

IDAF'23

İstanbul

Dijital Sanat Festivali III. Edisyon

2-5 JUNE 2023

SERGI KATALOĞU



T.C. KÜLTÜR VE TURİZM
BAKANLIĞI



DİJİTAL SANAT FESTİVALİ
İSTANBUL



Istanbul Digital Art Festival with themes and artists changing every year will be welcoming even more artists this year than in the past two editions. The festival will be organized based on the questions asked about digital art and will feature kinetic art, bio-art, algorithmic art, and different areas of new media. IDAF will also feature quality works by artists from all over the world. And highlights the potential of digital art to bridge cultural diversity and bring people together.

Last year, the festival focused on the issue of sustainability, this year it will be centered on human-nature, human-machine, and machine-nature. It will focus on molecules and philosophical production of raw material, and the digital arts subtitles such as bio-art algorithms, artificial intelligence, and new media. The artists in the exhibition have adopted various approaches to research molecules and raw materials. Some artists use microscopes to capture images of molecules in motion, while others have created abstract representations of the world by imagining how it can be seen at the molecular level. In this way, the artists will show that science, technology, and art can intersect through the exhibition and contribute to how these phenomena can melt the boundaries between each other and evolve in new ways. Unlike other exhibitions, the festival will bring together works that would not normally come together and seek what kind of contributions different disciplines can make to each other. Thus, it will encourage the audience to think about the relationship between different disciplines.

Every year, visitors see the current reflections of different sub-headings of digital arts. The visitors will be able to discover more works based on mathematics, physics, and natural sciences this year, unlike other years. They will be able to see the works and can participate in interactive projects such as kinetic arts. The festival will also feature VR (Virtual Reality) and AR (Augmented Reality) works and will appeal to audiences of all ages.

The festival will also feature workshops and panels. The latest developments in NFT and its ecosystem, how phenomena such as bio-art and bio-design will shape our future, and the effects of robotics and software on art will be given in workshops and panels. In this context, the festival will also host workshops where artificial intelligence and emerging artificial intelligence algorithms will be taught.

Prepared by:
Asistant Curator Senem Yıldırım
Bilgi University VCD Professor Volkan Çetin

ARTISTS

Ahmet Rüstem Ekici & Hakan Sorar, Aylin Taslak, Cem Sonel, Eduardo Kac, Hakan Pars Polat, Hakan Yılmaz, İrem Buğdaycı, Kobi Walsh, Laurent Mignonneau & Christa Sommerer, Muse VR, Nergiz Yeşil, OZRUH, Shusha, Soliman Lopez, Süleyman Yılmaz, Tamiko Thiel, Uğur Acil, Varol Topaç, Zeynep Nal, XR Month, Dirgen & Karışman, Ecem Dilan Köse & TKO, Motus Lumina, RAW

CURATORS

Esra Özkan, Julie Walsh, Avind

Ahmet Rüstem Ekici & Hakan Sorar

Ahmet Rüstem Ekici is a multidisciplinary artist who focuses on the relationships between the body, architecture, and optical perception. In his series on gender and space, he explores how spaces are transformed by experience through the use of digital visualization and the storytelling language of archaeological surfaces and objects.

Rüstem's work, which incorporates augmented and virtual reality, has been exhibited at various venues, including the Ars Electronica Concrete House, CADAF Online, XX Art Flaneire, Museari Queer Arts Museum, YARAT Contemporary and Thessaloniki Queer Arts Festival. He also curated the VR experience "Sauna" after creating "Hamam," one of Turkey's pioneering augmented reality exhibitions. Ahmet Rüstem continues to work on projects related to space and archaeology and is currently a brand ambassador for the Artivive AR app and a participant in the "Meta Creators of Tomorrow" program. In 2019, he was selected for the American Arts Incubator Amplify program by the U.S. Educational and Cultural Affairs and ZERO1 and is currently working on digital projects and exploring the potentials of augmented reality.

Ahmet Rüstem was born in Adana in 1983 and graduated from the Department of Interior Architecture and Environmental Design at Bilkent University's Faculty of Fine Arts and Architecture in 2008. He has also worked as a stage designer for many years and currently teaches "Designing Space for the Camera" and "Illusion in Spaces" at the Faculty of Design and Architecture at MEF University.

Hakan Sorar (Istanbul, 1991) graduated from the Department of Mechanical Engineering and took a step into the arts by taking classes on photography and different art practices in various workshops. He worked as a photographer for online and printed publications. After completing the master's degree program in the Faculty of Sciences, Sorar continues graduate studies at Beykoz University, Faculty of Art Design, Department of Communication Design and Semiotics. Having his first solo exhibition in 2020, Sorar continues his productions in Istanbul, where he connects various printing techniques with digital and analog. Besides art projects, Sorar continues studies on photography and 3D design, body and digital body. Sorar's works have been exhibited at various international queer festivals.

The Fused Form

Artist duo Ahmet Rüstem and Hakan Sorar create a transition between forms and aesthetics by processing the outputs of virtual visualization programs with AI tools in their storytelling series called "the fused form", in which they keep track of rapidly developing artificial intelligence visualization tools. "Fused Form" consists of stories written with AI and visualizations of these stories, in which human beings are closely connected with plants, in order to understand the value of nature. Traveling to a year in which access to water is difficult for everyone, this tale focuses on plants, the last creatures left in the cave. Utilizing completely AI tools in animation, visualization, voiceover and sound design, this series focuses on the use of AI tools and their fields and potentials in the rapid transformation process. As Duo, they keep track of this rapidly evolving AI visualization process in terms of aesthetics and technique.

The Last Flowers' Refuge **Written with ChatGPT3**

**Within the cave's embrace, where shadows dwell,
Blossomed the last flowers, a fragile spell.
In darkness they thrived, defying despair,
A vibrant tapestry, nature's final flair.**

**Guardians of beauty, whispers of grace,
Survivors of a world once in full embrace.
In this sheltered haven, a testament true,
Resilient blooms, nature's resilient crew.**

**Each petal a story, a delicate bloom,
A reminder of life's tenacity in gloom.
Nature's masterpiece, a refuge so rare,
The last flowers' legacy, beyond compare**



Aylin Taslak

Aylin Taslak (Istanbul 1995) is an independent artist working with XR (VR, AR and MR) technologies. She has been researching and producing the artistic use of VR, MR and AR technologies since 2020. She graduated from Mimar Sinan University with a bachelor's and master's degree in sculpture, now she is in the doctorate program at Istinye University, Faculty of Communication. Aylin's sculptures, which produced works in the field of printmaking and sculpture during her university period, were exhibited in many group exhibitions. The 3D perception he gained from traditional sculpture education contributed greatly to his work in the field of XR. While She is working with virtual reality technology, she observed that it is of great importance to design by considering what the person will experience during the creation process. Aylin's works aim to connect with the audience and provide sensory experiences. She builds her artistic practice on transforming the concept of space into a virtual experience by using the possibilities of technology.



