort (Artist, DK), Kultivator (Artist group, SE), Rodrick Sloan (Sea Urchin Hunter/ Fisherman, NO), Thomas Harttung (biodynamic farmer, DK)



Nordic Food Lab

Scientists all over the world have arrived at the same conclusion: the world's climate is in a constant flux since the Ice Age, thus it will continue changing. The new levels of precipitation and changing of temperature patterns brought infertile lands in many places around the globe, ironically it brought fertility and variety to agriculture in places like the Nordic countries.

In the course of planet earth's history, these transformations of nature have called for human beings' adaptation to certain conditions: new culinary approaches emerged through drought and abundance; which simultaneously brought new discourses about food in the artistic field.

EVERYTHING UNDER THE SUN alternative education programme aimed at creating a learning platform with the focus of creating series of mind opening interdisciplinary educational modules around the radius of art.

Study Everything Under the Sun is an education project that consisted of 40 hours of teaching and additional advisor sessions around the concepts of food through different aspects of climate change in Nordic countries and beyond. It focuses on the subjects of 'Transformation and Adaptation' to develop its activities throughout the year of 2015 through art, climate change, food and participation.

Under the subject of *transformation*, the programme utilizes the examples art and nutrition issues of the Nordic countries, not ignoring the fact that the global warming affects the Nordic lands positively.

Adaptation aims at building capacity by gathering artists and urban agriculture enthusiasts together to find alternative ways of adapting ourselves towards the results of the climate change, and finding solutions for self-sufficient healthy living.

Transformation, Study Everything Under the Sun invites artist Tue Greenfort to lead module #1 with Thomas Harttung (biodynamic farmer) that he has invited. For the module #2 Kultivator taught with Roderic Sloan (Sea Urchin Hunter/ Fisherman) in collaboration.

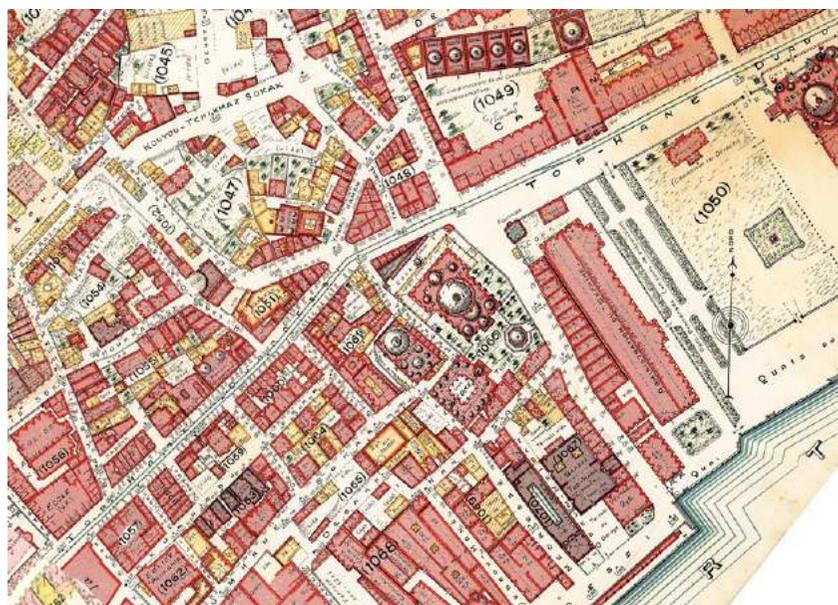
Both modules focused on artistic co-creativity around the issues of food and nature through climate change. While doing that it carries an experimental structure where series of talks, workshops, artistic cooking projects, performative dinners are used in an innovative approach.

* Everything Under the Sun is curated by Ece Pazarbasi and Caique Tizzi, produced and hosted by Agora Collective e.V. with the kind support of Nordisk Kulturfond, as part of the Collaborative Arts Partnership Programme – CAPP – which is supported through the EU Creative Europe Programme.



WALK OVER THE CITY (Istanbul - 2013)





Charles Goad in the 1900's, approximately 260 sheets of their Istanbul maps were merged and stitched together by professional urban planners to create an Istanbul that belongs to another time span. The collaged insurance map of Istanbul was then overlapped digitally with the current map of Istanbul, in a web application format. This web application of overlapped maps forms the backbone of the project and is accompanied by four soundwalks created by the artists. Following the instructions given on the old maps, the audience is asked to walk in the Istanbul of present time, doubling the time lapse with the lapse of locations as well. The project is an alternative reading of history, urban planning, sociology, offering city residents an understanding the city and its history.

www.c-amp.org

*With the kind support of Dutch Performing Arts, Performing Arts Fund NL, Kingdom of Netherlands and Republic of Slovenia – Ministry of Education Science, Culture and Arts.

