

# FFA E-BULLETTIN

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ISTANBUL  
GELISIM  
UNIVERSITY



—   
Faculty of  
Fine Arts





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## HIGHLIGHTS

**RADIO, TELEVISION AND CINEMA  
STUDENT  
FERİT DOĞAN**



**“PAST,  
FUTURE,  
NOW”**

**AT THE  
BIFOCAL FILM FESTIVAL  
IN AMERICA WITH HIS FILM**

**WON THE BEST  
SHORT FILM AWARD!**

**WE CONGRATULATE OUR STUDENT  
AND WISH HIM CONTINUED  
SUCCESS.**

## HIGHLIGHTS

**RADIO, TELEVISION AND CINEMA  
STUDENT**

**FERİT DOĞAN**



**“PAST,  
FUTURE,  
NOW”**

**AT THE**

**NITIIN INTERNATIONAL  
FILM FESTIVAL**

**HELD IN MALAYSIA WITH HIS FILM**

**WON THE AWARD  
FOR BEST STUDENT  
SHORT FILM!**

**WE CONGRATULATE OUR STUDENT  
AND WISH HIM CONTINUED SUCCESS.**



# HIGHLIGHTS



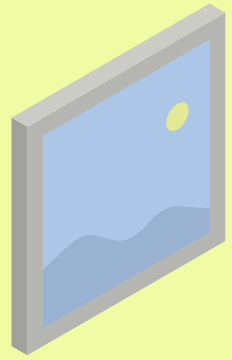
**2022-2023**  
**WE CONGRATULATE**  
**OUR GRADUATES**  
**AND WISH THEM**  
**CONTINUED**  
**SUCCESS.**

**GRAPHIC DESIGN  
DEPARTMENT**

**SPECIAL**

**TALENT  
EXAMS**

**HAVE STARTED!**





### TWO AWARDS FROM ISTANBUL GELISIM UNIVERSITY STUDENTS!



Istanbul Gelişim University (IGU), Faculty of Fine Arts (FAF), Department of Radio, Television and Cinema, the short film project "Past, Future, Now" directed by Ferit Doğan, a fourth-year student, won the Best Short Film award at the Bifocal Film Festival in the United States. Shortly after, it also earned the Best Student Short Film award at the Nitiin International Film Festival in Malaysia.

Stating that they are happy with the success of the films in the festival journey, director Ferit Doğan said that after these successes, his dreams are growing day by day.

In the "Past, Future, Now" project, Doğan stated that he wanted to highlight the damage caused by traumas to the human mind, and in the dystopian future he created in the film, he creates a universe in which it is now possible to embark on a mental journey. Desire, the protagonist of the film, who goes on a mental journey, wanders through meaningless or strange places while wandering in the dark corners of her mind. Saying that they prefer to confront the characters with their own desires, passions and fears, Doğan underlines that storytelling becomes much more enjoyable as they explore human nature.

**We congratulate our students and wish them continued success.**



### BOOK REVIEW BY RES. ASST. EDA ÇEKEMCİ!



The book review of **Radio, Television and Cinema Department Research Assistant Eda Çekemci** was published in the refereed journal **Art/icle Art and Design Journal** published within the body of Istanbul Gelisim University (IGU), Faculty of Fine Arts (FAF). "**The Cinema of Science: How Postmodern Science Changed Science Fiction**" by **Asst. Prof. Dr. Emre Doğan**, one of the academicians of the department. Çekemci, who wrote the review of the book titled, evaluated the place of the book in the literature.

Arguing that the author **Emre Doğan**, who preferred to present the comprehensive content of the book in a fluent language, left the reader with the feeling of being on an exploration of scientific knowledge and science fiction, **Çekemci** emphasized that the study fills an important gap in the literature.



**We congratulate Res. Asst. Eda Çekemci for her work and wish her continued success.**





### ASST. PROF. DR. EMRE DOĞAN'S "CINEMA OF SCIENCE: HOW POSTMODERN SCIENCE CHANGED SCIENCE FICTION?" BOOK IS OUT!

Cinema of Science: How Postmodern Science Changed Science Fiction?" written by Asst. Prof. Dr. Emre Doğan, Head of Department of Radio, Television and Cinema, Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA) was published under the label of Doruk Publications.

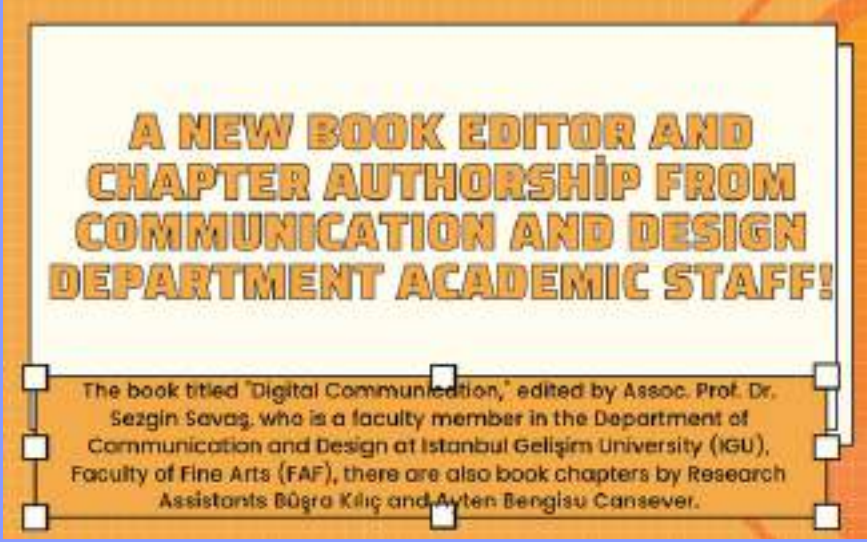


"Cinema of Science: How Postmodern Science Changed Science Fiction" is based on Asst. Prof. Dr. Emre Doğan's doctoral thesis titled "The Metamorphosis of Scientific Knowledge in the Postmodern Era and American Science Fiction Cinema," which was accepted in 2021 at Dokuz Eylül University. The book is divided into three parts: "Postmodernity and Scientific Knowledge," "Science Fiction Genre and American Science Fiction Cinema" and "The Metamorphosis of Scientific Knowledge in the Postmodern Era and American Science Fiction Cinema."