Virtual Reality Labyrinth

VR Labyrinth is a virtual reality project designed based on the ever-changing circle form, in which the traveler will experience a journey towards the center in 7 circles. The setup and design of the project was inspired by the 7 circuits of the classical type labyrinth symbol, which has a history of approximately 4000 years, and its meaning.

The main focus of the project is to emphasize the conceptual meaning of the classical type labyrinth symbol. For this reason, a process in which the visitor can connect with his senses has been designed by making use of concepts such as quest and journey and. The traveler will experience a timeless singular journey in the immersive experience of virtual reality technology. In the project, the texture of the path that the traveler walks is created by visualizing the frequencies and is integrated with the color and sound of the circle in which the person is located. While trying to reach the center during his journey in the labyrinth, the person who experiences this artistic virtual reality project sometimes moves away from the center, but his journey will eventually lead him to the center.



Cem Sonel

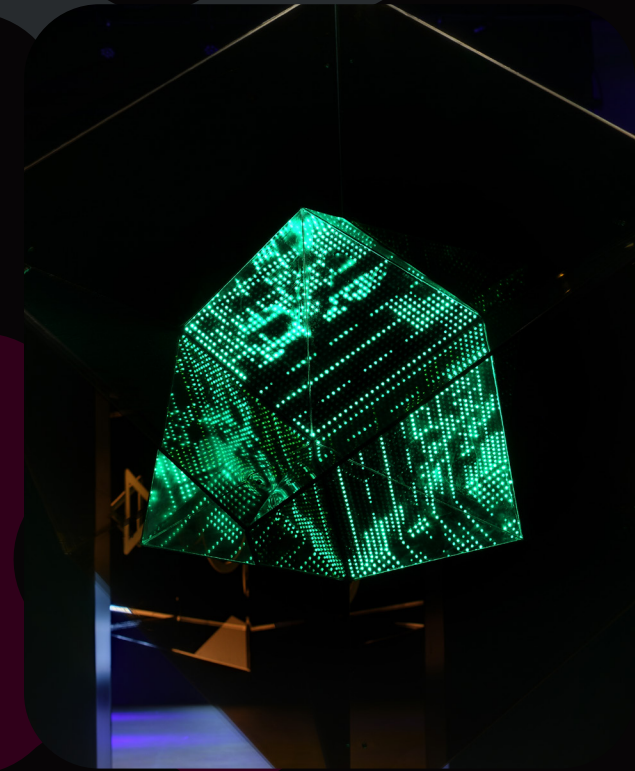
Cem Sonel was born in Ankara in 1985. In 2004, he completed his undergraduate education at Hacettepe University Faculty of Fine Arts Graphic Design Department with an honors degree. He succeeded in bringing his interest in street art, which started at a young age, to life in 2009 with the street art collective (KÜF Project), of which he was one of the founders. He was accepted to Hacettepe University Fine Arts Institute Sculpture Master's Department in 2014. He was a graphic designer and art director in design agencies from 2008-2013. In 2013, he decided to continue his interior design professionally, which he was interested in as a hobby, and he designed many spaces. He organized workshops on street art, directed sessions, and participated in group exhibitions. He continued to work both individually and with the art collection of the neighborhood in Darağaç, İzmir, where he moved his workshop in 2017.

Cem Sonel's personal exhibition, One and Zero Equals Two, which combines a comprehensive selection of digital-based serial works and graffiti, was opened at Anna Laudel. In his works, the artist focuses on the non-existence of the number "0" in philosophy, "relative nothingness", which means absolute absence and nothingness. Since 2020, she continues her productions in the fields of art and design in her workshop in Ankara.

Symmetry II

Code of Conquer focuses on algorithms, an indispensable part of modern life, examining the link between life and algorithms through the cellular automata*, observable in mathematics and biology. It deals with the simple relations as open/closed, 1/0, existence and non-existence that define the beginning of the journey of existence from simple to complex systems.

*Although cellular automata may sound scary, it is simple in principle. Practically, it is a system that divides events or defined subjects into cells determining the future state of each cell depending on the state of other adjacent cells. Cellular automata is also called "homogeneous formations" and "useful cellular sequences". Pascal's triangle can be considered the first cellular automaton in a sense.

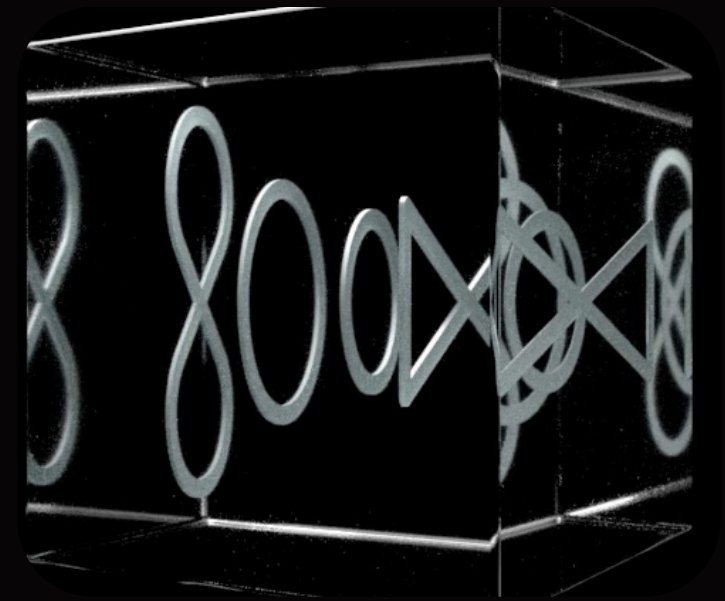


Eduardo Kac

Eduardo Kac is internationally recognized for his groundbreaking work in contemporary art and poetry. In the early 1980s, Kac created digital, holographic and online works that anticipated the global culture we live in today, composed of ever-changing information in constant flux. In 1997 the artist coined the term "Bio Art," igniting the development of this new art form with works such as his transgenic rabbit GFP Bunny (2000) and Natural History of the Enigma (2009), which earned him the Golden Nica, the most prestigious award in the field of media art. GFP Bunny has become a global phenomenon, having been appropriated by major popular culture franchises such as Sherlock, Big Bang Theory and Simpsons, and by writers such as Margaret Atwood and Michael Crichton. In 2017, Kac created Inner Telescope, a work conceived for and realized in outer space with the cooperation of French astronaut Thomas Pesquet. Kac's singular and highly influential career spans poetry, performance, drawing, printmaking, photography, artist's books, early digital and online works, holography, telepresence, bio art, and space art. Kac has also authored or edited several books, including Telepresence and Bio Art -- Networking Humans, Rabbits and Robots (University of Michigan Press, 2005).

