



# 0 Ancient Futures

## Antik Gelecekler

The exhibition showcases 27 works of art, situated within the Istanbul Archeology Museum - to explore fictional and speculative existences belonging to pending tomorrows.

Inspired by our cultural heritage, and informed by the past, the exhibition revolves around an imaginary excavation that takes place in the future to reveal new deities, mythologies, new ways of life, cities & civilizations.

What are the remnants of Today's Society?

In partnership with Meta, xtopia, Kültür ve Turizm Bakanlığı, Arkeoloji Müzeleri.

xtopia

Sergi geçmiş zamanımız ve kültürel mirasımızdan ilham alarak, yarının mitolojileri ve arkeolojik kalıntılarını bugün nasıl oluşturuyoruz? sorusuna cevaben 27 eser ve hikayesini, kurgusal ve spekülatif varoluşlar olarak öne sürer.

Bir dünya inşaa pratiği olarak ; gelecekte günümüze hayali bir kazı yapılsaydı - ne tür yeni tanrılar, yaşayış biçimleri, evrenler ve medeniyetler çıkardı önümüze?

Meta, xtopia, Kültür ve Turizm Bakanlığı, Arkeoloji Müzeleri işbirliği ile gerçekleşmektedir.

**Alper Derinboğaz**  
**Behnaz Farahi**  
**Beryl Bilici**

**David O'Reilly**  
**Ecem Dilan Köse**  
**Enes Güç**

**Eymen Aktel**  
**Fuat Değirmenci**  
**Furkan Temir**

**Gaye Su Akyol**  
**ha:ar**  
**İdil Dursun**

**Jonathan Monaghan**  
**Kerim Dündar**  
**Kerim Safa**

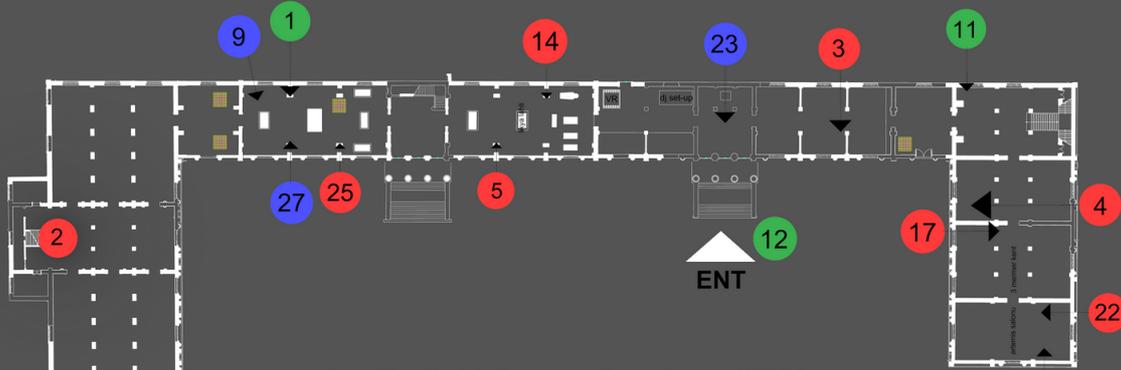
**Liam Young**  
**Melih Çebi**  
**Meltem Şahin**

**Memo Akten**  
**Mesut Öztürk**  
**Pınar Yoldaş**

**Robin Yayla**  
**SANGREE**  
**Sarper Baran**

**Theo Triantafyllidis**

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- Digital Screen
- AR Works
- The Cube by Kerim Dündar

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3	<i>Beryl Bilici</i>	<i>Duality I Interlaced</i>
4	<i>David O'Really</i>	<i>4004</i>
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# FIRST FLOOR



 Sculpture

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 AR Works

 The Cube by Kerim Dündar

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# Sarcophagus of Phidi@s Algorithmic Cremation

## Phidi@s'ın Lahiti | Algoritmik Kremasyon

Alper Derinboğaz

*3D printed ash with resin 2022*  
*Ancient Futures Timeline 2999*

This "sarcophagus", have been produced by 3D printing method from the ashes of the new media artist Phidi@s, who spent most of his life in the digital environment, reflects a completely different approach in size and material from the ancient sarcophaguses. Phidi@s' sarcophagus offers a key to two different modes of virtual consciousness created through machine learning algorithms.

The digital remains spanning the 92 years of Phidi@s in the virtual environment were combined with the help of AI and transferred to a digital cloud twenty-three hours after his death. The cremation remnant of his formal body was embalmed with inorganic resin. And from this ash-based filament the sarcophagus form was produced as an encryption object. Based on its volume, this sarcophagus is thought to be a compact version of the entire body of Phidi@s after cremation. This sarcophagus has a dual expression, the rational mind and the impulsive mind of the artist. Two different QRs act as keys to Phidi@s' cloud-uploaded self whom the visitor can interact with.

Hayatının çoğunu dijital ortamda geçiren yeni medya sanatçısı Phidi@s'ın in vasiyeti üzerine küllerinden 3D baskı yöntemiyle üretildiği düşünülen bu "lahit" antik dönem lahitlerinden boyutu ve malzemesi ile tamamen farklı bir yaklaşımı yansıtıyor. Bu lahit AI yardımıyla oluşturulan iki farklı sanal bilinç modeline birer anahtar sunuyor.

Phidi@s'ın sanal ortamda geçirdiği 92 yıla yayılan dijital kalıntılar AI yardımıyla birleştirildi ve ölümünden yirmi üç saat sonra bir dijital buluta aktarıldı. Formal bedenine ait krematif kalıntı suni reçine yardımıyla tahnit edildi. Kül bazlı bu filament ile bir şifreleme objesi olarak güncel bir lahit formu üretildi. Bu lahitin, hacmine bakılarak, Phidi@s'ın kremasyondan sonra geriye kalan bütün bedeninin kompakt bir hali olduğu düşünülüyor. Bu lahit sanatçının rasyonel zihni ve dürtüsel zihni olmak üzere iki yönlü ifadeye sahiptir. Pedik@s'ın buluta yüklenmiş benliğine açılan iki farklı QR anahtar olarak işlev görür.

## 2 Can The Subaltern Speak? Madun Konuşabilir Mi?

*Animation Video 2020*

*Ancient Futures Timeline 2022*

In her seminal article "Can The Subaltern Speak?" feminist theorist, Gayatri Spivak, asks whether it might be possible for the colonized – the subaltern – to have a voice in the face of colonial oppression. How might we reframe this same question in the context of contemporary digital culture?

This project is inspired by the intriguing historical masks worn by the Bandari women from southern Iran. Legend has it that these masks were developed during Portuguese colonial rule, as a way of protecting the wearer from the gaze of slave masters looking for attractive women.

This project speculates about a world where the voice of the oppressed could be heard through AI-controlled masks sending secret messages to other women. Masks begin to develop their own language to communicate with each other, blinking their eyelashes in rapid succession, using AI generated Morse code.

Here the 'wink' of the sexual predator is subverted into a language to protect women from the advances of a predator. This project involves AI, interactive design and critical thinking.

Could we re-read this project as a commentary on the current situation in Iran regarding the protests against the mandatory hejab? When the women's voices be heard?

Behnaz Farahi

Yeni ufuklar açan makalesi "Madun Konuşabilir mi?"de, feminist teorisyen Gayatri Spivak, sömürgeleştirilmişlerin – madunların – sömürge baskısı karşısında bir seslerinin olmasının mümkün olup olmadığını soruyor. Aynı soruyu çağdaş dijital kültür bağlamında nasıl yeniden şekillendirebiliriz?

Bu proje, güney İran'dan Bandari kadınlarının giydiği ilgi çekici tarihi maskelerden ilham alıyor. Efsaneye göre bu maskeler, Portekiz sömürge yönetimi sırasında, maskeyi takanları, çekici kadınlar arayan köle efendilerinin bakışlarından korumanın bir yolu olarak geliştirildi.

Bu proje, diğer kadınlara gizli mesajlar gönderen Yapay Zeka kontrollü maskeler aracılığıyla ezilenlerin sesinin duyulabileceği bir dünya hakkında spekülasyon yapıyor. Maskeler, Yapay Zeka tarafından oluşturulan Mors kodunu kullanarak kirpiklerini hızlı bir şekilde arka arkaya kırparak birbirleriyle iletişim kurmak için kendi dillerini geliştirmeye başladılar.

Bu proje Yapay Zeka, etkileşimli tasarım ve eleştirel düşünmeyi içerir. Eseri İran'daki mevcut duruma ilişkin bir yorum olarak yeniden okuyabilir miyiz? Kadınların sesi ne zaman duyulacak?

*Animation Video 2022*  
*Ancient Futures Timeline 2222*

As we continuously build the digital universe and become interlaced with it, we are planting both the seeds of the future and of our digital-selves in a synchronized way.

This artwork is a reflection of the connections, similarities, and inevitable interaction between the nature and technology. Nature is the heart and the soul of humanity and the more we are aware of its splendid scope the more we will be able to comprehend it while transforming to our alternate realities at a light speed.

And the act of doing this will determine how bright our horizon is for the digital future. Mutual collaboration of ours will be the key to succeed.

Dijital evreni inşa ederken ve onunla iç içe geçerken, geleceğin ve dijital benliklerimizin tohumlarını senkronize bir şekilde ekiyoruz.

Bu sanat eseri, doğa ve teknoloji arasındaki bağlantıların, benzerliklerin ve kaçınılmaz etkileşimin bir yansımasıdır. Doğa, insanlığın kalbi ve ruhudur, ve onun görkemli kapsamını ne kadar çok farkederseniz o kadar alternatif gerçekliklerimizi ışık hızında dönüştürürken onu daha iyi anlayacağız. Ve bunu yapma eylemi, dijital gelecek için ufukumuzun ne kadar parlak olduğunu belirleyecek.

Karşılıklı işbirliğimiz başarının anahtarı olacaktır. Köklerimize dokunalım; doğanın bol ve kusursuz yapısından ilham alarak, onunla işbirliği içinde bir dijital evren yaratmalıyız.

