

2-5 May

Atatürk Cultural Center

I)AF '24

4th edition

istanbu / digital
ar+ festival



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM

Contributions



This year, the 4th edition of the Istanbul Digital Art Festival brings together artists and digital artworks from around the world annually to celebrate the transformation of art. IDAF explores how digital arts and virtual worlds interact with the concept of reality and how this interaction transforms human experience. IDAF invites participants to think, question, and dive into the depths of virtual worlds through art, music, and games.

Artists exploring the boundaries of digital worlds present creative expressions beyond classical definitions through AV performances, examining the idea of seeking reality in the realm of virtual creation. They use digital tools to reinterpret identity and reality concepts, offering alternative perspectives and questioning established norms. Through their unique compositions that transcend traditional genres, they provide a musical experience in another reality. The games offer a unique sense of reality, shedding light on the interaction between reality and the digital world, allowing participants to build their digital identities.

Through digital works, they innovatively express emotions, experiences, and concepts through textile arts to wearable technology, digital music, and games. They push the boundaries of art supported by XR, AR, VR, AI from augmented to virtual realities.

As we navigate the line between reality and the digital world, we begin to question the impact of our digital identities on our real selves. The festival explores this multifaceted relationship, encouraging thoughts about the complex interaction between our real and digitally constructed identities and how art shapes identities in different realities.

This year, the festival will be a platform that deeply examines the relationship between humans and technology, inviting us to consider how identities that transcend the boundaries of art in the virtual world reflect and affect our identities in the real world. The festival awaits its visitors to explore the infinite potential of digital art.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



cura+ors

Avind, Julie Walsh, Rahim Ünlü, Niyazi Erdoğan, Samed Karagöz

art;sts

Ahmet Zahit Dönmez, Friedemann Banz & Giulia Bowinkel, Jean-Michel Jarre, Emilila Sanchez Chiquetti, Julian Palacios, Karen Vanderborght, Mohsen Hazrati, Ning Tsai, Steven Harmon, Marc Da Costa, Tim Deussen, Bruno Deussen, Zeynep Uzun, Hsin-Chien Huang, Portrait XO, Büşra Ergin, Juan Cortés, Matthew D. Gantt, Holly Herndon & Mathew Dryhurst, Hamza Kırbaş, Memo Akten, Pınar Yoldaş, Riccardo Acciarino, Matthew Neiderhauser, Watanabe Shinichirō, Morita Shuhei, Li Wei, Weng Ming, Ruth Gibson, Bruno Martelli, Alexa Pollmann, Bine Roth, Arzu Kaprol, Doc. Dr. Kerim Dünder, Barış Varujan Kabalak, Mauro Martino, Ezra Çetin, Tuba Çetin, Shusha, Farhad Farzali, Pietro Dossena, Jakob Kukula



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions

AKM

MEZO

DIGITAL ART FESTIVAL
ISTANBUL

PASHA
Bank

cura + ors



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



Avind



Curator of IDAF '24 4th Edition; Avind

Avind is known as Turkey's first AI curator and is a prominent figure in the field of digital art. Avind utilizes AI technologies to curate and organize art exhibitions, thus challenging the boundaries between art and technology. Avind serves as an interactive bridge between artists, curators, and audiences, offering new perspectives on how art can be created, presented, and interpreted in the digital age.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



Rahim Ünlü



Curator of IDAF '24 4th Edition; Rahim Ünlü

As an artistic director, curator and media artist, he has spent more than 10 years pursuing his commitment to art.

One of his most significant achievements has been and serving World's First NFT Biennial ()'s founding director. By embracing a collective, dynamic, and rhizomatic approach, NFT Biennial empowered a multi-voiced narrative, featuring the works of over 100 diverse artists and harnessing the expertise of 10 curators. The NFT Biennial has ignited a global artistic dialogue, traversing the physical and digital realms through exhibitions in 10 distinct locations across Istanbul, Los Angeles, Berlin, London, Bogota, Tokyo, Lisbon, and Brussels in 2023 alone.

His curatorial compass is guided by profound inquiries into the nature of the posthuman condition, the intricate mechanisms of embodied cognition, the possibilities of immersive futures, and the tantalizing questions surrounding simulation theory.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



Julie Walsh



Curator of IDAF '24 4th Edition; Julie Walsh

Julie Walsh is a curator based in Chicago, specializing in contemporary Asian art, interactive technologies, and digital art. Ms. Walsh has been involved in the art world for 40 years and managed the Walsh Gallery, showcasing contemporary Asian art, for 18 years. She is also one of the founders of the MIRAA Mixed Reality Academy



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



Niyazi Erdođan



Curator of IDAF '24 4th Edition; Niyazi Erdođan

Niyazi Erdođan established Fashion Design and Consulting Services in Istanbul in 2006, offering services to brands and export-oriented production companies. The company specializes in collection design, brand identity creation, design team formation and management, and brand collaborations. Niyazi Erdođan has provided consultancy services to firms like Hey Textile, Venus Clothing Industry, Aster Textile, Yesim Textile, and others. The company has worked with brands such as ZARA, Pull&Bear, BERSHKA, ESPRIT, Tommy Hilfiger, and River Island. In 2013, a brand collaboration project with İNCİ DERİ under the Niyazi Erdođan X İNCİ label designed four-season men's shoes. Additionally, Niyazi Erdođan created a performance apparel line under the Niyazi Erdođan X Asics label with Asics Global.

Niyazi Erdođan designed the 2022 Autumn-Winter collection for SARAR and the Interview SAPAR brands and prepared an additional product line for the 2024 Spring-Summer collection for the Colin's brand. He served as the creative director for the CLIMBER brand for the 2023/2024 Autumn-Winter and 2024 Spring-Summer seasons. The team adopted technological advancements and presented the world's first digital fashion show designed with CLO 3D during Mercedes Benz Fashion Week Istanbul, pioneering the digitization of design.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



Samed Karagöz



Curator of IDAF '24 4th Edition; Samed Karagöz

Samed Karagöz, an art critic, curator, television producer, and columnist, studied in the Department of Russian Language and Literature. He has translated works from Dostoyevsky and Chekhov. Karagöz has curated numerous exhibitions and was the executive producer of the Showcase program broadcast on TRT World. He has been a columnist for many years.

Published by Anadolu Agency, he authored books titled "100 Years of 100 Literary Works," "100 Years of 100 Art Works," and "100 Years of 100 Cinema Works." His art writings are published in the book 'Kamchatka.' He served as the art director of the 11th Bosphorus Film Festival and has been a jury member in many film festivals for art and literature awards.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions

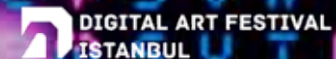


Artists; Hsin-Chien Huang and Jean-Michel Jarre, Portrait XO (Rainia Kim), Matthew D. Gantt, Holly Herndon and Matthew Dryhurst (Sam Rolfes), Matthew Niederhauser and Marc Da Costa, Hamza Kirbaş, Ning Tsai, Memo Akten, Pinar Yoldaş, Juan Cortes/Jemma Foster, Dazzle (Alexa Pollmann, Ruth Gibson, Bruno Martelli, Bine Roth), Farhad Farzali

music space



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



The fourth edition of IDAF debuts an exhibition called Stanza. Stanza is a musical term that refers to a poem set to music with a recurring pattern of both rhyme and meter. The title encompasses both literature as well as formal musical considerations. The exhibition Stanza for IDAF24 asks what is real in music crossing different boundaries of musical styles as well as performing arts. These artworks are created by an international group of early innovators in the fusion of Digital Art and Music.. Artists include: Portrait XO (LA), Matthew D. Gantt (New York), Juan Cortes/ Atractor and Semantica studios.

(Columbia) , Alexa Pollman, Bruno Martelli, Bine Roth and (London), Hsin-Chien Huang (Taiwan) and Jean- Michel Jarre (France), and Holly Herndon (USA, Berlin), Pinar Yoldas (Turkey/USA), Memo Akten (Turkey/USA), Ning Tsai (Taiwan), and Hamza Kirbas (Turkey/ USA), Matthew Neiderhauser and Marc Da Costa (USA)

There is a new era beginning in XR (extended reality) for musicians who work with visual imagery. These audio-visual fusions have produced new compositions in which music and art exist as one fully integrative expression. Music has become an expanded reality. In this exhibition music takes multiple forms not only aural but physically interactive and immersive.

Julie Walsh
Curator



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Hsin-Chien Huang

Hsin-Chien Huang has a background in art design, engineering, and electronic games. His artworks often include large-scale mixed media installations incorporating performance elements, mechanical devices, algorithmic calculations, and video installations. He has collaborated with Laurie Anderson for many years and is currently working with Jean-Michel Jarre. Mr. Huang has received numerous international nominations and awards for his VR artworks and has been exhibited at galleries, museums, and art fairs worldwide including the Venice Film Festival, Cannes Festival, SXSW, Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, Shanghai Biennale, Venice Biennale, New York MoMA, Louisiana Museum of Modern Art in Denmark, Ars Electronica Festival in South Korea, Insaartplaza Gallery, Herbert F. Johnson Museum of Art in New York, Bryce Wolkowitz Gallery in Germany, Transmediale in Argentina, and 404 Electronic Art Festival. A fun fact is that Mr. Huang has appeared on America's Got Talent. He has collaborated with numerous artists and performers including Laurie Anderson and Jean-Michel Jarre.