Adsum

Adsum is an ongoing art project specifically conceived of for the Moon. In this exhibition, there is video of the artwork rotating in space. Adsum will go to the Moon in 2024. The work consists of a cubic glass sculpture with laser-engraved symbols, representing Earth, Moon, and an hourglass for time. These symbols form a spatial poem within the cube, reflecting our presence in space. The poem can be read in any direction. Adsum explores the concepts of time, space, and our relationship with the universe. The cube's stable and efficient shape symbolizes fundamental units of measurement in 3D space. The artist, Eduardo Kac, aims to expand our understanding of lunar art, contributing to cultural exploration and expressing our awe of the universe. Adsum is an ongoing project progressing through different phases, with milestones achieved and upcoming missions. The phrase "adsum" signifies our presence and connection to space, complementing the traditional motto "ad astra" ("to the stars"). Adsum replies to astra "Here I am".



H. Pars Polat

He was born in 1981 in Istanbul. Video mapping produces in the field of digital arts on experience design. It carries out new and innovative works of art by using up-to-date technologies in its production.

He has been the founder and creative director of ArtNPars since 2011.

The artist continues to work in London and Istanbul.

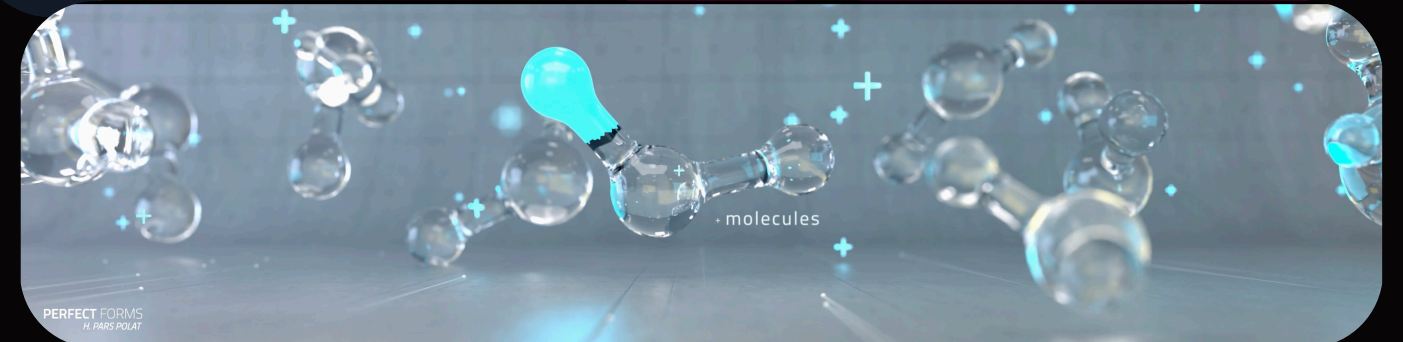
Perfect Forms

“Perfect Forms” invites us to a journey where we try to explore the unknown in our life cycle by considering the transparent and permeable form and movement of water from different perspectives. While this journey creates molecular elements and connects different structures to form a flow. While the unique form in the seemingly most dispersed and complex structure creates all the elements we can think of, such as air, carbon, and nitrogen, our existence tells about our search in the life cycle and the dialogue established by these bonds.

These Perfect Forms, which are depicted at the molecular level, present the bryophytes, which took its place in history as the first plant on earth, to the audience in a story pattern, while making you feel its atomic structure, color and dynamism. Thus, the forms created by plants in our lives constitute the beginning of another movement.

Perfect forms also deal with completing the work cycle after an abstract interpretation with the formation of a human face form. In this context, the story’s final chapter also deals with the depiction of the face, the key region of intersubjectivity where we encounter and recognize the other, with reference to Edmund Husserl. Thus, the face has been interpreted as the primary means by which we perceive and connect with other individuals, expressing emotions, intentions, and the uniqueness of each person.

Perfect Forms “Unique form in messy and complex structure”



Hakan Yilmaz

Hakan Yilmaz, who has been producing digital art for nearly 20 years, is working with his brother Süleyman Yilmaz and their digital agency Awesome Bros. under its roof, it offers brands VR content, projection mapping, and digital experiences focused on visual content.

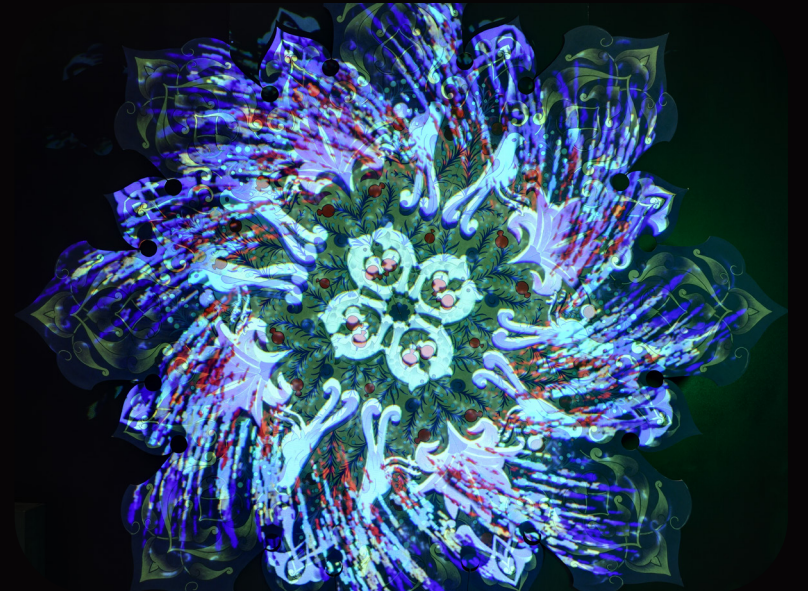
Hakan Yilmaz is a Contemporary Media artist and Academic Art Researcher focusing on immersive audiovisual experiences that blur the boundaries of UNI and META verse spaces. Its app consists of Immersive Art, LED sculptures, AI-powered art installations, projection mapping, real-time generative graphics, and experiments with AR and VR.