*Animation Video 2020*  
*Ancient Futures Timeline 1971*

2021 marks the 50th year since the invention of the 4004: world's first Monolithic CPU and microprocessor.

It was an extraordinary feat of miniaturization which revolutionized computer design and made personal computing a reality.

Dünyanın ilk CPU'su. 2021, dünyanın ilk Monolitik CPU ve mikroişlemcisi olan 4004'ün icadından bu yana 50. yılı işaret ediyor.

Bilgisayar tasarımında devrim yaratan ve kişisel hesaplamayı gerçeğe dönüştüren olağanüstü bir minyatürleştirme başarısıydı.

*Animation Video 2022*

*Ancient Futures Timeline 4220*

The best way to reach mother nature is to be a plant like the gods' reward. Forms that create the reality of their habitats with each other's existence are together in order to be 'one', a state that is connected and encompassing from the inside out. It tells how every knowledge and skill we have learned and forgotten since ancient times is transformed with technology in the future. It points out how technology can manifest in the future in terms of uses and approach to unity. It represents a scenario in which all the experience of humankind since its existence will emerge while in communion with our planet. Spiritual beliefs, laws of physics, natural events, myths, human emotions and inanimate beings on the planet form the basic material of these sculptures, as well as the theme.

The spine is also the main structure of this area, which represents the human being. Just as the building features, materials, building units and regional plans of the buildings in the city change gradually over time in line with the behavior of science, technology and human societies, we will see some changes in the main skeletal structure of the human in sufficient time.

Every behavior involved in the development and change of the planet and human beings has importance. Perhaps the concept of biomimicry in the new age will be a vital reference area for guidance on how our body will shape the evolution of the new human in the 4000s.

Tabiat anaya ulaşmanın en iyi yolu Tanrıların ödülü gibi bitki olmaktır. Birbirlerinin varlığıyla kendi habitatlarının gerçeğini oluşturan formlar 'bir' olmak, bağlı ve içten dışa kapsayan bir hal olmak adına birliktedirler. Antik çağlardan bu yana öğrendiğimiz ve unuttuğumuz her bilgimizin ve her yetimizin gelecekte teknoloji ile birlikte nasıl dönüştüğünü anlatır. Gelecekte teknolojinin kullanım alanları ve birliğe yaklaşma maksadında nasıl tezahür edebileceğini işaret eder. İnsanoğlunun varoluşundan bu yana edindiği tüm tecrübenin gezegenimizle birliktelik içerisinde iken ortaya çıkacağı bir senaryoyu temsil eder. Ruhani inançlar, fizik kuralları, doğa olayları, mitler, insani duygular ve gezegendeki cansız varlıklar bu heykellerin temel malzemesini aynı zamanda da temasını oluşturmaktadır.

Omurga da bu alanın insanı temsil ettiği ana strüktürdür. Nasıl ki zaman içerisinde şehirdeki binaların yapı özellikleri, malzemeleri, yapı birimleri ve bölge planları bilim, teknoloji ve insan topluluklarının davranış biçimleri doğrultusunda kademeli ve evrimsel olarak değişiyorsa yeterli zaman içerisinde insanın ana iskelet yapısında da bazı değişimler göreceğiz. Gezegenin ve insanoğlunun gelişim ve değişiminde içinde bulunduğu her davranışın önemi bulunmaktadır. Belki de yeni çağda biomimikri kavramı bedenimizin 4000 li yıllarda yeni insanın evriminin nasıl şekillendireceğine dair yönlendirmeler için hayati bir referans alanı olacaktır.

*Animation Video 2019*

*Ancient Futures Timeline 2022*

'nine-sum sorcery' draws inspiration from Reza Negarestani's theory-fiction book "Cyclonopedia", which imagines oil as a sentient being. The work presents itself as a lament, an allegory of global complicity with strange and dark forces, and views oil as a "narrative lubricant", "pipeline crawler" and "hydrocarbon corpse juice" that runs through the far-away past into the present, until it consumes the entire future.

The object of desire defines the means of destruction, using conflict and human greed to free itself from the depths. The sound of 'nine-sum sorcery' is co-created by experimental musician HATAM, Persian/Kurdish vocalist Hani Mojtahedy and percussionist Colin Hacklander in a bold synthesis of traditions and sculptural digital sound practices. The visuals by Enes Güç and Evelyn Bencicova combine different approaches to the 3D-realm closely related to the concept of each chapter: modelled objects, drone scans, and point-clouds representing the data-dust of infinite desert, the Xerodrome. The piece is completed with an original graphic illustration by Zeynep Schilling, using specific occult imagery, inspired by 'Hydroglyph, or simply snake-writing,' another reference to "Cyclonopedia".

Together they form Miçra

Miçra presents 'nine-sum sorcery' a collaborative project by Studio LABOUR in collaboration with Hani Mojtahedy, Enes Güç, Zeynep Schilling, Evelyn Bencicova, MFO, and Hydra. 'nine-sum sorcery' premiered at Berlin Atonal 2019

"nine-sum sorcery", petrolü duyarlı bir varlık olarak hayal eden Reza Negarestani'nin teori-kurgu kitabı "Cyclonopedia"dan ilham alıyor. Çalışma kendisini bir ağıt, garip ve karanlık güçlerle küresel bir suç ortaklığı alegorisini olarak sunuyor ve petrolü, tüm geleceği tüketene kadar çok uzak geçmişten bugüne uzanan bir "anlatı kayganlaştırıcı", "boru hattı paletli" ve "hidrokarbon ceset suyu" olarak görüyor. Arzu nesnesi, kendini derinliklerden kurtarmak için çatışmayı ve insan açgözlülüğünü kullanarak yıkım araçlarını tanımlar.

"nine-sum sorcery", sesi, deneysel müzisyen HATAM, İranlı/Kürt vokalist Hani Mojtahedy ve perküsyoncu Colin Hacklander tarafından geleneklerin ve heykelsi dijital ses pratiklerinin cesur bir sentezinde ortaklaşa oluşturuldu. Enes Güç ve Evelyn Bencicova'nın görselleri, her bölümün konseptiyle yakından ilişkili 3B alemine farklı yaklaşımları bir araya getiriyor: Modellenmiş nesnelere, drone taramaları ve sonsuz çölün veri-tozunu temsil eden nokta bulutları, Xerodrome. Parça, Zeynep Schilling'in, Cyclonopedia'ya bir başka gönderme olan 'Hidroglif veya basitçe yılan yazısından' esinlenerek özel okült görüntüler kullanarak özgün bir grafik illüstrasyonu ile tamamlandı.

Birlikte Miçra'yı oluştururlar.

Miçra, Studio LABOUR'un Hani Mojtahedy, Enes Güç, Zeynep Schilling, Evelyn Bencicova, MFO ve Hydra ile ortaklaşa yürüttüğü 'nine-sum sorcery' projesinin prömiyerini Berlin Atonal 2019'da canlı olarak gerçekleştirdi.

Sculpture 2019

*Ancient Futures Timeline 2022*

Shy Dragon is a funktional sculptural smart lamp created by Enes Güç. The work draws attention to how each individual needs to work on themselves to form a healthy communal entity. The artist, by coming from magical and mythological background while looking into the future with a spiritual approach sets a reminder for going inwards to find light and strength within to shine brighter.

Shy Dragon, Enes Güç tarafından yaratılmış, fonksiyonel, heykelsi bir akıllı lambadır. Çalışma, her bireyin sağlıklı bir toplumsal varlık oluşturmak için kendi üzerinde nasıl çalışması gerektiğine dikkat çekiyor. Büyülü ve mitolojik bir arka plandan gelen sanatçı, geleceğe manevi bir yaklaşımla bakarken, daha da parlamak için içeride ışık ve güç bulmak için içeriye girmenin bir hatırlatıcısı oluyor.

*Ceramic 2022*

*Ancient Futures Timeline 2040*

Kwele, which means "the other side" in African tribes, reveals the causes of the water crisis of the 2000s that was noticed but not taken measures. The story on the pottery is associated with the icons of this tribe that maintain the social order.

The combination of human and animal sharing the world's resources represents today's hierarchy and points to the dispersion that caused the crisis.

Afrika kabilelerinde "diğer taraf" anlamına gelen Kwele, 2000li yılların fark edilmiş fakat tedbirleri alınmamış su krizinin nedenlerini ortaya koymaktadır. Çömlek üzerine işlenen hikaye, bu kabilenin sosyal düzeni koruyan ikonlarıyla ilişkilendirilmiştir.

Dünya kaynaklarını paylaştıran insan ve hayvan kombinasyonu, günümüz hiyerarşisini temsil etmekte ve krize sebep olan dağılma işaret etmektedir.

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# Time Machine Portal Zaman Makinesi Portalı

Fuat Değirmenci

*The sarcophagus of mourning women. 4th century to  
the future from the Royal Necropolis of Sidon.*

USB stick or WeTransfer comes to my mind ever since I started thinking about how to share digital art. Or how should it be displayed in the "gallery"? These questions in my head make me smile.

Here you can download my AR sculpture from the link you will go with the QR code and go wherever you want.

You can share it with your friends via Airdrop. For my generation, public space is not parks, gardens, streets, but WhatsApp, Airdrop, Instagram...

This statue is yours as long as it is in your phone's storage.

Dijital sanatın nasıl paylaşılacağıyla ilgili düşünmeye başladığımdan beri aklıma usb bellek yada WeTransfer geliyor. Yada "galeride" nasıl sergilenmeli? Kafamdaki bu sorular beni biraz gülümsetiyor.

Burda QR kod ile gideceğiniz linkten AR heykelimi indirip istediğiniz yere koyabilir, Airdrop ile arkadaşlarınızla paylaşabilirsiniz. Benim jenerasyonum için kamusal alan parklar, bahçeler, sokaklar değil WhatsApp, Airdrop, Instagram... Telefonunuzun belleğinde olduğu sürece bu heykel sizindir.