We congratulate our head of department Asst. Prof. Dr. Emre Doğan for his work and wish him plenty of readers.



### A NEW BOOK EDITOR AND CHAPTER AUTHORSHIP FROM COMMUNICATION AND DESIGN DEPARTMENT ACADEMIC STAFF!



In the book titled "Digital Communication," edited by Assoc. Prof. Dr. Sezgin Savaş, who is a faculty member in the Department of Communication and Design at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FAF), there are also book chapters by Research Assistants Büşra Kılıç and Ayten Bengisu Cansever.

The book titled "Digital Communication," edited by Assoc. Prof. Dr. Sezgin Savaş in collaboration with Dr. Esra Tunçay, was published in June by Nobel Publishing. The book features a foreword by Prof. Dr. Emine Yavaşgel, a respected faculty member of the Department of Public Relations and Advertising at Istanbul University's Faculty of Communication, as well as contributions from numerous successful academics in the field. The book consists of a total of seven chapters.

In the book edited by Savaş, the following seven chapters are included: "The Impact of Digitalization on Exhibition Methods in Museums," "Reevaluating Simmel's Stranger in the Digital Space," "Online Reputation Management and Wikipedia from a Public Relations Perspective," "The Digital Transformation of Politics," "The Use of Social Media as a Digital Communication Tool during the Refugee Crisis: A Study on Syrian Refugees in Turkey," "A Conceptual Examination of Digital Communication and Diplomacy," and "Personal Image in the Age of Digital Communication."

In addition to Savaş's chapter titled "Personal Image in the Age of Digital Communication," the book includes chapters authored by Research Assistant Büşra Kılıç titled "The Impact of Digitalization on Exhibition Methods in Museums" and Research Assistant Ayten Bengisu Cansever titled "Reevaluating Simmel's Stranger in the Digital Space."



Res. Asst. Büşra Kılıç



Assoc. Prof. Dr. Sezgin Savaş



Res. Asst. Ayten Bengisu Cansever



"Communication is an integral part of everyday life. People sustain their daily practices and establish their togetherness through communication, regardless of whether it is verbal or non-verbal. In this regard, it is possible to say that communication has settled at the foundation of human life. In today's world, communication opportunities have greatly increased thanks to digitalization. People have become able to communicate anytime, anywhere, and the ability to convey their thoughts has expanded.

In this context, with the process of digitalization, communication activities have also shifted to the digital environment. Numerous studies have been conducted on digital communication, the framework of the concept has been delineated, and various findings have been obtained within the scope of the related concept. This book aims to compare the analyses of digital communication research in different disciplines."



**WE CONGRATULATE ASSOC. PROF. DR. SEZGİN SAVAŞ FOR THE EDITORSHIP OF THE BOOK, AS WELL AS RESEARCH ASSISTANT AYTEN BENGİSU CANSEVER AND RESEARCH ASSISTANT BÜŞRA KILIÇ FOR THEIR CONTRIBUTIONS AS CHAPTER AUTHORS. WE WISH THEM SUCCESS IN THEIR ACADEMIC ENDEAVORS!**



### PANEL ON “SOCIOLOGICAL PERSPECTIVE ON 15TH JULY” HELD!



Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Communication and Design organized a talk titled "Sociological Perspective on 15th July," which was conducted online via Google Meet on 15th July 2023 at 2:00 PM. The talk was moderated by Lecturer Ahmet Bikiç and featured the participation of Sociologist/Academic Prof. Dr. Yasin Aktay.

Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Communication and Design organized the talk "Sociological Perspective on 15th July" on 15th July 2023 at 2:00 PM through Google Meet. The talk, moderated by Lecturer Ahmet Bikiç, included the participation of Sociologist/Academic Prof. Dr. Yasin Aktay.

During the talk, the significance of 15th July was emphasized. Prof. Dr. Yasin Aktay pointed out that when looking at 15th July from a sociological perspective, it is crucial to analyze Turkey's recent history and its political mindset.

***"15th July: A Movement of Resistance and Revival"***

Prof. Dr. Aktay emphasized that 15th July was a movement of resistance and revival, underlining its importance. He described the events of 15th July as a societal movement and stated, "They saw what a Turkey formed by the unity of state and people could be." Drawing comparisons with previous coups, Prof. Dr. Aktay explained that 15th July was different due to the power it derived from the grassroots and the emergence of a societal movement to defend the existing government. He then elaborated on the emergence of democracy vigils that lasted for about a month, led by the President, and stated that it indicated a political and sociological transformation where "the state is no longer the ruler of the people, but rather its servant."

Continuing his speech, he said: "Our nation has truly embraced this state because it is a state that does not look down upon its own people and shares their values. As long as there is such unity between state and people, with Allah's permission, it will prevail in this country. We witnessed this unity clearly on 15th July."

Finally, Prof. Dr. Yasin Aktay emphasized, "We are the ones who will protect ourselves against coups. We need to recognize the coup and the coup plotter because they won't come to us in the same guise." The talk concluded after the question and answer session.

We thank Sociologist and Academic Prof. Dr. Yasin Aktay for his participation.

## SPECIAL MOVIE SCREENING FOR THE WEEK OF JULY 15TH!



A film was screened by Istanbul Gelişim University (IGU), Faculty of Fine Arts (FAF), Radio, Television and Cinema Department as part of the 15 July Democracy and National Unity Day.

