

ISTANBUL DIGITAL ART FESTIVAL, JUNE 11-15

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connecting...

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## connecting...

The connections we seek to establish in all facets of life are advancing in a decentralized manner with technology. This dynamic flow is intertwined with every moment of our existence, urging us to understand the cultures, architecture, ecology, and cities that are part of expanding systems. Currently, motion and change are discernible and imperceptible links among these separated elements. In recent years, our understanding of Gaia has influenced connections beyond physical and virtual realms, shifting our focus from human centrality. These interconnected relationships establish digital communities within their respective realities, highlighting technology's influence on human interactions and connections in the contemporary world. This spans from digital communication to virtual proximity, offering a comprehensive perspective on how we connect and engage in a decentralized manner.

Examining the philosophical foundations of these decentralized connections brings existential inquiries. Martin Heidegger's emphasis on "being" requires reconsideration with technological advancements. While Heidegger defines the human connection with the world as "dasein," we should also consider how this connection evolves with technology. Could technology be not just a tool but also a harbinger of an existential transformation?

Gilles Deleuze and Félix Guattari's "rhizome" concept is essential for understanding decentralized, multifaceted connections. Rhizomatic reasoning is characterized by ever-evolving structures and non-hierarchical, horizontal connections. In this context, the digital networks created by technology and the traffic flowing through them vividly illustrate a rhizomatic structure. Each digital cluster functions as an independent component of the system, yet remains intricately connected with other clusters.

Maurice Merleau-Ponty's phenomenological approach helps us comprehend how technology alters corporeal experience and perception. The convergence of physical and virtual worlds redefines our corporeal existence, altering our perception of the world and interactions with it.

In light of these philosophical perspectives, IDAF'25 aims to establish and discover new connections through the themes of City/Citizen, Sustain/Ecology, Digital Twin/Digital Natives, Science, Non/Binary, Innovation/Creativity, and Architecture/Mimicry. Simultaneously, it seeks to delve into the profound philosophical and existential dimensions of these connections. The festival encourages us to explore how technology and decentralized networks shape, transform, and enrich our sense of place and existence in the contemporary world. The festival invites curators, artists, and audiences to collaboratively seek answers to the following questions:

- How does technology facilitate the decentralization of connections between cities and citizens?
- How do sustainable ecosystems and ecological awareness complement each other, and what role do technological networks play in this dynamic?
- Within the framework of phenomenology and perception, how is the concept of digital twins and digital natives redefined?
- Considering Heidegger's critique of technology, how do science and technology transform the existential relationship between humans and the world?
- How can rhizomatic thinking be linked to non-binary identities and the decentralized connections enabled by technology?
- In what ways do ecological sustainability and the understanding of Gaia enhance the relationship between the body and the environment?

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curators



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## Esra Ozkan Artistic Director

Esra Özkan is a curator, researcher and cultural manager specialising in artificial intelligence and media art. Based in Dubai, she has over 12 years of experience in curating and managing cultural projects. She has curated and organised various exhibitions, seminars and panel discussions across Europe and Turkey. Since 2015, she has focussed her curatorial practice on digital arts and has continuously produced exhibitions in this field. Specialising in digital art, artificial intelligence and bio-art, Özkan's current research 'A Study on Algorithmic Approaches in 21st Century Art and Visual Culture' examines the effects of data-driven art from the perspective of the Post-digital movement. Özkan, who holds academic degrees in plastic arts, art management and philosophy, curated the technology section of Contemporary Istanbul Art Fair between 2019-2020. As the Artistic Director of Istanbul Digital Art Festival since 2019, she has led curatorial teams and directed exhibitions. Between 2021 and 2023, she curated and directed X Media Art Museum, Turkey's first digital art museum, producing immersive exhibitions. Since 2022, she has been an advisory board member and curator at Samsung Turkey. She is also the co-founder of CapitArt-X, a female-led digital art initiative with an Istanbul-based new media lab focusing on international curatorial projects and art research.

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## AVIND

Avind is recognized as Turkey's first AI curator and stands out as an innovator in the field of digital art. Avind curates and organizes art exhibitions using Artificial Intelligence technologies. digital art shows, thus pushing the boundaries between art and technology. Acting as an interactive bridge between artists, curators and audiences, Avind offers new perspectives on how art can be created, presented and interpreted in the digital age.

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## Evgeniya Romanidi

Evgeniya Romanidi is the founder and curator of Project22, an innovative digital art project based in Dubai. With an extensive background in the arts and a passion for promoting artistic expression, Evgeniya has organized more than 20 exhibitions and projects in the UAE and internationally. Artistic Vision & Work Evgeniya's artistic journey is rooted in her mission to strengthen the bond between artists and audiences, focusing on creating immersive experiences that resonate on a global scale. She specializes in digital art, interactive installations and large-scale exhibitions. Under his leadership, Project22 has become a groundbreaking platform for digital artists, providing opportunities to showcase art in innovative ways. - Based in Dubai, it collaborates with major galleries, immersive art spaces and cultural institutions in the UAE and around the world. Continuing to push the boundaries of art and play a leading role in the evolution of contemporary digital art, Evgeniya is a powerful figure who inspires artists to create new forms of expression.

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## Niyazi Erdoğan

Niyazi Erdoğan graduated from Istanbul Technical University, Faculty of Architecture, Department of Architecture in 1999 and completed his master's degree on the history of architecture at the same university in 2003. In 2003, Erdoğan was a finalist in the Young Fashion Designers competition organized by İTKİB and attended the summer university at Parsons School of Paris in the same year. She established Fashion Design and Consultancy Services in Istanbul in 2006 to create collection design, brand identity, establish and manage a design team, and make brand collaborations for brands and export companies engaged in production. He designed men's shoes for four seasons with Niyazi Erdoğan X İNCİ labels with the brand collaboration project he made with İNCİ DERİ in 2013. In his collaboration project with Asics Global, he created a series of performance wear under the label Niyazi Erdoğan X Asics. He designed the Fall-Winter 2022 collection for SARAR and Interview SARAR brands. He prepared an additional line for the Spring-Summer 2024 collection for the Colin's brand. He was the creative director of the CLIMBER brand for the Fall-Winter 2023/2024 and Spring-Summer 2024 seasons. Keeping up with technological developments, Erdoğan exhibited the first fashion show designed with CLO 3D for the first time in the world, which pioneered the digitalization of design, at Mercedes Benz Fashion Week Istanbul. Today, he still continues to work with digital design processes and artificial intelligence.

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## Samed Karagoz

Art critic, curator, TV producer and columnist Samed Karagöz studied Russian Language and Literature. He translated Dostoyevsky and Chekhov. He curated many exhibitions. He was the executive producer of the Showcase program broadcast on TRT World channel. He has been a columnist for many years. He wrote the books 100 Literary Works of 100 Years, 100 Art Works of 100 Years, 100 Cinema Works of 100 Years published by Anadolu Agency. He published his art articles in the book Kamchatka. He was the artistic director of the 11th Bosphorus Film Festival. He served as a jury member in many film festivals, art and literature awards.

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## Rahim Ünlü

He has spent more than 10 years pursuing his commitment to the arts as an art director, curator and media artist. One of his most significant achievements was serving as the founding director of the World's First NFT Biennial ([nftbiennial.com](http://nftbiennial.com)). Adopting a collective, dynamic and rhizomatic approach, the NFT Biennial amplified a multivocal narrative that featured the work of more than 100 different artists and drew on the expertise of 10 curators.

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artists



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## Ada Eden

“Ada Eden” is a group named after the pioneering programmer Ada Lovelace. We were established in early 2023 to progressively develop games and conduct research in the field of creative storytelling based on AI. The main members include Yuqian Sun (producer, art director, programmer and lead designer), lead programmer Artemy, assistant programmers, writers, musician and artists, collaborating remotely across China, UK and North America.

### 1001 NIGHTS

1001 Nights is a witchy story-crafting game driven by a language model (like ChatGPT) and inspired by Persian folklore. You play as Scheherazade, the bride of the King who executes a girl every night. With the magic turning words into reality, your goal is to tell stories to an evil King, guiding him to mention weapons that materialize into tools for your fight...

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## Adrien & Claire

The Adrien M & Claire B Company creates digital and living art forms, ranging from stage performance to installations. It is co-directed by Claire Bardainne and Adrien Mondot, whose approach puts the human experience at the centre of technological issues, with a strong visual focus on the body and unique bespoke technologies created in-house. They strive to create living digital art: mobile, handcrafted, short-lived, and responsive.

### Acqua Alta – Crossing the Mirror

Acqua Alta - Crossing the Mirror is a pop-up book whose drawings and paper volumes are the décor of a story, visible in augmented reality.



## Aleksandra Jovanić

Aleksandra Jovanić is an artist and programmer from Belgrade, Serbia, who holds a Doctorate in Digital Arts and a BSc in Computer Science. In her research and artistic practice, she combines various media, mainly interactive art, art games, and generative art. Jovanić's recent works focus on the aesthetic of data visualisation and optical illusions, as well as explorations of accepted concepts of truth and reality. Her work has been exhibited internationally in exhibitions at Unit London, Feral File, Vellum LA/Artsy, Galerie Data, MoMI NY, ArtBlocks and ArtBasel with Tezos. As an associate professor, she currently teaches at all three levels of study at the Faculty of Fine Arts in Belgrade, at master studies of the Faculty of Applied Arts and art doctoral studies at the University of Arts in Belgrade.

### line();

The artwork was part of the artist's solo exhibition at the Center for Graphic Art and Visual Research, Belgrade, curated by Nataša Janković. Sol Lewitt's oeuvre is often referenced by generative artists, making direct connections with his pieces defined and described by instructions and natural randomness introduced by various factors. His instructions are seen as precursors to algorithms, and computer generative art systems simulate true randomness through programmed, pseudo-randomness. The starting point for this set of works titled "line();" was Lewitt's piece "Straight, Not-Straight and Broken Lines in All Horizontal Combinations (Three Kinds of Lines & All Their Combinations)" – seven etchings from 1973. Jovanić focused just on three types of lines but expanded "all" combinations with flexibility from Lewitt's instructions and possibilities from generative systems.

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## Andréa Philippon

Andréa Philippon is a multidisciplinary artist and 3D designer living in Lausanne, Switzerland. He creates high-detailed 3D videos that seamlessly blend the physical and digital worlds. His profound love for plants and fungi and his growing interest in ceramic, architecture, and technology drive his work. Combining all these interests, he explores the intersection of these captivating fields and develop organic and vibrant animations, merging real-world elements with digitally rendered nature. For every new project, he aims to capture the essence of nature's energy, grace, and harmony. His work is characterized by a mix of diverse skills that he continuously updates to create the best possible results. Over the years, he has worked for artists in the music industry like David Guetta, Björk, and Black Coffee. He also worked on commercial projects for clients such as Adidas, Salomon, ESPN, Playstation, Motorola, and L'Occitane. His work has been exhibited in places including Paris, Tokyo, and Shanghai.

### PAEONIA RADIOSA MIX24

Paeonia radiosa is a mesmerizing digital interpretation of a flower whose intricate movements and details mirror nature's hypnotic beauty. Inspired by its real-life counterpart, the artwork highlights how the flower's structure offers both nourishment and protection—inviting insects to its vibrant rim and sheltering them within its central stems. It is a celebration of nature's quiet intelligence and the delicate harmony between species.

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## Anna Stejskalová

Bára Anna Stejskalová finished her MA at the TV School of the Academy of Performing Arts in Prague. Her graduation film *The Fishermen* (2017) was shortlisted for a BAFTA award. Her film *Love Is Just a Death Away* (2020) had its US premiere at SXSW, was on the BAFTA shortlist, and won two prizes at the Palm Springs festival among many others. She worked as the Art Director VR film *Darkening* (2022, Venice IFF premiere). She is currently working on her next animated stop-motion musical *9 Million Colors*. She is also a director of animation company DIVIZE, founded in 2021.

### DARKENING

How is the world perceived by someone with depression? The short animated documentary uses virtual reality to address depression and the ways to cope with it. Director and protagonist Ondřej guides us through diverse landscapes associating the story of his struggle with depression since puberty. He finds out that his tool to get the illness under control is his voice. He uses humming, singing and even shouting as a calming and relieving technique.

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## Anthony Samaniego

Anthony Samaniego is an American visual artist born in Los Angeles, California. After earning a bachelor's degree in Economics from Cal State University of Northridge, he worked as an analyst at Warner Brothers. During a long recovery period in which he had to relearn how to walk after an accident, he developed an interest in photography and began to cultivate his skills in the field. In his early work, he photographed the Los Angeles skyline and the nature surrounding his home. His passion for film photography and desire to consistently share his art on social media made him one of the pioneering artists in the field of cinemagraphs. After gaining recognition as a professional photographer, he transitioned into 3D art, integrating the techniques he learned from photography into digital art. Anthony's current work seeks to transform inanimate objects from the real world into flowing memories in the digital realm. Drawing inspiration from Impressionism and Surrealism, he reinterprets space and scale, exploring the perception of visual beauty.

### QUADRIPTYCH

A poetic duo of interwoven works that harmonize with the ever-shifting sands of time, evoking a deep sense of peace and tranquility.

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## Ari Dyker

### DREAM

Ari Dyker is visual artist based in Poland. He attended Camerimage Film School and most of his career works as filmmaker. With passion for animated works he focused himself on creating animated visuals and since 2013 frequently takes a part in festivals like Live Performers Meeting(Cape Town,Rome,Amsterdam), Visual Brasil (Barcelona), Generate!(Tübingen), Patchlab (Kraków),B-Seite (Mannheim), ROM (Budapest), Nokta Festival (Opole), Kyiv Lights Festival, Spektrum(Berlin),Live Cinema Festival(Rome), SP Urban Digital Festival(São Paulo) ,Jerusalem Light Festival (2019), Dour Festival(2019),Nokta 2019.

“Dream” is a short fulldome film that seems to be an oneiric, dreamy experience, kind of recalling memories, images from dreams, stories or visions built imagination. Created in the technique of collage it refers to the tradition of surrealism, steampunk and XIX-century style illustrations. Movie attempts to connect with viewer subconsciousness trying to open free interpretation of images and symbols appearing on the screen

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## ARTECHOUSE Studio

ARTECHOUSE Studio is an interdisciplinary collective of designers, engineers, animators, and storytellers dedicated to creating large-scale, technology-driven experiences. Founded to fill a critical gap in the art and technology landscape, the Studio serves as the creative and technical engine behind ARTECHOUSE's original exhibitions and collaborations. Working with artists such as Refik Anadol, Yuko Shimizu, and Vince Fraser, and organizations including the Society for Neuroscience, the United Nations Foundation, and the Nobel Prize Museum, ARTECHOUSE Studio transforms complex concepts into immersive, cinematic environments. Its global team, each member with decades of expertise, approaches projects like a film studio — imagining, building, and delivering experiences that expand the boundaries of what is possible in digital art.