Hakan's art canvas and material are "Advanced new media art technologies". It uses algorithms to create abstract image landscapes and generative art forms to experience these interdisciplinary emotions, ideas, and inspirations. Due to this unique approach, each of his works is completed with a different technique, aesthetic and different results. You cannot read his works with any traditional art reading method.

"New" is a concept that changes every day, so it would be an "old" approach to look for a relationship between the artist's works. The artist wonders how the transformation of the subject of contemporary culture requires rethinking new aesthetics, techniques, and dynamic space perceptions, and he has made it his mission to use everything "new" and try "new" as the material of media art." things and revealing different things each time.

Reflections of Roots

Traditional arts, derived from Anatolia's millennia-old history and enriched by the cultural heritage of various civilizations, have become counter-aesthetic tools by being associated with the concepts of Islamic or national identity. This artwork aims to purify traditional arts from their political identities and allow us to appreciate them from an aesthetic perspective. Aiming to bring a modern perspective to our cultural heritage, this work of art aims to offer a contemporary interpretation that will inspire future generations while preserving our conventional culture. Reflections of Roots invites the viewer to rediscover art forms deeply rooted in our traditions with the spirit of the times.



İrem Buğdaycı

Irem is an interdisciplinary artist, designer, and technologist exploring the complex relationship between perception, technology, and the brain. Drawing on the latest research in neuroscience and predictive processing, her immersive installations and interactive environments challenge our understanding of reality and offer new modes of perception and interaction.

Utilizing a range of cutting-edge tools and technologies, including eye-tracking robots, ambient experiences, and digital simulations, Irem creates dynamic, multisensory experiences that engage both the body and mind. Her work blurs the boundaries between the physical and digital, inviting us to consider how technology shapes our experiences of the world. Some of her works have been exhibited at the Barbican Centre in London, Ars Electronica and Istanbul Airport.

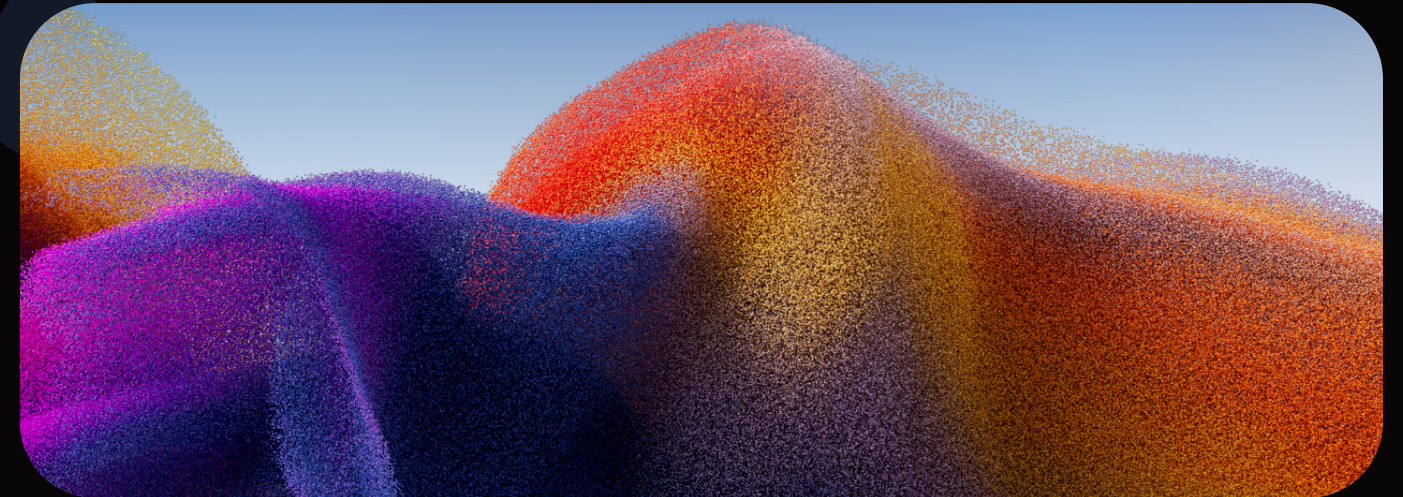
Joining Interactive Architecture Lab at the Bartlett School of Architecture, UCL in 2018 she received the best Thesis Award for her research on eye tracking and embodied robotics. Prior to moving to London to join the lab, she worked as an architectural designer in San Francisco. Coming from a multidisciplinary background, she holds a Bachelor of Arts degree with Honours (Cum Laude) in Art History and Architecture from Tufts University in Boston.

Currently Irem is a designer for Random International, the globally renowned artist group that brought Rain Room, Living Room and other pioneering art and technology pieces.

Bayes Valley

Bayes Valley is a large-scale video installation that simulates the passage of time through a series of ethereal, luminous landscapes and earthly processes. The viewer is immersed in an ever-changing world, where hills rise and fall, river beds of particles undulate and flow - culminating in a radiant vista that is at once familiar and otherworldly.

During the piece, you are encouraged to reflect on your own perception and how you make sense of the information as you observe yourself seeing. Set within the context of predictive processing and Bayesian mind frameworks, the piece hopes to offer you a deeper appreciation of the natural processes that shape our environments and simultaneously our minds and extend a new understanding of the delicate interplay between perception, prediction, and reality



Kobi Walsh

Kobi Walsh is a Brooklyn-based visual artist reshaping the way we see the world through momentary fragments of atmospheric light and time.

Currently working out of his studio at Mana Contemporary, Kobi's work extends across digital and physical mediums including Photography, Sculpture, Video, and Virtual Reality.