Celebrated since 2017, July 15, Democracy and National Unity Day, is celebrated every year with democracy watch, National Unity march and commemorations, and events are organized for the meaning and importance of the day. A film screening event was prepared by the Department of Radio, Television and Cinema within the scope of commemorations and celebrations organized within the body of Istanbul Gelişim University. The event, where the 2007 movie "Last Meeting" was shown, attracted great attention.

Radio, Television and Cinema Department Head of Department Asst. Prof. Dr. Emre Doğan and Deputy Head of Department Asst. Prof. Dr. Rabiya Saltık, Department Research Assistants Eda Çekemci and Okan Kırbaç took part in the event that took place on 14 July at the pocket cinema. After the screening with the participation of faculty academic members and students of the Faculty of Fine Arts, Asst. Prof. Dr. Emre Doğan thanked the participants.

Thank you to everyone who participated in the event.

### ANOTHER NEW PAPER PRESENTATION BY ASSOC. PROF. DR. MURAT DOĞAN!



Assoc. Prof. Dr. Murat Doğan, Associate Dean of Istanbul Gelişim University (IGU), Faculty of Fine Arts (FAF) and Head of Department of Gastronomy and Culinary Arts, made another oral presentation at the conference. Assoc. Prof. Dr. Murat Doğan participated in the “National Coffee Symposium” organized by Toros University, a first in its field. The symposium was held online on February 3, 2023. At the symposium he attended, Assoc. Prof. Dr. Murat Doğan orally presented the paper titled “The Evaluation of Coffee in Terms of Turkish Gastronomy History and Culture”. Talking about the origin of the coffee plant first, Doğan then gave information about traditional production methods. Emphasizing that the study aims to determine the effect and importance of coffee on the history and culture of Turkish gastronomy, Assoc. Prof. Dr. Murat Doğan added that he used literature review and content analysis method from qualitative research methods in the study.

We congratulate Assoc. Prof. Dr. Murat Doğan and wish him success in his academic studies.

### "WHAT SHOULD WE PAY ATTENTION TO IN THE KITCHEN DURING EID AL-ADHA?" ARTICLE WAS PUBLISHED IN THE JOURNAL OF FOOD TASTE.

Assoc. Prof. Dr. Murat Doğan's article was published in the Journal of Food Taste. The article was featured in the July issue of the journal with the title "What Should We Pay Attention to in the Kitchen on Eid-al-Adha". The text of the article is shared below.

As you know, we realize the Eid Al-Adha in June. Like Eid al-Fitr, Eid al-Adha has the potential to affect our kitchens, diet and eating habits. In addition, there are important points that we should pay attention to regarding the storage and consumption of sacrificial meat during the Eid al-Adha. For this reason, it is very important that we know what red meat is, how we should store it and how we should cook it.

When we see its definition, we will realize much more easily what mistakes we made on Eid al-Adha. Red meat is the carcass obtained as a result of slaughtering healthy butchery animals by resting, removing the skin, head, feet and internal organs in a clean way after the blood is drained very well. Of course, the definition does not end there. Yes, this is a valuable protein source obtained as a result of maturing the meat, that is, resting and breaking it up by separating it from the bones.



***"Let's start with a short description of red meat, if you like."***





# İçindekiler



The first of these is to shed the victim's blood very well, so that not many mistakes are made in this process. However, we make too many mistakes in separating the skin and internal organs, which is another important point. Generally, there are hygiene-related problems here. The fact that the environment is not suitable for hygienic cutting can cause many problems. Even when the internal organs are separated, a lot of microbes can be transmitted to the clean meat, and then cooking these meats without cooking them well invites food poisoning. Another important point is resting the meat. We know that if we do not rest the meat and in fact do not rest it properly, we may experience some problems.

The most well-known of these is that we experience digestive problems caused by meat that is eaten without resting. Also, by misunderstanding the aging process, we can keep the meat at room temperature for hours. This can come back to us as meat spoilage or food poisoning. In fact, the few hours that pass during the slaughter of the sacrifice allow the meat to begin to soften by bypassing the hardening process. If it is not possible to transport the meat to the houses in a refrigerated car, it should not be kept in sealed bags in the trunks of the cars for hours. What needs to be done is to leave the mouth of the bag open to allow air circulation. Another mistake is related to the storage of meat. After a portion of the meat of the sacrifice is served, the remaining portion should not be stored in the refrigerator at +4°C if it will not be consumed within a few days. It should be stored in deep freezers without waiting. Thus, we increase the shelf life of the meat as desired.