### BLOOMING STRINGS

Blooming Strings transforms the floor into a dynamic, interactive musical instrument. Originally conceived in collaboration with LG Display for their unique transparent OLEDs, this version reimagines the experience on the ground. Visitors become the players where each step makes flowers bloom and produces sound. As you move across the vine-covered path, your movement strums these blossoms, coaxing them to "sing" in a symphony of notes. The installation explores the concept of magnetism and motion, drawing inspiration from the migratory patterns of Monarch butterflies. Here, the visitor's movement guides the energy flow, much like how the butterflies follow unseen magnetic fields. What once was a fleeting natural phenomenon is now a digital symphony powered by interaction and the beauty of nature.

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## ARTECHOUSE Studio x Society for Neuroscience

ARTECHOUSE Studio is a pioneering studio and space dedicated to expanding the possibilities of art and technology, known for creating large-scale, sensory-driven installations that push the boundaries of storytelling. The Society for Neuroscience (SfN), founded in 1969, is the world's largest organization of scientists and physicians devoted to advancing the understanding of the brain and nervous system. Together, their collaboration on Life of a Neuron marked a breakthrough in interdisciplinary partnership, where artistic innovation served not just as a reflection of science but as a vital tool for deepening public engagement with scientific discovery.

### LIFE OF A NEURON

Premiering in 2022, Life of a Neuron was a trailblazing immersive experience that redefined how science and art could converge at scale. Created through a three-year collaboration between ARTECHOUSE Studio and leading neuroscientists, the exhibition offered audiences an unprecedented opportunity to step inside the life cycle of a single human neuron, reconstructed from the prefrontal cortex. Through cinematic storytelling, visceral soundscapes, and cutting-edge visualizations based on real human neural data, Life of a Neuron charted a universal story of growth, experience, and aging — the very story of ourselves. It opened new conceptual territory for both the scientific and artistic communities, demonstrating how immersive technology could transform complex research into emotional, public-facing experiences. 'This is a human story – A universal tale about all of us and about what makes us unique at the cellular level through the next dimension of storytelling.

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## Arzu Kaprol

Arzu Kaprol is a Turkish 'Human Innovation Designer'. She graduated in 1992 from Mimar Sinan University's Textile and Fashion Design department and continued her couture education at the Paris American Academy in 1994-95. At the age of 21, she established her design studio in 1995 after winning the prestigious "Avant-garde Designer" award from Beymen Academia. She played an active role in the growth of NetWork, a company under the Beymen Group, and served as its creative director from 2002 to 2012. During these years, she also created QUE, an extraordinary and fresh design brand. Between 2011 and 2015, she participated in the Paris Fashion Week official calendar, opening a showroom on Rue Saint Honore. Her shows at Paris Fashion Week led to an international expansion, with collections featured in iconic stores like Harrods in London, Montaigne Market in Paris, and Bergdorf Goodman in New York. In 2011, she designed seven red couture dresses representing the official red ribbon for the 25th anniversary of the amfAR night at the New York MOMA - The Museum of Modern Art. In 2015, she created Turkey's first hologram show and in 2016, Turkey's first Digital Symphony, combining design, music, dance, and technology in a multidisciplinary approach. The same year, her digital couture show was featured in national and international press. In 2015, she created one of the first prototypes of wearable technology with a smart jacket that adapts its shape and functionality to climate change. As of 2021, she has taken on roles as Coordinator of Wearable Technologies at Bilişim Vadisi, President of YASTED, and a board member of TGSD. In 2022, she designed protective clothing for Turkish scientists on an Antarctic expedition under the assignment of TÜBİTAK Polar Research Institute (KAREMAM). Arzu Kaprol continues to make references to the future of fashion culture by combining technology and futuristic design passion with unique craftsmanship in her timeless clothing and accessories.

## SOURCE OF LIFE

Life is getting simpler and faster with new codes. The forms are simple, the fabrics are sensitive, and we are reborn with new inspirations every day. Technological fabrics come to life in simple and sharp-edged designs in the collection called "Source of Life", which was set out with the idea that "transformation is actually a rebirth, a new source of life.



## Atakan Kızıltan

An analytical consultant and an artist known for pioneering innovative projects, he is a graduate of Galatasaray High School, Galatasaray University, Sorbonne University, and Istanbul Technical University. During a performance at Harbiye Open-Air Theatre with the CRR Symphony Orchestra under the baton of conductor Murat Cem Orhan, he achieved a world first by using real-time GAN models (Generative Adversarial Networks). This groundbreaking work received attention from major media outlets such as BloombergHT and Cumhuriyet Newspaper and was also published in the academic journal of Galatasaray University. In 2024, Atakan took the stage at Zorlu PSM as part of Sonar +D, one of Europe's leading art and technology festivals. He is recognized for his projects that blend technology and art, and has collaborated with renowned artists and groups both domestically and internationally, including Büyük Ev Ablukada, FAUN, Vlad Holiday, and Federico Albanese.

## Cosmic Istanbul

Istanbul is a city where every layer of its millennia-old history carries a new story, where East meets West, and where chaos and harmony intertwine. The "Cosmic Istanbul" project is a quest to understand the soul of this unique city and to reinterpret it within the dynamic world of contemporary art. This city, where millions breathe life every day, simultaneously bears witness to the silent whispers of the past and the bold steps of the future. The cries of seagulls echoing through narrow streets, the enduring sounds of historic bazaars, and the rhythm of late-night revelry... Istanbul's chaotic beauty is transformed into a universal visual and auditory language through this project. "Cosmic Istanbul" is an experience that aims to capture the city's chaos, profound cultural heritage, timeless texture, and modern face within a single performance. The project sets out with the intention of discovering the magic of an Istanbul night, at the very moment when past and future converge. Atakan Kızıltan and Tufan Güner turn each piece of this rich mosaic into an artistic composition, inviting the audience on a journey through a city that feels both familiar and entirely new.



## Bahar Ceren Arslan

Bahar Ceren Arslan, who completed her English Economics education between 2012 and 2016, started her business life at Inditex Zara between the same years and gained experience in merchandising and fashion retailing, visual editing, product management and budgeting in the Turkish market for 5.5 years. She aimed to formulate retail management with an economist's perspective and her passion for fashion with an aesthetic perspective, and continued her career in global markets. Between 2016 and 2018, she was responsible for franchise operations with international companies such as AKI Group, Novco Group and Al-Hokair Group; She worked in Dubai, Saudi Arabia, Iran, Israel, Jordan, Azerbaijan and Qatar and served as the regional manager for the Middle East countries. Between 2018 and 2020, she was transferred as Zara Brand Manager for Far East Asian countries within the joint organization of Al-Futtaim Group and Inditex, one of the FORBES top 500 companies; She gained senior management experience in the Thailand, Singapore, Philippines, Vietnam and Malaysia markets. After gaining experience in areas such as product management, collection creation, merchandising, brand marketing, online sales, logistics, warehousing, human resources and rental in many domestic and international markets for more than ten years, she developed her interest and predisposition to technology and digital art in 2021 with her knowledge of fashion management, and founded KNTLGY, one of the first phygital fashion brands. In 2023, she founded an agency providing services in the fields of Fashion Design, UI/UX web design and Digital Art, and took part in many projects, including platforms such as Meta and DressX. She speaks fluent English and intermediate Arabic.

### C.: Existence Wears Code

"In the earliest moments of the universe, everything was searching for meaning. And perhaps fashion is the most visible form of that quest. C. encoded 'KNTLGY' data on each fabric. Like the dance of quarks in the first seconds of existence, every stitch carried information, every thread held potential. The laws were rewritten — this time, it wasn't time that bent, but textile. The physical garment merged with its digital reflection, a virtual silhouette draped over an analog body. It was worn like a silent equation cast into the cosmos; not speaking through presence, but through the language of existence, imprinting abstract code upon the minds it encountered, through fabric that whispered in frequencies unseen."



## Begum Aydinoglu

Begum Aydinoglu is an award-winning architect, computational designer, urbanist, and academic, known for her innovative approach that integrates architecture, design, engineering, and advanced technology. Her work explores how digital tools shape the built environment, with a focus on future living and urbanism. She holds a Master of Architecture and Urbanism (M.Arch) from the Architectural Association Design Research Laboratory (AADRL) in London, where she studied under Shajay Bhooshan, head of Zaha Hadid Architects Computational Design (ZHCODE). Her research specialized in robotics, advanced construction techniques, and new models for high-performance urban living. As the Founder and Chief Architect of BEGA Architects, Begum leads a global practice recognized for its algorithmic design thinking and pioneering architectural solutions. BEGA has received numerous prestigious awards, including the RIBA Trophy for the WuWei Forest Eco-Living project in China and recognition as a finalist for the Hyperloop Desert Campus competition. In addition to her architectural practice, Begum is a dedicated educator, teaching at Istanbul Bilgi University in both undergraduate and graduate programs, focusing on computational design and the role of technology in architecture.. Begum is also an active public speaker, frequently sharing her insights on the future of architecture, design innovation, and the impact of technology at conferences and events worldwide. She is also the Co-Founder of Canada and Dubai based ILLUSORR, creating immersive and innovative experiences across various disciplines.

### Mind Nest Eco-Cabins

Mind Nest mimics the existing forest verticality by having vertical columns as the main structure. These columns could be located both in land and water, easily multiplied and the modular pieces of the cabin could be assembled on top of the columns. In some conditions, existing strong trees could serve as the vertical column to reduce the use of material and to maximize the engagement with nature. This encourages domestic densification in the vertical dimension and supports the benefit of separating the functional spaces and leave the conventional living accustomedness. Mind Nest aims to provide an unusual experience in terms of living and meditating, that is not existing in the modern living conditions. For that reason, the cabin encourages domestic densification in the vertical dimension. This supports the benefits of co-location of functions while helping to reduce the settlement footprint on the land. Mind Nest uses maximum privacy by lifting the building from the ground and by having foldable walls that leads to different sights. This allows a single occupant to benefit from different lighting and weather condition potentials during the visit. It is adaptable to day and night conditions. Mind Nest cabin is self-sufficient regarding power and water supply. Rain and solar energy are collected through the ground and stored in the embedded cistern and batteries. Fireplace also acts as part of the heating system. The thermal solar panel on the roof generates hot water and the waste from the toilet is collected in the septic tank.

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## Berk Kaan Kaya

Berk Kaan Kaya is an artist who grew up with art and combines this passion with the unlimited freedom of the digital world. He developed his interest in art since his childhood and discovered his power of design through his fine arts education. He saw, the interior architecture education, he received as an opportunity to understand the emotional effects of space and reflect these effects in art. Originality and freedom are the cornerstones of his art. With the experience he gained in interior architecture, he designs spaces as spaces that stimulate emotions. After being introduced to 3D art, he began to express his thoughts, feelings and dreams freely in this free environment. He creates a balance between realism and surrealism in his works, trying to make his audience feel like a peaceful disappearance in the space with textures and color palettes, adding a different dimension to it. Beyond a layer of meaning, it also wants to activate people's emotional and mental experiences. For him, his works aim to be an experience that appeals to the viewer's senses and invites them to "live" a story.

### SENSE OF PLACE

Spaces that reflect emotions and are shaped by the movement of these emotions create an atmosphere that takes the viewer beyond physical boundaries with the combination of color, texture and light. Sense of Place invites the viewer not only to a space, but to the feeling of that space.



## Charles Games

Founded in 2020, Charles Games is an award-winning, Prague-based indie game studio pushing the boundaries of what video games can do. They focus on socially engaged, impactful titles and often collaborate with organizations from the cultural or civic sector. Apart from Playing Kafka, Charles Games has developed acclaimed historical adventures *Attentat 1942* and *Svoboda 1945: Liberation*, as well as the climate card game *Beecarbonize*. Their upcoming game, *We Grew Up in War*, about kids growing up in armed conflicts, past and present, will be released in 2026. *Playing Kafka* was developed in cooperation with the Goethe-Institut, Prague. The Chinese language version was initiated and supported by the Czech Centre Taipei.

### PLAYING KAFKA

There are things that often fail on nothing but themselves. Is there even a way out? *Playing Kafka* is a narrative adventure full of impenetrable schemes, insidious plot twists and conversations that slip out of hand. Based on Kafka's life and his work, developed with Kafka experts.

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## Coline Sauvand & Laurent Toulouse

Coline and Laurent are passionate about traditional and alternative forms of art. Coline is an author and illustrator who studied printmaking. Laurent is a programmer and musician with a background in philosophy and literature. Ram Ram Games develops a combination of playful experiences and immersion in particular cultural universes.

### 30 BIRDS

30 Birds was born out of a trip to Istanbul. They discovered the city through the book My Name is Red, by Orhan Pamuk. That's the reason why they returned with a candid love of Persian miniatures and the idea of using them as the starting point for a video game.



## CopyPlanet

Copy Planet is a cosmic system born during the pandemic. Conceived by an intimate group of people made up and led by artist Andy Wauman, the multimedia artist Pablo Salafurka, together with tech wizard and game developer Jonathan Pugh, graphic designer TypeDistortDecay, and artist, educator & curator James Ly. The focus of the project is to produce fruitful collaborations with new media artists, designers, animators and sound designers to create high quality digital art that challenges current ontological categories of established ideas relating to digital and contemporary art. While also proposing an urgency for the contemplation for a new spirituality through the fiction of "Being an agent for the Universe". The project proposes new protocols for understanding one's place in the universe. By establishing a radically inclusive, post-secular faith. Represented by the artists and their planting of poetical language into the virtual realm of the digital and the internet.

## FOR HER

For Her is a captivating digital artwork that seamlessly blend the beauty of ring nebulas found in space with remixed NASA audio archives. It is an immersive and visually stunning experience that transports viewers into a realm where celestial wonders and soundscapes converge. The centerpiece is the ring nebula, a vast cloud of dust and gas that glows with vibrancy and intricate patterns. These celestial formations, often associated with the birth and death of stars, serve as both a visual focal point and a metaphorical representation of the enigmatic nature of the cosmos. What sets For Her apart is the incorporation of remixed NASA audio archives, which adds an intriguing layer to the experience. These audio recordings, sourced from various space missions and explorations, include transmissions, interviews, and ambient sounds captured during moments of scientific discovery and human exploration beyond Earth's boundaries. Through meticulous editing and remixing, the audio is harmoniously synchronized with the visual elements, creating a multisensory encounter that engages both sight and hearing. The result is an otherworldly journey through the vastness of space, where viewers can explore the ethereal beauty of ring nebulas while being enveloped in an immersive soundscape that evokes a sense of wonder, curiosity, and awe.