Kobi Walsh (b. 1995) is a Brooklyn-based multi-disciplinary visual artist whose work investigates the relationship between light, space, and time in order to communicate the subjectivity of our perspective and the impermanence of the present moment. He captures intricate impressionistic fragments of light and time in order to parallel the fragile nature of our individual reality. Not relying on digital manipulation, Kobi's work explores themes of authenticity and the transience of the present moment. He received a B.S. in Cognitive and Brain Sciences from Tufts University, incorporating an understanding of the neurological foundations of perception to play with our expectations of light and color. Kobi's work has been exhibited internationally and is currently working out of his studio at Mana Contemporary. He has partnered with Nifty Gateway to launch 2 successful Verified NFT Collections, selling out over 90% of work within the first 2 hours. Kobi was recently selected for the 2022 Lumen Prize for Art and Technology Longlist and has won 34 awards for his photography from notable organizations such as PX3 Prix de La Photographie Paris, the International Photography Awards, Moscow International Foto Awards, and Photographers Forum. Kobi's work has been published 19 times in international publications such as Saatchi Art, Friend of the Artist, The Flux Review, The Curator's Salon, Create! Magazine, Inside Artists UK, and Art Reveal Magazine.

RUBBLE : EMERGENCE

RUBBLE : EMERGENCE , examines the foundation of perception, moving beyond biases of conventional identity in order to isolate fragments of atmospheric light that define our primary experience of the world.

An extension of the Rubble sculptural series which extracted the form of found pieces of rock, rubble, and debris, RUBBLE: EMERGENCE breaks perception into stages of pre-identity and post-identity. Post-identity (conscious) perception arises once our brain has processed a remedial label of the subject we are examining, introducing cultural and experiential bias that skews our perception. Pre-identity (subconscious) perception, however, examines the foundational fragments of light reflecting off a subject's surface that first define our core experience of the subject. The artist believes that it is within this brief stage of pre-identity that we can find the initial, subjective, and often subconscious, wave of feeling that washes over our body created by the experience of atmospheric light and color. There is a brief moment before we consciously assign an identity to what we are seeing where the pure subjective feeling of presence blankets our bodies we experience before the veil of defined identity clouds our perception. This feeling represents the core foundation of perception that I aim to target. The artist believes that all subjects, regardless of conventionally defined biases of identity, represent an opportunity to isolate and preserve this momentary, unifying feeling of presence through a delicate observation of atmospheric light and color.



Laurent Mignonneau & Christa Sommerer

Christa Sommerer and Laurent Mignonneau are internationally renowned media artists, researchers and pioneers of interactive art. They worked 10 years in Japan as Associate Professors at the IAMAS Institute of Advanced Media Arts and Sciences in Gifu, Japan and as Researchers and Artistic Directors at the ATR Advanced Telecommunications Research Lab in Kyoto Japan. Before they were artists-in-residence at the MIT CAVS in Cambridge US, artists-in-residence at the NCSA National Center for Supercomputing Applications Beckmann Institute in Champaign Urbana, IL, USA and artists-in-residence at the NTT-InterCommunication Center in Tokyo. In 2004 they set up the department for Interface Cultures at the University of Art and Design in Linz, Austria where they are both professors.

Sommerer and Mignonneau have published numerous books and research papers on Artificial Life, interactivity and interface design and they lectured extensively at universities, international conferences, and symposia. Sommerer is also an International Co-editor for the LEONARDO Journal, MIT Press, among other international media art board and committee memberships.

Portrait on the Fly

Portrait on the Fly is an interactive installation created by artists Laurent Mignonneau and Christa Sommerer. As art viewers approach the monitor, they see an indistinct swarm of flies. Then as each person goes closer, the swarms of flies separate and mirror a portrait of the person. The slightest movement will disperse the flies again. Posing attracts the flies or as the artists say, "Within seconds they invade the face, but even the slightest movement of the head or of parts of the face drives them off. The portraits are thus in constant flux, they construct and deconstruct." The process of replication and the dispersal of each person's facial features seems to be happening at a molecular level. The artwork looks at our love of taking selfies as well as how our image changes overtime and is in itself transitory.



Muse VR

Talat Alkan is a media artist, creative director, and pioneer in storytelling in immersive and real-time technologies. He lives in Turkey, Istanbul, co-owner and Chef Creative Officer of Muse VR Lab with Partners to create metaverses and tell stories.

Alkan's audio-visual new media installations featured in significant institutions, museums, festivals and organizations - such as World Architecture Festival, Art New York, Saatchi Gallery, London, Art Basel, Pera Museum, Art Basel, Borusan Contemporary, La Biennale di Venezia, Paris Louvre Museum Carousell, Perili Köşk Istanbul, Istanbul Design Biennale.

Studio created one of the first room scale and interactive VR art experiences; Michelangelo's Dream, A Journey into The World of Osman Hamdi Bey, In Tesla's Lab and our creative directors collaborated with various artists like Julio Le Parc, Mark Paul Deren, Alex Grey all around the world.

Muse VR is composed of artists, architects, software developers and researchers from various professional backgrounds and countries. Studio opens internship positions with an interdisciplinary approach to support creative industries and academies.

As a pioneer creative team in immersive and interactive storytelling, Muse VR is partnering with Block Party, AURA Architectural and Urbanism Research Academy, Ege University and Arts Club Istanbul.

Michelangelo's Dream

One of the World's very first interactive VR Experiences, Michelangelo's Dream VR is taking the user to a Renaissance Atelier of painter, sculpture and poet Michelangelo. The interactive experience is letting the user break stones, light the fireplace, use lantern in the scene. Award-winning model Moses is one to one same of the original as size and material.



Nergiz Yeşil

Nergiz Yeşil was born in 1988 in Istanbul. She graduated from Mimar Sinan Fine Arts University Sculpture Department in 2014. She completed her master's degree in the same department of the same educational institution in 2020. The title of "Use of Biological Materials in Artworks". In 2018, she studied at The Artesis Plantijn Hogeschool Antwerpen -The Royal Academy of Fine Arts Antwerp - Belgium - Antwerp - sculpture department with the Erasmus student exchange program. She took part in many group exhibitions and projects in Europe and Turkey. Her first solo exhibition, Museum of Paleontology, was held at PG Art Gallery in 2019. She was deemed worthy of many awards, including the Sabancı Art Awards. She continues her life and education in Istanbul.

The conceptual framework and/or sensitivity of Nergiz Yeşil's artistic practice can be defined with the following concepts of "normal-abnormal, anomaly"; norms- to indicate their formation, qualified majority, the forces and norms of this majority, the phenomenon of exposure, the cycle of birth-life-death. The artist creates this questioning by combining ready-made material, parts of known genres made with organic material, and/or new genre propositions.

The artist's current work series Same Roots Different Species "Other Possible Normals" consists of creating new species from familiar creatures (made from organic material using kombucha tissue culture/scoby) and exhibiting them with cabinets. It's like cabinets of curiosities, including an artist's book about the possible anthropology of the new genre. The critical approach is towards historiography and epistemology, in recognition of their cumulative nature that creates an alternative path of mental reality.