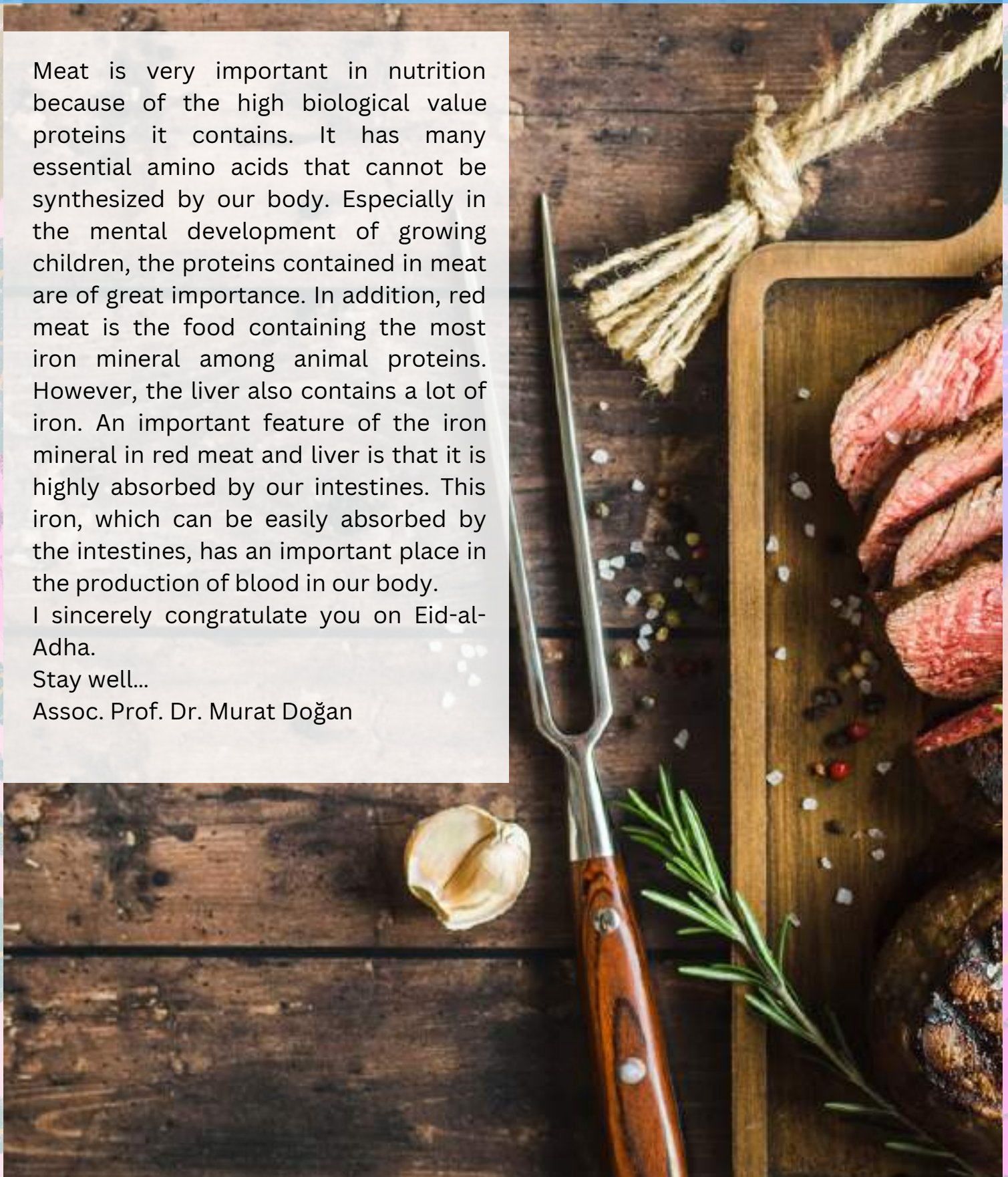
*“Let me finish the article by talking about the nutritional benefits of red meat.”*

Meat is very important in nutrition because of the high biological value proteins it contains. It has many essential amino acids that cannot be synthesized by our body. Especially in the mental development of growing children, the proteins contained in meat are of great importance. In addition, red meat is the food containing the most iron mineral among animal proteins. However, the liver also contains a lot of iron. An important feature of the iron mineral in red meat and liver is that it is highly absorbed by our intestines. This iron, which can be easily absorbed by the intestines, has an important place in the production of blood in our body.

I sincerely congratulate you on Eid-al-Adha.

Stay well...

Assoc. Prof. Dr. Murat Doğan



### RES. ASST. EMEL ÇİRİŞOĞLU GAVE AN INTERVIEW TO MİLLİYET!



Milliyet Son Dakika Gönderi Ekonomi Dünya Yazarlar Uzmanlara Sorar Pentamer Cebir İnceleme

## El lezzetinin şifresini 18 fırıncı çözdü! 'Ya yiyene de bak'

Zeynep Özgen Akıncık

19.06.2023 - 06:35 | Son Güncelleme: 19.06.2023 - 03:07

#ElLezzeti #Yemek #Fırıcı

Aynı malzemeler kullanılıp aynı tarif uygulanca bile kimilerinin yaptığı yemekler diğerlerinden daha lezzetli olur. Halk arasında 'el lezzeti' diye adlandırılan sır, bu bayram gırtlak kalmasın istedik. İşte 18 fırıncının yaptığı ekşi mayalı ekmeğin ortaya çıkardığı gerçek



Res. Asst. Emel Çirişoğlu from Istanbul Gelişim University (IGU) Fine Arts Faculty (FAF) Gastronomy and Culinary Arts Department spoke to Milliyet about hand taste and taste perception.

Res. Asst. Emel Çirişoğlu, a lecturer at Istanbul Gelişim University, Fine Arts Faculty, Gastronomy and Culinary Arts Department, touched upon the secret of 'hand taste'.

Although many people call the secret of their mothers' delicious meals 'mother's hand', in fact, this taste is not only related to the mother's hand. According to Res. Asst. Emel Çirişoğlu, everyone's perception of taste is different. What influences this perception is the past and habits.

Res. Asst. Emel Çirişoğlu:

“Actually, we can say that every mother's hand and the dishes she cooks are wonderful for her own family. Because the perception of taste and taste is formed in the brain. There are many factors that affect the perception of taste formed here, and one of them is our previous experiences. Food that we perceive as magnificent actually shapes our perception of taste as a result of our experiences. Thus, the more we contribute to the development of our taste buds when we try different flavors, the more we shape our perception of taste in direct proportion to the environment we live in, the food products we frequently consume, and the nutritional preferences of our family in which we were born and raised.”

# WHY CAN'T EVERYONE EAT THE SAME TASTE?

Lactobacillus bacteria, which are found in different types and numbers in each hand, also affect the taste of the hand. Underlining that making a delicious meal depends not only on the taste of the hand, but also on the recipe used, Çirişoğlu explained the experimental research conducted in Belgium with the participation of 18 bakers from 14 countries, proving where the hand taste comes from:

“In the study, 18 bakers were asked to make sourdough bread with the same recipe, and different results were obtained. It was understood by the examination of the samples taken that the bacteria and yeasts in the sourdough were also in the hands of the bakers. Thus, it can be said that lactic acid bacteria, other bacteria and yeasts in various types and numbers produce different kinds of flavors. From this point of view, I can say that thanks to the diversity of the human microbiota, the different types and numbers of bacteria that we have in our hands create different effects on the food we make and affect the resulting flavor. This is what we call hand delicacy.”