Artists:

Burçin Elmas (Turkey), Polonca Lovšin (Slovenia), Khadija Massaoudi (The Netherlands), Vahit Tuna (Turkey)

Curator:

Ece Pazarbaşı

Walk over the City aims to create an Almanac of Contemporary History of Istanbul via soundwalks. It is focusing on the city of Istanbul through two primary yet different historical dimensions. Thanks to insurance maps dating back to the 1900s, it takes its audience years back, allowing them to compare both auditorily and digitally today's Istanbul with the Istanbul of "once upon a time."

The project entailed a research on historical maps of Istanbul. After intense work on insurance maps created by Jacques Pervitich and

INSOMNIA DYSLEXIA (Ljubljana - 2015)

- 5 MINUTES

Short Video Biennial, 15-30 October 2015

P74 Gallery, Ljubljana

Curator:

Ece Pazarbaşı

Insomnia Dyslexia is an unofficial term that defines the outcome when lack of sleep results in misspelling, mispronouncing or misacting. Dyslexia caused by insomnia prevents one from generating a coherent sentence in a conversation or a fluid movement in action. Insomnia can cause a mystified result in written, oral or behavioural acts, or in all of these forms. The notion is that a transformed product (dyslectic outcome) appears because of a human being's basic broken (sleep) pattern. It appears as the very moment when what the mind thinks and what the body utters do not match. Although the thought and the said are not co-ordinated, at the same time their combination describes the reality of the current moment fully. Be it a Freudian slip or not, the transformed utterance/act (within its own system) is always as meaningful as the thought utterance/act. And both the transformed outcome and the dyslectic outcome stem from the same source, that is, from the same individual. Although the transformed outcome and the dyslectic outcome may divert from each other in terms of content, the presence of the source makes them compatible. That is, the act or the word from the insomniac source and what the act or word could have been coming from a "well-slept" source complete each other. The intended word/act and the dyslectic outcome are the two parts of a whole within their own concept. The act in the mind of the source starts anyway as a non-dyslectic act, yet when it is externally expressed, it becomes a dyslectic fact.

The International Short Video Biennial -5 MINUTES with its theme Insomnia Dyslexia will deal with two parts of the brain that both complete and compete with each other. In this condition, one part cannot exist without the other, but each is also meaningful on its own. And indeed the togetherness of these two parts as a "couple" is the main condition to reveal the utmost reality. From among the submitted videos, the jury will select video works that complete each other. The works can be about the misconception of the body itself, about sleeping facilities, about the paradoxes of the brain, about hyper reality or about other themes in line with Insomnia Dyslexia. A guiding theme of complementarity will be sought between the works, which will be carefully interlaced in the biennial's venues.

With the theme Insomnia Dyslexia, guest curator Ece Pazarbaşı has positioned the concept within the radius of the physical and psychological state of one's 'mis'-being. With an open call more than 100 artists submitted video works.

P74 Center and Gallery is one of the leading independent galleries for contemporary art in Ljubljana, Slovenia. Since 1997 its programmes focus on the presentation, research and promotion of contemporary visual arts and time-based arts. P74 Gallery operates under the P.A.R.A.S.I.T.E. Institute, independent non-profit organization. The mission of the P74 Gallery is to foster exchange, presentation and collaboration by supporting and promoting innovative, challenging and experimental production in art and culture. P74 Gallery is leading organisation for producing, publishing, exhibiting and promoting artist book in Slovenia. In close cooperation with The Foundation for Civil Society (New York) organises "OHO group Award", an award for young visual artist. Since 2003 P74 Gallery regularly organises Sound Explicit, a festival of experimental and improvised music.