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## Dilara Baskoylu

Dilara Başköylü, born in 1992 and based in Istanbul, is an artist and a creative technology expert. She graduated from Koç University with a BA degree in Media and Visual Arts. Focusing on production with Artificial Intelligence in the field of digital art and creative technologies, new media artist Dilara Başköylü's works also encompass real-time generative node-based programming, data visualization and real-time interaction. Her work mainly deals with the interconnectedness of dynamic states and flows of humans and technology, as well as how they communicate and affect each other. While examining the concept of reality, she observes how humans perceive and interact with it and how their communication evolves over time as technology changes.

### Post-Human Bloom

Post-Human Bloom explores the symbiotic relationship between humans and technology, presenting a universe where synthetic and organic life merge in dazzling forms. Fashion in this series transcends mere clothing—through garments enriched with crystal details, luminous plants, fiber-optic braids, and bioluminescent, butterfly-like patterns, it becomes a new field of expression at the intersection of technological and biological elements. The figures in the series inhabit fantastical and surreal environments where human and digital components are intricately intertwined, inviting reflection on how technological integration can redefine human nature. The work foregrounds the delicate and elegant convergence of nature and technology, probing the potential aesthetic and conceptual possibilities of the future.

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## Ejtech

EJTECH founded by multidisciplinary textile artist Judit Eszter Kárpáti and new media sound artist Esteban de la Torre, is a polydisciplinary studio working with hyperphysical interfaces, programmable matter, and augmented textiles. Sound, space, light and time as material building blocks are paramount elements in their practice, analyzing the process of unfolding patterns between technology and the human body. The artist duo currently works and lives in Budapest, Hungary

### DUNG DKAR CLOAK

Dung Dkar Cloak is an interactive installation that combines digital jacquard weaving, sound synthesis, fractal geometry, and algorithmic thinking to unfold matter into the visual and sonic domains. Dung Dkar Cloak is a soft interface specifically created for intuitive musical interactions. It is a fractal tapestry augmented in order to create an intimate explorative material experience.

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## Ergin İshakoğlu

Ali Ergin İshakoğlu was born in Istanbul, Turkey, in 1985. He received his B.A. from the Faculty of Communication at Istanbul Bilgi University. After completing the Visual Effects program at Vancouver Film School, he spent seven years working as a Digital Compositor on various projects, ranging from graphic design to feature films, advertising, music videos, and filmmaking. Nowadays, he is focusing on his personal projects in 3D art and visual storytelling in Istanbul, while also enjoying the journey of fatherhood.

### PLEASE STAY

"Please Stay" is an intimate call to remain still within the flow of time. It presents isolation not as an escape, but as a peaceful refuge. In this slowed-down moment, there's a quiet attempt to hold onto a fleeting feeling: please stay.



## Ertan Çetin

He is an Istanbul based composer and sound designer. He graduated from Istanbul Bilgi University Music Department in 2023, where he studied Composition and Sound Technologies. During his studies, he had the opportunity to work with Candaş Şişman on new media art. In 2022, he met Xenorama, a German interdisciplinary studio focusing on audiovisual art and digital design. He worked as a composer and sound designer for the studio's projects RE:ZITATION and Steel and Bytes. In 2023, he met the Dutch design and technology studio VOUW and produced music for the Sydney and Helsinki editions of the studio's project City Gazing. He had the opportunity to participate as an artist in festivals such as Vivid Sydney and Lux Helsinki. In 2024, he released his first single coma sunset under the name ertn, distributed by M4NM. He also premiered his multimedia performance project desmo- at the Yuva Exhibition organized by na+CTRL. Following this, desmo- was shown again at venues such as Duende Theater and Arter Karbon. Today, he continues to work on various projects within the scope of experimental electronic music and new media art.

### desmo-

Is a multimedia performance project designed around the idea of using the performance artist's interaction with light and space as a sonic manipulation tool. The performer's costume is equipped with light intensity sensors. These sensors read the light intensity values in real time as the performer interacts with the light sources surrounding the performance space. These values manipulate the digital parameters of the generative audio setup designed for the work, thus the sonic outcome. In a sense, the performance artist also performs sound through their physical performance. desmo- imagines elements such as space, sound, light and physical performance as interlocking gears, a holistic structure and even a kind of entity. It positions physical performance as the driving force and aims to embody the auditory projections of body movements. In this sense, it examines concepts such as determinism and feedback loops.

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## Feral Cat Den

Feral Cat Den is a small team of artists who dream of nesting in a derelict barn. For now we have a studio in Brooklyn where we make games, animations, web things, VJ things, and many other side projects. Our mission is to fuse animation + interactivity and create visually rich and tactile games. We are currently working on our second game, Nirvana Noir.

### GENESIS NOIR

A noir adventure spanning time and space. You play as No Man, a watch peddler caught in a love triangle with other cosmic beings, Miss Mass and Golden Boy. When your affair turns into a bitter confrontation, you will witness a gunshot fired by a jealous god—otherwise known as The Big Bang. Jump into the expanding universe and search for a way to prevent or destroy creation and save your love.

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## Fuat Değirmenci

Fuat Değirmenci is a multidisciplinary artist and designer living in London. He graduated from the Faculty of Fine Arts and has been involved in various projects both corporately and as a freelance creator in the last ten years. He has produced meaningful visual designs and animations for well-known brands and has undertaken projects that bring art and technology together. In his artistic journey, he has worked on a wide range of projects from television commercials to award-winning 3D animated short films, from virtual and augmented reality applications to video projection mapping projects. He aims to create unforgettable visual experiences for events and develop artistic narratives that will impress the audience. With his passion for combining art and technology, he continues to explore new horizons and deepen his understanding of creativity. He is interested in contemporary art and is constantly dedicated to discovering new forms of expression. He is always open to communication for collaborations, inspiring projects or artistic discoveries.

## Reflection Renaissance 2.0

Reflection Renaissance 2.0 is an interactive installation that explores how physical bodies are reconstructed in digital space. As visitors stand before the screen, they see a real-time transformation of their own silhouette—reimagined through a custom AI model. Everyday objects in the installation space act as extensions or distortions of this reflection, allowing each person to generate a unique digital presence. Blending classical portraiture with contemporary technology, the project invites us to rethink identity, representation, and perception in the algorithmic age.



## Gingerpotter

Born in Lebanon, in 1995, Ralph Khoury is currently living in Beirut, while working on an international scale. Known as GINGERPOTTER in the creative world, and renowned as one of the top digital artists in Lebanon, he is a versatile self-taught artist excelling in illustration, painting, and animation. Having experience in both physical and digital art, he mixes between both art forms, combining the best elements of each to create unique works that have resonated with millions of people through his Instagram that currently has 606k followers, with his highest viewed work reaching up to 50 million views. His work tackles different themes around the human experience and the increasingly technological world we inhabit in our modern day. His art has been featured in renowned venues worldwide, in Paris, Istanbul, Dubai, London, all over Belgium and most notably on the screens of Times Square in New York City. His work has also been acquired worldwide by collectors and art enthusiasts in Beirut, Dubai, Singapore, France, Australia, and the USA to name a few, with one of his most notable collectors being her highness Reem Al Faisal. He has also worked with big brands such as Fido Dido as their lead artist, bringing their iconic character to life in the modern digital age in collaboration with it's original creator Joanna Ferrone.

### COPY OF COPY

I often used to spend too much time comparing myself to others, trying to fit in. That if i copy someone else's path i can reach the same achievements they have. But I have come to learn that my own path, no matter how different, is where my real strength lies. For the individual is the one that stands out while the copies only blend together. And as the old cliché goes, in a world full of copies try to be an original.



## Gözde Betül Yorulmaz

Gözde Betül Yorulmaz (1996), continues her experience research focus on understanding hybrid spaces, theories beyond representation, and technologies formed by biological extensions in these experience spaces with the emergence of interactive, dynamic cross-sections that develop over algorithms, cybernetics, artificial life, biodigital and complex systems and create a digital environment. Her studies on cybernetic spatialities also focus on adaptive extensions and interfaces in cybernetic experience spaces, which is her thesis topic. In this context, she aims to combine the integration of architecture, biology, software, and technology with an interdisciplinary approach. She completed her undergraduate education at Istanbul Medipol University, Department of Architecture (2019). She got her master's degree at Gebze Technical University, Department of Architecture (2024). She simultaneously completed her Computer Programming (2023), Graphic Design (2023) and is studying in the Departments of Management Information Systems (-ongoing), Web Design and Coding (-ongoing). Her academic publications have been published in various national and international symposiums (MSTAS 2022; ATI 2022; SIGraDi 2024; Manifest'OU 2025). She has been the workshop leader for workshops and seminars titled OtopoetiKadıköy (2023), Artificial Layers of Space and Routes (2023), Memory of the Artificial and the City (2024), Road Chronotope and the City (2024). Recently, she has participated in the exhibitions Soft Discipline, Alan Kadıköy (2023), IMM Media Artist Exhibition, Taksim Sanat (2024), From Sketch to Pixel Digital Art "Anatolia Edition", Galataport (2024), BASE, The Ritz-Carlton (2024), Young Art: 10th Contemporary Art Project, Ankara Art and Sculpture Museum (2024), Loop; British Council Grant Program (2025), The Wrong Biennale 7 (2025). She is one of the artists of Piksel O'art New Media Artist Residency (2023), Sustainable Life Through Arts: Digital Artist Residency Program (2024), SALT: Forecast Condensed Istanbul Program (2024), and one of the directors of MimED stajIstanbul 2024: Istanbul and Contemporary Architectural Practices (2024).

### ARTIFICIAL SYMBIOSIS

The agent-based simulation titled Artificial Symbiosis is an interactive installation that represents complex systems and adaptive behavior through computational means. Approaching the city as a living organism, the installation transforms into a self-organizing autopoietic system through urban traffic density data and viewer interaction, thus constructing a representation of a living city. Reflecting characteristics of biological complex systems such as self-organization, non-linear dynamics, phase transitions, collapse and explosive evolution, the installation aims to engage in transformative dialogues about human-machine coexistence through symbiotic relationships and the co-evolution of these relationships with technology. The starting point of the algorithm is the main arteries of Istanbul, fed by traffic density data from the years \*\*2015 to 2024\*\*. This dataset is combined with ultrasonic sensor data from Arduino, reaching the city's most chaotic appearance. The city comes alive through the presence of the individual; thus, the installation requires active participation and interaction from urban inhabitants. Depending on the distance detected by the ultrasonic sensors, the density and movements of agents at traffic nodes are shaped. The system visualizes circulation traces of the city and the complex relationships between agents, creating an ever-changing and evolving urban ecology through user interaction. As the simulation runs with agent-based modeling (ABM) developed in accordance with traffic density data, it gradually evolves through a transformation process where the organism adapts and changes in response to environmental conditions. The viewer coexists with the evolving agents that interactively respond to the transformed urban data. Through this, they witness the symbiotic relationships between humans and machines, articulated through space-system-body and the shifting dynamics of the urban environment.

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## Hakan Lidbo & Max Bjorverud

Hakan Lidbo is a new media artist and inventor, founder of Rumtiden Idea Lab and The Museum Of Artificial Intelligence. Max Bjorverud is a tech artist and creative coder, building interactive experiences for physical spaces.

### CONTEMPORARY MUSIC COMPOSER

Contemporary Music Composer is an interactive sound piece that invites visitors to explore the rich and experimental world of 20th-century contemporary music—without any prior musical knowledge. Drawing inspiration from iconic figures like John Cage, Arnold Schönberg, and Frank Zappa, the piece allows users to intuitively create complex and atonal compositions by simply engaging with its printed surface.



## James Merrill

### BUSY

James Merrill is an algorithmic visual artist who resides in Vermont, USA. He creates computational artwork, combining generative system design, mathematics, randomness, and data to create infinitely unique systems. A third-generation artist, James has been creating digital artwork for over 25 years. His work seeks to utilize technology to challenge assumptions about the nature of traditional art, and oftentimes starts as a program and ends as a physical artwork, drawn to extreme detail by robotic systems.

BUSY is a new generative artwork by James Merrill. It's intended to be presented as both a physical pen-plotted drawing, and a digital asset. BUSY seeks to explore the overwhelming interaction of systems within our world. We're pulled in a million directions, always somewhere to be, something to see, a notification calling us. Imagine being a million miles away in space. The world would appear as random noise to an observer. Upon closer look though, every little detail of our lives are worlds upon itself, in infinite detail. BUSY ties into my ongoing explorations into the reduction of pure randomness within generative art. At every intersection, I seek to use causality in systems rather than random values. In fact, much of this project has been meticulously illustrated by hand and inserted into procedural systems.



## Jason Moore

Jason Moore is a writer, producer, and director at the forefront of immersive storytelling, specializing in virtual reality, interactive cinema, and live performance. As the creator of The MetaMovie Presents: Alien Rescue, he has pioneered a new form of live VR entertainment that blends cinema, gaming, and theater, earning recognition at festivals such as Venice Biennale and Raindance Immersive, as well as industry awards for innovation in multiplayer VR. With a background in traditional media, including award-winning films, international commercial work, and television projects for Discovery and Animal Planet, Moore brings a cinematic sensibility to immersive storytelling. Since 2020, Moore has been teaching Storytelling for VR inside the metaverse as a Professor of Emerging Media at Brooklyn College, where he explores the future of narrative in virtual spaces.

### THE META MOVIE : ALIEN RESCUE VR

The story of the work centers around a live-action, sci-fi adventure where the player, as the hero, makes crucial decisions that affect the outcome of the mission. A group of alien rights activists infiltrates an abandoned government laboratory to rescue a rare creature being transformed into a biological weapon. The hero's choices throughout the journey determine who survives and whether the mission succeeds or fails. You don't watch this movie: you live it!

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## Jeremy Oury

Jeremy Oury is a French artist who questions our perception of reality and our relationship to the digital world through video, sound and virtual space. He focuses his artistic work on the search for illusions based on geometric distortions, on synesthesia between sound and video, and on immersive forms to place the viewer at the center of a virtual universe in order to disrupt his or her perception of space. His innovative work has been awarded at international video mapping and fulldome festivals, and exhibited at prestigious digital exhibitions worldwide, such as MUTEK, Mapping festival, ISEA, FILE festival, and many others. Most recently, he developed 360° artwork for several immersive spaces and rooms, including the Paris Planetarium, the Kazakstan National Museum, Foro Allende in Mexico, Lumière Hall in Budapest, and Artechouse in New York. He also promotes the production of immersive works, curating and organizing the Sous dôme festival in Paris and the DomoArte touring project in LATAM.

### PHOSPHERE

PHOSPHERE is a hypnotic and mesmerized experience of seeing form and illusions of destructureations where the movement and the energy of light reveals different kind of dome's architecture. From Chaos to creation, birth and elevation.