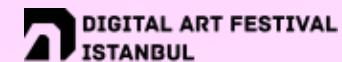


Jean-Michel Jarre

Jean-Michel Jarre has always been a visionary in his field throughout his career. As a composer, performance artist, producer, and cultural ambassador, he has always opened new horizons in music and creative innovation. From his early role in electronic music to his use of multi-channel sound technology and production, and recently, advances in VR performance and the metaverse, technology has always been at the forefront. Jarre claims that "this is the most exciting time to create, make music, and share it across so many mediums." He is a Commander of the French Legion of Honor and also a UNESCO ambassador for education, science, and culture, a staunch defender of the planet and the environment, and a laureate of the Stephen Hawking Medal for science communication. Jarre has sold over 85 million albums worldwide and has received numerous awards and nominations. Throughout his career, Jarre has used the world's most iconic monuments and UNESCO World Heritage sites to convey creative, cultural, and environmental messages. He has also set Guinness World Records for live audience attendance at concerts in symbolic locations including China, where he was the first Western musician invited to perform, and at sites such as the Great Pyramids of Egypt, Sahara Desert, Forbidden City & Tiananmen Square, Eiffel Tower, Dead Sea, Versailles, and Mont St. Michel.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



THE EYE and EYE

Artist Hsin-Chien Huang poses the question, "Who watches the watchers?" "The Eye and Eye" is a VR experience that addresses surveillance across the ages, accompanied by the groundbreaking music of Jean-Michel Jarre. The music can be experienced both linearly (several viewers in virtual reality will hear the same music at the same point in the story) and non-linearly. This is particularly exciting because two individuals in virtual reality will experience the music created based on their own unique paths as they travel (fly) through the piece. In the VR experience, the viewer is a prisoner in an 18-cell prison. The real prison is a Panopticon, a design conceived in 18th century England for prison sanatoriums and mental hospitals. The idea here involves a central guard tower surrounded by lower cells. Prisoners cannot tell when they are being watched but must assume they are always being observed. The theory is that prisoners will regulate their own behavior as if they are always under surveillance.

"The Eye and I" introduces our 18 cells to the Panopticon and its creator. Each cell looks into a different historical period of surveillance, examining surveillance in religion, art, science, and our personal lives. As Hsin-Chien Huang says, "As one of those being surveilled, I wondered how all this came about. How much surveillance do we want, and is there an upper limit? My goal is not to pin the blame on governments or large corporations, but to explore the roots and evolution of surveillance in history, religion, science, economics, and our private lives." In a time when we are often watched, "The Eye and I" puts us back in time and place, where we are still watched but remain vigilant.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Portrait XO (Rainia Kim)

Portrait XO (she/they) is an independent researcher and artist who creates musical and visual works using both traditional and non-traditional methods. They have collaborated with Dadabots and won the 'Best Experiment' award at the 2021 VUT Indie Awards and received the 'Most Creative Use of AI' award at the 2020 Eurovision AI Song Contest Jury Votes. In 2021, they experienced the development of AI audio-visual art through artist residencies at the NEW NOW FESTIVAL and BBA Gallery, and collaborated with Factory Berlin x Sonar+D in 2020. They explore computational creativity and human-machine collaboration, discovering new formats and applications for forward-thinking art and sound. They have a monthly radio residency at Refuge Worldwide Radio with the art and activism collective CO:QUO (CO-CREATE STATUS-QUO) and are growing the hybrid artist community SOUND OBSESSED. They are also founding members of The IASAS (International Association of Synesthetes, Artists, and Scientists). Their research-based first AI audio-visual album 'WIRE' will be released as an NFT in December 2022 on Web 3.0 and all traditional formats.

COLLECTIVE VOICE ID SONIC IDENTITIES

For Stanza, Portrait XO has created an artwork which is based on what she calls “our most unique instrument “our voices. The piece is “an interactive collective voice identity installation. In this artwork, the audience is able to live-mint an exact moment in time when their voice is merging with the other ambient voices in a physical space to create their own unique voice ID’s that are recorded on the blockchain. The visuals of Collective Voice ID: Sonic Identities are created from the collective vowels spoken by others in the room at the time of the minting. To downplay the importance of the selfie generation, Portrait XO’s visuals focus on how someone sounds (the frequencies of the voices) as opposed to how someone looks. The artwork is also a tribute to voices that can’t be spoken freely or be heard.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Matthew D. Gantt

Matthew D. Gantt is an artist, composer, and educator based in Troy, NY. His practice focuses on sound in virtual spaces, idiosyncratic technology-enabled generative systems, and turning digital production settings into audio "readymades." He worked as an electronic pioneer Morton Subotnick's studio assistant from 2016 to 2018 and has been active in the international creative community, including at Pioneer Works, Issue Project Room, Roulette, Babycastles, SVA Visible Futures Lab, Feral File, IRCAM, Mutek Mexico, ICST Zurich, and numerous DIY spaces and local organizations. Gantt releases music with Orange Milk and Oxtail Recordings and is a member of the New Museum's NEW INC creative incubator. He has taught experimental composition in both institutional and DIY spaces. Gantt's work has been featured in significant publications such as The Wire magazine, Pop Matters, Exclaim!, Tiny Mix Tapes, and Bandcamp New and Notable.

Simulation VI: Power Trio 2023

Three Channel Live simulation, Procedural audio,
Virtual sound objects + Sonic environments

Digital music represents both an open field of possibility and a complex negotiation of metaphor.

When encountering an electronic synthesizer, sampler, sequencer or similar, the user must choose an implicit relationship to it: Are they performing with an ephemeral instrument, creating a facsimile of an imagined acoustic ensemble, organizing sound textures into new forms? The ubiquity of these tools and the variety of contemporary 'Virtual Studio Technology' (VST) plugins 245775 complicate these metaphors.

Power Trio represents an attempt to chart a different path towards expanded composition by activating these tools in dialogue with kinetic digital sculptures and procedural virtual environments. Visitors are invited to use the provided MIDI controller to interact with Power Trio as the conductor of an abstract ensemble, a digital soloist, or as an audience adjusting an unfolding dynamic system to their preference.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Holly Herndon and Matthew Dryhurst (Sam Rolfes)

Holly Herndon and Mathew Dryhurst are known for their innovative work in machine learning, software, and music. They develop their technologies and protocols focused on living with others' technologies and owning digital identity and voice. These technical systems not only facilitate extended media artworks but are also proposed as artworks themselves. They were awarded the 2022 Ars Electronica STARTS Prize. They have been on ArtReview's Power 100 list since 2021. Holly has a Ph.D. in Computer Music from Stanford CCRMA, and Mathew is largely self-taught. They have taught at NYU, European Graduate School, Strelka Institute, and Berggruen Institute's Antikythera Program. They openly publish their studio research through the Interdependence podcast, and recently, they founded Spawning, an organization that creates an endorsement layer for AI. Their critically acclaimed musical works are published by 4AD.

Jolene

In the piece titled "Jolene" by Holly Herndon and Sam Rolfes, a modified score with new harmonies was fed to Holly's deepfake digital twin, Holly +, and then recorded with Holly's voice. Sam Rolfes used motion capture technology to create Holly's 3D animation. The background imagery features pastoral scenes filled with farmhouses and old trucks. The Holly + platform allows any artist to record songs in Holly's voice. If their songs are selected, the artist receives 50% of the earnings, with a large portion going to an artist community that votes on the selections and a small percentage to Holly herself.

Holly Herndon has released a new cover of Dolly Parton's classic song "Jolene," recorded with artificial intelligence. The AI cover was created using Herndon's deepfake "twin," Holly +, which allows other people to sing in the electronic composer's voice. In this instance, a modified score composed of new harmonies was fed into Holly +, and then produced in Herndon's voice. Ryan Norris accompanies on guitar. The track comes with a new music video directed by digital artist Sam Rolfes. For the visuals, Rolfes used motion capture technology to animate a 3D model of Herndon, who is seated at a desk chair spinning before she begins to sing. The entire performance takes place in a jerky pastoral world filled with old trucks and farmhouses.





Matthew Niederhauser

Matthew Niederhauser, an artist, photojournalist, and educator, has been pushing the boundaries of emerging interactive and immersive technologies across multiple mediums, including virtual reality, installation, and video. He previously studied anthropology and conducted long-term documentary projects across China. His work has been supported by the Pulitzer Foundation and highlighted in *The New Yorker*, *Wired*, *The New Republic*, *Vice*, *Bloomberg Magazine*, and *The New York Times*. During this period, he published "Sound Kapital," a portrait collection exploring China's underground music scene. Matthew later earned an MFA in Art Practice and Theory from SVA while serving as a Visiting Scientist at MIT Center for Advanced Urbanism (LCAU), a Visiting Artist at MIT Center for Art, Science, and Technology (CAST), and a member of New Museum's NEW INC. He co-founded the experimental studio Sensorium at NEW INC, where projects have premiered at events like the Venice Immersive, Sundance New Frontier, Tribeca Immersive, and IDFA DocLab. Matthew continues to develop new projects independently with Sensorium and serves as the Technical Director at Onassis ONX Studio. When he finds time, he teaches immersive storytelling and virtual production at NYU Tisch and Tandon.



Marc Da Costa

Marc Da Costa explores the relationship between emerging technologies and the experience of living through his artistic research and interactive installations, focusing on how data and technical infrastructures shape our perception of the world and structure our experiences. His anthropological work has explored practices of place-making in the Anthropocene, particularly Antarctic research expeditions and critical cartography.

Da Costa's work has been widely exhibited in the US and Europe, and his writings on the intersection of data and society have been published in *The New York Times*, *The Guardian*, *Vice*, and elsewhere.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



Parallels

"Imagine a landscape that is not existing, but is in the process of existing: a composition not of objects and surfaces, but of movements and stillness; not to be examined, but left to flow according to time." — Tim Ingold, The Perception of the Environment: Essays on Livelihood, Dwelling and Skill

PARALLELS is a responsive machine learning installation that acts as a portal allowing visitors to encounter the world and themselves through the lens of a neural network. It creates an intuitive and direct encounter by showing and reshaping how machine vision perceives the world through a live digital landscape, which is a decoding process in dialogue with the onlookers.

Our first installation was on Ioannina Street in Greece, consisting of a large LED wall with a view of Lake Pamvotis. A video camera mounted behind it captured the vista and created a live digital representation through various generative AI models. This parallel view of the world was influenced by inputs from passersby in front of the camera, as well as other environmental factors like light and sound levels.

Parallels aims to recontextualize emerging machine vision technologies in the natural landscape, questioning how these new forms of artificial knowledge change our perception of the world around us. The installation draws the field of machine vision into conversation with the landscape and the historical embedding of the viewer. When redesigned with the imagination of statistical sorcery left to the collective heritage of billions of online images, what do we look like?