# I Was Found in an Archeological Excavation on Another Planet Başka Bir Gezegenin Arkeolojik Kazısında Bulundum

Statue 2020

I am in an imaginary archaeological excavation of another planet, of time, of truth. This obscurity is like wondering about a wild animal, I could disappear at any moment. The place where I connect is the cloisters of my wildness, the further I get away from the realities and myths of this world, the better. But the poor human inside me can't relax without finding something familiar. A rebellion fiction, like a native, but as foreign as possible.

Gaye Su Akyol

Başka bir gezegenin, zamanın, hakikatin hayali arkeolojik kazısındaım. Bu bilinmezlik vahşi bir hayvanı merak etmeye benziyor, her an yok olabilirim. Bağ kurduğum yer yabaniliğimin dehlizleri, bu dünyanın gerçeklerinden ve mitlerinden ne kadar uzaklaşırsam o kadar iyi. Ama içimdeki zavallı beşeri tanıdık bir şey bulmadan rahatlamıyor. Bir isyan kurgusu, buralı gibi ama olabildiğince yabancı.

Sculpture 2022

*Ancient Futures Timeline 2022*

Disruption, an artificial intelligence-based robotic performance/sculpture work, is a manifesto that technology will forever change the way art is made. "Disruption" is a work that produces a work by using the technologies that are already used, from ideation to production, and doing it in front of other artists and the art audience, and even includes them in the work. It aims to explain how even a classical material such as marble and a practice with a history of tens of thousands of years can evolve with technology. It experiences technology as a machine working with all its destructiveness, rather than a structure operating in the background. Instead of using the outputs produced by the algorithm as it is, it was interpreted according to the wishes of the artists. This model was processed into marble material by an advanced industrial robot throughout Contemporary Istanbul. All participants were able to observe this process. On the last day of the fair, Hande Şekerciler, one of the artists, got involved in the performance by making fine workmanship that the robot could not do.

Yapay zeka temelli bir robotik performans/heykel çalışması olan "Disruption", teknolojinin sanat yapma biçimlerini sonsuza kadar değiştireceği yönünde bir manifesto. "Disruption" halihazırda kullanılan teknolojileri -fikir bulma aşamasından üretime kadar- art arda kullanarak bir eser üretmek ve bunu diğer sanatçıların ve sanat izleyicisinin gözü önünde yapmak hatta onları da işin içine dahil eden bir eser. Mermer gibi klasik bir malzeme ve on binlerce yıllık geçmiş olan bir pratiğin bile teknoloji ile nasıl evrilebileceğini anlatmayı hedefliyor. Teknolojiyi arka planda işleyen bir yapı yerine bütün yıkıcılığı ile çalışan bir makine olarak deneyimliyor. Algoritmanın ürettiği çıktıları olduğu gibi kullanmak yerine, sanatçıların isteği doğrultuda yorumlandı. Bu model Contemporary Istanbul boyunca gelişmiş bir endüstriyel robot tarafından mermer malzemeye işlendi. Bu süreci bütün katılımcılar gözlemleyebildi. Fuarın son gününde, sanatçılardan Hande Şekerciler, robotun yapamadığı ince işçilikleri yapmaya başlayarak performansla dahil oldu.

Digital Artwork 2022  
*Ancient Futures Timeline 3300*

“Prologue” is a dystopian section of the city structured hundreds of years later, under the influence of overpopulation and concretization. The very limited livable areas are pushing people to build a new city almost in the sky. The remains of old buildings in this vertically expanding city are stratified and enlarged as needed, and as a result, the city; it becomes composed of intertwined concrete masses where aesthetic concerns are completely ignored.

“Prologue” günümüzden yüzlerce yıl sonra, aşırı nüfus ve betonlaşmanın etkisiyle yapılandırılmış bir distopik şehir kesiti. Yaşanılabilir bölgelerin oldukça sınırlı olması insanları gökyüzüne neredeyse yeni bir şehir kurmaya itiyor. Dikey genişleyen bu şehirdeki eski yapı kalıntıları gerek duyuldukça katmanlaştırılarak büyütülüyor ve sonuç olarak şehir; estetik kaygıların tamamen yok sayıldığı, iç içe geçmiş beton kütlelerinden ibaret hale geliyor.

## 14 Phoenix and the Medusa

Jonathan Monaghan

Animation Video 2018  
*Ancient Futures Timeline 2300*

The piece retells the Ancient Greek myth of the Phoenix, attaining new life by rising from ashes. Re-imagined as a golden chimera, the cycles of destruction and creation are represented with modern twists.

The piece aims to unearth fears and anxieties about the digital age through ancient stories and imagery.

Eser, eski Yunan efsanesi olan Phoenix'in küllerinden yeniden canlanarak yeni bir hayata kavuşmasını yeniden anlatıyor. Altın bir kuruntu olarak yeniden tasavvur edilen yıkım ve yaratma döngüleri, modern bükülmelerle temsil edilir.

Eser, eski hikayeler ve görüntüler aracılığıyla dijital çağa ilişkin korku ve endişeleri gün yüzüne çıkarmayı amaçlıyor.

## Kadim Geleceklerin Anjelik Modası

Animation Video 2022

*Ancient Futures Timeline 3300*

Artist Kerim Dündar tries to predict the emergence of the digital culture of our future life with the ethno-futuristic visual expression language he has developed over the years. It designs digital cultural artifacts of the future with the motto of "The Ethno-Futuristic Culture of the Metaverse". He proposes ethno-futuristic atmospheres by processing organic-geometric patterns and forms designed with algorithmic morphogenesis processes borrowed from nature's creation processes with digital crafts. The work "Angelic Fashion of Ancient Futures", designed for the Ancient Futures exhibition, presents the ethnic and cultural fashion of ancient angels in an alternative reality with its ethno-futuristic visual language. He imagines the hyper-realistic and fictional appearance of fashion, which is a cultural expression and at the same time a functional necessity, in the digital life of the future. Digital avatars, the bodies of the future life, will be the only tools that visually reflect this new culture. In the reality of the Metaverse, we are increasingly possessing features that could only be attributed to the gods thousands of years ago. It's like flying, living in the sky, having every knowledge, being in many places at the same time and being able to call the whole world in a moment. The horde of this work are the angels, to whom a segment of humanity that transcends the boundaries of the physical body with the Metaverse and lives as a mind has evolved as a result of tribal isolation. In the adventure of algorithmic entropy, in which each moment of the cosmos creates by calculating the next moment, the angels evolved with the creation processes of the nature they live in, naturally developed a culture compatible with the forms of nature and the visual aesthetic language. It depicts a reality where even myths and legends are a product of the nature of the cosmos and are conveyed through algorithmic and computational storytelling methods.

Ancient Futures sergisinin alternatif kadim gelecekleri sorgulayan ve Metaverse atmosferinde deneyimlemeye izin veren teması, Kerim Dündar'ın sanatını ifade etmekteki neo-fütürist gayesi ve yaklaşımı ile kusursuzca eşleşmektedir. Ancient Futures sergisi için tasarlanan "Angelic Fashion of Ancient Futures" eseri, alternatif bir gerçeklikteki kadim meleklerin etnik ve kültürel modasını etno-fütüristik görsel dili ile sunmaktadır. Kültürel bir dışavurum ve aynı zamanda işlevsel bir gereksinim olan modanın, geleceğin dijital yaşamındaki hiper-gerçekçi ve kurgusal zuhuratını hayal etmektedir. Gelecek yaşantının bedenleri olan dijital avatarlar bu yeni kültürü görsel olarak yansıtan yegâne araçlar olacaktır. Binlerce yıl önce ancak tanrılara atfedilebilmiş özelliklere Metaverse gerçekliği içerisinde gitgide sahip olmaktadır. Uçmak, göklerde yaşamak, her bilgiye vakıf olmak, aynı anda birçok yerde olmak ve bütün dünyaya bir an içerisinde seslenebilmek gibi. Bu eserin güruhu, Metaverse ile fiziksel bedenın sınırlarının ötesine geçen ve yaşamını zihin olarak sürdüren insanlığın bir kesiminin kabile-vari bir izolasyon sonucu evrildiği meleklerdir. Kozmosun her anının bir sonraki anı hesaplayarak var ettiği algoritmik entropi serüveninde, yaşadığı doğanın yaratım süreçleri ile evrilmiş melekler, haliyle doğanın formları ve görsel estetik dili ile uyumlu bir kültür geliştirmiştir. Etnik kültürlerinin dışavurumu bilinen kalıplaşmış binlerce yıllık tasvirleri protest bir şekilde yıkmaktadır. Mitlerin ve efsanelerin dahi kozmosun doğasının bir ürünü olduğu ve onun algoritmik ve hesaplamalı hikâye anlatma yöntemleri ile aktarıldığı bir gerçekliği tasvir etmektedir.

# The Unnecessary Machines

## Gereksiz Makineler

Animation Video 2022

*Ancient Futures Timeline 2022*

"The Unnecessary Machines" is an imaginary monument to machines that do a lot but do nothing, working in an endless loop and rising incessantly before us. Inspired by the intricate internal structures and industrial production processes of today's essential engineering marvels/future's unnecessary electronic waste, this digital animation humorously celebrates the purification of technological products from their functions and their transformation into objects of desire. The timelessness of this cycle, which has no beginning and no end, invites those who witness it to question their subjective relations with time and the "machine".

Kerim Safa

"The Unnecessary Machines/Gereksiz Makineler" çok şey yapan ama hiçbir şey yapmayan, sonsuz bir döngüde çalışan ve karşımızda durmaksızın yükselen hayali bir makineler anıtı. Bugünün elzem mühendislik harikaları/yarının lüzumsuz elektronik atıklarının karmaşık iç yapılarından ve endüstriyel üretim süreçlerinden ilham alarak tasarlanan bu dijital animasyon, teknolojik ürünlerin işlevlerinden arındırılıp arzu nesnelere dönüşmelerini muzip bir şekilde kutluyor. Başlangıcı ve sonu olmayan bu döngünün zamansızlığı, ona şahit olanları zamanla ve "makine" ile öznel ilişkilerini sorgulamaya davet ediyor.