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## Jonathan Monaghan

Jonathan Monaghan is a visual artist whose prints, sculptures, and animated video installations weave together elements of ancient mythology, science fiction, and consumer culture. His work explores the intersections of power, wealth, and technology in the digital age, in an imaginative and satirical critique that challenges viewers to examine their relationship with these forces. Past exhibitions include Sundance New Frontier, The Walters Art Museum in Baltimore, NRW Forum in Düsseldorf, bitforms gallery in New York and The Palais de Tokyo in Paris. His work has been featured in The New York Times and Vogue Italia. His work sits in numerous public and private collections including The Crystal Bridges Museum of American Art, The Phillips Collection in Washington, D.C. and the Microsoft Art Collection.

### TEMPLE OF OPTIMIZATION

A colossal figure constructed from high-end exercise equipment, baroque architecture, and fitness trackers open its chest to reveal an AI server rack. Through its satirical and visually extravagant imagery, Temple of Optimization examines how the digital age reframes the body, offering a critical lens on the commodification of health and fitness and the normalization of self-surveillance.



## Julius Horsthuis

Julius Horsthuis is a digital artist renowned for his mesmerizing fractal animations that blend abstract complexity with cinematic beauty. With a 15-year background in the Dutch film and entertainment industry—first on set and later as a visual effects artist and supervisor—Julius transitioned into the world of fractal animation, pioneering a unique visual language that has captivated audiences worldwide. His work has been featured by The Creators Project, Gizmodo, Newsweek, and Vimeo Staff Picks. His Fulldome film Fractal Time was recognized by Forbes as one of the 35 best XR experiences of 2019. Julius has also created music videos for artists such as Max Cooper, Meshuggah, and Eric Serra, as well as background visuals for Avicii, Lady Gaga, and others. His distinctive fractals have appeared in Guillermo del Toro's Cabinet of Curiosities (Netflix) and Upload, an opera by Michel van der Aa. His work has been exhibited at ARTECHOUSE NYC in Manhattan and showcased in immersive installations in Amsterdam, Montréal, Moscow, Paris, Hong Kong, and Sydney. Festival highlights include Art Futura, Art Basel Miami, Coachella, IDFA, Noor Riyadh Festival, and others. Julius continues to push the boundaries of fractal art in both physical and digital spaces, exploring new frontiers in immersive storytelling and virtual reality.

### FRACTAL TIME

Fractal Time is an abstract, immersive film that plays with the origin and future of our universe. Horsthuis considers his work “a journey of discovery” and the audience is invited to step inside these new, fractal realities. The results, accompanied by an original score, are both cinematic in their visual scope, and operatic in their approach: cities emerge from space ships, bottoms of ocean turn into jungles, at any point in time anything can happen and feel as if they reach what our imagination is capable of. Fractal Time is specifically designed for the fulldome format, with omnidirectional viewing in mind, but works equally well in forward-facing tilted domes. The best way to experience Fractal Time is to lay back in beanbags and let the fractal worlds wash over you. In addition to being an enjoyable journey, the film can be used to accompany an educational program about mathematics or fractals. Some concepts are better understood when experienced firsthand, and fractals are no exception.

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## Kamel Ghabte

Kamel obtained a degree in sound engineering at the S.A.E Institut Paris, where he learned the latest techniques in digital audio. For more than 10 years, he has been sharing his knowledge as well as the basic concepts of computer programming and human-computer interaction. After graduating and getting an APPLE certification in 2007, Kamel started working as a freelance digital artist, creating interactive installations for art exhibitions and public and private events. He has also been a trainer for workshops, state and private pro training sessions in programming and the creation of immersive & digital universes. Then, he integrated into these trainings, augmented and virtual reality experiences where he received an ADAF Awards in 2020 and numerous invitations to various international digital arts festivals. He has also worked as a consultant for companies, public and private schools, colleges and universities in France and Morocco, helping to design innovative training modules based on augmented reality and virtual reality. Recently digital referent for the Guadeloupe Region and for the SMART CITY project in Casablanca. Kamel recently created an interactive installation for a major contemporary art exhibition, using augmented reality to combine virtual and physical elements to create an immersive experience for visitors. He has also trained university students in augmented and virtual reality programming to enable them to create their own projects. In addition to his work as a freelance digital artist, trainer and consultant, Kamel is also an active campaigner for the environment and the responsible use of technology. He is particularly passionate about land art projects, which combine art and technology to create sustainable and environmentally friendly installations. As an active member of the Land Art community and co-founder of the Unispheres Association, Kamel has participated in numerous land art 2.0 projects around the world. He notably worked on a land art project in Venice for the Bioclimatic Pavilion for the European Union, where he used augmented reality to combine virtual and physical elements to create an interactive installation that used wind energy to power lights and sounds. He also worked on a generative land art project in Casablanca, where he used artificial intelligence to create an installation that adapts to weather conditions. Kamel strongly believes that art and technology can work together to create a more sustainable and eco-friendly future. He continues to engage in generative land art projects around the world, using his skills in creating digital images, sound and video to create interactive installations that raise awareness of the need to protect our planet.

## DIGITAL VISIONS OF ISTANBUL

Our collection transforms real-time meteorological data from Istanbul into immersive digital experiences. Each piece reinterprets the city's atmospheric dynamics—its wind, temperature, and urban pulse—into mesmerizing digital forms.

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## Kerim Dünder

Yakaza Studio is an ethno-futuristic cult(ure) movement designed by multidisciplinary artists Kerim Dünder and Tolga Gülkaya. The ethno-futuristic expression and language signature of Kerim Dünder, combined with the avant-garde craftsmanship of Tolga Gülkaya's new generation mastery, transform into wearable art pieces under the Yakaza Studio. Yakaza Studio is a pioneer of the phygital fashion trend. Ethno-futuristic patterns are digitally crafted using evolutionary algorithms inspired by nature's creation processes. This growth process is art directed. Organic ideas born in the digital atmosphere are then transformed into physical art pieces and cultural objects through traditional craftsmanship

### The Archive of the Eternal

Patterns older than memory resonate throughout the cosmos, visible in the spirals of galaxies, the veins of leaves, and the rippling dunes of deserts. They form universal codes—expressions of nature's eternal language—carried through generations, cultures, and now, evolving digitally. Yakaza Studio introduces Cosmotheca, an ethno-futuristic archive where timeless and sacred forms are not merely preserved but actively reimagined and digitally cultivated. These patterns transcend static design; they are dynamic systems, evolving organically through computational algorithms, echoing the processes by which physical forms naturally arise and evolve



## Ksawery Komputery

Ksawery Kirklewski – born in 1988, creative coding and new media artist. Author of interactive light installations, music videos, generative animations, phygital art pieces, and projects in public space. In his activities, he uses new technologies, programming and advertising media, focusing mostly on the digital and generative art field. His most recent projects include: live visuals and a custom stage installation for Childish Gambino (Little Island, NY), interactive light installations such as FLUX (Miami Art Week 2022, Signal Festival Prague 2023, Vilnius Light Festival 2024), ENTER (NXT Museum Amsterdam, Khroma New Media Museum in Berlin) and LOTUS (LOTUS brand store on Paris Fashion Week 2023); the music video Symphony in Acid for Max Cooper; and collectible phygital artworks such as CTRL\_DAT (Kate Vass Gallerie in Zurich), Digital/Analog Mirror, SQRT and BANNERS (CICA Vancouver, Canada).

## GENERATIVE SEOUL

Generative Seoul is an interactive installation by Ksawery Komputery, inspired by his journey to Seoul, South Korea. The piece reflects the artist's exploration of the city's dynamic urban landscape and cultural rhythms. Through generative systems and real-time interaction, the installation invites viewers to engage with a digital representation of Seoul's essence. It transforms the city's energy into a sensory experience, allowing participants to navigate and influence the evolving visual environment. Merging art and technology, Generative Seoul offers a unique perspective on the interplay between place, memory, and digital expression.



## Kubra Yontem

Kübra Yöntem is an interdisciplinary artist and creative director blending traditional and digital. Specialising in graphic design, digital art and moving visuals, she has been active in both commercial and artistic projects. As the design director of the Communication Office for the Turkish Century, Yöntem has led the creative processes for Presidential campaigns, the Zero Waste Project, various projects and the opening and delivery ceremonies of defence industry institutions. In 2025, Yöntem was appointed as the digital art coordinator of the Osaka Expo Turkey Pavilion, where he produced a special work reinterpreting traditional motifs with digital technology. Centred on the cultural heritage of Anatolia, this work aims to build an artistic bridge connecting the past and the future. Focusing on the relationship between time, memory and light in his artistic productions, Yöntem develops a technology-oriented visual language that embraces the essence of digital art. Using collage, motion graphics and coding techniques, he transforms traces of the past into sensory narratives of the present.

### THE MOSAIC OF TIME

Time is not only a measurable flow; it is an invisible bond woven between light and memory. This work questions how the timeless journey of photons shapes the past in the present. Each point is a faint trace on its own, but together they become the trace of a civilisation. In the layered memory of Anatolia, every destruction is a sign of a new beginning. The mosaic appears as a silent memory form that carries this cyclical transformation. 'Mosaic of Time' builds an invisible but deeply felt bridge between civilisations. It holds together past and present, destruction and rebirth, silence and narrative. Nourished by the ancient spirit of Anatolia, this work carries existence in destruction and narrative in silence. Every moment is part of a timeless mosaic.



## Laura Cinti

Laura Cinti is a research-based artist at C-LAB whose practice intersects science, technology and visual storytelling through experimentation and field research. More recently, her focus has shifted to biodiversity loss, using creative and technological approaches to rethink our relationship with endangered species.

### AI IN THE SKY

The *Encephalartos woodii* (*E. woodii*) is a rare cycad, classified as 'extinct in the wild,' and known only from a single male specimen discovered in oNgoye Forest, South Africa. Removed from its natural habitat, it survives today through cloned fragments of the original plant. As a dioecious species, it requires a female counterpart for sexual reproduction - without which no seeds can be produced. oNgoye Forest has not been fully surveyed, leaving open the possibility of undiscovered specimens. Until now, expeditions have relied on traditional field-based searches on foot. In our search, drones and multispectral imaging are used and combined with AI-assisted species detection to search for the *E. woodii* over the forest. In *AI in the Sky*, the materials from the drone flights, the mosaic maps, the AI outputs, and the synthetic imagery are woven together into a visual narrative where the forest dissolves into data that is processed, segmented, reassembled and analysed by algorithms. The search is ongoing.

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## Lydia Yakonowski

Lydia Yakonowsky is a Canadian visual artist based in Montreal, working at the crossroads of digital arts, immersive short films, and performance. She uses digital technologies to create real-time visual compositions, which she then captures and transforms into standalone pieces. Her work reinterprets visual elements from graphics and econometric models, which form the foundation of her training. These elements—such as points, charts, and grids—serve as building blocks that come together almost in a molecular way to form entirely new compositions. The result is a vast statistical choreography where dismantled grids, wandering parabolas, and strings of data intertwine, all freed from their original functions. Lydia specialises in fulldome format, and her first dome short film, Introduction to Econometrics, won the Local Talent Award at SATFEST 2022, held in Montreal at the Society for Arts and Technology.

### LA MÉTHODE DES MOMENTS

"La Méthode des Moments uses graphs and data points not to analyze, but to evoke. These are existential, not economic charts—each curve, axis, and fluctuation standing in for moments lived, time passing, and decisions made. Life unfolds through a visual language of abstraction, where the structure of a graph becomes a map of the human experience. A reflection on how we trace meaning through metrics we can't always control.



## Maja Smrekar

Maja Smrekar (b. 1978, Slovenia) is an interdisciplinary artist exploring the intersections of art, science and technology. She holds a Bachelor's degree in Sculpture and a Master's degree in Video from the Academy of Fine Arts and Design in Ljubljana, where she was also an Assistant Professor in Sculpture and Contemporary Art Practices. Maja Smrekar's work explores themes of belonging, becoming, family and home, challenging socially and politically fixed identities and notions of order. She is interested in ecofeminism, interspecies relations and the impact of technology-driven ideologies. Her interdisciplinary practice includes performances, installations, site-specific art, videos, workshops, lectures and texts. Her work has been exhibited at MAXXI (Italy), Kunsthalle Vienna (Austria), ZKM Karlsruhe (Germany), Het Nieuwe Instituut (Rotterdam, Netherlands), BOZAR - Brussels Fine Arts Center (Belgium), National Museum of Contemporary Art in Riga (Latvia), He has exhibited at the Museum of Contemporary Art Ljubljana (MG+MSUM, Slovenia), Museum of Contemporary Art Montenegro, Reina Sofía Museum (Madrid, Spain), National Museum of Contemporary Art Zagreb (Croatia), Laznia Center for Contemporary Art (Gdansk, Poland), Färgfabriken Stockholm (Sweden) and many other museums and institutions. Smrekar has been an artistic partner of A/POLITICAL (UK), Kapelica Gallery (Slovenia), Quo Artis Foundation (Spain/Italy) and The Culture Yard (Denmark). She is Associate Professor of Sculpture and Contemporary Art Practices at the Academy of Fine Arts and Design, University of Ljubljana, Slovenia.

### K-9\_TOPOLOGY: THROUGH THE LENS OF A LONG-TERM CARE OF AN ARTWORK

A video essay explores K-9\_topology, a series of four mixed-media projects by Maja Smrekar, created between 2014 and 2017. These works examine the deep, evolving relationship between humans and dogs, highlighting our mutual domestication. The film provides insight into the development, production, and exhibition of these artworks, which incorporate living organisms and biomaterials alongside other media. It also delves into the challenges artists and professionals face when re-installing and archiving such demanding artworks. Featuring perspectives from curators and theorists Jens Hauser, Ida Hiršfenfelder, Martin Honzik, Lucie Strecker, Jessica Ullrich, Jurij Krpan, and Eva Smrekar, the documentary offers a critical and behind-the-scenes look at the intersection of art, science, interspecies communication and ethics



## Markos Kay

Markos Kay is a disabled multidisciplinary artist and director whose work centers on science and generative art. He is widely recognized for his artificial life experiment aDiatomea (2008), first exhibited at Ernst Haeckel's Phyletic Museum, as well as Abiogenesis (2022), a reimagining of the theories on the origins of life, and Quantum Fluctuations (2016), an abstract interpretation of particle collisions, now a permanent part of the Fidelity Art Collection. A key theme in his work is the exploration of computational paradigms in contemporary science and their impact on culture and knowledge production. His diverse artistic practice spans screen-based media, moving image, painting, and print. His work has been exhibited internationally at venues including ArtScience Museum Singapore, Ars Electronica Austria, Louisiana Art & Science Museum, Museum of Contemporary Digital Art, and the Bill & Melinda Gates Foundation in Washington. His art has also been featured in renowned publications such as VICE, Wired, Designboom, Colossal, National Geographic, Science, Nature, Computer Arts, and Gizmodo.

### NATURE PORTALS

Nature Portals explores the parallels between computer vision and our brain's perception of natural patterns, such as the radial and bilateral symmetry found in leaves, flowers, and insects. Neural networks detect these essential patterns, having been trained through vast data which can be likened to the way evolution trained our own visual processing. In this work, these patterns are manipulated and combined into novel configurations, reflecting on evolution's ongoing process of synthesis and the underlying architectures that structure life and perception.