Res. Asst. Çirişoğlu pointed out that the elements that will affect the taste of the food are the whole of the hand taste, “In other words, the dimensions of the products used with hand flavor, the tricks of the product to be made, ambient conditions such as heat and temperature, cooking conditions, material quality... These are all in fact a whole. While making a meal, sticking to the recipe and not going beyond the measures contribute to preparing meals with the same taste, but the tricks convey to us the finer details that affect the taste”.



## *TASTE IS RELATED NOT ONLY WITH THE MAKER, IT IS ALSO RELATED TO THE CONSUMER*

Res. Asst. Çirişoğlu expressed our taste perception process as follows:

"The fact that we find a food delicious cannot be associated with the taste of the hand. Our taste perception process takes place through the senses. Here, there is a joint operation of the senses of sight, taste, smell, touch, and hearing. The signals we receive from here reach the brain, allowing us to find a food tasty or unsavory. At this point, the presentation of the food on the plate, the texture of the food, the aroma and the smell of the spices affect our perception of taste even before we taste it.”

[Click to see the whole news.](#)

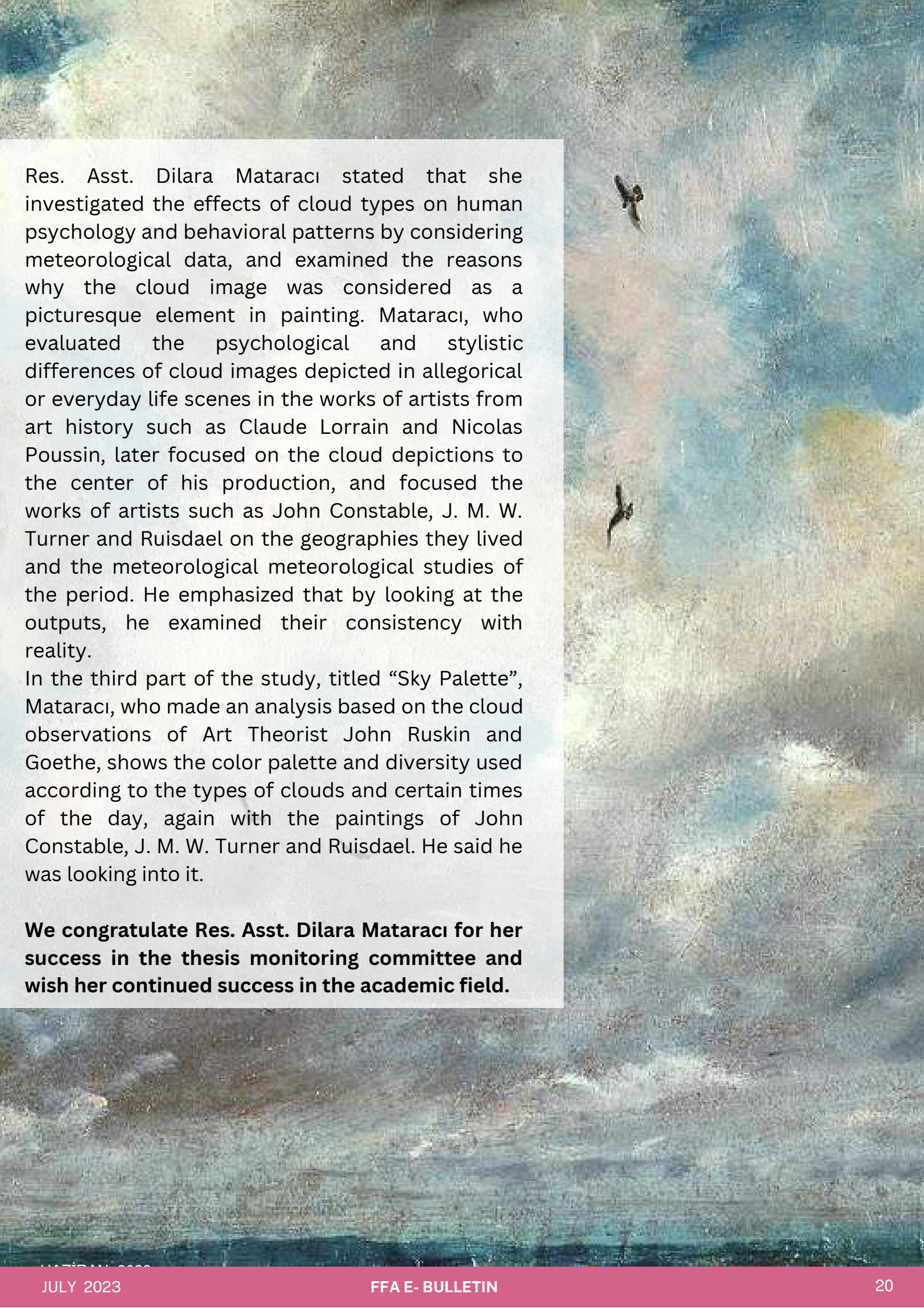
## RES. ASST. DİLARA MATARACI SUCCESSFULLY PASSED THESIS MONITORING COMMITTEE.



**Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), Graphic Design Department Research Assistant Dilara Mataracı successfully passed the second thesis monitoring committee of Mimar Sinan Fine Arts University, Fine Arts Institute, Department of Basic Art Education, Proficiency in Art.**

Dilara Mataracı, who successfully passed the first of the Proficiency in Art thesis monitoring committee in the Fall Term of the 2022 - 2023 Academic Year, also successfully passed the second phase of the thesis monitoring committee. Prof. Y. Hakan Gürsoytrak and Asst. Prof. Dr. Can Aytekin took part in the jury to evaluate the work on the text of the work, which was consulted by Prof. Dr. Caner Karavit.

Mataracı, who stated that the research on the second and third parts of the thesis titled "Analysis on the Compositional Organization of Cloud Image in Painting" and the difficulties encountered in this process were mentioned in the thesis monitoring committee, made the following inferences under the title of "The Effects of Cloud Image on Human Psychology", which covers the second part of the study.



Res. Asst. Dilara Mataracı stated that she investigated the effects of cloud types on human psychology and behavioral patterns by considering meteorological data, and examined the reasons why the cloud image was considered as a picturesque element in painting. Mataracı, who evaluated the psychological and stylistic differences of cloud images depicted in allegorical or everyday life scenes in the works of artists from art history such as Claude Lorrain and Nicolas Poussin, later focused on the cloud depictions to the center of his production, and focused the works of artists such as John Constable, J. M. W. Turner and Ruisdael on the geographies they lived and the meteorological meteorological studies of the period. He emphasized that by looking at the outputs, he examined their consistency with reality.

In the third part of the study, titled “Sky Palette”, Mataracı, who made an analysis based on the cloud observations of Art Theorist John Ruskin and Goethe, shows the color palette and diversity used according to the types of clouds and certain times of the day, again with the paintings of John Constable, J. M. W. Turner and Ruisdael. He said he was looking into it.

**We congratulate Res. Asst. Dilara Mataracı for her success in the thesis monitoring committee and wish her continued success in the academic field.**



### ASSOC. DR. AYSUN CANÇAT'S WORKS WERE EXHIBITED IN GREECE.

**Assoc. Dr. Aysun Cançat's works were included in the international group exhibition "Paper Works in Thessaloniki".**



The exhibition, which brought together 37 artists from various countries, was curated by Pinelo Art Gallery director Cem Üstüner and Beykent University faculty member Dr. Instructor Member Burcu Pehlivan, Dr. Instructor Member Pınar Ceylan took charge. The exhibition featured works of artists in various sizes and techniques, producing for different disciplines. From the academic staff of the Graphic Design Department, **Assoc. Dr. Aysun Cançat** also participated in her work titled "Flow", which is an abstraction made with lava technique on 29.5x42 cm paper, produced in 2023. The exhibition, which was open between 15-18 June 2023 at the Art Forum Gallery in Thessaloniki-Greece, attracted great attention.

**The work named "Flow", exhibited at the Art Forum Gallery in Thessaloniki, Greece,** met with art lovers at the exhibition held between 15-18 June 2023. The exhibition, which attracted many participants from different countries, attracted great attention.

As Istanbul Gelişim University, Faculty of Fine Arts, our esteemed faculty member We would like to thank Assoc. Prof. Aysun Cançat for representing our university in the international group exhibition and wish her continued success.



### AHMET BİKİÇ, NEW DIRECTOR OF BINGÖL INTERNATIONAL SHORT FILM FESTIVAL!



# Ahmet Bikiç Becomes the New Festival Director of 5<sup>th</sup> Bingöl International Short Film Festival!

Excitement is building at the Bingöl International Short Film Festival as Ahmet Bikiç, an Lecturer and Filmmaker from Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Communication and Design, assumes the role of festival director, preparing to infuse the event with fresh ideas. This development has generated significant excitement among film enthusiasts and cinema lovers. With extensive experience in the world of cinema and a track record of important directorial projects, Bikiç's involvement in the Bingöl International Short Film Festival has raised high expectations within both the local and international film community.

As the director of the festival, Ahmet Bikiç aims to foster its growth and development. Known for his creative and innovative ideas, Bikiç is working to enrich the festival program and expand its reach to a broader audience. The plan includes showcasing impressive films, inviting award-winning directors to participate, and organizing various cinema-related events to make the festival even more appealing.

**Ahmet Bikiç, an Lecturer and Filmmaker from Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Communication and Design, has taken on the directorship of the fifth edition of the Bingöl International Short Film Festival, which will be held from October 24th to 27th, 2023.**



The 5th edition of the Bingöl International Short Film Festival is a significant event that focuses on the art of short films and is held annually. The festival offers cinema enthusiasts the opportunity to discover new talents and brings together various cultures. Additionally, it serves as an important platform for promoting and reaching a wider audience with short films.

Under Ahmet Bikiç's directorship, the 5th Bingöl International Short Film Festival aims to provide cinema lovers with an unforgettable experience through a series of events. The festival's continued growth is expected to enhance its recognition on the international stage. Bikiç's experience and vision in the film industry seem promising for propelling the festival forward. Participants are eagerly anticipating a program filled with surprises and impressive short films in this year's event. Cinema enthusiasts are already marking their calendars not to miss this exciting festival.

To apply for the 5th Bingöl International Short Film Festival, [click here](#).





### AHMET BİKİÇ BECAME THE FESTIVAL DIRECTOR OF THE 6TH SİİRT INTERNATIONAL SHORT FILM FESTIVAL!



6. SİİRT ULUSLARARASI KISA FİLM FESTİVALI

## FESTİVAL EKİBİ

Ahmet Bikiç, a lecturer and director at the Department of Communication and Design, Faculty of Fine Arts, Istanbul Gelisim University (IGU), has been appointed as the Festival Director for the 6th Siirt International Short Film Festival, which is supported by the Ministry of Culture and Tourism and the General Directorate of Cinema, and will take place between October 31 and November 3, 2023.