## Animation Video 2021

As a consequence of hundreds of years of colonisation, globalisation and never-ending economic extraction and expansionism we have remade the world from the scale of the cell to the tectonic plate. But what if we radically reversed this planetary sprawl? What if we reached a global consensus to retreat from our vast network of cities and entangled supply chains into one hyper-dense metropolis housing the entire population of the earth?

Planet City is a film, VR experience and book set in an imaginary city for 10 billion people, the entire population of the earth, where we surrender the rest of the world to a global scaled wilderness and the return of stolen lands. The film follows a continuous festival procession dancing through the city on a 365 day loop. Designed and directed by speculative architect Liam Young the film also features costumes developed in collaboration with Ane Crabtree, costume designer of Handmaid's Tale, Westworld and Invasion and an original score by acclaimed electronic producer Forest Swords with vocals by Tunisian signer songwriter Emel, known for her protest song Kelmti Horra which became an anthem for the Arab spring.

Although wildly provocative, Planet City eschews the techno-utopian fantasy of designing a new world order. This is not a neo-colonial masterplan to be imposed from a singular seat of power. It is a work of critical architecture – a speculative fiction grounded in statistical analysis, research and traditional knowledge. It is a collaborative work of multiple voices and cultures supported by an international team of acclaimed environmental scientists, theorists and advisors.

In Planet City we see that climate change is no longer a technological problem, but rather an ideological one, rooted in culture and politics.

This is a fiction shaped like a city. Planet City is simultaneously an extraordinary image of tomorrow and an urgent examination of the environmental questions facing us today.

Yüzlerce yıllık kolonizasyon, küreselleşme ve bitmeyen ekonomik çıkarma ve yayılmacılığın bir sonucu olarak, dünyayı hücre ölçeğinden tektonik plakaya kadar yeniden yarattık. Ama ya bu gezegensel yayılmayı kökten tersine çevirirsek? Ya geniş şehirler ağıımızdan ve birbirine dolanmış tedarik zincirlerimizden dünyanın tüm nüfusunu barındıran aşırı yoğun bir metropole çekilmek için küresel bir fikir birliğine varırsak?

Planet City, dünyanın geri kalanını küresel ölçekli bir vahşi doğaya ve çalılık toprakların geri dönüşüne teslim ettiğimiz 10 milyar insan, tüm dünya nüfusu için hayali bir şehirde geçen bir film, VR deneyimi ve kitap. Film, 365 günlük bir döngüde şehirde dans eden sürekli bir festival alayını takip ediyor. Her gün farklı bir karnaval, kültür ve kutlamayla keşiliyor, ilerledikçe ritmi değiştiriyor, durmadan yeni renkler, kostümler ve kafoniler arasında gidip geliyor. Spekülatif mimar Liam Young tarafından tasarlanan ve yönetilen filmde ayrıca Handmaid's Tale, Westworld ve Invasion'ın kostüm tasarımcısı Ane Crabtree ile ortaklaşa geliştirilen kostümler ve ünlü elektronik yapımcısı Forest Swords'a ait orijinal bir müzik ve Arap bahannın marşı haline gelen protesto şarkısı Kelmti Horra vokaliyle tanınan Tunuslu imzacı söz yazarı Emel'in vokalleri yer alıyor.

Çılgınca kışkırtıcı olmasına rağmen, Planet City yeni bir dünya düzeni tasarlamamın tekno-ütöpic fantezisinde kaçınıyor. Bu, tekil bir iktidar koltuğundan empoze edilecek yeni-sömürge bir ana plan değildir. Eleştirel bir mimari eserdir - istatistiksel analiz, araştırma ve geleneksel bilgiye dayanan spekülatif bir kurgu. Tanınmış çevre bilimcileri, teorisyenleri ve danışmanlarından oluşan uluslararası bir ekip tarafından desteklenen çok sayıda sesin ve kültürün ortak bir çalışmasıdır. Planet City'de iklim değişikliğinin artık teknolojik bir sorun değil, kültür ve siyasete dayanan ideolojik bir sorun olduğunu görüyoruz.

Bu şehir şeklinde bir kurgu. Planet City, aynı anda yarının olağanüstü bir görüntüsü ve bugün karşı karşıya olduğumuz çevresel sorunların acil bir incelemesidir.

*Acylic on clay pitcher 2022*  
*Ancient Futures Timeline 2222*

The future is a brand new chapter waiting for me in the game.  
I gotta collect the keys. I need to find the right doors so I could  
open them up with my keys.  
I gotta climb the stairs to finally find out what is there to see at the  
end.  
God please, Let there not be a man waiting for me at the end of the  
stairs,  
saying "Every end is a new beginning." as it sounds so cliché. ( I  
should not call Quantum a cliché. It is rude and It is disrespectful.)  
Do I have to do this all over again? The stairs are just so many.  
Do I have enough time to lay down and rest for a little while?  
I gotta calm down and get it together.  
I made it to the end once. I can do it again.  
It is a brand new episode waiting for me, again and again.

Gelecek, oyunda beni bekleyen yepyeni bir bölüm.  
Anahtarları toplamalıyım. Anahtarlarımla açabilmem için doğru  
kapıları bulmam gerekiyor.  
Sonunda göreceğim şeyi bulmak için merdivenleri tırmanmam  
gerekıyor.  
Tanrım lütfen merdivenin sonunda beni bekleyen adam olmasın,  
"Her son yeni bir başlangıçtır" diyen, çünkü kulağa çok klişe  
geliyor. (Quantum'a klişe dememeliyim. Kaba ve saygısızcadır.)  
Bunu tekrar tekrar yapmak zorunda mıyım? Merdivenler o kadar  
çok ki.  
Biraz uzanıp dinlenmek için yeterli zamanım var mı?  
Sakinleşmeli ve toparlamalıyım.  
Bir kere sonuna kadar yaptım. Tekrar yapabilirim.  
Yepyeni bir bölüm beni tekrar tekrar bekliyor.

Papier-mâché 2022  
*Ancient Futures Timeline 2975*

“Muvassu” is a two-headed and two-spirited god/dess who observes what has happened, is happening and will happen in the universe and establishes the universal balance with these testimonies.

This ancient guide, whose traces were found in Mesopotamia for the first time in history, makes a journey between times and universes and ensures that the future proceeds on the path it has predicted. It is not known whether the beginning of this god/dess, who appears in the reliefs and sculptures dedicated to him/her in 5000 BC and 4000 AD, is the future or the past. One head is 6-eyed, calm, dignified and feminine, while the other is 2-eyed, horned, agile and masculine. S/He meets the mortals who come before him/her with the face s/he sees that they will need and guides them to find their inner balance.

What face did s/he welcome you?

Evrendeki olmuş, olmakta olan ve olacakları gözlemleyen ve bu tanıklıklarıyla evrensel dengeyi kuran “Muvassu” iki kafalı ve iki ruhlu bir tanrı/çadır.

Tarihte ilk kez Mezopotamya’da izine rastlanan bu kadim rehber zamanlar ve evrenler arası yolculuk yaparak geleceğin kendi öngördüğü yolda ilerlemesini sağlar. MÖ 5000 ve MS 4000 kendisine adanmış rölyeflerde, heykellerde karşımıza çıkan bu tanrı/çanın başlangıcının gelecek mi geçmiş mi olduğu bilinemez. Bir kafası 6 gözlü, sakin, ağırbaşlı ve dişil iken, diğeri ise 2 gözlü, boynuzlu, çevik ve erildir. Onun huzuruna çıkan ölümlüleri, onların ihtiyacı olacağını gördüğü yüzüyle karşılar ve onların iç dengelerini bulmalarında yol gösterir.

Seni hangi yüzüyle karşıladı?

## Dağıtılmış Bilinç

Animation Video 2021

*Ancient Futures Timeline 2085*

“Dağıtılmış Bilinç”, bugün kendimizi bulduğumuz sömürücü, sömürücü, tamamen kâr odaklı dünyaya bir alternatif olarak, yeni kültürel değerleri ve var olma biçimlerini teşvik eden yeni mitolojilerin ve ritüellerin spekülatif bir yeniden tasavvurudur.

Alternatif bir zaman çizelgesinde bir anıt olarak sahnelenen, Yapay Zeka tarafından oluşturulan Tentacular tanrılar Yapay Zeka tarafından oluşturulan manifestolarını sunar ve bizi son Kopernik Travmamızla yüzleşmeye davet eder - insan istisnacılığının son merkezden uzaklaşması: istihbaratın, yaratıcılığın, hatta bilincin tek koruyucusu biz değiliz.

Tehlikeli “İnsana Karşı Doğa” ikilemini bırakmaya ve bunun yerine çeşitli zaman ve mekan ölçeklerinde tüm insan, insan olmayan, canlı ve cansız varlıkların karşılıklı bağımlılıklarını benimsemeye ve aktif olarak çok yönlü çalışmaya davet ediyoruz.

“Distributed Consciousness” (2021) is a speculative reimagining of new mythologies and rituals, that promote new cultural values and ways of being, as an alternative to the extractivist, exploitative, purely profit-driven world we find ourselves in today.

Staged as a monument in an alternative timeline, AI-generated Tentacular deities present their AI-generated manifesto, and invite us to face our final Copernican Trauma --- the final de-centering of human exceptionalism: we are not the sole keepers of intelligence, creativity, or even consciousness.

We are invited to let go of the dangerous dichotomy of “Man vs Nature”, and instead embrace the interdependencies of all human, non-human, living and non-living things across manifold scales of time and space, and to actively work towards multi-species flourishing.

## 21 116, Halka

Mesut Öztürk

Ceramic 2020

*Ancient Futures Timeline 2020*

Consisting of 152 works produced between 2019 and 2021, the Halka Series is an attempt to establish empathy with anonymous craftsmen by reinterpreting the common visual language of the pottery of Mediterranean and Anatolian civilizations with the same timeless making techniques.