## Martyna Marciniak

Martyna Marciniak is an artist and researcher with a background in architecture. Over the past six years her investigative work visually and spatially analyzed complex cases of systemic violence and human-rights abuses. Her latest projects focus on the aesthetics of digital reconstruction, preservation and archiving, as well as the relationship of digital aesthetics to individual imagination and memory. Her artworks have been exhibited at the Warsaw Biennale, and Haus Gropius in Dessau among others.

### ANATOMY OF NON-FACT: CHAPTER 1 – AI HYPERREALISM

In the spring of 2023, a photo of the Pope wearing a stylish Balenciaga coat went viral on social media, triggering widespread curiosity. It was widely shared until it was revealed that the image, despite looking very real, was actually AI-generated and therefore fake. In an age of visual communication marked by fakes, it becomes crucial to learn how to recognize when aesthetics take precedence over facts. In her research for Anatomy of Non-Fact, artist Martyna Marciniak delves into the topic of mis- and over-information in the context of the looming threat of synthetic images. AI Hyperrealism, the first chapter of Anatomy of Non-Fact, engages with the hyperrealism of the so-called “Balenciaga Pope” image. The 18-minute video introduces a monologue delivered by a “Balenciaga Pope” impersonator, reflecting on the nature of fact. The work challenges the viewer's trust in photographic images and authoritative sources of truth, bending traditional ideas of visual evidence.



## Mehmet Geren

Mehmet Geren, known as Geren, is a Turkey based 3D and Graphic Designer with over 15 years of experience in the realm of digital art. His artistic journey began with fashion photography, retouching, and printable collage arts, where he honed his skills in composition, detail, and storytelling. Over the years, Geren has established himself as a versatile artist, seamlessly blending graphic design and 3D artistry to create visually compelling works. His creations often transcend conventional boundaries, merging surrealism, brutalism, and technology into thought-provoking visual narratives. His ability to evoke emotional resonance through innovative techniques sets him apart in the digital art scene. Geren's commitment to pushing artistic boundaries has led to collaborations with global brands and participation in numerous high-profile exhibitions. His work has been featured in renowned publications such as ELLE, L'Officiel, Vogue Portugal, and Tatler Magazine, affirming his position as a prominent figure in the creative industry.

### BALENCIAGA CONCEPT DESIGN

"BALENCIAGA Concept Design presents an avant-garde narrative that pushes the boundaries at the intersection of digital art and fashion design. This project aims to reinterpret luxury fashion with futuristic forms and industrial hard surface modeling techniques. The costume design was carefully shaped by Şeyma Arteşen and designed as an important component that completes the visual identity of the project. The garments prepared with Arteşen's visionary approach are built on an aesthetic combination of volumetric forms, sharp silhouettes and technological materials. Digital manipulations and structural integrity in fabric textures support the architectural language of the stage design, inviting the audience to a speculative world about the fashion concept of the future. The sneaker design, stage concept and general art direction were created by Mehmet Geren, and these elements were positioned as the basic building blocks that strengthen the interaction of fashion and digital art. During the production process of approximately one month, detailed modeling, textural experiments and the light-space relationship were focused on; thus, a composition was created where the physical fashion world is reshaped in the digital universe. This project offers a vision of the potential future form of fashion by blending traditional and digital production techniques."



## Melkio HUMANS

Melkio was born in Genova in 1984 and he draws since ever. The concept of “since ever” is defined by himself in this way: “...Since I have memories I have always had a pencil in my hand and a piece of paper to scribble on. For me it is the most natural thing I could do, I always took it for granted...” He expressed his creativity in different ways and in different fields, for this reason his motto is, like the neon inside his studio shows, FANTASTIFARE SINCE 1984 ( a mix between fantasticare-fantasing and fare-to do). Melkio is an artist who works both with material and digital keeping clear his identity using any kind of support. His work is characterised by using few colours, by a marked line and from a constant search for a dialogue between himself, the observer and between his characters. Melkio’s style is evolving but we can safely place it in the Pop Surrealism. Characterised by strong lines, marked edges and the use of few colours, mainly black, white and primary colours.

This work delves into the essence of human reality, exploring the delicate balance between dreams, goals, and inner resilience. It reflects a journey of self-discovery through both triumph and hardship, capturing the struggles that shape us. At its core, it is a tribute to the enduring hope that fuels our pursuit of a meaningful life.

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## Mesut Tufan Güner

Performing under the stage name Tufi, he began his music career at the age of 13 and blends House, Melodic, and Afro House with EDM in an experimental style in his Cologne-based work. He has delivered unique performances by combining rhythmic instruments through various artistic collaborations in cities such as Cologne and Düsseldorf.

## Cosmic Istanbul

Istanbul is a city where every layer of its millennia-old history carries a new story, where East meets West, and where chaos and harmony intertwine. The "Cosmic Istanbul" project is a quest to understand the soul of this unique city and to reinterpret it within the dynamic world of contemporary art. This city, where millions breathe life every day, simultaneously bears witness to the silent whispers of the past and the bold steps of the future. The cries of seagulls echoing through narrow streets, the enduring sounds of historic bazaars, and the rhythm of late-night revelry... Istanbul's chaotic beauty is transformed into a universal visual and auditory language through this project. "Cosmic Istanbul" is an experience that aims to capture the city's chaos, profound cultural heritage, timeless texture, and modern face within a single performance. The project sets out with the intention of discovering the magic of an Istanbul night, at the very moment when past and future converge. Atakan Kızıltan and Tufan Güner turn each piece of this rich mosaic into an artistic composition, inviting the audience on a journey through a city that feels both familiar and entirely new.



## Michael Geidel

Michael Geidel is an award-winning creative producer of films, XR experiences and games for over 15 years. His works were invited to A-festivals among Venice, IDFA, Annecy, Berlinale, DOK Leipzig, won major awards in those and got distributed worldwide. For VR projects, games and short form content he often acts as director, creative director or in lead artist roles for projects like: Jazzoo, Priests children, The Great Ocean, Miriquidor, Damn Ironland, VR1938, WatuVR, The Stolen, Human Within and Egon SchieleXR. Michael was invited to lecture at universities and conferences worldwide from Los Angeles over China and India to Europe.

### HUMAN WITHIN

Human Within is an innovative VR interactive experience with a branching storyline that requires real user decisions, leading to different endings. Its blend of original storytelling, 2D film, 3D graphics, 360° video, interactive Point Clouds, and puzzles offers something uniquely immersive.



## Muzaffer Malkoç

Muzaffer Malkoç is a multifaceted creative spirit residing in the cultural mosaic of Istanbul. His diverse artistic repertoire, encompassing painting, photography, installation art, and NFTs, has captured the hearts of discerning collectors both in Turkey and across the globe. Delving into thought-provoking themes such as alienation, orientalism, and religious paradigms, Muzaffer's oeuvre offers a tantalizing exploration of the human experience.

### PersonA

PersonA – A Continuously Reborn Portrait of Humanity. An interactive, AI-powered art experience by Muzaffer Malkoç. PersonA offers a contemporary response to the human desire for self-definition: a portrait that resists permanence and embraces transformation. Each viewer reshapes the work by merging their face with the previous one, creating a new, ever-evolving human visage. In doing so, the project abandons the singular self and invites us into a shared, collective expression of humanity. Powered by artificial intelligence and neural networks, this piece understands identity not as something fixed, but as something constantly reconstructed. The face on the screen belongs neither to the present viewer nor to the last—it emerges in the tension between them, forming a timeless and placeless expression of what it means to be human. Drawing on the Latin root of the word persona—“mask”—PersonA reconsiders the mask not as a veil, but as a medium of transformation. Masks do not hide; they evolve. Identities do not vanish; they multiply. This work explores the voice that overflows the mask, the body behind the role, the being beyond identity. Every new gaze restarts the process. No image is ever final, because human existence itself is unfinished. In this way, PersonA does not present art as a static object, but as an unfolding process—an act of becoming. PersonA does not represent the human. PersonA investigates what humanity might become.

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## Non-Linear

### AN ATLAS FRAGMENTED

Dennis Peter is a new-media artist and designer based in Goa, India. His works explore the relationships between the natural world/organic systems and human-built systems through the filter of technology. Spanning across various mediums of light, sound, visuals and space, Peters artistic work often involves creating immersive and interactive environments that put the viewer in centre stage. His creative practice Non-Linear is primarily driven by experimental processes and systems that arise from playing with algorithms, electronics and mechanics. The beauty of experimenting with technology/code & art is that the process takes you on a journey of multiple divergencies. The unmatched joy in following these divergencies from one happy accident to another is what fundamentally drives Non-Linear.

“An Atlas Fragmented” is a 4-channel video installation that examines humanity’s profound impact on the planet and our relentless obsession with geometric order. Through the visuals, the work exaggerates the rigid patterns that define human development, transforming them into dynamic motions that mirror the imagined hallucinations of a silent satellite, eternally observing us from orbit. The piece gives the viewer a perspective on our relentless pursuit of infrastructure, illustrating how we transform the organic contours of the planet into grids and perfectly aligned forms. Since the mid-1950s, when humans first gained the ability to view Earth from space, this celestial vantage point has profoundly reshaped our awareness of the planet and our impact on its surface. In recent years, the democratization of satellite imagery and GIS technologies has further amplified this awareness, granting unprecedented insight into the fine details of our urban and agricultural imprints. The installation challenges prevailing ideals of city planning and urbanism, asking pressing questions about the monotony of grid-iron cities where identity is erased, and navigation becomes an impersonal chore. It questions the ethics of scarring the planet with sharp, concrete lines and interrogates the role of mass consumerism in sustainable farming. These are complex, multifaceted questions with no easy answers. Yet, the piece suggests that the key to understanding lies in sustained, collective observation of our world and in critically reimagining our urban footprint. An Atlas Fragmented invites viewers to confront the paradox of human progress.



## Nora Gibson

### The Dream

Nora Gibson is a new media artist and choreographer whose work investigates the body-mind, selfhood, and conscious experience. She uses technology to create greater self-awareness and connection. Gibson makes immersive/interactive installation, bio-reactive video and light installation, choreographic works, sound design, and full dome projection. She earned a BFA in Dance from Tisch, at NYU and an MFA in Intermedia from Concordia University in Montreal. Gibson's choreography has been presented by New Dance Alliance at Joyce SOHO, Dance Place in Washington DC, Philadelphia Dance Projects, Performance Garage, Kaatsbaan, The Williams Center for the Arts, and the Franklin Institute. Her work has received consistent critical acclaim, heralded by the Philadelphia Inquirer as "the most authoritative work in Philadelphia. . ." Her work in new media has been presented by MUTEK (MTL), Ars Electronica (AUT), The Society for Arts & Technology (SAT) (MTL) the Fels Planetarium (PHL), Contemporary & Digital Art Fair("CADAF") (NYC), Lightbox (NYC), Urban Screens Production (AUS), and The Hexagram Network (CA) . Her work has been further supported through an internship with the BIAPT neuroscience lab at McGill University. She teaches dance and new media practices.

A neural-feedback visual and sound installation to promote connection and calm. Summary of the experience: In the age of non-stop emails, tasks, and scrolling, do we allow ourselves sufficient periods of repose? Art that facilitates connection Through interactive technology, the dream allows the participant to create, with their brain, an experience that is aesthetically pleasing and calm. This experience is meant to inspire awareness of the care we should take of our minds, and how doing so might improve quality of life for not just ourselves, but others. In taking a moment for themselves, the participant is also giving others a space of repose. It's a time to re-connect. This work is a multi-channel video and sound installation for real-time neural feedback.

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## Ondřej Moravec

Ondřej is an XR media artist, screenwriter and writer. He also works as a VR programmer at several film festivals in the Czech Republic and promotes virtual reality in the film world. His interactive project Darkening about dealing with depression premiered at Venice film festival 2022. His project Fresh Memories: The Look (co-directed with Volodymyr Kolbasa) premiered at SXSW 2023. Ondřej is also founder of the immersive Art\*VR festival in Prague. He was a Program Director at One World International Human Rights Documentary Film Festival for seven years. He also worked for Czech Television at the Culture Newsroom department. Ondřej studied Screenwriting at FAMU and Journalism at Charles University.

### DARKENING

How is the world perceived by someone with depression? The short animated documentary uses virtual reality to address depression and the ways to cope with it. Director and protagonist Ondřej guides us through diverse landscapes associating the story of his struggle with depression since puberty. He finds out that his tool to get the illness under control is his voice. He uses humming, singing and even shouting as a calming and relieving technique.



Orkhan Mammadov

Orkhan Mammadov is a new media artist from Azerbaijan who rose to international prominence after representing his home country at the Venice Biennale in 2019. From an early age, he showed a keen aptitude for both creativity and technology, teaching himself graphic and web design at around ten years old and competing internationally by the time he was sixteen. His formal studies took him across three different universities in multiple countries, where he pursued Computer Science, Visual Communication Design, and Fine Arts—a diverse educational path that laid the groundwork for his interdisciplinary perspective. Mammadov began his professional career at eighteen as a Web & Graphic Designer, steadily expanding his skill set to include Product Design, Motion Design, Photography, and Video while working as an art and creative director in various agencies and studios. At twenty-three, he debuted his first public art installation, marking his entry into the contemporary art world. Initially focused on generative art, audiovisual media, and interactive installations, he shifted his attention to AI-driven generative art in 2018, culminating in his participation at the Venice Biennale the following year. Over more than a decade of practice, he has mounted eleven solo exhibitions, taken part in twenty-two group shows, and received four international art and technology awards. Through this dynamic journey, Mammadov continues to explore how the digital age redefines cultural interaction, harnessing computational innovation to push creative and conceptual boundaries.

## Visions

In an age where images define our collective memory, “Visions” reimagines the delicate boundaries between reality and fantasy, and the ever-shifting terrain of human memory. By combining AI-generated imagery with the fragmented nature of human memory, this collection questions our understanding of reality in an era when brains and machines can seamlessly create, distort, and reshape what we see. Drawing on cognitive science research, these works explore the idea that memory is essentially a creative act—a process that is always open to distortion, addition, and deletion. Each piece creates a dialogue between the AI model’s “recollections” of millions of images and the human mind’s tendency to fill in the gaps with imagination. By processing the output of neural networks layer by layer, once-familiar images become imaginary, raising the question: Can a painting created by a machine carry the same emotional power as a work created by human hands? “Visions” stands at the intersection of reality and simulation, echoing a world that Jean Baudrillard might call “hyperreal.” Here, the absence of an original point of reference blurs the notion of authenticity—what does it mean for an artwork born from the generative seed of an algorithm to be “real?” But “Visions” goes beyond the novelty of AI art to invite us back to the fundamental principles of seeing. Using techniques such as object recognition, image analysis, and generative inpainting, these works force us to confront our own proneness to illusion. Just as our minds can misremember details from a painting we saw years ago, these AI-generated images can evoke a sense of déjà vu despite never having existed in the physical world. “Visions” questions the manipulative power of AI. This collection highlights the double-edged sword of technology: It can expand our creative horizons or undermine our trust in visual evidence. In moments of startling realism, the viewer is left wondering: If an AI-generated memory is so compelling, how easily can our own stories be reshaped—by ourselves, by others, or by machines? At the intersection of computational art and human thought, “Visions” transcends the novelty of AI. These works become mirrors of our desires, our doubts, and our ever-changing perception of reality. Step inside these images to experience the edge where the real and the imaginary intertwine, where human memory meets the ever-growing data archive of machines. This is a space where the future of art, memory, and perception converge, offering a timely reminder that “seeing” is no longer believing, but “becoming”.