TURKISH ART NEW AND SUPERB EXHIBITION (Berlin – 2012)



Artists:

Mehtap Baydu, Bashir Borlakov, Banu Cennetoğlu, Aslı Çavuşoğlu, Cevdet Erek, Ha Za Vu Zu, Nuri Kuzucan, Ali Miharbi, Yasemin Özcan, Serkan Özkaya, Güneş Terkol, Vahit Tuna, Shiri Zinn

Curators: Ece Pazarbaşı and Rene Block

With this group exhibition showing works by thirteen contemporary artists, most of whom were born in Turkey in the 1970s and 1980s and now live in Istanbul, René Block, the show's initiator, wants to have a "fresh southern breeze" wafting through the months of documenta and Berlin Biennale. The concept here does not even attempt to belabor typical clichés of "easily palatable" Turkish art. Rather, Block

and his co-curator Ece Pazarbaşı from Istanbul have made a very conscientious selection of artists and works that clearly stake their own ground. These challenging artists direct their critical gaze at all aspects of daily life: at society, politics, history, and culture and their inherent antagonisms and interconnections.

National attributions and features of identity are in no way denied; instead, the show demonstrates that the newly flourishing art scene in Turkey has no longer been concentrating solely on traditional patterns. Cevdet Erek, Ha Za Vu Zu, Nuri Kuzucan, Ali Miharbi and Serkan Özkaya interpret everyday urban life, enriching it with personal elements. Banu Cennetoğlu's collaborations with Yasemin Özcan and Shiri Zinn focus on institutional critique. Güneş Terkol's work develops new aesthetic modes outside the customary art context. Her contribution to the exhibition was created with women from Berlin in a workshop at Ballhaus Naunynstraße. Vahit Tuna and Aslı Çavuşoğlu playfully criticize politics and social history. Bashir Borlakov creates photographic tableaux with historical citations and visual elements from dream scenarios.

Please note the following two venues in addition to TANAS:

At gelbe MUSIK, Schaperstraße 11, Berlin-Schöneberg, an acoustic work by Aslı Çavuşoğlu is presented.

On the grounds of the former Tempelhof airport, the artists group Ha Za Vu Zu has already executed My Ass in the Googleearth, a large-scale "turf tattoo" of an airplane on the former airfield.

The exhibition catalogue booklet (58 pp., color, German/English, 4 Euro) introduces the artists with biographies and brief descriptions and illustrations of their works. Foreword: Ece Pazarbaşı.

ZWÖLF IM ZWÖLFTEN Exhibition (Berlin – 2011)



Artists:

Nevin Aladağ, Vahap Avşar, Ergin Çavuşoğlu, Nezaket Ekici, Şakir Gökçebağ, Nilbar Güreş, Servet Koçyiğit, Ahmet Öğüt, Ebru Özseçen, Anny & Sibel Öztürk, Canan Tolon, Nasan Tur

Curators: *Ece Pazarbaşı and Rene Block*

There's no catalogue to accompany this exhibition; instead, the exhibition itself accompanies a book. With the twelfth volume of the series Contemporary Art in Turkey concludes and at the same time opens the series of monographs on contemporary Turkish art that he edited for the publisher Yapi Kredi.

Book and exhibition present twelve artistic positions that seem initially to have only one thing in common: that the artists live and work, entirely or for the most part, outside Turkey. Some of them took steps of their own free will to make their way in a new environment. Others were unable to decide on their own, having left Turkey with their parents when they were still children. They grew up in an unfamiliar country, learned the foreign language and foreign customs, went to school there and later to art schools, just like those who were born Turkish abroad.

Book and exhibition do not cover the history of the emigration of Turkish artists who in the 1930s set their sights on Paris, the hub of the European avant-garde. Nor does it include artists such as Sarkis, Ayşe Erkmen and Esra Ersen, who live primarily outside Turkey, for they have already been introduced in major solo or group exhibitions at TANAS, and their experiences with foreignness are treated at length in their individual monographs in the Contemporary Art in Turkey series.

Book and exhibition do not claim to be complete; the aim was not to produce a global group photo but rather to generate a more intimate snapshot with artists who currently work in nine different places.

Even if twists of fate took these artists to these particular places for the most disparate reasons - the texts by the book's twelve authors profoundly relate their stories - an additional commonality among the artists can be mentioned: their thinking and their work have been inspired by a new energy emanating from Istanbul. Especially the youngest artists, who did not grow up in Turkey, are again and again drawn to the Bosphorus by the tension between their workplaces abroad and the dynamic Istanbul scene. From a thoroughly distanced foreign perspective, they search for their (second?) identity.