Ceramic number 116 is one of the five large-scale works in the series that the artist fired in the kiln of an industrial ceramic factory.

2019 ve 2021 arasında üretilen 152 eserden oluşan Halka Serisi, Akdeniz ve Anadolu medeniyetlerinin çömlüklerindeki ortak görsel dili, aynı zamansız yapım teknikleriyle yeniden yorumlayarak isimsiz zanaatkarlarla duygudaşlık kurma girişimidir.

116 sayılı seramik, sanatçının bir endüstriyel seramik fabrikasının fırınında pişirdiği, serideki beş büyük boyutlu eserden birisidir.

## 22 Genetically Modified Goddess : Artemis The Moonchild

Animation Video 2022

*Ancient Futures Timeline 2139*

In the Genetically Modified Gods series, Dr.Pinar Yoldas reimagines genetically engineered superhuman life forms as deities based on the gods and goddesses of Anatolian mythology. In a future where the Olympic Games are no longer staged between nation states but multinational corporations, athletes are bio-engineered for athletic prowess and excellence. Artemis, who in antiquity was a huntress and protector of wildlife, is a bio-tech project of Nike, designed to compete in a spectrum of sports from archery to aquatics. In "Genetically Modified Gods: Artemis," like her brothers and sisters, is born out of our cultural obsession with performance and excellence. However, she frees herself from her corporate overlords and returns to her ancient origins as a warrior that fights against ecocide.

Pinar Yoldaş

Genetiđi Deđiştirilmiř Tanrılar serisinde Dr.Pinar Yoldaş, genetiđiyle oynanmıř insanüstü yařam formlarını Anadolu mitolojisinin tanrı ve tanrıçalarından yola çıkarak tanrılar olarak yeniden tasavvur ediyor. Olimpiyat Oyunlarının artık ulus devletler arasında deđil, çok uluslu řirketler arasında düzenlendiđi bir gelecekte, sporcular atletik yetenek ve mükemmellik için biyomühendislikten geçiyor. Antik çağda bir avcı ve vahři yařamın koruyucusu olan Artemis, Nike'in okçuluktan su sporlarına kadar çeřitli spor dallarında yarışmak için tasarlanmıř bir biyo-teknoloji projesidir. "Genetiđi Deđiştirilmiř Tanrılar: Artemis"te, erkek ve kız kardeřleri gibi, performans ve mükemmelliđe olan kültürel saplantımızdan doğar. Ancak, kendisini kurumsal derebeylerinden kurtarır ve çevre kırımına karşı savařan bir savařçı olarak kadim kökenlerine geri döner.

## 23 Poseidon

Robin Yayla

AR 2022

As an artist who reinterprets architectural structures with illustrations on them, the idea of pairing the Istanbul Archeology Museum with a mythological character was inevitable for Robin Yayla. He interpreted the columns in the museum as Poseidon's spear, portraying the future Poseidon from his own perspective. Poseidon is a mythological character that has survived as a sculpture and painting for centuries. With the evolution of art with technology, this time, instead of sculpture or painting, we see a future Poseidon on a photograph using augmented reality method.

Mimari yapıları, üzerlerine yaptığı illüstrasyonlarla yeniden yorumlayan bir sanatçı olarak İstanbul Arkeoloji Müzesi'ni mitolojik bir karakterle eşleştirme fikri Robin Yayla için kaçınılmazdı. Müzedeki sütunları Poseidon'un mızrağı olarak yorumlayarak, gelecekteki Poseidon'u kendi perspektifinden resmetti. Poseidon, heykel ve resim olarak, yüzyıllardır yorumlanarak günümüze ulaşmış bir mitolojik karakterdir. Sanatın teknolojiyle evrilmesiyle beraber, bu kez de heykel veya resim yerine, artırılmış gerçeklik yöntemi kullanılarak bir fotoğrafın üzerinde gelecekteki bir Poseidon'u görüyoruz.

## 25 Spartan God & Hades & ETH God

Sarper Baran

Digital Artwork

*Ancient Futures Timeline 404 BC & 527 & 2330*

**Spartan God:** It is a work created with reference to the deification of warriors in mythology. The design of the character is a cultural combination with the materials and patterns used. The work was previously exhibited in New York - Times Square.

**Hades:** A thoughtful, fantastic depiction of the Basilica Cistern and the mythological god Hades. The skulls represent the dead underground, and the flying orbs in the hands represent the balance of life and death with its smoothness. The work is in NFT form. It was prepared with three-dimensional modeling. Its owner is Fatih Kalcı.

**ETH God:** The development of the crypto world and the emergence of NFT works have also affected the subjects of digital art. With the popularization of Ethereum, the idea of the existence of digital gods is the subject of this work. In his hand, the ETH logo is in a sphere. The character's design, patterns and carvings are a historical and cultural combination. The work has been prepared with three-dimensional modeling and is in the form of NFT.

**Spartan God:** Mitolojide savaşçıların tanrılaştırılmasına atfen oluşturulmuş bir eserdir. Karakterin tasarımı, kullanılan materyaller ve desenler ile kültürel bir kombinasyondur. Eser daha önce New York - Times Meydanında sergilenmiştir.

**Hades:** Yerebatan Sarnıcı ve mitolojik tanrı Hadesin düşüncesel, fantastik bir tasviri. Kurukafalar yeraltındaki ölüleri, ellerdeki uçan küreler ise yaşam ile ölümün dengesini pürüzsüzlüğü ile temsil eder. Eser NFT şeklindedir. Üç boyutlu modelleme ile hazırlanmıştır. Sahibi Fatih Kalcı'dır.

**ETH God:** Crypto dünyasının gelişmesi ve NFT eserlerin çıkışı dijital sanatın konularına da etki etmiştir. Ethereumun popülerleşmesi ile birlikte dijital tanrıların varlığı düşüncesi bu eserin konusudur. Elinde ETH logosu küre içerisindedir. Karakterin tasarımı, desenler ve oymalar tarihsel ve kültürel birer kombinasyondur. Eser üç boyutlu modelleme ile hazırlanmıştır ve NFT şeklindedir.

## 26 Radicalization Pipeline

## Theo Triantafyllidis

Animation Video 2021

*Ancient Futures Timeline 2021*

Two seemingly endless hordes clash into a violent free-for-all, swinging large melee weapons and shouting with distorted voices. A wide range of characters -from citizen militias to fantastical creatures -enter the screen only to kill each other, wave after wave, sinking their virtual bodies slowly into a muddy landscape. The mood occasionally lightens up by the medieval covers of familiar pop songs that complete the soundscape conceived by the composer and sound designer Diego Navarro.

Looking at phenomena such as the rise of QAnon, the artist suggests connections between gamification, fantasy, and political radicalization.

Theo Triantafyllidis carries out a sustained critique of the tech industry and the wresting of new technologies away from the benefit of the user and user-generated communities in the interests of corporate expansion, financial growth and the commodification of information. The way he achieves this can be understood in the interplay between two central aspects of his art practice, computational humour and AI improvisation.

Görünüşte sonsuz olan iki sürü, herkes için şiddet sınırsız, büyük yakın dövüş silahlarını sallayan ve çarpık seslerle bağırarak şiddetli bir şekilde çarpışıyor. Vatandaş milislerinden fantastik yaratıklara kadar geniş bir karakter yelpazesi ekrana yalnızca birbirlerini öldürmek, dalga dalga, sanal bedenlerini yavaşça çamurlu bir manzaraya batırmak için giriyor. Besteci ve ses tasarımcısı Diego Navarro tarafından tasarlanan ses ortamını tamamlayan tanıdık pop şarkılarının orta çağdan kalma coverları zaman zaman ruh halini aydınlatıyor. QAnon'un yükselişi gibi fenomenlere bakan sanatçı, oyunlaştırma, fantezi ve politik radikalleşme arasındaki bağlantıları öne sürüyor.

Theo Triantafyllidis, teknoloji endüstrisinin sürekli bir eleştirisini ve kurumsal genişleme, finansal büyüme ve bilginin metalaştırılması çıkarları doğrultusunda yeni teknolojilerin kullanıcı ve kullanıcı tarafından oluşturulan toplulukların yararından uzaklaştırılmasıyla mücadele ediyor. Bunu başarma şekli, sanat pratiğinin iki merkezi yönü, hesaplamalı mizah ve yapay zeka doğaçlaması arasındaki etkileşimde anlaşılabilir.

# 27 Alexander Sarcophagus

## İskender Lahti

AR 2022

AR work of Alexander Sarcophagus, one of the most valuable works of the Istanbul Archeology Museum. The work, which is activated with a QR code and works as an instagram filter, can be accessed not only during visits to the Istanbul Archeology Museum, but also from anywhere with the instagram filter search button.

xtopia

Arkeoloji Müzesi'nin en değerli eserlerinden İskender Lahti'nin AR çalışması. QR kod ile aktive olan ve instagram filtresi olarak çalışan eser, sadece İstanbul Arkeoloji Müzesi ziyaretlerinde değil, instagram filtre arama butonuyla her yerden ulaşılabilir.

Experiencing a 3D model of an original artifact from the 3rd century BC as an AR filter. Activated with a QR code, the artifact recognizes the human face and is placed in the position where the crown should be. The work, in which gold/bronze tones are also included in the design, can be accessed from the Instagram filter search button.

MÖ 3.yy'a ait orijinal eserin 3D modelinin AR filtresi olarak deneyimlenmesi. QR kodla aktive olan eser, insan yüzünü tanıır ve tacın olması gereken konuma yerleşir. Altın/bronz tonlarının da tasarıma dahil edildiği esere, instagram filtre arama butonundan ulaşılabilir.

Experiencing 3D models created with the photogrammetry technique of 20 of the prominent works in the Istanbul Archeology Museums with virtual reality glasses. The virtual twin of the original façade of the museum welcomes the visitors. Virtual reality, in which the works in the museum are at the forefront, becomes instructive with gamification.