Ahmet Bikiç, a lecturer and renowned director at the Department of Communication and Design, Faculty of Fine Arts, Istanbul Gelisim University (IGU), has been appointed as the Festival Director of the 6th Siirt International Short Film Festival, one of Turkey's significant cinema events. Supported by the Ministry of Culture and Tourism and the General Directorate of Cinema, this prestigious festival will take place between October 31 and November 3, 2023.



**AHMET BİKİÇ**  
YÖNETMEN / FESTİVAL DİREKTÖRÜ



According to the recent announcement made by the festival committee, the 6th Siirt International Short Film Festival will attract the attention of the film industry and bring together artists from different regions. The festival aims to provide a creative platform for short film producers, directors, and cinema enthusiasts to celebrate the richness of art and cinema.

Ahmet Bikiç, as a director with outstanding achievements in the field of short films and international recognition, takes pride in being appointed as the director of this prestigious event. With his experienced perspective and artistic vision, the goal is for the 6th Siirt International Short Film Festival to grow even further and gain international recognition.

The festival aims not only to strengthen the representation of Turkish cinema on the international stage but also to support young talents by providing a platform for them. With the support of the Ministry of Culture and Tourism and the General Directorate of Cinema, participating short film producers and directors will have the opportunity to present their works to a broad audience and gain wider recognition in the world of cinema.

It is believed that Ahmet Bikiç will be warmly welcomed in the city of Siirt, where the festival will be held. The 6th Siirt International Short Film Festival is expected to increase interest in the art of cinema and make a significant contribution to the discovery of new talents.

Participants and cinema enthusiasts can already mark their calendars to join the 6th Siirt International Short Film Festival and experience a cinematic journey filled with shining stars of Turkish cinema and artistic creations.



### AHMET BİKİÇ BECOMES THE FESTIVAL DIRECTOR OF THE 1ST DICLE DOCUMENTARY AND SHORT FILM FESTIVAL!



## FESTİVAL EKİBİ



AHMET BİKİÇ  
FESTİVAL DİREKTÖRÜ

**Ahmet Bikiç, a lecturer and renowned director at the Faculty of Fine Arts, Istanbul Gelisim University, has been appointed as the Festival Director of the 1st Dicle Documentary and Short Film Festival, one of the significant events in Turkish cinema.**

According to the announcement made by the festival committee in recent days, the 1st Dicle Documentary and Short Film Festival will take place between December 19th and 22nd, 2023. During this period, documentary and short film producers, directors, and cinema enthusiasts from all around Turkey will come together at this event.

Ahmet Bikiç is well-known as an experienced director who has been successful in creating remarkable documentary and short films. The works he has produced and directed have received significant awards at both national and international levels, earning him recognition in the world of cinema. His appointment as the festival director is expected to bring great excitement and professionalism to the organization.

The Dicle Documentary and Short Film Festival aims to discover new talents in the cinema industry and reward artistic achievements in the field of documentary and short films. Participants will have the opportunity to showcase their films with evaluations from top-level jury members, allowing for the interaction of different cultures and increasing artistic exchange.

It is believed that Ahmet Bikiç will be warmly welcomed in the city of Diyarbakır, where the festival will be held. The festival is expected to promote creative work in the documentary and short film domain and excite cinema enthusiasts.

Director Ahmet Bikiç will work meticulously to ensure the successful realization of this important event and contribute his best efforts to the future of Turkish cinema. It is hoped that the festival will contribute to the development of Turkish cinema and strengthen its position in the world of cinema. Participants and cinema enthusiasts can start marking their calendars to attend the 1st Dicle Documentary and Short Film Festival and experience significant artistic creations.

## RES. ASST. EDA ÇEKEMCİ COMPLETED THE SET!



The shooting of the short film "Empty Stomachs", produced by Res. Asst. Eda Çekemci from Istanbul Gelisim University (IGU), Faculty of Fine Arts (FAF), Radio, Television and Cinema Department, has been completed.

Supported by the General Directorate of Cinema of the Ministry of Culture and Tourism, the "Empty Stomachs" short film project, which left the 22nd Izmir International Short Film Festival with the first prize, started post-production processes after a three-day set.

The project, directed by Ahmet Toğaç and produced by Eda Çekemci, is about the disappointment of two brothers who are preparing for their father's birthday. For "Empty Stomach", which has undergone a long preparation process and is included in project development platforms, it is time to complete the post-production processes and meet the audience.

We congratulate Res. Asst. Eda Çekemci and wish her continued success.





### IGU LATERAL TRANSFER APPLICATIONS CONTINUE!

*Istanbul Gelisim University (IGU) 2023-2024 Academic Year Fall Semester Lateral Transfer Applications are made online between 19 June 2023 - 28 August 2023.*



Istanbul Gelisim University stands out as a higher education institution known for its wide range of opportunities and quality education. With an innovative and student-centered approach, IGU aims to provide students with a strong foundation for a successful future. In line with this, the university offers horizontal transfer opportunities to successful students from different universities.

The news that students aspiring to transfer to Istanbul Gelisim University (IGU) have been eagerly waiting for came on June 19, 2023. IGU announced that it has started accepting horizontal transfer applications for the new academic year until August 28, 2023. Consequently, students with a successful educational background from other universities will have the opportunity to benefit from the advantages of Istanbul Gelisim University.

Detailed information regarding horizontal transfer applications has been shared on the university's official website and relevant department coordinators. Students who wish to apply should complete the necessary documents and the application process within the specified dates. Horizontal transfer applications are evaluated based on the choice of department and available quotas.