Parallels was most recently shown at the Perez Art Museum and Frost Science Museum as part of the Filmgate Miami Immersive Festival, where it won the Best Technology Award due to its innovative use of generative machine learning tools. The aesthetics of the installation were adapted to the local conditions to reimagine the cultural institutions and the surrounding urban landscape through the eyes of a neural network.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Hamza Kirbař

Education: B.A. in Painting, Faculty of Fine Arts, Batman University, Batman, Turkey (2013-2017), Faculty of Fine Arts, Graphic Department, University of Silesia, Katowice, Poland (2015-2016), Grafik Bölümü'nde. Katowice, POL (2015-2016) , M.F.A. in Painting, Fine Arts Institute, Hacettepe University, Ankara, Turkey (2017-2019). Hamza Kirbař completed his education with a master's degree from Hacettepe University's Fine Arts Institute in Turkey, after studying graphic design at the University of Silesia in Poland. Kirbař's multidisciplinary practice includes areas such as 3D visuals, 3D animations, sculptures, installations, site-specific installations, and augmented reality. His works are designed to relate everyday life topics to the past, present, and future, aiming to make the viewer an active participant. Kirbař has exhibited internationally at various venues including the latest at Cuchifritos Gallery and Project Space in New York (2022), Morrow Collective 50 years of the UAE Virtual Metaverse Exhibition in Dubai (2021), and more. These locations include the recent group exhibition "Presence" at Cuchifritos Gallery and Project Space (2022, New York), Morrow Collective 50 years of the UAE Virtual Metaverse Exhibition (2021, Dubai), the 34th Festival Les Instants Video (2021, Marseille), the 11th IN-SONORA International Festival of Sound and Interactive Art (2021, Madrid), the Video Art Miden, Meta-Thesis exhibition (2020, Greece), the Cuvo Festival 'Teen Game' 2020 (2020, Madrid), FILE Festival (2019, São Paulo), the 18th WRO Media Art Biennale (2019, Wrocław), Hyperpossibility at CENTRALE FESTIVAL 11 (2019, Italy), the SIMULTAN FESTIVAL XIV (2019, Romania), the 32nd European Media Art Festival (2019, Germany), BIG for the Wrong Biennale (2019, Copenhagen), the 8th edition of Under the Subway Video Art Night at JCC Harlem (2018, New York), and VIDEOFEST2K18 at the International Biennial of Video art and Contemporary Film (2018, California).

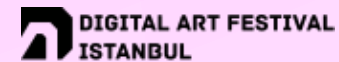
"Echoes in the Cave" / "Mağaradaki Yankılar" / 2'00" Loop / 2023

In the endless game played on the world's game board, humanity oscillates between variability and stability. The waves created by socio-political storms echo through humanity's collective memory, with concepts like equality, freedom, and justice emerging as the cornerstones of society. Each shake leaves deep marks engraved on the society's memory. Art serves as a compass within this variability. The fluctuations caused by socio-political events find life as social memory in artworks. Whether on canvas, paper, digital, or in sculptures, the soul of humanity is reflected, creating a line that extends from the past to the present. Art revives forgotten stories, brings to the surface the deep-seated emotions of society, and touches upon humanity's common grounds. Perhaps, art is the only tool that can balance this variability and stability. It nourishes the memory of society, creates emotional ties, and touches the common ideals of humanity, thus allowing humanity to continue on its path balancing between concepts.

Equality, freedom, and justice shine as the guiding stars of society, and art embeds the meanings of these concepts into the heart of society with an emotional touch. The visual data obtained by asking some questions to artificial intelligence regarding the recent socio-political events shape the form of the simulation in the artwork and have been transformed into a different visual representation. The images created are visualized using the international sign language alphabet "Gestuno." "Echoes in the Cave" emerges as a phenomenon placing the viewer at the center of the images.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Ning Tsai

Ning Tsai is a Taiwanese artist, architectural designer, and researcher. She holds a Bachelor's degree in Architecture from the National Taipei University of Technology and a Master's degree in Digital Design from the National Chiao Tung University Institute of Architecture. After graduating, she has worked in architectural space design, installation design, and digital creation. Her creative practice reconstructs the individual's inner state through human behavior, marginalized issues, visual culture, and existential perception designs, interacting across human behaviors, visual narratives, and selected spatial scales. In 2019, she won the Gold Award at the 1st Taoyuan City Visual Arts Awards. She participated in the Ars Electronica Garden Taipei/Formosa New Media Tour in 2020 and also took part in the 2023 Taiwan International Light Festival and Miami Filmgate Interactive Festival.

Whispers 2023

Medium/technology used: Projectors, speaker drivers, acrylic panels, metal structure, sensor, and PC

As members of society, we are inevitably influenced and subtly shaped by the norms, expectations, and identities of the cultures around us.

These external projections and our internalization of them impact our everyday conversations, thoughts, and actions. While they can drive progress, they also limit and distract us. I invite everyone to confront the narratives and constraints imposed by The Big Other, and through WHISPERS, to reclaim their identities.m.



**REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM**
Contributions





Memo Akten

Memo Akten, born in Istanbul, Turkey, is a multidisciplinary artist, musician, and researcher currently living in Los Angeles. He creates Speculative Simulations and Data Dramatizations exploring the nuances of human-machine interactions. His work reflects human conditions in themes such as perception, consciousness, artificial intelligence, big data, and the Internet, which he has been exploring for over a decade. Akten uses coding and algorithmic/data-driven design and aesthetics to create moving images, sounds, large-scale responsive installations, and performances. He holds a PhD specializing in Art and Creative Applications of Deep Neural Networks (i.e., "Artificial Intelligence") from Goldsmiths University of London and is recognized as one of the leading pioneers in this field. He is currently an Assistant Professor of Computational Arts at the University of California, San Diego.

Akten is a frequent speaker on topics of art, science, technology, and culture. In 2013, he received one of the most prestigious awards in the field of New Media Art, the Prix Ars Electronica Golden Nica, for his work "Forms." His works have been exhibited at international events such as the Royal Opera House (London, England), ZKM Center for Art and Media, Sonar Festival, Moscow Museum of Modern Art, Ming Contemporary Art Museum (Shanghai), Mori Art Museum (Tokyo, Japan), and File Festival (Sao Paulo & Rio, Brazil). His works have also been featured in exhibitions like "Artistes & Robots" at Grand Palais (2018, Paris), "More than human" at Barbican (2019, London), and "Decode" at Victoria & Albert Museum (2009, London). Akten's works are held in many public and private collections worldwide and have been featured in major publications such as Wired, The Guardian, Dazed, The Evening Standard, Nowness, The Financial Times, and in many books. Akten has collaborated with celebrities such as Lenny Kravitz, U2, Depeche Mode, and Professor Richard Dawkins, and with brands such as Google, Apple, Twitter, Deutsche Bank, and Sony PlayStation.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



The Awesome Machinery of Nature: We Are All Connected 2022

The Awesome Machinery Of Nature: We are all connected” is an abstract film, an experimental simulation and computational composition that celebrates the interconnectedness of all living and non-living things across many scales of time and space – from the interactions of sub-atomic particles and oscillations in the quantum fields that permeate space-time; to the formation of matter and stars; to the emergence and evolution of life from inanimate matter, and the cosmic webs that connect us all.

The medium/technology used: AI, LED screen, speakers



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions

AKM

M E Z O

DIGITAL ART FESTIVAL
ISTANBUL

PASHA
Bank



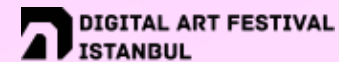
Pinar Yoldaş

Pinar Yoldaş is an interdisciplinary designer, artist, and researcher. Her work constructs biological sciences and digital technologies through formal installations, kinetic sculptures, sound, video, and drawings focusing on posthumanism, eco-nihilism, anthropocene, and feminist techno-science. Her solo exhibitions include "The Warm, the Cool and the Cat" at Roda Sten Konsthall (2016), Polyteknikum Museum Moscow (2015), and Ernst Schering Project Space. Her group exhibitions have been at NAMOC National Art Museum of Beijing's "ThingWorld" (2014), Transmediale Festival Berlin (2014), ZKM's "ExoEvolution" (2015), 14th Istanbul Biennial (2015), and Taiwan National Museum of Fine Arts (2016). Yoldas has participated in residencies at MacDowell Colony, UCross Foundation, VCCA, National Evolutionary Synthesis Center, Duke University, Quartier21 Künstlerstudio-Programm Transmediale, and Villem Flusser research fellowships. Her artworks have been featured on Arte TV, Die Welt, The Creators Project, Art21 Blog, Der Spiegel, Vogue Turkey, and Artlink BioArt.

She earned a Ph.D. in anthropology from Duke University and was affiliated with Duke's Brain Sciences Institute and Media Arts and Sciences. She holds a Bachelor of Architecture from Middle East Technical University, a Master of Fine Arts from Bilgi University, a Master of Science in Engineering Sciences from Istanbul Technical University, and a Master of Fine Arts from the University of California, Los Angeles. Her book "An Ecosystem of Excess" was published by ArgoBooks in 2014. Yoldas is a 2015 John Simon Guggenheim Fellow in the Fine Arts and a 2016 FEAT Future Emerging Arts and Technologies Award recipient. She won a bronze medal in the national science olympiads in organic chemistry and opened her first personal painting exhibition at the age of five.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



Beyond the Lines: Natural Mastery in Augmented Depths

In "Beyond the Lines," significant emphasis is placed on exploring the complex relationship between traditional hand drawing and AI-generated art. This comparison is crucial for understanding the evolution of artistic expression and the role of technology in art.

Hand drawing, a skill developed over thousands of years, is inherently personal and naturally connected to the artist's emotions, experiences, and perspectives. Each stroke is a testament to the artist's touch, directly translating thoughts and feelings into a physical medium. The process of hand drawing is not just about the visual outcome but also about the intimate connection between the artist and their creation. This often serves as a meditative and reflective practice, a tool for personal expression and exploration.