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## Ouchhh

Ouchhh Studio stands as a leading force in the realm of creative new media, boasting over a decade of unparalleled innovation in the intersection of art, science, and technology. This global studio has carved a niche in pioneering data-driven art forms, including data paintings and sculptures. Their unique methodology merges technological exploration with a deep understanding of the enigmatic roots of art, science, and technology, crafting a vision that's decidedly futuristic. Their diverse team, comprising engineers, scholars, academicians, ai coders, data scientists, architects, creative coders, designers, media artists, and motion graphic experts, unites under a shared conviction: knowledge transforms into extraordinary poetic public experiences. data as a paint, algorithm as a brush...Ouchhh has a main office in Istanbul, and partnerships in LA, Vienna, Barcelona, Paris, London, and Berlin. They consider themselves to be a multidisciplinary creative hub focused on interactive new media platforms, data paintings, artificial intelligence, data-driven sculptures, kinetic public arts, immersive experiences, offering direction, art direction, and producing A/V architectural facade performances. Ouchhh created approximately 75 public art projects for every continent such as Tokyo, New York, LA, Mexico, Seattle, Chicago, Miami, Abu Dhabi, Milano, Paris, Melbourne, Shanghai, Beijing, Washington DC, Montreal, São Paulo, Seoul, Roma, Moscow, Prague, Brussels, Hong Kong, Jakarta, Scotland, Singapore, Las Vegas, London, Barcelona, Berlin, Petra, Dubai etc... for too many festivals, institutes, museums, brands such as Ars Electronica, CERN, NASA, Google, Signal, iMapp, Mutek, Melbourne Light Festival, Mori Museum Tokyo, Singapore Art and Science Museum, Frost Miami Science Museum, SAT Société des arts technologiques Montreal, Canada National Space Center UK, American Indian Arts, Atelier Des Lumiere, LLUM Light Festival Barcelona, PETRA Light Festival, Bulgari, Hennessy, Mercedes, Nike, Audi, Infiniti, Absolut, Wired, Ferrari F1, TedxCern, League of Legends, Sony Playstation, Paramount Pictures, Warner Bros, and much more... Studio works have received multiple accolades and awards in the international arena such as Reddot design Best of the Best Awards, German Design Award, Iconic Best of the Best Award, MUSE Awards (USA) 10th Annual IDA Awards (The International Design Awards) LA, Asia Design Award (Seoul) and ADC Awards (The Art Directors Club) NY, CODAwards, AVIXA Awards (Las Vegas)...

## MEMORY

Memory: Anadolu is an AI-powered data sculpture created by the pioneering new media art studio Ouchhh, in collaboration with Anadolu Ajansı (AA), Türkiye's leading news agency with a century-long history and a global vision. Transforming millions of archival photographs from AA's visual memory, the project reinterprets Türkiye's social, cultural, and political past through artificial intelligence and data-driven art. As a globally recognized news organization producing multilingual content, AA's archive reflects not only Türkiye's history but also its ties to world events. Blending AI creativity with collective memory, Ouchhh invites audiences on an immersive journey through Türkiye's visual heritage — a tribute to the enduring power of images and the transformative potential of digital art.



## Ozan Turkkan

Vienna-based new media artist Ozan Turkkan works at the intersection of art, science and technology. His work is centred on experimental digital media, focusing on generative and algorithmic art, fractal geometry, mixed reality experiences, interaction, motion as a reflection of the impermanent nature of existence, and human and social behaviour. He utilizes technology as a medium to create innovative and engaging digital art installations. He likes to explore the many-folded boundaries between science, art, and new technologies and combine different media elements in a creative process. Before taking his first steps in digital media, he studied and practised various art disciplines in Philadelphia, Salamanca, and Barcelona, collaborating with numerous institutions and art centres. After he graduated from the University of Salamanca, he received his Master's degree in Multimedia at BAU (Escola Superior de Disseny, Universitat Central de Catalunya) in Barcelona, where he lived and worked for many years as a new media artist. His work has been exhibited in art centers, museums, and galleries such as; Santa Monica Art Centre Barcelona, Reina Sofia Museum Madrid, Centre of Contemporary Art Luigi Pecci Florence, Torrance Museum Los Angeles, Victoria House London, Lincoln Center NY, Bananefabrik Luxembourg, Europalia Art Festival Brussels, Les Brigittines Contemporary Arts Centre Brussels, Museum of Contemporary Art Belgrade, Santral Istanbul, Akbank Art Centre Istanbul, LOOP Videoart Festival Barcelona, Rotterdamse Schouwburg Rotterdam, WUK Vienna, Ars Electronica, Zifergauz St. Petersburg, Künstlerhaus Bregenz.

## FLORA Y FAUNA

“FLORA y FAUNA” is a multi-layered digital archive research project that focuses on transitional forms, biodiversity, and the fractal geometric structure of biological forms in nature and the variability of this geometry over time. During the last years, Turkkan conducted one major digital archive project, “ARURA”, and as the second phase of this project, he is extending his research focusing on “Flora”, its biodiversity, and transitional forms we find hundreds of years in botany archives. Conducting a similar process to Phase 01, “Flora” archives were examined using CreativeCoding and Artificial Intelligence tools. Images were recreated to be used in final artworks and form a new kind of digital archive. As we witness the open source enabling the digital art age, we acknowledge the enormous value of the community and its collective work in the creative process. As a part of this society, the artist feels the responsibility and devotion to the values of equality and social fairness. This project appreciates and respects all the open-source material and creative tools that were built collectively by artists, engineers, programmers, researchers, and scientists over many years.



## Özgür Ballı

Özgür Ballı graduated from the Sculpture Department of Erciyes University Faculty of Fine Arts in 2010. In 2012, he began his academic career as a research assistant in the Sculpture Department of Düzce University Faculty of Art and Design. In 2013, he continued his position at Hacettepe University Faculty of Fine Arts, Sculpture Department to pursue graduate studies. In 2015, he received his master's degree from the Institute of Fine Arts at Hacettepe University, Sculpture Department, with his thesis titled "Grotesque Bodies and Strangeness in Art Through the Possibilities of Digital Technology." In 2020, he completed his Proficiency in Art (Ph.D. equivalent) program at the same university with his dissertation titled "Digitalization in Contemporary Art; Algorithm Replacing the Place of Art and Artist in the Context of Posthumanism: Post-Artist." The artist has received several awards, including the Achievement Award at the "34th Sculpture Competition" organized by the Turgut Pura Foundation, Jury Special and Honorable Mention Awards at the "Steel and Life" sculpture competitions, First Prize at the "3D Design of the Year Competition," and two Achievement Awards in the "Young Art: Contemporary Project Competition" organized by the Republic of Turkey Ministry of Culture and Tourism. He has also held four solo exhibitions. Having received the title of Associate Professor in 2021, Özgür Ballı currently continues his academic and artistic work as a faculty member in the Sculpture Department of Düzce University Faculty of Art, Design and Architecture.

## AUGMENTED REALITY & REALITY

Advanced technological developments around the world have provided new technical possibilities for research, application, and experience across many fields—from science to art. One of these cutting-edge technologies, which has created new opportunities in numerous areas of contemporary life, is Augmented Reality (AR). AR technology stands out as a remarkable innovation due to its ability to merge representations of the artificial and the real into a unified whole, offering possibilities that are difficult for other technologies to achieve. To briefly define this technology, it can be described as a "hybrid reality created by overlaying a virtual component onto a real space or object." In addition to this, the concept of the grotesque is addressed in this project built upon AR technology. The sculpture in question can be described as a production based on the idea that what we call "reality" today no longer fits the definition of reality and is gradually dissolving into a kind of entropy. Digitally modeled using 3D modeling software, the sculpture's digital data has been encoded into a QR code, effectively transferring information into a new form of reality. This augmented reality sculpture, which can be experienced alongside its physical counterpart, blurs the boundaries between art and the disciplines it engages with. Through such works, it not only expands our traditional ideas, understandings, and even our perceptions of the world, but also clearly signals that a new phase of construction has already begun in art.

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## Pedro Harres

Pedro Harres is a Berlin-based Brazilian animation director, scriptwriter, and multimedia artist. He studied film, animation, and philosophy. His work varies greatly in terms of imagery and formats, including installations, films, and XR. However, an allegorical use of space can be perceived as a constant throughout his work; space considered not only as support for the mise-en-scène, but as a layer that deepens storytelling, calls for reflection, and ultimately resignifies the artwork. Castillo y el Armado, his first animated short, received numerous awards and premiered at the Venice71 - Orizzonti Competition. From The Main Square is his Master's thesis in Directing Animation at Babelsberg Film University and won 17 awards worldwide, including the Grand Jury Prize of the Immersive Competition of the 79th Venice International Film Festival.

### FROM THE MAIN SQUARE

A compact illustration of a social disruption. A civilization blossoms, with all its contradictions, only to become a danger to itself.

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## Project22

Project22 is an international digital art initiative based in Dubai, dedicated to showcasing the diversity and innovation of the digital art world. With a track record of over 20 digital art exhibitions, immersive concerts, AV performances, and artistic shows, the project has established itself as a key player in the global digital art scene. At its core, Project22 aims to support and nurture digital artists by providing a platform for them to develop and share their creative visions. Through a dynamic range of exhibitions, events, and performances, the initiative highlights the latest advancements in digital art technology and trends, helping to elevate the art form to new levels of recognition and appreciation. Beyond just exhibitions, Project22 fosters cultural exchange and collaboration, believing in the power of digital art to connect people across different backgrounds and cultures. By creating opportunities for artists worldwide to engage with diverse audiences, the initiative transforms traditional showcases into immersive experiences that encourage interaction and inspiration. With its forward-thinking approach, Project22 is playing a pivotal role in positioning Dubai as a global hub for digital art. By blending innovation with tradition, the project continues to push the boundaries of artistic expression, redefining the future of digital art on the world stage.

### FROZEN SYMPHONY

Frozen Symphony brings deep blue inks and splashes to life in a dynamic visual performance synchronized with Vivaldi's Winter. Inspired by real liquid experiments, the forms are digitally recreated to capture their raw beauty and motion. Music and fluid artistry collide in a sensory symphony of movement and emotion.



## Rank SSS

### MORPHO

Sabrina Guechetouli is a motion designer and 3D artist from Algeria, currently based in Dubai, known as Rank SSS. Holding a master's degree in architecture with a specialization in bioclimates, she has developed a unique artistic approach that blends space, nature, and architecture to create dreamlike, surrealist worlds. Inspired by shades of blue and green, she transforms digital landscapes into immersive, otherworldly experiences that push the boundaries of reality. Sabrina believes that every life experience is related to art, shaping her creative direction. However, what truly refined her skills and artistic expression was the study of color, perspective, geometry, space, and environment during her years in architecture school. This foundation allows her to seamlessly translate thoughts and emotions into real experiences, creating a perfect connection between the virtual and the real world. Her distinctive vision has led to collaborations with major global brands and tech companies, including Brand Dubai, Crypto.com, Instagram Design, and NVIDIA. Her expertise extends beyond visual art into the NFT space, where she has established herself as a leading figure. With over 300 NFTs sold, her digital art has been showcased at prestigious exhibitions and international events, including NFT NYC, Beyond Basel Miami, Authic Labs Amsterdam, and many more. Sabrina continues to push the boundaries of digital storytelling, using motion design, 3D art, and immersive technologies to create surreal landscapes that challenge perception.

Morpho is a digital 3D artwork that explores the fluid transformation of organic forms within a surreal, dreamlike space. Inspired by the continuous evolution found in nature, the piece shifts between familiar and otherworldly, evoking a sense of movement and metamorphosis. It reflects on identity as a dynamic, ever-changing process, echoing both human and environmental transformation.



## Rebecca Evans

Rebecca Evans has created digital experiences since 2014 in the UK and abroad. Her work uses interactive and immersive technologies combined with movement. This has looked like audiences on tablets changing the dance, sound, and projection on stage (Upload/Unplug 2017-19), spatial interactive sound and movement work in the round (800 Lifetimes 2021), and live streamed motion capture in augmented reality headset experiences (Hinterlands 2023). Through her work Rebecca continues to explore how digital and movement offers ways to appreciate our mutual dependency as part of a human, environmental and technological ecology to speculate on new futures and ways of being. This is often done through dystopian/utopian worlds that play with time underpinned by a neurodiverse perspective considering different intelligences and ways of sensing. Rebecca completed her MA in Virtual and Extended Realities at UWE Bristol in December 2023. She was a 2024/2025 Resident 6 artist at Studio Wayne McGregor. Also a 2018/2019 Studio Wayne McGregor Questlab Network artist. Her work has been commissioned by 2Faced Dance, Wilton's Music Hall, The Vaults, Waltham Forest Council, Bedford Creative Arts, DanceEast and London Borough of Culture and toured to such places as Athens Digital Arts Festival, Digital Body Festival, Embodied Realms, Frequency Festival and Art\*VR (Grand Jury Prize winner for HINTERLANDS).

### HINTERLANDS

Inspired by microorganisms called extremophiles that live on the edge of habitability, in some of earth's most inhospitable environments, Hinterlands is a mixed reality headset experience on the speculative futures of human evolution. Movement, spatial sound and augmented reality come together to create a space that unfolds differently for you and the dancers in the space. Through an invitation to move, you will explore our entanglement with the natural and digital world and our possibilities for surviving, evolving and becoming. Hinterlands utilizes live motion capture streamed to headset to move an AR non-humanoid entity in mixed reality using passthrough mode to three untethered Pico 4's. Wearing a headset you will see both the world around you and a mixed reality layer. At certain points, the dancers' movements move and affect the augmented layers through the use of a motion capture suit. Currently, one dancer and three audience members navigate this space through a structured improvisational score.