İstanbul Arkeoloji Müzeleri'nde öne çıkan eserlerden 20 tanesinin photogrammetry tekniğiyle oluşturulan 3D modellerin sanal gerçeklik gözlüğüyle deneyimlenmesi. Müze orijinal cephesinin yaratılan sanal ikizi karşılıyor. Müzedeki eserlerin ön planda olduğu sanal gerçeklik, oyunlaştırma ile öğretici bir hal alıyor.

# 30 Ancient Futures Digital Exhibition

## Antik Gelecekler Dijital Sergi

VR 2022

The 4 artists from Ancient Futures physical exhibition; Ecem Dilan Köse, Kerim Dünder, Memo Akten and Pınar Yoldaş join the digital exhibition with their works specially produced for the digital exhibition. In the digital universe created for this exhibition, the spheres, each belonging to an artist, form their own exhibition halls. The 2 empty spheres that have not yet been inhabited also represent the space that opens to the community in this universe.

Antik Gelecekler fiziksel sergisinde de yer alan 4 sanatçı; Ecem Dilan Köse, Kerim Dünder, Memo Akten ve Pınar Yoldaş'ın, dijital sergiye özel ürettikleri eserlerin deneyimlenmesi. Bu sergi için yaratılan dijital evrende, her biri bir sanatçıya ait olan küreler kendi sergi salonlarını oluşturuyor. Henüz yerleşilmemiş boş 2 küre de bu evrende komüniteye açılan alanı temsil ediyor.

xtopia

# 1 Sarcophagus of Phidi@s Algorithmic Cremation

BIO

Alper Derinboğaz has been recognized as an emerging and influential architect in Turkey and in Europe. Founder of architecture practice Salon, selected as one of Archdaily's Best Young Practices of 2020, his work investigates the possibilities of the physical environment through the relationship between space and time. His designs vary from large scale cultural institutions to art installations, united by the desire to uncover and question the essential elements of site and concept.

Alper Derinboğaz



## 2 Can The Subaltern Speak?

### BIO

Born and raised in Iran, Behnaz Farahi is an award winning designer, architect and critical maker based in Los Angeles. She holds a PhD in Interdisciplinary Media Arts and Practice from USC School of Cinematic Arts. Currently she is an Assistant Professor at the Department of Design, California State University, Long Beach. She explores how to foster an empathetic relationship between the human body and the space around it using computational systems. Her work addresses critical issues such as feminism, emotion, perception and social interaction. Farahi has won several awards including the Cooper Hewitt Smithsonian Design Museum Digital Design Award, Innovation By Design Fast Company Award, World Technology Award.

Behnaz Farahi



## 3

## Duality | Interlaced

BIO

Beryl Bilici is a self-taught 3D artist focused on Character Design & Animation. She is enthusiastic about Cyber Culture, High-Fashion, Digital IDs and Metaverse interactions. In her artworks, she mostly creates themes of a struggle between the virtual and substantial worlds of 'being'. While enjoying working on the fine details of her 3D characters; she mixes the gentle, warm, and emotional part of human beings with the cold, solid but powerful sides of cyborgs. She combines the education she had in the fields of Stage Design and Performing Arts with her concepts of creations and thinks that 'combining multiple fields is the soul of the rooted creation.' Her artworks have been showcased globally in New York City, Los Angeles, Miami, Austin, Montreal, London, Liverpool, Paris, Amsterdam, Torino, Tokyo, Seoul, and Istanbul in the last one year. She always enjoys in-real-life events and believes that strengthening the connection between the physical and digital worlds is one of the most important things for the best experience.

Beryl Bilici



4

4004

BIO

Irish artist, film maker and game developer based in Los Angeles, California, US.

O'Reilly's work is often characterised by the use of intentionally stripped down 3d graphics. He is known for popularising the use of low-poly 3d and the use of 3d software as a personal and artistic tool, as outlined in his 2009 essay "Basic Animation Aesthetics".

He was an early adopter of glitch effects and uses elements of the software used inside his work.

David has been the man to lead animation through a conceptual blockage—3D animation was being dominated by commercial aesthetics....he deconstructed 3D to the point of absurdity."

David O'Reilly



## 5 Neo-Spine

BIO

She is a conceptual contemporary artist with deeply ingrained roots in the architectural discipline and generative art. She produces by using digital tools in the context of concept method relationship. In her effort to make sense of the world and the universe; Ecem created an artistic approach that encapsulates the interplay of similarities between organic textures and digital data. Her holistic style breaks down artificial distinctions in information processing as she carefully interweaves digital and natural data to process it as a whole. She heralds a new world of knowledge where the rigid fragmentations of duality fade as humans reach out to their inner core and unveil the long-omitted code of unity. Arguing that the future can be compatible with human nature with the integration of technology and organic materials, Ecem deals with the subjects contrive with by examining the present, future and historical processes. As an artist that defies artistic classification's narrow boundaries, she has been expressing her creative energy in many fields, digital art installations, AI, VR, sculptures and conventional artwork, audiovisual performances. She plays an active role in the NFT world by using blockchain technology for the protection and ownership of her artworks that maintain her production in Istanbul.

Ecem Dilan Köse



## 6 nine-sum sorcery

### BIO

Born in Bursa, Turkey, Enes Güç's visual aesthetic is largely shaped by his general higher education specialized in painting and fine art and their higher education on 3D animation and digital art. Through these influences, Güç's focus lies in bringing elements of classical versus contemporary matters together and merging different realities in harmony and balance.

Their works have been published and shown in various institutions and media platforms, among others in Nowness, Dazed, Vogue, Hero Mag, Another Mag, Berlin Atonal and many more.

Enes Güç



## 7 Shy Dragon

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Enes Güç



## BIO

Eymen Aktel (Istanbul, 1994), who completed her first undergraduate education at the Department of Communication Arts at Istanbul Kultur University, started her education in the Sculpture Department of the Faculty of Fine Arts of Marmara University in 2016, after working as an art director in advertising agencies and development agencies for a while. The artist, who practices the richness of different materials and forms he has experienced in the field of sculpture, in the language of painting and performance, continues his productions in Istanbul. Climate activist and artist Eymen explores the methods of activism and expands it with motifs. She traces the fullness and emptiness of the surfaces she works on with her forms. The artist, who narrates the ecological crisis within the framework of cause, effect and struggle, creates an ethnic language inspired by ancient compositions and colors. As one of the Turkey founders of the Extinction Rebellion climate movement, whose origin is England, she is the art coordinator of the team in 2018. The bridge she built between different disciplines is reflected in her works with a primitive perspective.

## Eymen Aktel



9

# Time Machine Portal Zaman Makinesi Portalı

BIO

Fuat is a multidisciplinary artist. For more than 10 years, he has worked in the Turkish and Global Media market, and as a freelancer, he has also work projects with many businesses such as KOC Holding, Turkcell, IBM, Oscars Academy, Atelier des Lumieres. He is an impact-focused Visual & Motion Designer in the professional field. His prior roles have involved both local and global functions, with an emphasis on motion design, visual design, technical direction, visual and technical research and development, and also creative direction. He has been working on projects such as TV Commercials, an award-winning 3D Animation short film, a Virtual Reality experience, and a Video Project Mapping for events. He has been working in the field of visual design and animation on behalf of my own company in London for about 3 years and he lives there.

Fuat Değirmenci

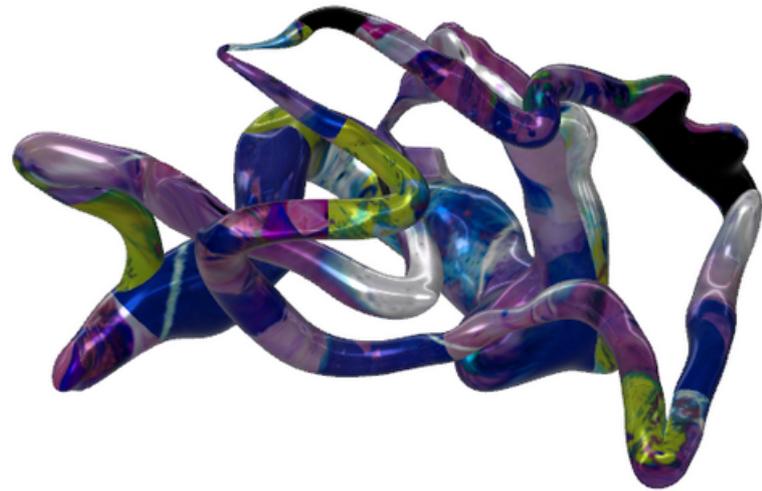


## 10 model4\_for\_arkeology\_museum.usdz

BIO

Furkan Temir was born in a small town near Eastern Turkey in 1995. After spending his childhood years in Sivas and Bursa, he earned a scholarship for the cinema department in Sehir University and moved to Istanbul. By that time, he has developed an interest on photojournalism and has traveled many times in his country and to abroad for his projects. During his first year in University his photography was published in international media outlets such as The Guardian, CNN International, Stern and Paris Match. By the time he turned seventeen, he definitely decided that this is the kind of work to do for the rest of his life, in the Syria border where he went for photography. Because of his absence, he was dismissed from the University and had to transfer to another cinema department. When he was nineteen he went to Iraq for the first time and at the twenties he started to make a project about Syria's Kobane city. His main aim is using different techniques painting, video, photography, installation to do works focused on minorities, in Middle East and the region he lives.

# Furkan Temir



# 11 I Was Found in an Archeological Excavation on Another Planet

BIO

Born in 1985 in Istanbul, musician and painter. She studied Social Anthropology. In Akyol's music and works, women, queers, and others rebel against gender roles, patriarchy, censorship, and oppression by reconstructing power, desire, oppression, change, and rebellion, accompanied by a tight solidarity and intense atmosphere.