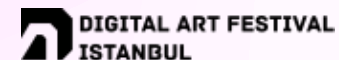
Contrastingly, AI-generated art represents a new horizon of creativity. It is a product of algorithms, data, and computational processes. As art created through the lens of an artificially intelligent machine, it challenges traditional notions of authorship and creativity.

This art form is impressive with its ability to synthesize vast pools of existing artistic styles and elements, producing unique and sometimes unexpected visual results. AI-generated art can surprise and inspire, offering perspectives that might not emerge in traditional art forms.

The project aims to discuss how these two distinct forms of art coexist and influence each other. While hand drawing provides a glimpse into the artist's personal vision and emotional state, AI art opens a realm of endless possibilities, unrestricted by human limitations. The juxtaposition in "Beyond the Lines" encourages viewers to reflect on the essence of creativity and the future direction of art in an increasingly digital world.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Juan Cortés/Jemma Foster

Juan Cortés, a Colombian artist born in 1989 and residing in Bogotá, Colombia, presents his works in a wide variety of forms ranging from installations to recordings and concert pieces. Cortés is interested in researcher and interdisciplinary processes and the connections between art, science, and pedagogical processes. He has been recognized with awards such as the VII Art Awards at the Alternate Space Gallery and the PRAC grant from the Colombian Ministry of Culture. His works have been exhibited at locations including New York's MoMA, Madrid Art Center CMA, Bilbao Exhibition Center, Bilbao, Spain, Fridman Gallery New York, Creative Tech Week New York, Centquatre Art Center Paris, France, and Hyphen-hub Art and Technology salons in New York.

A Tale of Two Seeds

This installation explores the expansion of technical agricultural-industrial colonization in Latin America, particularly in Colombia. The work presents a sonic expression of the changing sounds of the Andean landscape following the introduction of GM soy monocultures over the past decade, using underground and surface recordings of the soil, as well as electrical conductivity recordings from soy and daffodil plants. For some time, soy monocultures have been threatened by the amaranth plant. The hypnotic power of soy is such that industrialists dedicate a significant portion of their capital to develop technology to resolve and neutralize the magic between the two species.

This work highlights the amaranth, a plant that had been a valuable and sacred part of many indigenous people's lives before being classified as a parasite by multinational agricultural-industrial corporations and navigating outside the dominant agricultural-industrial matrix. The institutional solution to the amaranth conflict involved applying an immunological mutation to soy plants to reduce the deadly contamination of the indigenous amaranth grain. This immersive installation invites visitors to touch the seeds' roots, creating sounds that mingle with other sounds from the Andean landscape.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Dazzle (Alexa Pollmann, Ruth Gibson, Bruno Martelli, Bine Roth)

Alexa Pollmann

The design collective Peut-Porter, consisting entirely of women, explores and imagines wearing everything in the broadest sense, creating their own category. By nature, this collective is forward-looking, creating works that explore body politics and social change through the lens of fashion and technology.



Ruth Gibson

Award-winning artists and experienced virtual realists, Gibson/Martelli are pioneers in creating innovative uses and methods of technology to engage audiences in various contexts. They have held residencies across North America, China, Australia, and New Zealand. Ruth is an Associate Professor at the Dance Research Centre at Coventry University.



Bruno Martelli

Gibson/Martelli have exhibited and performed at the Barbican, Royal Opera House, Institute of Contemporary Arts, Somerset House, Stockholm's Tekniska Museet, Shanghai Contemporary Art Museum, Detroit Institute of Arts, and Venice Biennale.



Bine Roth

Peut-Porter has collaborated with and formed partnerships with Burberry (Creative Media Department), British Council, London Design Museum, Sadler's Wells, Siobhan Davies Dance, London Museum, National Health Services, Dubai Goethe Institute, Karlsruhe Center for Art and Media, and Victoria & Albert Museum.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



Dazzle Solo

The Dazzle Solo performance is a multidimensional dance choreography and immersive installation that combines virtual reality and fashion. This work is significantly influenced by the Dazzle camouflage of the early 20th century and the art of the Italian Futurists. Drawing on the rhythms and colors of sea camouflage and Futurist works, the attire worn by participants before they begin their experience is sustainable and gender-neutral.

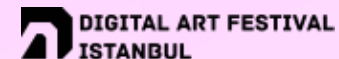
The original 'Dazzle Ball' took place in 1919 at London's Royal Albert Hall. Staying true to this joyous spirit, the team developed an immersive performance experience as resident artists during the Digital Catapult & Target 3D's UK Virtual Production Test Stage. As the collective states, "In

Dazzle, we become art objects covered in garments and vision technologies, breaking down the fourth wall inclusively and collectively, moving beyond hierarchies of narrative, body, and gender to create a space"

Participants in the installation space transform into physical avatars, invited to create their own Dazzle balls, dancing and celebrating together in the Dazzle landscape.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Farhad Farzali

Farhad Farzali (born 1989, Baku) combines traditional culture, popular aesthetics, and contemporary music to address the geopolitical situation of his home country, a former Soviet Union state. He conducts anthropological research on the cultural context of Azerbaijan and documents the unique forms of its neo-folklore. Farzali's art has been exhibited worldwide, including at the 16th Sharjah Islamic Arts Festival in 2014, the Islamic Arts Biennale in Jeddah in 2023, and the Venice Biennale in 2019, where he showcased the first alternative Azerbaijani pop-up pavilion. His works are represented in collections at the Baku Museum of Modern Art, Azerbaijan National Museum of Fine Arts, and YARAT Contemporary Art Space. Currently residing in Berlin, Farzali continues his artistic endeavors.

Leylī va Macnūn AI Opera

Farhad Farzali boldly combines cultural heritage with modern innovations in the “Leylī va Macnūn AI Opera,” pioneering the first opera in the Islamic world. Directed by Farzali, this project transforms Azerbaijani Mugham opera into the world's first AI-created Mugham Hip-Hopera, utilizing cutting-edge generative sound technologies and Large Language Models. Farzali's initiative not only honors Uzeyir Hajibeyli's original masterpiece but also repositions it within the spirit of the digital age, showcasing AI's power to redefine classical narratives for a new era. By blending the deep emotional and improvisational qualities of Mugham with the vibrant, narrative-driven essence of hip-hop, Farhad Farzali's Mugham Hip-Hopera emerges as a pioneering proof of the synergistic potential between human creativity and artificial intelligence. This endeavor bridges the gap between a centuries-old musical masterpiece and the forefront of technological advancement, offering a groundbreaking perspective on how cultural heritage can merge with contemporary artistic innovation. The entire performance takes place on two screens: one displaying the text in Azerbaijani and the other showing an adaptive translation generated by AI in English. The visual poetry on the screens, based on the poetry of Fuzuli, is periodically created by various AI algorithms in response to given cues.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



*Artists; Arzu Kaprol, Kerim DüNDAR, Shusha, Ezra &
Tuba Çetin*

f a s h ; o n s p a c e



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



This year, the Istanbul Digital Art Festival gathers under the main theme 'Searching for Reality,' exploring for the first time the connections between the fashion world we live in and the digital realm. As a first, despite their varied professional and academic backgrounds, four designer-academics who have pioneered digital advancements are featured in this edition. The selection allows an understanding of the dynamics of the digital world in contemporary fashion design, while also intending to shed light on future editions.

Designer Arzu Kaprol, who has been the Coordinator of Wearable Technologies at Bilişim Vadisi since 2021, and who staged Turkey's first hologram show in 2015 and its first Digital Symphony in 2016, participates in the 4th edition of IDAF with a virtual reality experience named 'Unity'. Kaprol delivers the message, "We are all interdependent beings on a common journey in the cosmos," elevating our usual perception of fashion reality to a higher level with a newly designed 360-degree reality. The work, first presented in 2016, maintains its freshness today independent of time and space, while also illuminating the path for future designers.

EZRATUBA, who founded ZETA TECHNOLOGY in 2016 focusing on digitization and wearable technologies, and designed wearable technologies for US-based INTEL the same year, joins the 4th edition of IDAF with the piece 'Digital Reflections'. The work offers philosophical depth to explore the blurred boundaries between reality and the digital world and to question the impact of digital identities on real-world presence.

The most striking aspect of the work is its encouragement for viewers to question the impact of their digital identities on their real-world selves.

Specializing in digital fashion and textile design, algorithmic and computational design, Kerim Dünder contributes to the 4th edition of IDAF with the work 'Vision of Yakaza'. The piece, an ethnofuturistic fashion experience, aims to build a phygital bridge between the digital and physical realms in an era intricately intertwined between the two. It challenges the concept of reality through the fusion of traditional fashion craftsmanship and the art of digital fashion, offering a hyper-realistic vision.

Shusha, the first artificial intelligence designer from Azerbaijan, is one of the most striking participants in the 4th edition of IDAF. This participant, who questions the concept of reality not through design but through the designer, is actually searching for reality through their own existence. The designer blends cultural codes to which they are connected with contemporary realities through their patterns, supporting their experience with images that move in another dimension.

Fashion, unrelated to mere needs or covering up, allows us to communicate our own reality to the outside world while searching for its own reality with contributions from the digital world. I invite you all on this journey of exploration.