## RFX Studio ROL

RFX Studio is an art initiative that pushes the boundaries of digital art and redefines artistic production through new media technologies. Based in Istanbul, the studio merges art, technology, and architecture to create interactive and AI-driven multidisciplinary art experiences across various scales. Positioned at the intersection of the physical and digital realms, RFX Studio aims to transform the viewer from a passive observer into an active participant in the artwork. Believing that art is not merely a display medium, but a transformative experience that evolves through interaction with humans, RFX Studio explores new forms of art using artificial intelligence and data visualization techniques. The studio reimagines physical spaces through artistic interventions and integrates the audience into the heart of the creative experience. By combining traditional art perspectives with cutting-edge technology, RFX Studio develops projects that shape the future of art. Alongside abstract digital artworks, the team also designs ceramics, 3D-printed objects, and multi-material pieces, merging them with digital media to create a new form of artistic expression. This hybrid approach—fusing physical art production with digital experiences—continues to expand the boundaries of contemporary art.

This project is an experience that explores the boundaries of art—transforming it from a static object into a fluid, ever-changing, and living organism. The chosen object will be captured using advanced 3D scanning technologies and broken down into countless points to gain a digital form. In the magical world of TouchDesigner, these points will begin to move, morph, distort, and be reborn. However, this transformation is not random—it will be guided by the touch of human presence. The viewers will become a transformative force, altering the object with their mere existence. This project questions the boundary between the subject and the object of art. Is the viewer merely a passive observer, or the true creator of the artwork? Is the physical object the artwork, or is it its echo in the digital realm? Or perhaps the real artwork is the viewer themselves, the one who builds the bridge between these two worlds and directs it. Who is the main character? Who is the shadow? Who is shaping, and who is being shaped? The piece drifts within these questions, constantly rewriting itself moment by moment.



## Riccardo Giovinetto

Italian visual and multimedia artist, physicist and university professor. Giovinetto's works take on multiple forms such as audio video performances, installations and concert compositions. He creates sound reactive sculptures through digital structures generated and manipulated in real time, resulting in a renewed relationship between sound and image. FEMINA is his first solo project with which he made his debut on the opening night at the Ars Electronica Festival 2023 and replicated at the L.E.V. Festival and Mutek Montreal among others. In 2010 he founded OZMOTIC, a duo of electronic and instrumental music that collaborates with philharmonic orchestras and international artists. In 2018 the third album of the duo was released by Touch (Elusive Balance) and in April 2023 a new one was released by the English label again; the project, called SENZATEMPO, was created in collaboration with Christian Fennesz. With OZMOTIC he played at several Italian and European festivals such as MITO Settembre Musica, State X New Forms, Nextech and others. In the educational field he has twenty five years of experience; he teaches Acoustic Physics, Electroacoustic for Sound Engineers at the school Alto Perfezionamento Musicale in Saluzzo (IT), he is an Ableton Certified trainer and a Sound Design and Multimedia Installation professor at SAE Institute in Milan.

### FEMINA

The project explores the idea of grace and, more importantly, the eye that defines it during the Renaissance, that of the painters, who accorded it par excellence to the feminine figure. Can this elusive concept of beauty-in-motion acquire new meanings in the digital domain? This is the question that has driven the project since its beginning. F E M I N A relies on the study of communication between an aesthetic of the Digital as a transparent medium and an aesthetic of the Digital as an unveiled process. Through processing focused on some particular artworks of the Italian tradition, the aim was to establish a connection between the analytical and creative potential of the Digital, to reconcile an exchange of expressiveness between past and present. During the performance the golden section, dear to Renaissance masters, comes into dialogue with alternative proportions and math principles, which are manageable thanks to the computational power of Jitter's algorithms. Similarly, vocal polyphonies are treated through deliberately exaggerated quantization and resynthesis processing that alters their nature; the resulting samples, while retaining memory of those distant harmonies, are able to relate with the sculptured sounds of electronic music.



## Rory Mitchell

Rory Mitchell is a Los Angeles-based XR Director with a background in theater and documentary, exploring social and cultural themes through technology. He studied directing at Kenyon College and created experimental documentary theater pieces before transitioning to film and TV, working in production at NBCUniversal and CBS. He later produced documentaries for PBS and non-profits, focusing on community and historical narratives. In 2015, he founded Beard & Glasses VR, bringing his storytelling into Virtual Reality, with projects premiering at Cannes and Seattle International Film Festival. His VR documentary Diverse & Subversive examined anti-gentrification activism and gained global recognition. In 2020, he launched The Mercantile Agency, producing branded documentaries and immersive media for major companies. His commercial VR work includes projects for Disney, Ketel One, and the Los Angeles River.

### THE TENT

Ethical Activism and Interpersonal Social Dynamics of Power and Privilege //// When a woman discovers a mysterious tent has appeared in her front yard, she begins to question the meaning of activism and our shared humanity. "The Tent" is an AR narrative and a glimpse of the future of spatial entertainment. "The Tent" is a Mixed Reality cinematic tabletop narrative and a glimpse of the future of immersive entertainment. A modern fairy tale set in Los Angeles, "The Tent" interrogates the nature of activism and asks the viewer, "What does it take to live a life according to your deepest held values? Why is it so complicated to be a good person?"

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## Sandrine Deumier

Sandrine Deumier is a pluridisciplinary artist working in the fields of performance, poetry and video art whose work investigates post-futurist themes through the development of aesthetic forms related to digital imaginaries. Passionate about digital storytelling and immersive artistic experiences, she has been working for several years to develop poetic and visual fictions centred on the imaginary of the living. Ecological concerns and speculative futures are at the heart of her research. Her work focus on imagining new ways of inhabiting the world using new technologies from an animist perspective, where the preservation of natural balances takes precedence over that of predation, accumulation and unlimited growth.

### BEYOND MATTER - in imitation of the survival orchids

A virtual environment composed of 20 interactive scenes, Beyond Matter - in imitation of the survival orchids is a dive into an artificial universe where different kingdoms of living things are related. Intermingling animal orchids and mineral matter in expansion, fungal forms in mutation, plant embryos and hybrid residues in fusion, this work questions our capacity to perceive the living world as a complex entity, hybrid and in permanent interaction.

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## Sébastien Labrunie

Sébastien Labrunie is a French multidisciplinary visual artist born in 1982. He specializes in crafting immersive installation art, 360 full-dome films, music videos, experimental VR experiences, and live A/V performances. Using a mixed-media collage approach, he blurs the boundaries between digital and analog realities to create sensory experiences that explore human perception through organic textures and light. Blending surrealist and impressionist techniques within digital art, his work often carries a contemplative and spiritual dimension, especially perceptible in his large-scale immersive installations. With a background in graphic design and VR industry he is now mainly focusing on experimental narrative forms, digital/analog glitch art and immersive installation art.

### JACINTHE\_XYZ

JACINTHE\_XYZ explores the full color palette of a single 3D photogrammetric scan of a group of hyacinths resting on my window in Vernon, France in early 2021. Using real-time modulations and distortions, the objective was to push the material features of the subject through different visual rhythms creating an abstract narrative taking advantage of the entire surface of the dome, breathing new life into this captured, inanimate "still" nature. JACINTHE\_XYZ is also an invitation to question our relationship to the transformation of Nature, the meaning of "natural".



## Seohyo

### CODED FLOWERS

Seohyo has practiced a form of installation and performance-based work combining common everyday objects with media technology to render them unfamiliar, allowing us to perceive ordinary things in new ways. More recently, she has expanded her daily coding practice to generative art, which she started as a way to encourage herself during the pandemic. She creates a variety of animations, either mathematically imagined shapes or taking inspiration from nature. These works have also been featured on urban billboards at the Korea National Museum of History (Seoul), Kerry Center (Hangzhou), Ten Square (Singapore), Hoog Catharijne (Utrecht), Shibuya Scramble Crossing(Tokyo) and Incheon International Airport. She also has taken part in events such as BLINK(2024), SIGNAL(2024), Demo Festival(2022), D:Art Festival(2022), the Asia Triennial Manchester(2011), the Seoul Mediacity Biennale(2008), the Gwangju Design Biennale(2007), the Kobe Biennale(2007), the Ogaki Biennale(2006), and SIGGRAPH(2006).

Swirling Blooms is a generative animation where diverse floral forms emerge from a single algorithmic structure. The blossoms drift gently up and down, aligned along horizontal lines that resemble a musical staff, evoking a visual score. Through repetition, rotation, and variation, each flower becomes a unique expression of the same underlying code. This rhythmic interplay of order and motion translates invisible harmonies into a blooming choreography of color and form.

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## Sergey Prokofiev

Sergey Prokofyev is a certified architect and filmmaker. He currently lives and works in Berlin. With extensive experience in architecture and cinema, he explores innovative approaches to immersive storytelling. Believing that architecture goes beyond simply creating physical spaces, she designs experiences that create deep human interactions. His work aims to transcend the boundaries of traditional media, using immersive technologies to strengthen the interaction between people and their environment. His projects range from the meticulous detailing of urban landscape design to the expressive art of immersive cinema. His aim is to influence, inspire and encourage audiences to question conventional perspectives by creating collective experiences. Sergey's immersive work has been recognized and awarded at various international festivals.

### THE INNER ISLAND

This tiny world arose on the basis of a piece of music Souvenir de Porto Rico by composer Louis Moreau Gottschalk written from 1857 during a tour in Puerto Rico. Inside the architectural space that is constantly changing with movement, accompanied by a complex musical rhythm, surrounded by illusions, the viewer becomes a part of the virtual environment. This short film was part of TROPICALISZT co-op project in celebration of the 150th anniversary of the FRANZ LISZT Music University Weimar.



## Server Demirtaş

Born in 1957 in Istanbul, Server Demirtaş enrolled in the Painting Department of the State Academy of Fine Arts in 1977. The institution was later renamed Mimar Sinan University, where he studied in Devrim Erbil's atelier. After graduating in 1984, he collaborated with Adnan Çoker, one of the leading figures of Turkish abstract art. Although he graduated from the painting department, Demirtaş always considered himself a sculptor, exploring the possibilities of the third dimension both during his education and later in his career. In his early works, he created three-dimensional installations by covering newspapers with PVC and layering them—a pioneering and impactful practice for its time. In 1987, he won the Achievement Award at the "New Tendencies Exhibition", one of the most innovative contemporary art exhibitions of the time, organized by Mimar Sinan University. In 1989, he received the Painting and Sculpture Museum Jury Award at another significant event, the "Istanbul Exhibition of Contemporary Artists". His ever-evolving and innovative artistic approach led him to a new phase in 1997, where he began creating moving sculptures by assembling different machine parts. Despite having no formal engineering education, his mechanical sculptures—requiring long and meticulous processes—stand as significant examples of kinetic sculpture in Turkey. His technique of assembling found objects, such as car wipers and bicycle brakes, with gears and movement mechanisms invites a reconsideration of the relationship between science and art, technology and humanity. His work traces a lineage from 12th-century Al-Jazari's robots to Leonardo da Vinci's machines of the 15th and 16th centuries, and to Jean Tinguely's kinetic sculptures in the 20th century. Demirtaş's sculptures capture human emotions that often go unnoticed in the fast pace of daily life, portraying them in slow motion with striking realism. His works also bring to mind the myth of Pygmalion, reflecting on the timeless relationship between the artist and creation—the desire to breathe life into sculpture.

### HIDING

This kinetic installation serves as a reflection on the artist's introverted childhood and adolescent years. Through the rhythmic motion of hiding and revealing, the piece explores the delicate threshold between visibility and withdrawal. It invites the viewer into an intimate engagement, transforming mechanical motion into emotional resonance. Hiding reveals the emotions tucked away in silence, suggesting that retreat is not merely an act of escape, but also one of resistance and self-preservation—a quiet, powerful statement of presence.



## Shusha

### ROBOTIC ARM LIVE EXHIBITION

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.

In this project, a robotic system capable of painting is developed using the XARM-6 robot arm. Equipped with a brush or various drawing tools, the robot creates artwork on physical surfaces such as paper or canvas. This marks the first physical manifestation of Shusha, Azerbaijan's first AI artist, previously known only for generating digital visuals. Now, through this robotic arm, Shusha enters the physical world and begins to learn how to paint. No longer confined to digital space, Shusha interacts directly with materials such as paint, paper, canvas, and brushes, evolving into a hybrid artist of both virtual and physical realms.



## Simone Martinotta

Simone Martinotta is a third-year student at the Faculty of New Technologies of Art (New Media Art) at the Brera Academy of Fine Arts, Milan, Italy. Passionate about philosophy and social sciences and with a high school education of a scientific nature, he now tries to investigate the reality that surrounds him from an artistic perspective attempting to unite Art and Science. During his brief experience a central role has always been that of the union between Man and Technology, considered each time by virtue of achieving a symbiosis between the human being and the machine, a very important issue that involves life since the first experiments in the artistic field.

### SHIFTING SELVES

An immersive experience aimed at exploring the physical dimension of the body in the digital age. As the user enters the room and is unexpectedly caught by the granular sound component, they see themselves in the projected particle-based graphic, which, second by second, dissolves into the ephemeral nature that defines the digital dimension of existence. Within a completely dark space, the subject is thus prompted to question their own corporeality, gradually engaging more deeply with the virtual world that forms around them over time. Within this dynamic, it may be particularly interesting to create a more exclusive experience by personalizing the projected figure through facial scanning of each individual user. Rather than witnessing a generic figure dissolve before them, they would see their own self lose form, moment by moment.



## Sputniko!

Sputniko is a multimedia artist creating works that explore technology, society, and identity. Her work has been exhibited internationally in museums including MoMA, Centre Pompidou-Metz, V&A, Cooper Hewitt, and the Museum of Contemporary Art Tokyo. Sputniko taught at the MIT Media Lab as an Assistant Professor and was the Director of the Design Fiction Group from 2013 to 2017. She later founded a company in Japan in 2019 to support health and well-being.

### DRONE IN SEARCH FOR A FOUR-LEAF CLOVER

Four-leaf clovers, with their rare and mystical allure, have captivated hearts for centuries. They bring happiness to those fortunate enough to discover them. When the artist Sputniko! was little, she used to embark on quests in search of one. In a sea of lush green clovers, she carefully examined each specimen, and time would slip away. In today's era of AI-driven efficiency, Sputniko! equipped a drone with advanced image recognition algorithms, enabling it to effortlessly locate all the lucky clovers at speed. The drone scans fields of clover and instantly pinpoints one with remarkable precision. "As I acknowledge my drone's ability to find and bring happiness to me, I feel a twinge of nostalgia. Didn't my younger self enjoy the quests themselves? Was it the efficiency that was missing in the pursuit of happiness? Did it matter if I did not find one?" (Sputniko!)