Gaye Su Akyol



## 12 Disruption

BIO

Based between Istanbul and New York, the duo ha:ar consists of the sculptor Hande Şekerciler and digital artist Arda Yalkın. They are pursuing a new form of expression by blending their individual practices. Both share an admiration for classical art works and new technology. They pride themselves in mastering a wide range of production methods ranging from traditional sculpture and painting, to digital video, animation, 3D modeling together with current mainstream media aesthetics. Overall their practice is informed by questions relating to the civilization we create, the technology we produce, and conflicts we generate with our way of being



## 13 Prologue

BIO

İdil Dursun (Jarvinart) is a digital concept artist and architect who mostly deals with the themes of "Cyberpunk" culture and dystopia. After graduating from Bilkent University, Department of Architecture in 2020, she started her professional career as a "CG Artist" at the company "ivaBOX". Her works are often known for detailed and huge city scenes. While creating the universes she works on, the artist aims to make the observer feel themselves in that world and connects her works with the technique of storytelling. The artist's works have been exhibited in many cities such as Istanbul, New York, Los Angeles, Milan, Liverpool and Abu Dhabi. İdil Dursun is also one of the TimePIECES artists participating in the TIME magazine NFT collection "Slices of TIME" in 2022.

İdil Dursun

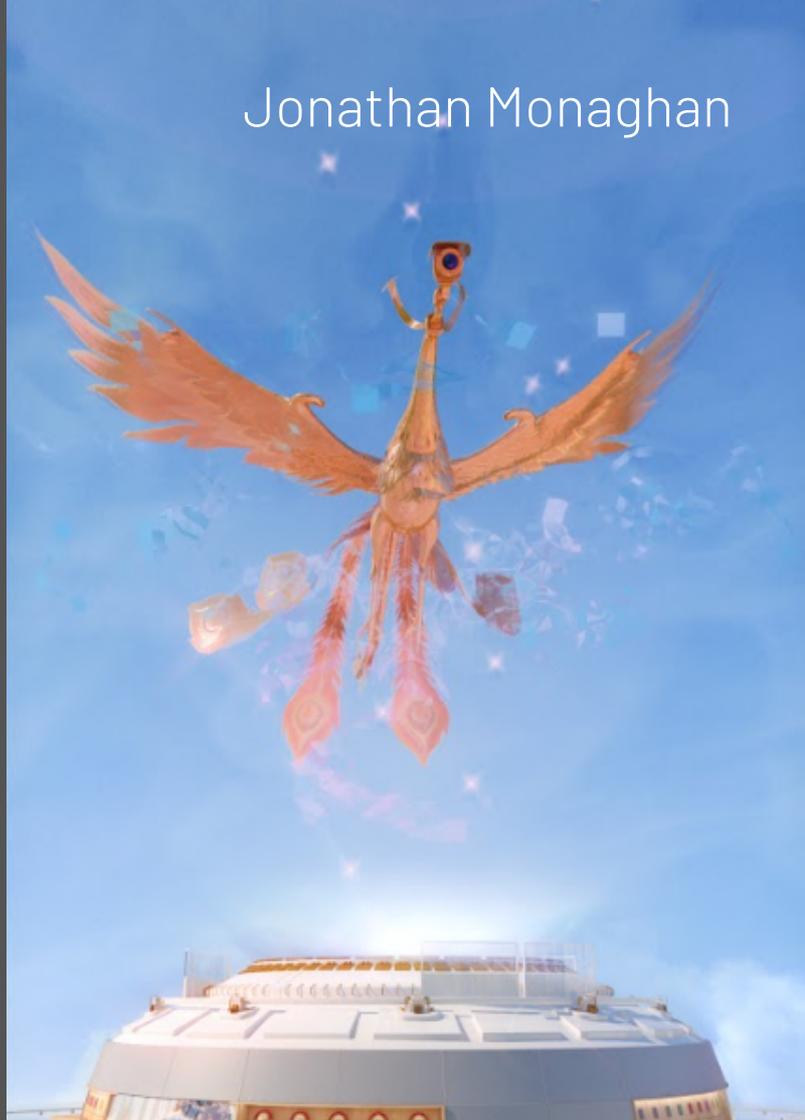


## 14 Phoenix and the Medusa

BIO

Jonathan Monaghan is an artist working across a range of media, including prints, sculpture and computer animated video, to produce otherworldly objects and narratives. Drawing on wide-ranging sources, such as historical artworks and science fiction, his fantastical pieces uncover subconscious anxieties associated with technology and consumerism. Past exhibitions include The Sundance Film Festival, The Walters Art Museum in Baltimore, and The Palais de Tokyo in Paris. His work has been featured in several media outlets including The New York Times, Vogue, The Washington Post, and The Village Voice. His work sits in numerous public and private collections including The Crystal Bridges Museum of American Art and the Washington D.C. Art Bank Collection.

Jonathan Monaghan



## 15 Angelic Fashion of Ancient Futures

BIO

He was born in Ankara in 1986. He graduated from the Bilkent University with a Bachelor of Arts in Economics in 2008. Later, he completed his Master of Fine Arts degree in 2013 and Doctorate of Fine Arts degree in 2019 in Graphics Design at the Hacettepe University. His doctorate thesis subject is "Digital Design with Algorithmic Biomimicry Method". He specialized in computational design, CG cinematography, and digital fashion design. His designs exhibited in IKS V Design Biennial, British Council Altcity, Digilogue Future Tellers, Sónar Festival Istanbul, Design Week Turkey, and Contemporary Istanbul. He designs his algorithmic biomimicry themed works with the name of Yakaza.

Kerim Dündar

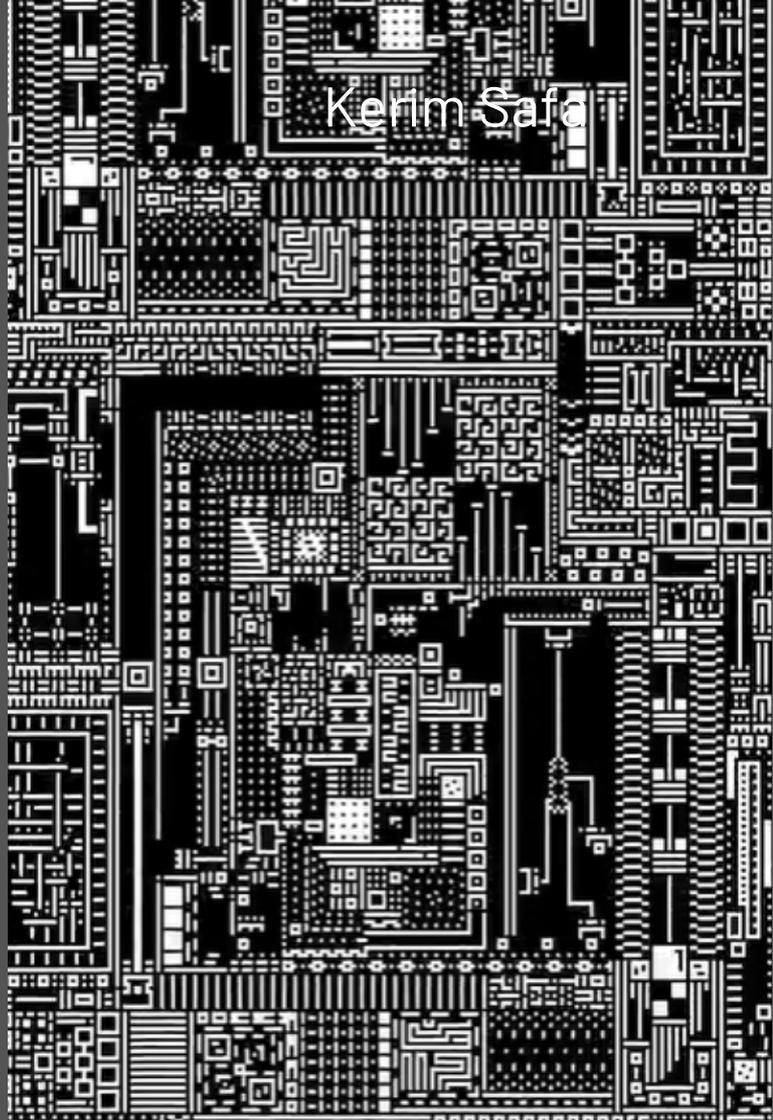


## 16 The Unnecessary Machines

BIO

Visual artist and musician Kerim Safa creates animations that he designs using pixels, which are the building blocks of digital images, consisting of cyclical mechanisms. His works, which he produces using manual animation methods, are inspired by the graphic approaches of early computer games, algorithmic artworks and minimalist musical structures. He invites the viewer to get lost in a puzzle in his works, in which enigmatic systems emerge from the interaction of simple visual elements with each other. Safa, who takes part in exhibitions and festivals in various parts of the world, especially in Europe, continues to publish his works as NFT since 2020. The artist, who graduated from Istanbul Bilgi University Music Department in 2011, has been living in the Netherlands since 2017.

Kerim Safa



## 17 Planet City

BIO

Liam Young is a designer, director and BAFTA nominated producer who operates in the spaces between design, fiction and futures. Described by the BBC as 'the man designing our futures', his visionary films and speculative worlds are both extraordinary images of tomorrow and urgent examinations of the environmental questions facing us today. As a worldbuilder he visualizes the cities, spaces and props of our imaginary futures for the film and television industry and with his own films he has premiered with platforms ranging from Channel 4, Apple+, SxSW, Tribeca, the New York Metropolitan Museum, The Royal Academy, Venice Biennale, the BBC and the Guardian. His films have been collected internationally by museums such as the New York Met, Art Institute of Chicago, the Victoria and Albert Museum, the National Gallery of Victoria and M Plus Hong Kong and has been acclaimed in both mainstream and design media including features with TED, Wired, New Scientist, Arte, Canal+, Time magazine and many more.



Liam Young

## 18 Jug II

BIO

Melih Çebi is an independent artist & illustrator based in İstanbul, Turkey. He was born in 1990 and is the “baby” of the family, with one older brother. From a young age, he found refuge in creating art as a way to express himself. His childhood love of drawing was inspired by television, science fiction movies, video games, cartoons, illustrated books and toys. As the years progressed, he kept utilizing art to reflect on his self-diagnosed “Peter Pan Syndrome” that emerged in his adulthood.