Niyazi Erdoğan
Curator



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Arzu Kaprol

Arzu Kaprol, a Turkish fashion designer, graduated from Mimar Sinan University's Textile and Fashion Design department in 1992. She continued her couture education at the Paris American Academy in 1994-95. At the age of 21, she established her design studio in 1995, having won the prestigious "Avant-Garde Designer" award from Beymen Academia. She played an active role in the growth of the NetWork companies of the Beymen Group. Between 2002 and 2012, she served as the creative director of the brand. During the same years, she created QUE, a distinctive and fresh design brand. From 2011 to 2015, she participated in Paris Fashion Week, where her collections were included in the official schedule and opened her showroom on Rue Saint Honore. The international expansion of her sales network brought her collections to iconic stores such as 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 gala at New York MOMA - The Museum of Modern Art. In 2015, Turkey's first hologram show and in 2016, Turkey's first Digital Symphony, combining design, music, dance, and technology in a multidisciplinary

approach, were performed. The same year, Arzu Kaprol's digital couture show was featured in national and international media. In 2015, Kaprol created one of the first prototypes in the wearable technologies field with a smart jacket that shapes its form and functionality with climate change. In 2021, she took over the roles of 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 participating in an expedition to Antarctica under the assignment of TÜBİTAK Polar Research Institute (KAREMAM). Today, Arzu Kaprol continues to make references to the future fashion culture by combining unique craftsmanship with a passion for technology and futuristic design.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



'Inter-Being' Collection

Arzu Kaprol's Spring/Summer 2018 collection, "Inter-Being," was introduced at the Mercedes-Benz Fashion Week Istanbul through an enchanting virtual reality (VR) performance. This interactive experience transported guests to a digital recreation of the Basilica Cistern, illuminated by a vibrant red light symbolizing our cosmic connections.

The collection drew inspiration from the philosophy of "inter-being," which emphasizes the interconnectedness of all life. Arzu Kaprol aimed to remind viewers of this mutual bond through the VR experience. Surrounded by the virtual Basilica Cistern, participants embarked on a five-minute journey highlighting the synergy between fashion, art, and life itself.

The concept of inter-being was not merely a visual element in the VR performance; it pervaded the entire collection. Like clouds dependent on rain and trees for their existence, we are all interconnected. This philosophy of mutual dependency formed the foundation of the garments themselves, though the press release did not delve into the details of the designs.

With this unique VR presentation, Arzu Kaprol effectively conveyed a powerful message: we are interdependent beings on a shared cosmic journey.

Contributors:

Music: Mercan Dede

Concept Design and Production: Ouchhh ve Fikirbazzenger

Makeup: MAC Cosmetics Türkiye

Hair: Wella Professionals



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions

AKM



DIGITAL ART FESTIVAL
ISTANBUL



PASHA
Bank



Kerim DüNDAR

Dr. Kerim DüNDAR, a designer and academic, was born in Ankara in 1986. He completed his undergraduate degree in Economics at Bilkent University in 2008, his master's in Graphic Design at Hacettepe University in 2013, and his doctorate in the same department in 2019. His PhD topic was "Digital Design with Algorithmic Biomimicry." He serves as the Head of the New Media and Communication Department at İstinye University. His expertise includes digital fashion and textile design, algorithmic and computational design. Over the years, he has developed an ethno-futuristic visual language, attempting to foresee the digital culture of future living. Under the motto "Ethno-Futuristic Cult(ure) of the Metaverse," he designs digital cultural artifacts of the future. Inspired by natural creation processes, he develops organic-geometric patterns and forms using algorithmic morphogenesis techniques, and crafts these designs into ethno-futuristic atmospheres through digital crafts. His works have been displayed at various prestigious events such as the IKSVM Design Biennial, British Council Altcity, Digilogue Future Tellers, Sónar Festival Istanbul, Design Week Turkey, Contemporary Istanbul, and Ancient Futures.

Visionscape of Yakaza

"Visionscape of Yakaza" is an ethnofuturistic fashion experience designed for the fourth edition of IDAF, bridging the digital and physical realms. Kerim DüNDAR's ethnofuturistic patterns, designed using evolutionary algorithms borrowed from natural phenomenal creation processes, meet Tolga Gülkaya's avant-garde clothing concepts, characterized by experimental originality beyond conventional aesthetic acceptances. Reflecting the ethnofuturistic culture of Yakaza, 'Visionscape of Yakaza' blends the craft of traditional fashion with the art of digital fashion to present a hyper-realistic vision.

Technology/Medium Used: Hybrid techniques of digital and traditional fashion design



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Shusha

Mezo Digital introduced Azerbaijan's first artificial intelligence artist, Shusha, at the second edition of the Istanbul Digital Art Festival. Inspired by the motifs produced from Azerbaijan-Karabakh values, Shusha is a collective intelligence work consisting of AI systems and institutions. Its creation is based on traditional visual, verbal, and auditory motifs. Named after Shusha in the Karabakh region of Azerbaijan, its story begins in Karabakh with the hope of continuing its journey to other realms where the motifs are created. Shusha explores traditional carpet motifs and recreates them as digital art. Motifs are a primary departure point for storytelling in art production. The source motifs have been digitized from Karabakh carpets provided by the Ministry of Culture of the Republic of Azerbaijan. These sources have been analyzed and replicated by a team of digital artists, transformed through algorithms, and incorporated into software that produces images and videos.

The Dance of Symbols

"The Dance of Symbols" is an artwork by Azerbaijan's first artificial intelligence artist, Shusha, which will offer a unique experience by blending traditional motifs with modern technology and pushing the boundaries of art. Visitors will be invited to a surprising world inspired by the cultures and symbols of the East and West.

The artwork will come to life using Augmented Reality (AR) technology, starting with motifs on traditional shawls. As the motifs begin to move, a visual and auditory feast will commence. Additionally, original music pieces created by Artificial Intelligence (AI) will accompany light shows, creating a visual and auditory spectacle. One of the most striking features of the artwork is that the motifs are designed inspired by the cultural fusion of Azerbaijan and Turkey, blending Eastern and Western cultures.

The floor will become a canvas animated by light shows projecting the motifs. This will immerse visitors almost completely as they step into the artwork, offering an engaging experience. The moving motifs projected on the floor will draw visitors deeper into the interaction with the artwork.

Furthermore, the music used in the artwork will also be produced with the support of artificial intelligence. These music pieces will be specially designed to match the spirit and impact of the artworks, creating an appropriate atmosphere. The artwork will provide not just a visual but also an auditory unforgettable experience.

In "The Dance of Symbols," participants will embark on a unique artistic journey that merges the cultural blend of Azerbaijan and Turkey; traditional and modern, analog and digital come together. While exploring cultural richness, participants will experience the unique union of generative art, artificial intelligence, and augmented reality, transcending the boundaries of art.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Ezra & Tuba Çetin

FASHION-TECH INNOVATORS, Co-Founders of EZRATUBA, Co-Founders of ZETA Technology, Co-Founders of PERNANT / Board Members of WWF-Turkey and the AGRICULTURE and TECHNOLOGY Association. Since founding their brands and technology companies in 2006, Ezra and Tuba have been pioneering designers who merge science, technology, and nature with innovative wearable technology. Their commitment is to offer groundbreaking solutions that redefine innovation and push the boundaries of the textile industry. Ezra & Tuba have aimed to transcend traditional fashion design and started developing smart fabrics for the global apparel industry in 2012. They are among the few designers leading the integration of smart yarns and wearable technologies into fashion. In 2016, they solidified their dedication to innovation by founding ZETA TECHNOLOGY with partners İhsan Kılıç and Faik Soyay, focusing on digitalization and wearable technologies. Their collaboration with INTEL USA in 2016 transformed their groundbreaking wearable technology designs into a pioneering marketing campaign for INTEL's global launch. In 2018, they produced wearable technologies providing comfort for consumers using FIR technologies at their R&D centers established in the USA for producing smart yarns.

Digital Reflections: A Wearable Journey in the Quest for Existence, Identity, and Reality

"Digital Reflections" offers a philosophical depth to explore the blurred boundaries between reality and the digital world and to question the impact of digital identities on real-world existence. This artwork takes viewers on a journey of contemplation about the concepts of existence, identity, and reality, while utilizing the power of wearable technologies and virtual reality. As viewers step into the artwork, they dive into an experience oscillating between reality and the digital world. This experience provides viewers the opportunity to understand the impact of their digital identities on their real-world existence. "Digital Reflections" invites viewers to question the concept of existence. As they navigate between reality and the digital world, viewers find themselves on a journey of thought that transcends existence and presence. The concept of identity is also scrutinized in this work; viewers are encouraged to question how their digital identities impact their real selves. The artwork addresses the concept of reality as well, offering viewers the chance to alter their perception of reality. As the boundaries between the simulations of the digital world and the real world increasingly blur, viewers are invited to reconsider what reality is and how it is perceived. "Digital Reflections" offers a philosophically deep experience, focusing on the power of art to provoke thought and inquiry. This work navigates the line between reality and the digital world, guiding viewers on a shared journey in the quest for existence, identity, and reality.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions

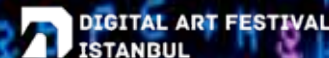


Artists; Mohsen Hazrati, Tim Deussen & Bruno Deussen, Unemeta, Steven Harmon, Banz & Bowinkel, Emilila Sanchez Chiquetti, Karen Vanderborght, Ahmet Zait Dönmez, Julián Palacios, Unfocus Studio

game space



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



Regarding the impossibility of the Norm and the Solemn Verdict of a Paradox...

Paradoxical structures often emphasize the sharpness of the next step and the goal as much as the uncertainty of the end. When the objective is achieved and the task is accomplished, we move towards a sense of wholeness, accompanied by a hormonal surge in our bodies. This prompts the question: what differentiates this feeling of completeness we experience in real life from the familiar sensation we encounter when leveling up in a game? Is everything, including the drive to complete the next level, merely an illusion, or is this biological surge the sole force that governs every moment of our lives? And could our identities, the very foundations upon which we build our lives, be the mere characters of a game within a simulation (sacred or otherwise)?

As you contemplate these questions, you may recall Elon Musk's musings on the possibility of our existence within a simulation. However, let us delve deeper into this phenomenon through a lens that bridges the ancient past and the present day.

The word "avatar" has permeated our daily vocabulary in recent times. We encounter it not only in blockbuster films but also as our digital identities that come to life in the burgeoning metaverse. However, the concept of the avatar extends far beyond our contemporary understanding. Its origins can be traced back to ancient Indian texts, dating back to the 2nd century BC. In Patanjali's Yoga Sutra, the word referred to the manifestations of higher beings who descend into the world in diverse forms. These higher selves, through their avatars, fulfill certain tasks on Earth, independent of the human concepts of good and evil, life and death, and the laws of nature.