ISTANBUL - AMSTERDAM AUDIO TOUR (Istanbul and Amsterdam - 2010)

KünstlerInnen:

Aslı Pınar Altay & Can Altay (Turkey), Renate Zentschnig & Justin Bennett (The Netherlands) and Hakan Kurşun (Turkey)

Kuratorin: Ece Pazarbaşı

Istanbul - Amsterdam Audio Tours was pointing out the fact that while the big cities of the world develop in terms of context and content, as they evolve into metropolises, they tend to resemble each other rather than grow different. Taking this similarity of cities and their tendency to follow a set pattern as a starting point, the 2010 edition of the project was conceived with the idea to execute an audio tour prepared for a certain city, in another one. To what extent would these metropolises be similar? Could it be possible to make an audio tour for Istanbul that would fit another European city (and vice versa)? What would the complementary elements in both cities be? Would these be the immigrants, the sounds, some stories, a feeling or just a coincidentia oppositorum?

*With the generous support of Skor Foundation for Art and Public Domain Netherlands, 2010 Istanbul Cultural Capital Agency, Soundtrack City Amsterdam and Sennheiser.

TELL ME WHAT YOU SEE and I tell you what you eat
(2014) by Erik Göngrich and Ece Pazarbaşı
Commissioned work for Wilhelm Hack Museum,
Ludwigshafen



“Tell me what you eat.” This is how French politician and gastronome Jean Anthelme Brillat-Savarin famously starts his *The Physiology of Taste* (1825) culinary treatise and continues: “and I shall tell you what you are.” Brillat-Savarin extends his discussion towards people’s relationship to food that held clues not only to their social standing

and background, but also to deep-seated aspects of their individual character.

If Brillat-Savarin was to stumble upon his own saying, with a delicate Freudian slip and end up in “Tell me where you live and I shall tell you what you are” what would be the possible readings of our society? Could it be that urban housing is shaping human being or even influencing their nutrition? Or is it just the other way around? How does the biggest chemical industrial area of Germany (BASF) near one’s domain influence the way of cooking?



Following this path, the project “TELL ME WHAT YOU EAT and I tell you where you live” uses enactment of food (as an act of internalization of the exterior) and the architecture (as an act of exteriorization of the internal) as two main tools to dwell upon the issues of sharing, exchange and participation in a community. Considering food and housing as the most vital signifiers of poverty in

a community, with its direct connection to healthy and quality of living; the project aims at creating awareness within a broader society, aspiring to create a sense of well connected community, by urging people from different financial status to leave their own bubbles/planets. It is simply a charming invitation to all to get out of their security zones, and learn more about each other. Leaving one's cocoon is a crucial act as today in most urban situations the only place to meet is the inside passage of a shopping mall. The project aims at creating a real public place of exchange that allows people to be, meet and cook without consumerism.



On another note, the project uses food and architecture in an artistic manner to foster a new platform to re-understand and re-evaluate the different urban places and their inhabitants that orbits around the economic 'system' of the city. While doing that it creates situations of interaction with and between neighbourhoods of the city. As a methodology it picks three culturally diverse neighbourhoods: The

center of the city, a location to be selected that is located by the agricultural fields.



**MEETING POINT: GÜLPINAR and BÜYÜKHÜSUN
(2007 - 2009)**

Curator: Ece Pazarbaşı

Meeting Point is an international project took place in the villages of Turkey aiming to gather communities and individuals with different social, religious and cultural backgrounds through the civilian activities of art, creativity and cultural heritage. Meeting Point is interested in using various creative art disciplines to harmonise differences, raising in an innovative manner an awareness of and respect for both the rights and duties of oneself and of others as well as the complementary nature of differences. It encourages individuals to rediscover the differences of both themselves and others through this awareness of complementarity.

Meeting Point aims to disrupt, at least for a short period of time, the chronically discriminatory, capitalist and monopolist attitudes and the status quo of our time. It plans to do this by transporting various creative forces of the art world from 'the city' -the current home of art- into smaller settlements.



It encourages individuals from various metropolises of the world to leave behind their shields which they created to protect themselves from the mentioned attitudes. It is a project where the participants have come to inscribe the weeklong experience of the "I" in its pure form, perhaps the most important quality for artistic creation, in an environment where, with all prejudices left behind at the city, they are in no need to prove themselves nor to compete.



The project had different but complementary paths to attain its goal. It had several workshops with different target and teaching groups. Meeting Point: Gülpınar and Büyükhüsün acted as an education programme during the day and as a festival at night with its artistic activities and various workshops aiming at different age groups. The education programme with its international participants and course leaders from abroad, Turkey, Büyükhüsün and Gülpınar, comprised of three central and three complementary workshops.



www.c-amp.org

www.fieldkitchen-academy.org

www.artgrantclinic.org