Lorem Ipsum II

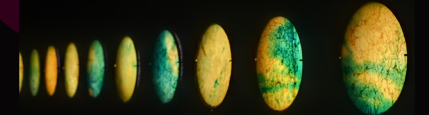
The current series of works by the artist, Same Roots Different Species "Other Possible Normals" is formed by creating new species in reference to familiar living things (made by using kombucha tissue culture/scoby to create organic material) and displaying them together with cupboards like cabinets of curiosities including an artist book about the possible anthropology of the new species. The critical approach is towards the historiography and epistemology with the acceptance of their cumulative nature, creating an alternative way of mental reality.

The biological material, which can also be described as 'victim-free leather', is obtained from the kombucha culture, which is used to simulate the leather sample of the speculative type, is produced by the artist in his workshop through fermentation. Even if it is to produce works of art, it is shaped by minimizing consumption, considering recycling and environmental awareness.

*Global problems—Individual steps—Minimizing consumption.

In addition to the effort to minimize consumption cultivating organic material to be used for artistic production, one of the most important motivations for creating the artifact group from kombucha mushrooms, glass, and metal mines is that the work can be recycled back and forth without harming the environment.

The group of works, kombucha mushrooms positioned as a biological residue-find specimen in double glass, can also be read as an abstract painting composition.

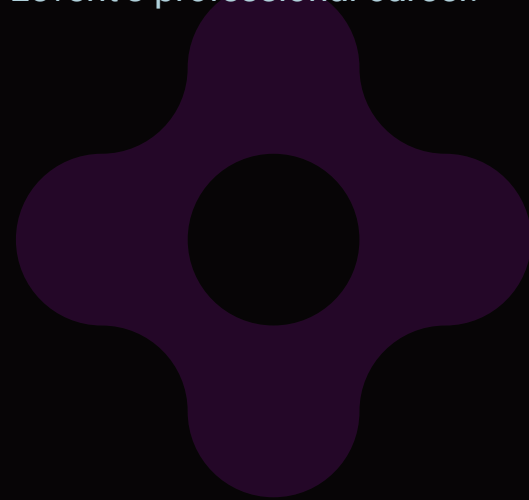


by

OZRUH

Levent is the founder of OZRUH, an architectural design firm based in London. The focus of OZRUH's works, which attaches importance to a bottom-up design approach, is on voxel-based, anti-fragile aggregation systems.

Levent studied architecture at Edinburgh University, the Bartlett - UCL and AA School of Architecture. After working for Carlo Ratti Associati in Turin and Coop Himmelb(l)au in Vienna, he went to MIT to work as a researcher at the Senseable City Lab and gained extensive experience in the use of computational design in architecture. Levent has been part of the Space Architecture team at Hassell since 2021, working on two projects for the European Space Agency (ESA) on future Lunar Habitats. Bartlett's academic experience as studio manager at IAAC and AA Visiting School feeds Levent's professional career.



Primitives [1]

PRIMITIVES [1] Design Family combines high-resolution advanced manufacturing technology with quartz sand that can be recycled; resulting in a novel formal repertoire. Each piece is unique and celebrates the mass-customization and formal experimentation that additive manufacturing and especially the binder jetting technology used by Sandhelden to offer us a contemporary take on what our understanding of primitiveness could be.

PRIMITIVES [1] are hybrids of sculpture and furniture; they are a frozen instant of the negotiation between the visual and functional agenda. The morphology of each object is intended to lead to a re-evaluation of what makes an object primitive; the generated aesthetics, the tools of creation, or the society it is produced for?



Shusha

Mezo Digital celebrates Shusha, the first artificial intelligence artist of Azerbaijan, at the II. Istanbul Digital Art Festival. In his edition, he presented his motifs inspired by Azerbaijan-Qarabag values to the audience. Shusha is the collective intelligence work of artificial intelligence systems and institutions. Its creation is based on traditional visual, verbal and auditory motifs. The name Shusha comes from the Karabakh region of Azerbaijan. It is desired that the journey of Shusha, whose story begins in Karabakh, continues to other lands where the motifs are created. It is desired that the journey of Shusha continues towards other lands where the motifs are created. In this work, Shusha examines traditional carpet motifs and recreates them as digital art. Motifs are one of the main starting points of art production and storytelling. Source motifs were digitized from Karabakh carpets provided by the Ministry of Culture of the Republic of Azerbaijan. Sources were analyzed and reproduced by a team of digital artists and transformed by algorithms and transferred to software where images and videos were produced.



Solimán López

1981 Born in Burgos, Spain. Solimán López is a contemporary artist specialised in art, science, biotech, sociology and technology.

New media conceptual artist and researcher, specialized in science, biotechnology, web3.0, interactives and digital art.

Harddiskmuseum, OLEA bio token and Introns DNA digital entities founder.

Innovation Director at ESAT(Escuela Superior de Arte y Tecnología).



Manifest Terricola

Artist Solimán López created Manifesto Terricola to explore the relationship between humans and nature. He decided to execute his ideas in the extreme, barely habitable environment of the Svalbard Archipelago in the Arctic.

Mr. López then created The Manifesto Terricola, a text referencing economics, ethics, psychology, geopolitics, the environment, and art. He translated this text into amino acid sequences and created synthetic DNA, which then went into a collagen solution. He used this codified collagen to 3D print the shape of an ear, choosing this shape because of its rich references across time and cultures.

Isolated and in extreme weather conditions on Svalbard Island, Mr. López felt a strong need to create the shape of the ear based on that of the female family members he loved as a tribute to them. In the artist's words, "My idea is that, just as when you find a bone in the earth the first thing you do is extract the DNA, so too when someone finds this ear they will also want to extract the DNA, thus recovering the text of the Manifesto". Mr. López is proposing the possibility of using the glacial ecosystem as a zero-impact natural "hard drive" in which to store the data encoded in the collagen ear by placing the ear into an ice cave excavated into a glacier. If we humans preserve the glacial ecosystem the data will be safely stored as a legacy. If the ice melts, the ear and its hidden DNA manifesto will be revealed.



Süleyman Yılmaz

Süleyman Yılmaz, the owner and director of Awesome Bros Studios in London and Istanbul, currently resides in Istanbul.

The studio produces art and experiential projects in the public domain, focusing on architectural-scale digital installations and data-driven storytelling.