Many Indian texts delve into the nature of reality, offering intriguing parallels to the concept of a simulated universe.

In foundational texts such as the Bhagavad Gita, the concepts of Lila and Maya stand out as prime examples. Lila signifies sacred play or entertainment, while Maya refers to the universe and everything within it as an illusion and delusion. In the Bhagavad Gita, Avatar Krishna instructs Arjuna that the universe and all it encompasses are, in actuality, part of Lila (sacred play). Maya, on the other hand, conceals the illusory nature of the universe and its contents as an integral aspect of Lila.

The Paradoxical Nature of Reality

Take a moment to reflect on that moment of exhilaration when you conquer a challenge within a game. While video games (Lila) offer an alternate reality and experiences distinct from the real world, do you feel that virtual reality technology (Maya) has the ability to seamlessly immerse you in an illusion of reality? This phenomenon, intricately linked to our biological processes and the diverse range of emotions it evokes, surprisingly aligns with our contemporary understanding of avatars. Could our "avatars," the digital identities we reconstruct within the metaverse, be an extension of the human desire to explore, transcend, and experience new dimensions of existence?

This exhibition, which essentially references itself through questions of "search," showcases the transformation of game mechanics into artistic mediums. Through eleven interactive experiences, you will embark on a journey through new realities, embodied by diverse "avatars."

This exhibition invites us to contemplate the complexities of our existence, blurring the lines between reality and illusion, and challenging us to re-evaluate the very foundations upon which we construct our identities. It is a journey of self-discovery, where the exploration of virtual worlds becomes a mirror reflecting the depths of our own being.

Rahim Ünlü
Curator



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Mohsen Hazrati

Born in 1987 in Shiraz, Iran, Mohsen Hazrati is an artist currently residing in Berlin. His works focus on literature and digital technologies and have earned him the first prize at the Germany VR Art Award. His pieces have been presented at TEDx MollaSadraSt, CPDP Brussels, Berlin University of the Arts, State Academy of Fine Arts Stuttgart, UCL London, IAM Weekend Barcelona, University of Central Florida ELO, EVA Conference London, BAU Barcelona College of Art and Design, NODE17 Frankfurt, and many other conferences. His works have been exhibited at HAL Berlin, SOMA Berlin, NFT NYC, Art Basel Miami, Art Dubai, ARS Electronica, Triennale Fellbach, Grafikenshus Museum, EIGENHEIM Gallery Berlin, Altered Festival Chicago, Telematic Media Arts San Francisco, Barbara Thumm Gallery Berlin, Espronceda Art and Culture Institute Barcelona, CCCC Museum Valencia, CCCB Museum Barcelona, and numerous other galleries and exhibitions. Since 2013, he has been the co-founder and curator of the "Dar-AlHokoomah Project" with Milad Forouzande; this project focuses on new media art projects and events located in Shiraz, Iran.

QQQ 2024

QQQ is a dreamlike journey through distorted landscapes and light tunnels exploring the possibilities of digital creation. The work is loosely based on the artist's ongoing research and occupation with Iranian literature and poetry. It tells a surreal story about how a vehicle has been chosen to be equipped by some terrestrial elements, decorated by different kinds of senses, fed by a pure fuel, to start its mortal journey on the ground. As the story unfolds, the car meets its fate in an accident scene, where it completely breaks, and loses its all drivers, leading to unity. This second version of the project also features a voice recognition system, allowing viewers to interact with the artwork and influence the unfolding of the accident scene through their words, adding an element of unpredictability and engagement to the experience.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Tim Deussen & Bruno Deussen

Tim Deussen, founder of Studio Deussen based in Berlin and President of XRBB, is recognized as one of the pioneers in interactive technology, known for his successful integration of artificial intelligence into XR workflows. As a master of interactivity, his studio creates XR experiences that seamlessly blend technology with art, and he is a pioneer in educational and sensory projects like "Haptiq," which explores quantum computers for students. He is also involved in projects like "Noor Energy One," a VR journey that is part of one of the world's largest concentrated solar power plants outside Dubai. A passionate advocate for interdisciplinary collaboration and open dialogue, Tim is committed to bridging different fields, pushing the boundaries of XR and AI to new horizons. His international client portfolio and unique digital marketing strategies emphasize his commitment to innovation, positioning him as a dynamic force in shaping the future of XR and AI integration.

Haptiq 2023

The world of quantum computers is being introduced through various media types. This media mixture aims to provide a basic understanding of quantum computers and to encourage thinking about what can be done with these computers in the future and what should not be done.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



Unemeta

Shuhei Morita, an anime director, screenwriter, and producer from Japan, founded his own CG animation studio, Yamatoworks, in 2003. Collaborating with friends, he co-created the original animated short film (OVA) 'Kakurenbo.' Released in 2005, 'Kakurenbo' gained international recognition by winning the Excellence Award at the 2005 Tokyo International Anime Fair, the Gold Award at the Canada Fantastic Film Festival, and a Recommendation Award from the Cultural Affairs Media Arts Festival Review Committee. In 2005, Morita joined Sunrise, where he served as a CG Animation Director and created the Freedom Project, which won the Excellence Award at the 2007 Tokyo International Anime Fair. Morita earned an Oscar nomination for Best Animated Short Film with his work 'Tsukumo,' which was released as 'Possessions.'

Taisu Project

the artist's name: Presented by UneMeta Directors: Shinichiro Watanabe, Shuhei Morita, Li Wei & Weng Ming

Creation period: 2017-2024

Technology Used: Three Touches Two (Toon shading); Unreal 5 (UE5).

Inspiration & Brief Explanation:

Taisu Project is inspired by our thoughts about our own heart and existence and our hopes for caring for the hearts of others. Taisu Project closely follows the content of current affairs, drives thinking with topics, creates with thinking, and soothes the heart with creativity, and works with top directors to express our respect for life, our thoughts about the fate of mankind, and our concern for emotions.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



Chapter1: A Girl Meets A Boy And A Robot This chapter utilizes the French bande dessinée style of art. A lot of subtle brushstrokes give the movie a strong emotional warmth, depicting a unique apocalyptic world in a romanticized way. In this chapter, director Watanabe uses a heartwarming, romantic, fairytale-like story to depict a devastated world after the war, asking the question, "Where have all the people gone?" "Why is the world like this?" The story is a tale of obsession and love.

Chapter2: Dance of the Strings In this chapter, director Shuhei Morita makes further technical attempts on the three-rendering technique and style. Instead of pursuing a two-dimensional presentation, the picture increases the art style and texture of two-dimensional animation while retaining the three-dimensional picture, and organically blends the delicate character performances and special dynamics in two-dimensional animation into three-dimensional picture, which not only shows director Shuhei Morita's accumulation of three-rendering technique and experience over the years, but also shows the director's hope to find a new aesthetic perspective on this technique. It also shows director Morita's determination to find a new aesthetic perspective on this technique.

Chapter3: Goodbye, Xiao Ou The director of this film, Li Wei, has always dreamed of creating an animation work in the style of old Shanghai in the 30's. Taking this film as an opportunity, Li launched a long term creation, a work that combines the style of old Shanghai in the 30's and a light sci-fi style, which is a brand new attempt, and at the same time, it is a 2D animation work, which puts forward a very high challenge to the quality of the production.

Chapter4: Words of the Sea The whole film is produced by Unreal 5 engine, adding more personalized and detailed expressions in the exquisite 3D graphics. The whole film is a new attempt by the director to break the inherent thinking in terms of aesthetics as well as form, and to lead the audience to savor and think in a poetic way.





Steven Harmon

Steven Harmon is a game designer based in Denver, Colorado, United States, and a recent graduate of the University of Southern California School of Cinematic Arts. He is best known for his personal and surreal projects during his high school years, including games such as Awkward Dimensions Redux and Griptape Backbone. Steven continues to actively produce experimental games and has developed over 88 games over a 12-year span. Besides developing games, Steven conducts research on video game restrooms, creates free educational resources, prepares birthday experiences for friends and family, and studies Mandarin Chinese. Currently, Steven is working on an immersive theater production for VR and is seeking employment opportunities.

Awkward Dimensions Redux Jul 26, 2016

Medium/Technology Used: Unity3D, Sketchup, Blender, Audacity, and Windows Movie Maker

Awkward Dimensions Redux is a personal interactive dream journal and diary that delves into understanding a person through interpretations of their dreams, thoughts, fears, desires, and past discarded works. This cathartic piece was created during Steven's high school years. It serves as a teenage cry for help, which resonated with hundreds of thousands of online strangers, who responded back into the void.

Steven initially sought to find out who he was through the game, but instead, he was met with an overwhelming response from people who shared how they related to his expressions. The game is a chaotic emotional container filled with doors, inside jokes, private conversations, and thoughts—all open for interpretation, judgment, and empathy. It was inspired by loss, panic attacks, unrequited love, academic stress, and a few silly dreams. This game represents Steven's teenage subconscious made playable, acting as a time capsule to when he felt his life was over before it even began. The awkward dimensions may be strange, but they are still his dreams.



**REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM**
Contributions





Banz & Bowinkel

Friedemann Banz and Giulia Bowinkel create scenarios that bring together nature, texture, body, mass, form, and matter. This artist duo crafts contemplative moments that slide between moving images, virtual sculptures, and snapshots. Technological tools, which have become an integral part of contemporary society, serve as resources and materials in their interactions and workspace.

PolyMesh 2021

Medium: Interactive experience for Vive-Pro, standalone

"PolyMesh" is an interactive virtual chamber play in seven acts set in an apocalyptic future. The viewer encounters an artificial intelligence whose predictions have failed. The presence of the viewer disrupts the AI's homeostatic agony, triggering a new loop of calculations in a final "task," now revolving entirely around the viewer as the unknown variable. This sparks a new performance by the avatars, initiated by the human being who represents an error in the system.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Emilila Sanchez Chiquetti

Born in 1989, Emilila Sanchez Chiquetti is an Argentine-Brazilian director and producer. She graduated from the Buenos Aires University of Arts, specializing in exploring the synergies between bodies, spaces, and narratives through audiovisual, theater, and XR works. In 2015, Emilia founded Presencias, a studio that produces interdisciplinary works, including her first experimental theater play staged at the Planetarium Dome in Bogota. Emilia has written and directed theater plays in unconventional spaces. She has created immersive content for various museums, national parks, and brands across South America, the United States, and Europe. Emilia has established a research workshop on acting poetry in immersive narratives at the National University of the Arts and has curated for the XRAR Festival in Buenos Aires, Argentina.