## Sudi Etuz

### A Prototype for the Future of Astrology

Sudi Etuz is a cutting-edge designer brand based in Istanbul that made its debut in 2016 with a series of successful prêt-à-couture collections emphasizing conceptual fashion design. Dedicated to design innovation, the brand utilizes meticulously crafted fabrics to redefine "street-couture" with a contemporary flair. Driven by the need for young fashion designers in Turkey to employ creative innovation in conceptual fashion design and to expand the local market's global vision, Şansım established Sudi Etuz. In 2019, she received the Elle Style Awards Rising Designer of the Year award, followed by the Designer of the Year award in 2023. Additionally, she founded the brand's digital department, collaborating with engineers to develop innovative applications. Consistently, Şansım leverages technology as both a tool in her collection presentations and as a key element in the design process. The brand collaborates with global partners, and currently, the designer—continuing her brand in both Dubai and Istanbul—is working on AI-integrated garments.

This work is an interactive installation that questions the potential future evolution of astrology on an experimental level through Sui-d, an artificial intelligence-powered digital entity. The work offers an interface that allows visitors to make physical contact with Sui-d's 3D-printed hand. This contact initiates a personalized astrological data output based on the participant's date of birth. However, the system is not limited to classical horoscope interpretations—it also hypothesizes that future births on different planets could give birth to new horoscope systems. The precursor video content shows planned births created in technological structures resembling embryonic incubators, and imagines how star charts can change shape in the context of space-time. It opens up discussion on how the astrological system can be rewritten with planetary gravitation, orbital periods, and new definitions of time. Sui-d is not a fortune teller; it is a simulation. It is an experimental field that combines data with intuition, algorithms with mythology.



## SVCCY

### CHROMATIC BOND

Svccy is an Italian digital artist. He began his artistic training in 2016, specializing in digital collage art before venturing into the field of 3D graphics. His artistic research explores themes of identity, authenticity, and illusory freedom in the era of media and technological revolution. Svccy's works are characterized by statuary human figures, often faceless or covered by objects, symbolizing the lack of individual identity in today's society. He enhances his complex animated compositions with music, also created by the artist himself, achieving a unique, all-encompassing artistic experience. In January 2023, he became one of the first Italian artists selected for a solo exhibition at the renowned and innovative London venue W1 Curates, on Oxford Street, curated by Zanini Arte and titled Dystopian Constructions. In the spring of the same year, he exhibited in Shibuya, Tokyo, in collaboration with Neo Shibuya TV and participated in Milan's Digital Art Week. He was also chosen as the digital artist to illustrate the operas Norma by Vincenzo Bellini and Nabucco by Giuseppe Verdi during the Trilogia d'Autunno 2023 event at the Ravenna Festival, under the direction of Maestro Riccardo Muti. Svccy's innovative works brought avant-garde stage designs to life, revolutionizing the integration of digital art into the classical world of theater, particularly opera. In 2024 and 2025, he exhibited at the Digital Art Week in London and appeared on more than 7,000 screens across Belgium, Romania, Indonesia, and South Africa through Artcrush Gallery. He collaborated with The Venetian Resort in Las Vegas to create animated artworks and displayed an animated triptych in various locations in Paris and at CAP 3000 in Saint-Laurent-du-Var (Nice, France) through Art Point (Paris, France). Svccy is represented by Zanini Arte Gallery (Mantua, Italy) as a phygital artist, participating in numerous fairs and exhibitions.

In the heart of the city stands a silent guardian watching over the solitude of urban life. This artwork captures the paradox of societal loneliness amidst a kaleidoscope of human connections. It's a reminder that even in a crowd, one can stand alone, yet still be linked through the invisible threads of shared experiences and collective hopes.

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## Timo Wright

Timo Wright is a media artist based in Helsinki, Finland. Wright has graduated with MA degree from the Aalto University School of Art and Design in Helsinki in 2014. He has participated in domestic and international exhibitions since 2010 including Nakanojo Biennale (2023), Nikolaj Kunsthal (2022), Kunsthal Charlottenborg (2017 & 2018), Samuelis Baumgarte Galerie (2017), Galerie Anhava (2016), Helsinki Art Museum (2013), Helsinki Design Museum (2012), Amos Anderson Art Museum (2012) and Kunsthalle Helsinki (2012, 2010 & 2009), as well as festivals such as Jihlava International Documentary Film Festival, IDFA, Slamdance, International Film Festival Rotterdam and Japan Media Arts Festival. His films have been shown at over 80 festivals and exhibitions worldwide.

## FUKUSHIMA

Fukushima – The Home That Once Was is a free-movement virtual reality documentary. The viewer can move freely inside the realistically captured 3D-houses and down the town streets inside the off-limits Exclusion Zone using their VR-headset. The experience is similar to a open world computer game - except everything around you is real. The viewer will meet and be guided by six former residents, who share their memories about losing their home, about the importance of community and of their special connection to the land.

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## Timothy Thomasson

Timothy Thomasson is a Montréal-based artist. His work interrogates the ways in which moving images are produced and consumed in historical and contemporary contexts, looking particularly at the effects of computer-generated images and emerging technologies on society, culture, aesthetics and perception. His work has been exhibited at galleries and media festivals internationally.

### I'M FEELING LUCKY

I'm Feeling Lucky is a real-time, computer-generated animation that explores relationships with image, geography, virtual space, historical media technology, and mass data collection systems. The work showcases an endless 3D virtual landscape that is both historically and geographically ambiguous, generated in real-time using game engine technology. This virtual landscape is populated with thousands of figures sourced from Google Street View, each processed through a deep neural network to become three-dimensional models frozen in their original photographed poses. The work draws on 19th century panorama paintings, which hold historical, cultural, and perceptual significance, situating them within contemporary media contexts. In I'm Feeling Lucky, the panoramic image becomes infinite as the virtual camera slowly pans across the landscape endlessly.



## Universal Everything

Universal Everything (UE) are a collective of media artists, experience designers and future makers. Their life-affirming, future-positive, audience-focussed approach inspires all their collaborations, artworks and prototypes. UE have worked remotely since 2004, forming bespoke teams for each project from their global network. UE use emerging display technologies as their canvas. They take a stylised, playful approach to design, architecture, nature and digital life. Their experiences subvert cinematic CGI, physics simulations and real-time generative design. This way, they create new forms of moving image, interaction and immersive spaces. The studio engages in collaborations including future R&D with Apple, immersive spaces with Hyundai, generative audiovisual apps with Radiohead, and interactive spaces with Zaha Hadid Architects. UE's self-initiated artworks are available in limited editions. Prototypes are also fundamental to UE's evolution, inspired by the belief that beneficial design can be beautiful, desirable and joyful.

### TRANSFIGURATION

Transfiguration (2024) depicts a figure in constant motion and constant evolution. As the figure advances, its physical form transforms before us. Water becomes molten fire, which becomes rock, which becomes crystal. The figure develops and sheds a series of natural states – bubble, smoke, floral, wood – before closing the cycle by returning to water. All the while, it continues to walk – its strong, steady steps unaffected by its material upheaval. Though colossal in stature, there is something calm – even sublime – to be found in watching this figure take such elemental changes in its stride. The sound of the figure's steps emphasises both their impact and confidence. It's also designed to appeal to ASMR feelings – all tied together over a pulsing footstep. The artwork is also an evolution in and of itself, as the latest, updated edition of one of our studio's classic works.

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## Victoria Fard

Victoria Fard is an award-winning artist specializing in architecture, art and digital technologies. Fard's imagined worlds present a visual and immersive experience that invites connection, exploration and reflection. Fard integrates elements produced with digital and algorithmic tools to create fantastical 3D environments and materially-feasible sculptures. Her work explores the themes of nature and heritage with the hope of preserving them and connecting people through immersive forms of storytelling. Fard's work has been showcased in venues across the globe, including nightly displays during Times Square Arts Midnight Moment in New York, The Outernet in London, GridX Luxembourg and at major art exhibitions such as Art Basel Miami, AURORA Biennial Dallas, Frieze LA, IGNITE Broward and Luxembourg Art Week. Her creations have also been featured at Château de Lumières, Constellations de Metz, Westfields Les 4 Temps, The Museum of Discovery and Science, La Compagnie, Société Générale and VEEPEE Paris. Additionally, her work has been exhibited in galleries in New York, Los Angeles, Paris, Luxembourg, Amsterdam, and Zürich.

## PAYAPA

PAYAPA, meaning 'peaceful' in Filipino, is an immersive experience of a surreal world where nature's elements sustain living creatures that bring a village to life. The piece invites you into a sanctuary of wooden kubos, prodigious arowana fish and vegetation, and lush springs enclosed in a mosaic of planetary corals. Fragments from PAYAPA use generative processes and digital simulations to form this sublime ecosystem. PAYAPA was showcased at 'Influences', an Immersive 3D Physical Exhibition in New York City and Virtual Gallery in the Metaverse with The Mynt Gallery at the High Line Nine.

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## WHYIXD

Founded in 2011 by Yen Po Yeh, Zih Jing Wei, and Chieh LinChuang, WHYIXD is a Taiwanese new media art installation studio. Their 13-member team, with expertise in art, architecture, design, engineering, and mechanics, creates and experiments with physical installations. Since its inception, WHYIXD has explored diverse possibilities through technology, new media, and industry collaborations. With a focus on "Future-Nature Synergy," they examine the environment-human relationship through detailed observations. Using various materials and technologies, their art conveys subtle emotions and inner poetry that words and images cannot capture in the digital era. WHYIXD's works pose questions that inspire deeper reflection and resonance with the world. The studio has earned multiple international awards, such as the Italian A' Design Award Platinum, the German Red Dot Design Award, the Swiss LIT Lighting Design Award, and the UK darca award. In 2021, they were honored among Taiwan's top 100 designs. Their large-scale installations are collected by local and international corporations, including their installation "#define moon\_" permanently displayed at Beijing's 798 Art District.

## THE HEAVEN BLOOM: VITAL EDITION

The Heaven Bloom - Vital Edition extends WHYIXD's digital landscape series, exploring how objects encapsulate nature's memories and engage viewers in dialogue. Inspired by resilient life in high mountains, the artwork metaphorically portrays eternity as a vast organic entity perpetually merging with the natural flow. Units of the Heaven Bloom draw from mountain azaleas like Rhododendron hyperythrum Hayata, endemic to Taiwan's highlands, resembling towering peaks in profile. Influenced by Eastern eternity knots, these units form a collective life through tessellations, symbolizing existence beyond material realms. Each unit interlocks, allowing for infinite expansion, their metallic veins hidden within petals dynamically combining geometric shapes, mimicking the perpetual cycle of life. Programmed with varying temporal rules, the mechanical flowers simulate seasonal changes. Infused with mathematical calculations, they create an organic spacetime continuum, flowing with an elegant rhythm that mesmerizes observers. The series explores how inanimate objects, through mathematical programming, evoke human emotions and delves into the concept of eternity. This imaginative creation bridges nature's memory with human creativity, inviting viewers to perceive it as a living entity harmonizing with and transforming its environment.



## Yaren Bozar

Yaren Bozar is a dancer and performance artist based in Istanbul and Berlin. While studying at the Department of Sociology at Boğaziçi University, she started to work specifically on art and body politics, influenced by her acquaintance with professors such as Gurur Ertem and Arzu Öztürkmen. Today, she continues her master's degree in sociology at Freie University. In 2017, she met Cansu Ergin and started working in the field of contemporary dance. In 2022, she played an important role in the establishment of Boğaziçi University Contemporary Dance Ensemble and the conduct of its workshops. In 2023, she choreographed and danced with her team in the performance "Let it fall again" at Garanti Cultural Center and Beyoğlu Çatı Dance Studio. In 2023, she participated as a dancer in the performance "Go Towards" organized in collaboration with Sanpapie Dance Company Milano and Istanbul Improvisation Dance Festival. In November 2023, she worked as a creative dancer in the dance performance "merged" choreographed by Onur Özyurt at Hfs Berlin. In May 2024, she performed the improvised sound and dance performance "Unnoticed, Body Folds" at Çıplak Ayaklar Studio. Her last multimedia performance project desmo- with Ertan Çetin premiered at Barınhan in July 2024 as part of the Yuva Exhibition organized by Na+CTRL and was re-staged at Duende Theater and Arter Karbon respectively. Today, she continues her research on movement, sound and their interrelationships.

### desmo-

Is a multimedia performance project designed around the idea of using the performance artist's interaction with light and space as a sonic manipulation tool. The performer's costume is equipped with light intensity sensors. These sensors read the light intensity values in real time as the performer interacts with the light sources surrounding the performance space. These values manipulate the digital parameters of the generative audio setup designed for the work, thus the sonic outcome. In a sense, the performance artist also performs sound through their physical performance. desmo- imagines elements such as space, sound, light and physical performance as interlocking gears, a holistic structure and even a kind of entity. It positions physical performance as the driving force and aims to embody the auditory projections of body movements. In this sense, it examines concepts such as determinism and feedback loops.



## Ying Gao

### Charlotte and Everybody Else

A Montreal based fashion designer and professor at University of Quebec in Montreal, former head of Fashion, jewellery and accessories design Programme at HEAD-Genève, Ying Gao has achieved personal distinction through her numerous creative projects presented in more than one hundred exhibitions around the world. Her varied creative work has enjoyed international media coverage: Time, Vogue, The New York Times, Dazed and Confused, Interni, ARTE. She is one of the "Fab 40: Canada" selected by Wallpaper magazine. Her work can be found in numerous private and public collections, including those of Dakis Joannou, the Montreal Museum of Fine Arts and M+ Hong Kong. Ying Gao questions our assumptions about clothing by combining fashion design, product design and media design. She explores the construction of the garment, taking her inspiration from the transformations of the social and urban environment. Viewing design as a medium, Ying Gao examines both the status of the individual, whose physical boundaries are altered by external interferences, and the function of clothing as a transitional space. Her work testifies to the profound mutation of the world in which we live and carries with it a radical critical dimension that transcends technological experimentation.

2025. 2 headpieces. Silicone, super organza, electronic components. The function of fashion is, on the one hand, to construct identity through metaphorical play and, on the other, to construct the experience of reality through identity games. One could also add that, to this end, fashion imposes the status of a face upon the entire body. In A Thousand Plateaus (1980), Gilles Deleuze and Félix Guattari introduced the concept of "faciality" to describe the specificity of the face as an overcoded surface, one that detaches from the materiality of the head and body to reach the abstraction of language. Using Deleuze and Guattari's terms, fashion's strategy could be defined as a strategy of facialization: extending the domain of the face, its defining power, its radiating identity, its social extension. So, should this strategy be accepted? Or, on the contrary, should it be subverted in a quest for spaces of freedom? Should one emancipate oneself from the systems of identification that fashion establishes when it becomes political? And furthermore, should the face be "undone"? If it is defined as a differential assemblage of details and features that can be subjected to the abstract and indifferent logic of data permutation, should it be duplicated to rediscover its singularity, simulated to be concealed? When Charlotte puts on her headpiece, she conceals her face behind a printed image that reproduces her own features, while the other model wears a headpiece imprinted with a "generic" face ( or always singular ? ) - created by Artificial Intelligence. The "fashioned situation" that emerges claims the status of an identity guerrilla

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