With the full range of digital capabilities, Yılmaz offers audiences new realities created by the fusion of architecture and interior design. He produces art and designs in various forms, including experiences that immerse visitors using space, light, and sound, real-time performances, and site-specific installations.

In recent years, the artist has created works on the subject of nature and the climate crisis, striving to translate climate data into digital art. He has had the opportunity to showcase his works at COP27 Climate Summit and as a solo exhibition at the United Nations Headquarters in New York.

Through his local and global projects, Yılmaz has been awarded numerous prestigious awards such as the German Design Awards, Maxim Awards, Steve Awards, and the Crystal Apple Grand Prize. His projects have been exhibited on many iconic structures such as the Galata Tower, Royal Albert Hall, Yerebatan Cistern, Atatürk Cultural Center, Maiden's Tower, and Cappadocia Fairy Chimneys.

Perception of Perfection

This thought-provoking digital art piece delves into the complex issue of human perception and its impact on the relationship between man and nature. By questioning the notion of perfection, the project highlights how our desire to impose our own ideals onto the natural world has led to a troubling deterioration in this relationship. As humans, we often strive to mold nature according to our flawed perception of perfection which is usually disrupting the inherent harmony that exists. This digital art piece invites viewers to reflect on the consequences of our obsessive pursuit of an idealized and problematic vision of perfection. In summary, "Perception of Perfection" centers on the result of the conflict between humans and nature that arises from our attempts to transform nature based on our imperfect perceptions, despite the inherent perfection already present within nature.



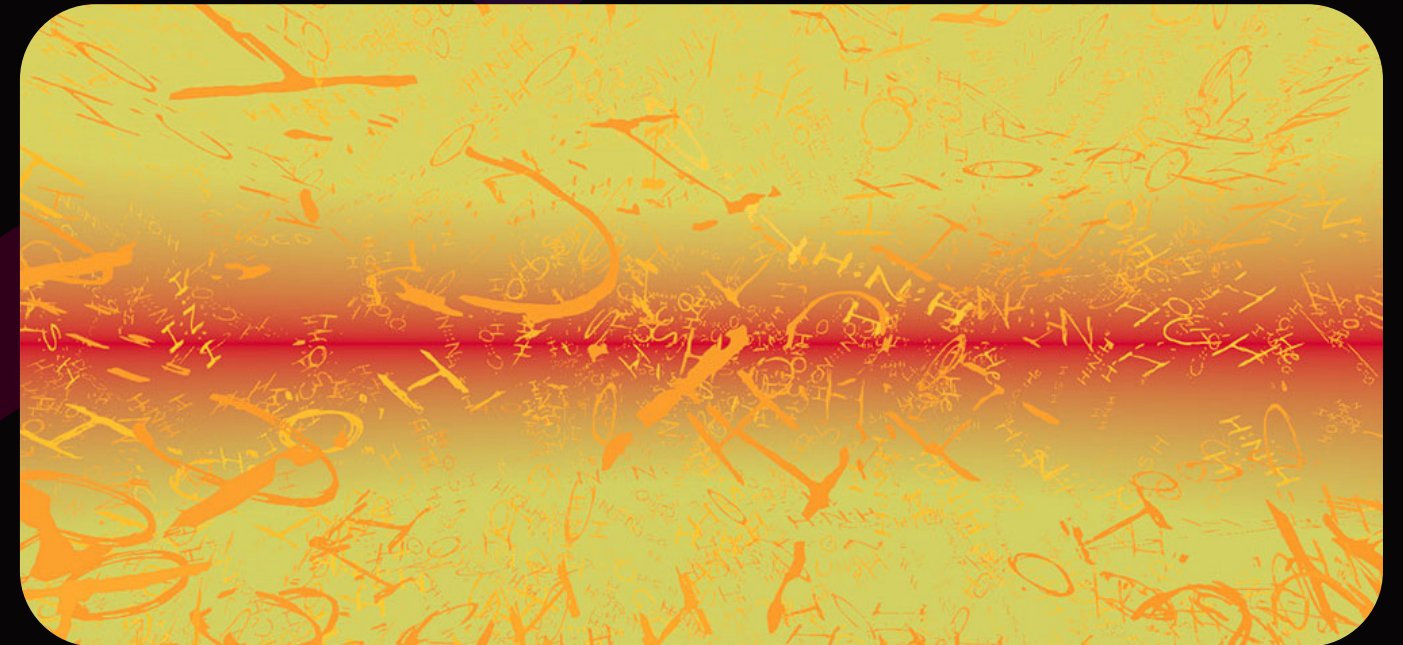
Tamiko Thiel

Tamiko Thiel was awarded the 2018 iX Immersive Experiences Visionary Pioneer Award for her life work by the Society for Art and Technology Montreal. Born in 1957, she is a visual artist exploring the interplay of place, space, the body and cultural identity in works encompassing a supercomputer, objects, installations, digital prints in 2D and 3D, videos, interactive 3d virtual worlds (VR), augmented reality (AR) and artificial intelligence (AI).

Thiel received her B.S. in 1979 from Stanford University in Product Design Engineering, with an emphasis on human factors. She received her M.S. in Mechanical Engineering in 1983 from the Massachusetts Institute of Technology (MIT), with a focus on human-machine design at the Biomechanics Lab and computer graphics at the precursors to the MIT Media Lab. She then earned a Diploma (Master of Arts equivalent) in Applied Graphics in 1991 from the Academy of Fine Arts in Munich, Germany, specializing in video installation art.

Atmos Sphaerae

Atmos Sphaerae is a deep time meditation on Earth's evolving atmospheric composition. It employs Lewis structures, a scientific notation, to reveal the atomic makeup of usually unseen atmospheric molecules. The journey begins from the pre-Big Bang VOID, progressing through proto-planetary gases, life-sustaining water, the Great Oxygenation Event caused by photosynthesizing cyanobacteria, and culminates in the human-induced runaway greenhouse effect resulting from our reliance on fossil fuels.



Uğur Acil

He was born in Diyarbakir in 1991. He is involved in Graphic Design and Motion projects. On the one hand, he makes drawings and installations in public spaces. He calls most of his street-fed productions story posters. He pursues and constructs the possible possibilities of the symbolic reflections of his experiences. Rather than displaying an oppositional stance in their production, they are fed by giving the opportunity to produce in an environment open to all possibilities. Thus; It enables digital productions fed from the street subculture to establish an organic bond with the buyer.