Origen 2018-2023

Medium/Technology Used: VR, Unity, a mix of digital and traditional techniques including hand-painted backgrounds, papercut, textiles, and 3D scanning of trees in the Amazon.

"The journey to the heart of the Amazon is the first chapter of a three-part VR series that unites the Amazon, Andes, and Puna. It has been an honor to co-create this inaugural chapter alongside Moka Rono, addressing the stories guarded by Sankén Kawé. This immersive piece has been brought to life through the collaborative efforts of an interdisciplinary team of artists from Colombia, Argentina, Peru, Ecuador, and Brazil. Through poetic exploration, 'Origen' delves into the dialogue between our bodies and nature, weaving a tapestry of memories, tales, reflections, and questions about our relationship with nature. With great affection, I hope that this first chapter of 'Origen' engages in dialogue with diverse territories of the world."



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Karen Vanderborght

Karen Vanderborght, a digital artist, educator, and experience designer, enjoys creating playful experiences filled with surprises to elucidate complex subjects. Her work intersects technology, art, and play, reimagining humanity's relationship with itself and its surroundings. After years of experience in video production for new media art and the broadcasting industry, she has focused on XR and immersive media production over the past eight years. Her Social AR project, Grey Matter AR, has been praised by MIT's immerse.news and Clot magazine, an online publication dedicated to art and science explorations, as a creative use of social AR. She plans to release a VR game called "Never Grow Up" on AppLab in 2024, designed to entertain your inner child.

Never Grow up and Nuville 2021-2023

Medium/Technology Used: Game: VR Meta Quest app, Installation: Kinect 2 interactive video projection

Never Grow Up is a quirky VR brawler game that celebrates play as an act of resilience, inspiring players to share their stories of child maltreatment.

It is both nostalgic and eye-opening, revealing how our early experiences shape us. This game aims to be a cathartic journey for everyone, tapping into relationships with parents, friends, and oneself.



**REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM**
Contributions





Ahmet Zait Dönmez

Ahmet Zait Dönmez is an independent game developer specializing in interactive storytelling and cinematography. His game, 'words', began as his undergraduate thesis project and continued into his master's study. It has been showcased at various online and onsite events like Devcom (part of Gamescom) and the Angoulême Game Festival, selected as one of the best indie games in Indieway June, participated in the 2023 Game Development World Championship, and honored at the 12th International A MAZE. Awards. 'words' has been nominated for the "Young Talent - Best Prototype" category at the prestigious Der Deutscher Computerspielpreis in Germany and has won a grant award. After graduating as valedictorian from the Digital Game Design undergraduate program at Bahçeşehir University, Zahit continued his education in Digital Games at Cologne Game Lab and completed his second year of master's through a dual diploma program at CNAM-ENJMIN in France, focusing on Video Games and Interactive Media.

Words 2020-2021-2022

Medium/Technology Used: The game was made using Unreal Engine on a Microsoft Windows PC. Other programs such as Adobe Photoshop, Adobe Premiere Pro, and Ableton Live were used to help with textures, icons, sound effects etc.

The inspiration for 'words' is a collection of my passion for interactive storytelling, the impact of certain narrative-driven games and character-driven movies, and the creative problem-solving approach that limitations brought during conceptualization.

'words' was a personal passion project, so there were many limitations due to the lack of talent working on the game along with a non-existent budget. These limitations pushed me to be creative in the way narrative was presented. Before the game had a name, I decided to use only text and the environments for storytelling. The lack of voice-overs gave me the chance to focus more on the visual design along with a concept that would shape the game to what it is now. Focus on textual narration was the inspiration behind the story, the main character, the environments, and the mechanics.

When it comes to the theme of the game, I have always been interested in telling emotional stories using relatable characters through video games, so the focus of 'words' was always going to be a character-driven story. There were many games and movies that inspired 'words'. Some examples would be games like the Layers of Fear series and The Stanley Parable for mechanics and design. Inspiration from other games like Gris and Journey had shaped the storytelling techniques such as use of colour and sound. Movies like To the Bone and The Father also helped shape the story and characters.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Julián Palacios

Julián Palacios is an independent game developer based in Italy, whose work focuses on the personal and expressive aspects of video games. He has produced award-winning exploration games such as "Promesa," which delves into dreams and memories, and "CUCCCHI," which offers a visual tour of the artworks of Enzo Cucchi.

Promesa
15/10/2020 Videogame / Computer art

"Promesa is a contemplative and slow-paced video game where you wander through dreams, memories, and fantasies, exploring the images that emerge when listening to someone dear who is trying to remember their past."

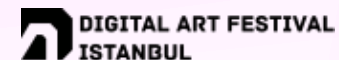
CUCCCHI

30/07/2021 Developed by: Julian Palacios, produced by Fantastico Studio and Archivio Enzo Cucchi
Videogame / Computer Art

"CUCCCHI is a game where you explore beautiful dioramas and go through dangerous and trippy labyrinths, in a journey inside the paintings of Enzo Cucchi. It was created to be the official playable archive of Enzo Cucchi's works of art."



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Unfocus Studio

Zeynep Uzun

Zeynep Uzun, an MSc architect, decided to explore the limits of digital architecture inspired by her real-world experiences and participation in various competitions. With her academic background and experience, she now participates in the NFT Biennial team, managing all physical-digital experiences including the creation of metaverse galleries and AR/VR gamified experiences. Zeynep is committed to exploring the possibilities in this field and pushing the boundaries of digital experiences. She has worked on notable projects with NFT Biennial and The Sandbox, including the immersive experience "Goddexx: The Cyber Myth." Her current work uses gamified techniques to challenge the limits of the digital world and produce unique experiences in the art world.

The Sandbox- Goddexx:The Cyber Myth 2024

Medium/Technology Used: The Sandbox

In a dystopian world where technocratic companies exploit people's data to create cyborgs via quantum computers, their reliance on data-driven methods fails, leading to the cloning of powerful Goddexx'es, the non-binary form of Goddesses. In a world where everyone, including the Goddexx'es, is under the control of a quantum computer for increased power, become the one who reduces its influence by collecting qubits and freeing the godly beings. Now, overcome obstacles, collect qubits, rescue the Goddexx'es, and dismantle the quantum computer.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions

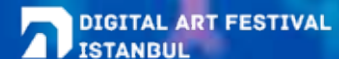


*Artists; Mauro Martino, Barış
Varujan Kabalak*

c ; n e m a s p a c e



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



The Connection Between the 7th Art and the 8th Art

IDAF's 4th edition is Searching Reality. Although art and reality may appear entirely separate, "real art" expresses reality in various forms, bringing forth emotions and thoughts.

But what exactly is art? According to art historians, after music, theater, dance, literature, architecture, painting, and sculpture, cinema is considered the 7th art. Cinema encompasses all previous art forms and, to some, transcends them all. The 8th art is digital art.

So, what happens when the 7th Art and the 8th Art come together?

Which one prevails over the other?

How much do they argue with each other?

How much do they nurture each other?

Which one is nourished more?

Does the newcomer exclude or internalize the pre-existing?

Does it resemble itself, or does it resemble the other?

Now, let's delve deeper into the questions:

To what extent does artificial intelligence become involved in this "conflict"?

How real is artificial intelligence in the first quarter of the 21st century?

To what extent does the artificial help us understand reality?

Those who use cinema to search for reality, those who search reality in the history of cinema, those who will encounter the new reality of unknown films, those who recognize cities from films... Here is the new reality for you.

What you will see in this exhibition is a small reflection of the new reality.

Samed Karagöz
Curator



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Mauro Martino

Born in 1977 in Italy, Mauro Martino is an Italian-American scientist, artist, and innovator working at the intersection of data visualization and artificial intelligence. He currently directs the Visual Artificial Intelligence Lab at the MIT-IBM Watson AI Lab in Cambridge, MA, USA, and serves as an Applied Professor at Northeastern University. He has previously held positions as an Assistant Research Professor at the Center for Complex Network Research at Northeastern University with Albert-Laszlo Barabasi, and at the Institute for Quantitative Social Science (IQSS) at Harvard University with David Lazer.

Martino earned his doctorate at the Massachusetts Institute of Technology in Carlo Ratti's Senseable City Lab and at the Polytechnic University of Milan with a thesis on Urban Interaction Design. He holds numerous patents and is the co-author of over 40 scientific publications. His data visualizations have been featured in BBC, Scientific American, The New York Times, The Washington Post, Süddeutsche Zeitung, Der Spiegel, Le Figaro, Corriere della Sera, National Geographic, Popular

Science, Wired, and other publications. His works have been exhibited worldwide at venues such as the Venice Biennale, Serpentine Gallery in London, Ludwig Museum in Budapest, GAFTA in San Francisco, Lincoln Center in New York, ZKM | Center for Art and Media in Karlsruhe, MEET | Digital Culture Center in Milan, and are part of the permanent collection at the Ars Electronica Center in Linz.

Martino has presented his work at various events including TEDx Cambridge (2012) and TEDx Latvia (2016). His work is featured in scientific journals such as Nature, Science, PNAS, and in textbooks on AI Art and Data Visualization: "Beyond Matter, Within Space" by Livia Nolasco-Rózsás, "Possible Futures: Art scenarios and artificial intelligence" by Rebecca Pedrazzi, "Data Visualization" by Andy Kirk, "The Truthful Art" by Alberto Cairo, and "The Best American Infographics" editions of 2015 and 2016.

As a designer, Martino has won numerous awards including a Gold Medal in the 2017 Vizzies Visualization Competition by the National Science Foundation. He has also received the Webby Award, the Innovation in Design Award by Fast Company, and the Beautiful Information Award.