Melih Çebi



## 19 Muvassu

BIO

Meltem Şahin is an artist and designer from Turkey. She completed her master's degree in illustration at MICA, USA with a Fulbright scholarship. Her works have been exhibited in more than 30 exhibitions. Her illustrations have received awards or have been selected by the Society of Illustration, American Illustration, Applied Arts, Bologna Children's Book Fair, ICON Illustration Conference, and 3x3. This year her work with AI technology has been selected for the permanent collection of the National Gallery in London. Apple, Meta, and Giphy are some of the companies she has worked with.

Meltem Şahin





## 21 116, Halka

### BIO

Mesut Öztürk was born in Krumovgrad, Bulgaria in 1989. He and his family immigrated to Turkey in the same year. He studied architecture in Istanbul, later on he completed his master degree on History, Theory, Criticism in Architecture at Istanbul Bilgi University. He worked as a part time lecturer in the same university. While he is experimenting with structural possibilities and the limits of the material clay, he seeks to find ways to translate his contemplations about architectural structures, poetic places, timeless artifacts and the urban formations into ceramic forms. He has been living and working in Paris since 2021.

Mesut Öztürk



22

## Genetically Modified Goddess : Artemis The Moonchild

BIO

Dr. Pinar Yoldaş is an infra-disciplinary architect and an Associate Professor at UC San Diego where she runs Speculative Ecology and Bioarchitecture lab. Dr.Yoldas' work has been shown internationally including 2021 Venice Architecture biennial, Transmediale, Are Electronica, Migros Museum and many more. She holds a bronze medal in Chemistry Olympics and had her first solo exhibition when she was five years old.

Pinar Yoldaş

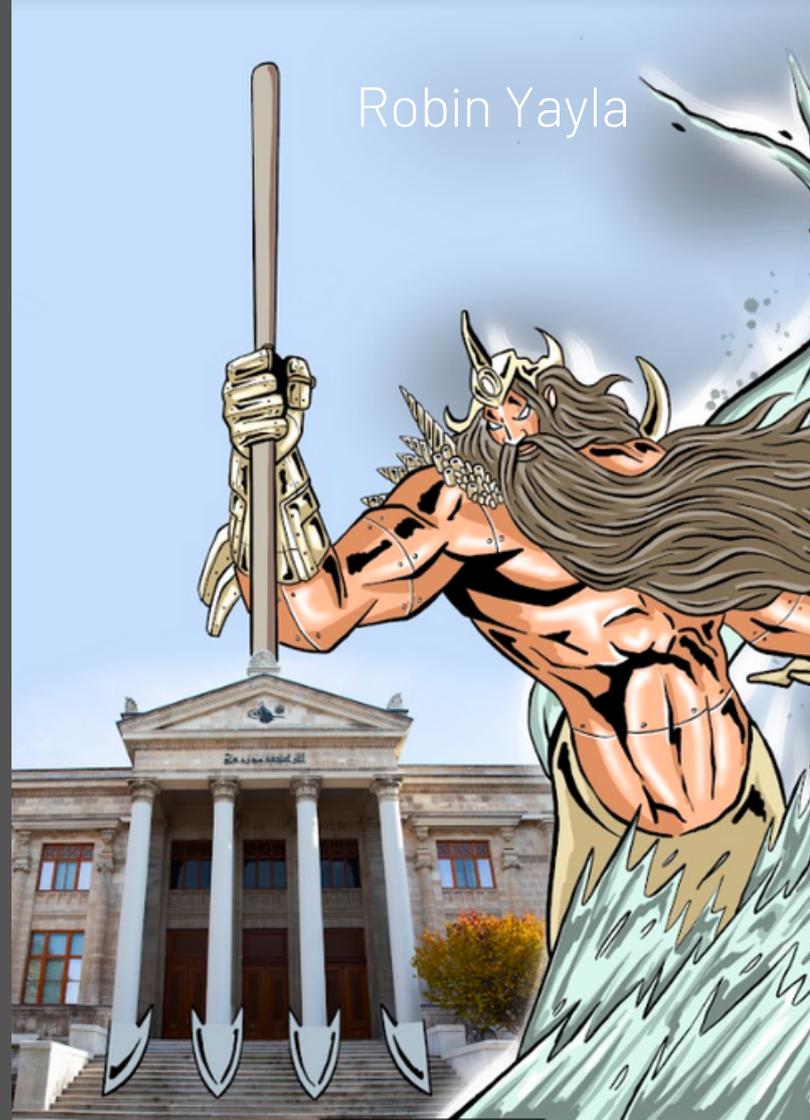


## 23 Poseidon

BIO

Robin Yayla was born in 1994 in Istanbul. He moved to Milan in 2017, where he received his master's degree in art and design. He interprets the characteristic structures of the cities he visited and visited in Europe as completely different objects with the illustrations he made on them. He shows the structures that people pass by every day and that they no longer see in different ways. The main purpose of his work is to create a smile on people's faces with his work. In his eyes, the Galata Tower can turn into a rocket, the Eiffel Tower into a zipper, and the historical colosseum in Rome can turn into a Vespa. It offers people the beauties that we miss in the stressful and busy flow of the day in different ways.

Robin Yayla



## 24 Cortez

BIO

This work takes its formal reference from many traditional ceramics in Mexico that imitate the shape of a dove. At the same time, in Mexico, the tick mark similar to the Nike swoosh is familiarly called paloma which is also the word for dove. The piece is named after the first track shoe that Nike came up with in the early 70's. It was named Cortez after the spanish coloniser Hernán Cortés responsible of the fall of the aztec empire and Nike released it as a response to the Adidas Azteca Gold track shoe.

On the other hand, this particular shoe model has become very popular among Hispanic gangs in Los Angeles. The version displayed here is a copy made by *Zeynep Sevrge*, a local artist that SANGREE worked with to build this replica. This action brings in another concept that we are very interested in, which is the authenticity of ancient artworks and their reproductibility within its own period of time.

SANGREE

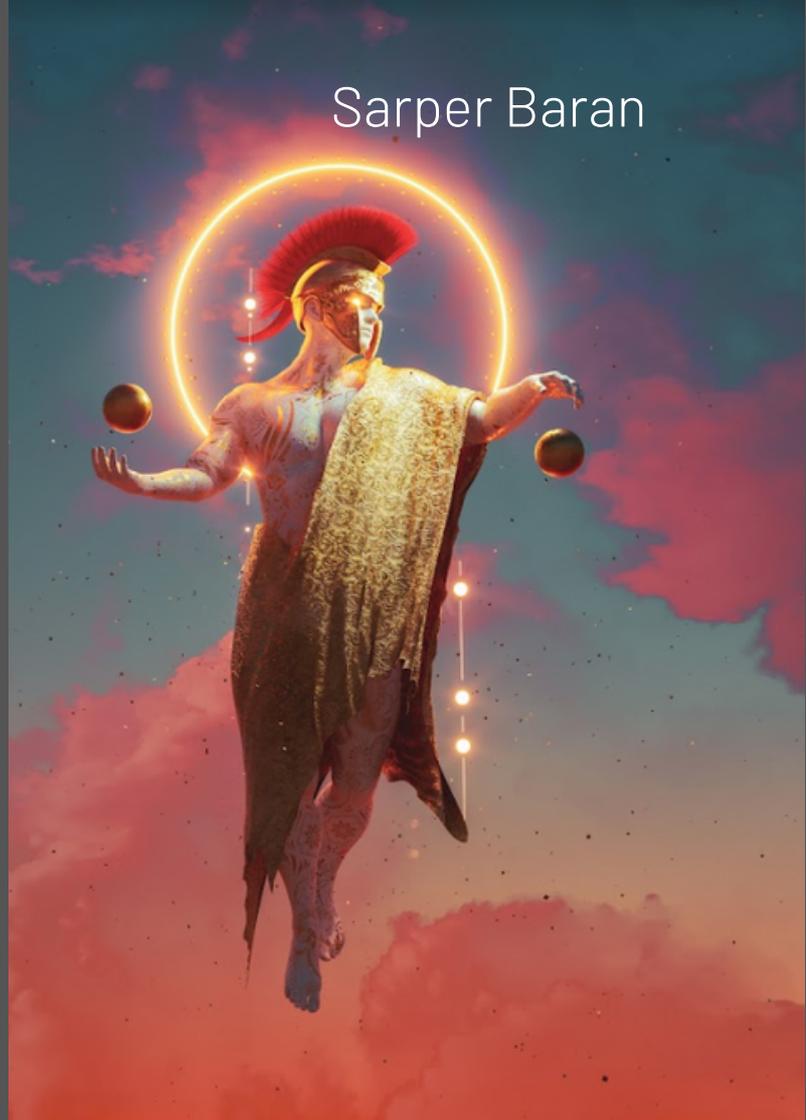


## 25 Spartan God & Hades & ETH God

BIO

Sarper Baran is a passionate 3D artist and engineer with over 6 years of experience in 3D modelling, material design and lighting. He is the founder of Artgrab.co and an ambassador for Kitbash3D. He was a jury member at the AMD Design Awards. He works with programs such as Zbrush, Cinema 4D (Octane), Unreal Engine, Substance Painter and Photoshop CC to create high quality digital works for various companies and clients. Sarper collaborated with many famous artists such as Chris Brown, Drake, Reynmen, Mahmut Orhan and many more.

Sarper Baran



## 26 Radicalization Pipeline

BIO

Theo Triantafyllidis (b. 1988, Athens, GR) is an artist who works with digital and physical media to explore the experience of space and the mechanics of embodiment in hybrid realities. Utilizing algorithms and game engines, virtual reality headsets and experimental performance processes, he creates interactions within immersive environments. In Triantafyllidis's worlds awkward interactions and precarious physics mingle with uncanny, absurd and poetic situations, inviting the viewer to engage with new realities. He holds an MFA from UCLA, Design Media Arts and a Diploma of Architecture from the National Technical University of Athens. He is based in Los Angeles.

Theo Triantafyllidis