Desert Smoke

In this AR-enhanced artwork, we witness characters moving towards a fire. The artwork portrays a multi-eyed character that undergoes a transition from the physical world to the digital realm, yet struggles to find its own form. It endeavors to find its own existence by collecting the surrounding elements.

This interactive artwork, animated by AR technology, confronts viewers with the character's journey and provides an opportunity to question the reality of the elements in the universe.



Varol Topaç

Born in Ankara in 1967, the artist graduated from Anadolu University Fine Arts Faculty Sculpture Department Undergraduate Program in 1997. In 1999, he graduated from Mustafa Kemal University, Faculty of Fine Arts, Department of Sculpture as a Research Assistant in the Master's program. Continuing his academic and artistic studies at Mustafa Kemal University, Faculty of Fine Arts, Department of Sculpture, the artist participated in many group exhibitions at home and abroad and opened two personal exhibitions. He won 9 awards, two from the international and four from the Ministry of Culture State Sculpture Competition. The artist, who participated in many national and international sculpture symposiums, exhibits his monumental sculptures in open spaces and collections in countries such as Finland, Germany, Italy, Spain, Portugal, Switzerland, Iran, South Korea, and North Ossetia.

Communication

Kinetic Sculpture, 65x20x65cm
Canvas, tree branches, sensor, engine
2020



Zeynep Nal

Coming from a science background and graduating from ITU Computer Engineering, she worked as a software engineer in Turkey and Germany for 5 years. She decided to change her career in 2010 and started her Visual Communication Design education. Since 2013, she has been working and producing works in the field of New Media art, which brings together art, design, science, and engineering. In 2014, she took part in the establishment of İskele47, a multidisciplinary collaborative space, with his long-time collaborators on many projects, and still continues to work there.

She works on the emotional communication of humans with computers, characterization of technological tools, interactive storytelling, and autonomous story generators. She is interested in creating fun and playful interfaces that erase the boundaries between digital and physical, located at the intersection of technology with daily life. She pursues works that liberate the creative power of engineering from dry technical applications and combine it with the spirit of art, experimenting with alternative I/O tools such as sensors, machines, image and sound processing methodologies, and VR platforms.

Exhibit works in venues such as Contemporary Istanbul, Mamut Art Project, Ars Electronica, Istanbul Tüyap Book and Art Fair, Design Week, and Istanbul Design Biennial.

Tiny Elephants

Big-hearted little ghosts, tiny elephants, who live in the spaces of things, inside the walls, in the brick crevices, spin the wheels of things with their hoses, 24/7, and make the world spin around its axis. Trapped, constantly spinning around like a closet horse on a yoke, the mini-fillers sometimes get emotional, stumble on their feet, sit and cry, quit work, and leap years form. So, for the world to keep spinning, it is necessary to delight the tiny elephants with false hopes and to tickle them and feed them peanuts once in a while.

While he is surrounded by four walls, breathless, captive, dying, and resurrecting, he is an elephant and slips into a tiny hole while trying to push the invisible walls, come touch them, stroke their heads, tickle and be tickled!

“Tiny Elephants” is a group of characters that I describe in my novel “Rumble”. This work comes to life and materializes by using new media tools and artificial intelligence technologies.

The work is a box with a red silk scarf strung on a rectangular hoop. A motor mechanism is placed in the cavity inside the box. A Kinect sensor is placed on the top to detect the visitor’s hand. This sensor touches silk fabric. It starts the motors under the visitor’s hand, pushing the fabric, giving the visitor’s hand a tiny touch feeling.

It is a work that aims to describe the imprisoned workers, modern slaves, women locked up in their homes, earthquake survivors seeking help under the rubble, and the imprisoned and desperation of individuals surrounded by visible or invisible walls.



XR Month

XR Month is Romania's first augmented reality festival, creating a new kind of city exploration.

The second edition presented the most fascinating and well-known creatures from Romanian folklore and from the mythologies of other cultures. They come to life for the first time in augmented reality, through an exciting theme - BestiAR.

Imagined by One Night Gallery and Leo Burnett.

Reniform

Creative boutique focused on cultural, artistic and commercial projects involving illustration and animation, with the aim of uniting fine art, film, animation and technology in one language.

Augmented by Augmented Space Agency for XR Month BestiAR

Zmeul

In Romanian mythology, Zmeul is a powerful character with impressive dimensions. With a frightening appearance, often covered in fur and having claws, Zmeul feeds on human flesh, so it attacks villages to procure its food. In some fairy tales, he appears as abducting young ladies, whom he wants to marry. In case of battle, Zmeul's weapon of choice is the mace, which also has magical powers.



Zmaj

According to Serbian folklore, Zmaj is a winged creature with one or more heads. It can take many forms, transforming into either humans, eagles, or snakes. It has a dual character and, depending on the circumstances, can be good or bad, friend or enemy of man. Legend has it that every year, a new Zmaj is born from the depths of a lake.



Andra Popovici

Andra is an illustrator and visual artist, currently based in the south of Spain, but who travels often and collects mental images of places, people, experiences and nature. Her portfolio includes advertising projects, world building in the Metaverse, visual development, concept art, game design, product design and editorial illustration, having the pleasure of collaborating with the whole world.

Animation by Color Studio for XR Month BestiAR

Alex Dohotaru

Alex is a multidisciplinary artist passionate about new-tech environments, more precisely augmented reality, virtual reality and cross-reality. He is a partner and creative mastermind in the new-tech studio CreativeVR, a studio that brings new-tech solutions to brands in the Romanian and international markets.

Augmented by Augmented Space Agency for XR Month BestiAR

Pricoliciul

Pricoliciul (Romanian werewolf) is a human who can transform into a wolf, either willingly or due to a curse or a bite from another being. Legend has it that these creatures enter wolf packs, along with which they kill other animals or even people.



Balaurul

According to Romanian mythology, the dragon is a huge winged snake with seven heads, claws like a lion and which emits deadly flames from its nostrils. It feeds on human flesh, which it can swallow along with a horse. In some fairy tales he guards gold and jewels at the bottom of chasms, in others he lives among the clouds, where he produces torrential rain and hail.





T.C. KÜLTÜR VE TURİZM
BAKANLIĞI



DİJİTAL SANAT FESTİVALİ
İSTANBUL



T.C. KÜLTÜR VE TURİZM BAKANLIĞI
GÜZEL SANATLAR GENEL MÜDÜRLÜĞÜ



MEDICANA
SAĞLIK GRUBU



Kaşif Çocuk
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