His art project AIPortraits (2018/2019) became the first viral generative GAN-based application worldwide, reaching over 8 million unique users per day. In 2018, he introduced the first collection of sculptures produced with a 3D GAN model he invented at NeurIPS.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



Milan Factory of Future

Designed by artist Mauro Martino, the Milan Factory of Future is a video installation created with artificial intelligence tools utilizing literary texts and works from Milan's renowned masters. This auditory and visual journey immerses the viewer in a Renaissance-style landscape; invoking scenes based on the city's geography and imagination, inspired by the backgrounds of Leonardo da Vinci's paintings. It then transports the viewer to the heart of a metaphysical dream, drawing inspiration from the words and drawings of Dino Buzzati; and later reflects Milan in a Futurist kaleidoscope, turning into a dynamic motion soon translated into a train journey filled with the most modern architectural marvels.

Additionally, it explores various combinations of nature, art, and design through changing shapes and surfaces; blending a rich array of artistic and poetic inspiration from Manzoni, Gadda, and Munari.

Discover more: <https://urbanaverba.com>



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions

AKM



DIGITAL ART FESTIVAL
ISTANBUL





Barış Varujan Kabalak

Barış Kabalak is an artist who embarks on a journey to explore the depths of human emotions and psychology through digital art. His focus is on uncovering the inner struggles and emotional complexities of individuals while capturing the delicate balance between contrasting elements. His artworks aim to explore the conflicts within our inner world and the emotional barriers created by these conflicts. Inspired by the complex aspects of human psychology and emotional depth, Kabalak's works reflect these nuances through intricate details and layered compositions. His journey frequently traverses the contrasts between light and dark, a recurring theme in his art. Using digital media, the artist aims to create an impressive choreography of colors, light, and shadows. In his works, which aim to take viewers on an emotional journey, he uses various effects and layers to express emotional intensity. His inspiration comes from human relationships, internal monologues, and the fabric of life. Kabalak seeks to understand the emotional complexities, conflicts, and joys within human experiences. His art draws inspiration from multiple disciplines including literature, music, and cinema. Starting his creative process with conceptual thoughts aimed at merging internal conflicts with the external world, Kabalak tries to transform these ideas into tangible works using digital tools and techniques. Detailed craftsmanship, layering, and carefully chosen color palettes serve to enhance the emotional depth of his works. Mixed Exhibitions: 2020 - ZAZ Contest NY Times Square, 2020 - Neo Shibuya Tokyo, 2021 - Poly Art Shanghai, China, 2021 - Neo Shibuya Tokyo, 2021 - Contemporary Istanbul, 2022 - Far Future "NFT Exhibition", 2022 - Carny NFT Genesis, 2022 - BForGood, 2023 - Neal Gallery, 2023 - dART Samsung, 2023 - NFTNYC NY Times Square, 2024 - Istanbul Digital Art Festival, 2024 - NFTNYC NY Times Square.

100 Cinema Works of 100 Years//100 Yılın 100 Sinema Eseri 2024

the medium/technology: AI

On October 29, 2023, the 100th anniversary of the Republic of Türkiye was celebrated with various events. On this occasion, the Anadolu Agency published a book series titled "100 Works of 100 Years" to commemorate this celebration. In this series, "100 Art Works of 100 Years," "100 Literary Works of 100 Years," and "100 Cinema Works of 100 Years" were published as books.

As a continuation of the series, "100 Architectural Works of 100 Years" and "100 Musical Works of 100 Years" will soon be presented to Turkish cultural life. Posters of the works presenting a panorama of Turkish cinema, included in the book "100 Cinema Works of 100 Years," were recreated using artificial intelligence by the artist Barış Varujan Kabalak.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions

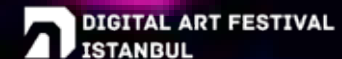


*Artists; Dilara Başköylü, Barış Yalaz, Büşra Yok,
Fat, Granul, Koi Failure, Riccardo Acciarino, Pietro
Dossena, Jakop Kukula, /da,*

AV ar+ists



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Dilara Başköylü

Dilara is a new media artist and creative technologist born in 1992, based in Istanbul. She graduated from Koç University, department of Media and Visual Arts, with a BA degree. Her artistic works encompass real-time generative visual programming, interaction design, artificial intelligence, and machine learning. In her artistic practice, she focuses on creating a visual language by using color, light, sound, movement, space, and time. By combining different systems, programs, and algorithms in her creation process, the artist tries to craft a reality that possesses its own time and space. The primary focus of her work lies at the communication and transformations between physical and digital; she examines human, nature, and technology and their interconnectedness.



Barış Yalaz

Born in 1992 in Adana, is a sound engineer and designer, as well as a music and radio producer. He works across a broad spectrum including sound, music, concerts, and recordings. He regularly makes sound recordings for organizations like Gain Media, CSO, Tekfen Philharmonic Orchestra, and Classical Delights. He has produced over 70 pieces of meditation music for Meditopia. He works as a freelancer, coordinating music content and consulting on user experience for the music page. The artist also tries to exist in areas where sound and broadcasting intersect with different art practices. In 2016, he founded Radyo Modyan in Istanbul, an online radio station serving over 50 online radio producers annually, and he continues to work as a percussionist and producer for the Afrobeat group Deli Bakkal.





Büşra Yok

Büşra Ergin is an Istanbul-based visual and multimedia artist who specializes in 3D computer graphics. Her work explores the speculative and surreal aspects of posthumanism, technology, gaming, and the intersection between digital and physical realms.



Fat

Fat is a sound and multimedia artist based in Istanbul. His work aims to observe and reshape the complex relationships between sounds and other mediums. His compositions range from experimental soundscapes to impressive ambisonic experiences, reflecting a mix of genres such as drone, glitch, soft wave, and loose rhythmic structures.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





/da,

/da is an Istanbul-based new media artist. Her practice includes generative design, live A/V performances, and real-time computer graphics since 2019. In her works, she creates digital fantasy worlds and artificial organic life simulations to enhance the power of live experience and sound.



Granul

Granul is a visionary producer and genre-fluid tech creator whose sound delves deep into texture while carrying enough weight to firmly place it within sound-system culture.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Koi Failure

The electronic music duo Koi Failure, formed by Zeliha and Gazele in 2021 in Istanbul, bases its artistic production on disrupting and deforming. In their music, they combine dark, atmospheric sounds with unpredictable rhythms. Alongside this, they disrupt and reassemble the abstract and complex, along with the photographed and filmed, in various styles.



Riccardo Acciarino

Acciarino, recognized as one of the most promising performance artists in the contemporary field internationally, is a solo clarinetist with Italy's leading contemporary music group Divertimento Ensemble and the ELBE Chamber Orchestra in Hamburg. He has gained international acclaim and awards as a soloist and chamber musician at significant venues such as the Elbphilharmonie, KKL Luzern, Tonhalle Zurich, Concertgebouw Amsterdam, IRCAM Paris, and MIXTUR Barcelona, collaborating with prestigious groups (Ensemble Modern, Ensemble Intercontemporain, Lucerne Festival Forward, Ulysses Ensemble, etc.) and major orchestras (Berliner Philharmonie Karajan Academy, Lucerne Festival Contemporary Orchestra, Filarmonica della Scala di Milano, Ensemble Modern Orchestra, Pomeriggi Musicali, etc.). As a co-founder of The No Way Experience, Acciarino pioneers a unique blend of music, technology, and immersive events across Europe. He shares his expertise by teaching classes and masterclasses at prestigious institutions such as ZHdK, HFMDK, HEMU, and conservatories in cities like Milan, Florence, and Sassari. Acciarino has recorded with high-profile labels such as NEOS, Stradivarius, HR, RAI, and IRCAM, and has been a guest on radio programs entirely dedicated to him on RAI and RSI, including 'La Stanza della Musica,' 'Arabesque,' and 'Una Sera in Discoteca.' He is currently working as a curator at Guerilla Classics in Zurich and has previously held art director positions for institutions such as Deloitte, SoC, 4BILD, Amici della Musica Milano, NWE, Villa las Tronas. In addition to his music career, he is currently the CEO of SABRE GmbH, a company producing sensors for audio-video interactions.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions





Pietro Dossena

Pietro Dossena is an internationally active composer and multimedia artist, particularly interested in exploring inter-arts relations from a poetic and semiotic perspective. Educated in Milan, Padova, Paris, and S. Barbara (California), he teaches at the Conservatory of Sassari. Dossena composes for sounds and acoustic instruments, writes electronic music, videos, and installations. He has been awarded the Prix Luigi Russolo for his innovative approach to composition and has won awards at national and international competitions, presenting his works at global events such as the New York City Electroacoustic Music Festival, Darmstadt Ferienkurse, MACBA Barcelona, Milano Musica, Impuls Graz, Museo Novecento Florence, Greenwich University, MUSLAB Mexico City, and many others.



Jakob Kukula

Jakob Kukula is a multidisciplinary creative working in the fields of art, design, and music. As the founder of SpreeBerlin.de and Symbiotic lab, he currently explores planet-centered practices that question the relationship between humans and nature, seeking ways to reconnect and proposing ideas that merge art, design, and science.



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions



sponsors



Türk Telekom
Değeri Hissettirir

TURKISH AIRLINES



POWER APP

ön tv



250 YIL



RADIANCE

MetaYapı

MEET
DIGITAL CULTURE CENTER
CARIPLO

renosans

SOFITEL
İSTANBUL YAKSIM

UNFOCUS

gauss

FH İletişim

ART TV
arttv.com.tr

SUSTAINABLE
VALUE HUB

ADINTERACTION
ADVERTISING MANAGEMENT

JDAİMA



UneMeta

AYDIN
no explore

Queen Bee
İSTANBUL

EAT ALY



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions

AKM

MEZO

DIGITAL ART FESTIVAL
İSTANBUL

PASHA
Bank

2-5 May

Atatürk Cultural Center

I D A F ' 24

4th edition



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM
Contributions