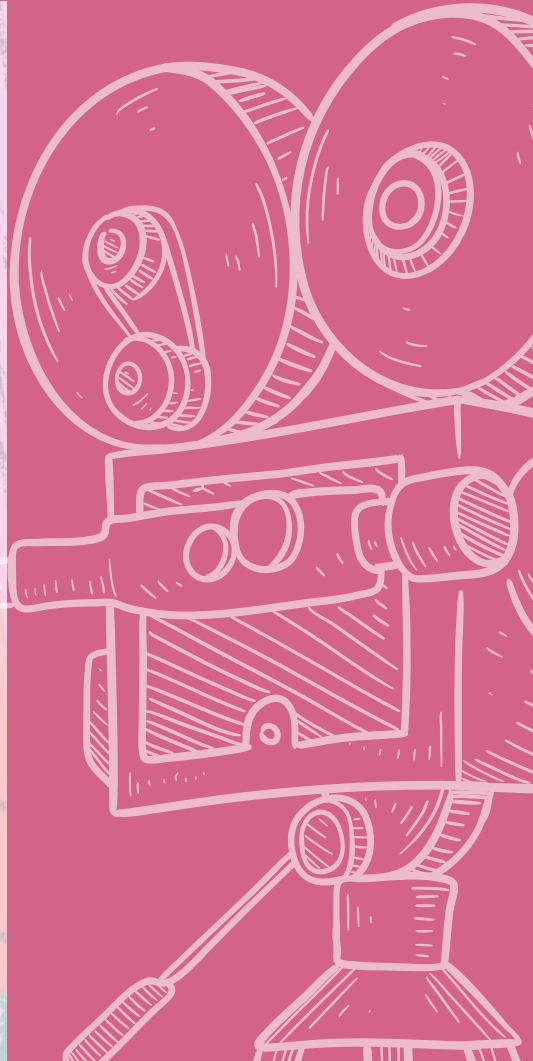
Istanbul Gelisim University offers several advantages to students who transfer horizontally. These include modern and well-equipped campus facilities, a qualified academic staff, a student-centered educational approach, a wide range of master's program options, and various social activities. Additionally, thanks to the university's close relations with the industry, students are in an advantageous position for finding employment and building a career after graduation.

***For more detailed information about horizontal transfer, [click here](#).***

## GRADUATION PROJECTS UNDER EVALUATION!

The fourth-year students of the Department of Radio, Television and Cinema made the first deliveries of their graduation projects, which they started to prepare for in the fall semester of the 2022-2023 academic year.

Working on the synopsis, treatment and director's opinion texts together with their consultants, the teams, who brought the script to the final version, completed their shooting using the equipment in the inventory of the Faculty of Fine Arts. Projects completed with the efforts of individuals or teams of maximum five people appeared before the jury. The jury meeting, formed by the faculty members of the department, took place online. The jury members, who had watched the projects of the teams before the meeting, determined the projects that needed to be revised by stating their comments for each project.





## ON HOKUSAI'S 'INSPIRE AND INFLUENCE' EXHIBITION AT THE BOSTON MUSEUM OF FINE ARTS...



Opening at MFA Boston on March 26, 2023, the exhibition titled "Hokusai: Inspiration and Influence" reveals the great international impact of Hokusai's famous work, "The Giant Sea Wave".

## INSPIRATION AND IMPACT

**"If God had given me five more years, I could have been a real painter."**

**Katsushika Hokusai (1760-1849)**

**Katsushika Hokusai** (1760-1849) was an influential Japanese artist famous for his prolific and versatile work. He is also one of the most recognized artists in the world. Known as **Ukiyo-e** ("Pictures of the Floating World"), he painted at the school, illustrated books, and designed prints.

Describing the vibrant, urban popular culture of the **Edo period** (1615-1868), when Japan isolated itself from the outside world, Hokusai later had a major influence on the **Japonism movement** that swept through the European art world in the late 19th century. His most famous color woodcut work "**The Great Wave**" - more popular than ever; It has become often quoted in contemporary art and appears in reproductions, parodies, and even as a texting emoji.



This exhibition needs to be looked at from the perspective of the many other artists who interacted with Hokusai during and after his life. About one-third of the works in the exhibition belong to Hokusai. The second third is made up of works by prominent artists in the competitive world of woodblock publishing. The last third represent artists from around the world; Whether intentional or accidental, the similarities between the works of artists from the 1850s to the present who admired Hokusai and incorporated elements of his work into their own work are left to the discretion of the viewer. It is possible to see many possible relationships between these works of art exhibited side by side.



## ARTISTIC LINE OF HOKUSAI

Little is known about Hokusai's natural family, but he was adopted by his uncle, who supplied polished metal mirrors to the Shogun Palace as a child, but left his uncle's house when he was still in his teens, perhaps due to a family feud. At the age of nineteen, he joined the studio of Katsukawa Shunsho, who was then the most popular artist of the Ukiyo-e School. Hokusai worked in Shunsho's workshop for more than ten years and developed impressive skills in his master's expertise; pictures of beautiful women in trendy costumes and inexpensive woodblock prints of kabuki actors. At the same time, he observed the subjects and techniques of other art schools. He was also keenly interested in the work of the Shogun's official painters, including the Kano School and the Rimpa School of Kyoto, favored by the empire. He was even inspired by Western-style paintings based on imported European prints. His later work reflects these various influences.



After Shunsho's death in 1792, Hokusai left the Katsukawa School and struggled for years to support himself and his family. From 1794 to 1798 he studied at the small family-run Tawaraya School. Later, as an independent artist, he never again connected with a particular school, free to develop his own eclectic, far-reaching style that he passed on to many of his students. Hokusai's career as an ukiyo-e artist would continue for seventy years until his death at the age of nearly ninety.



## HOKUSAI AND STUDENTS DRAWINGS AND PICTURES

Hokusai began training students in 1794 and continued to do so throughout his life. The names of about 180 students are known; for the rest, there is little biographical information. However, unlike artists such as Shunsho and Kunisada, who had large studios with many students and assistants, Hokusai trained his students individually, encouraging them to develop their own style. Many are known for their paintings rather than their print designs, which are somewhat unusual for ukiyo-e artists.

In Edo-era Japan, the various art schools were organized into clan-like structures—sometimes in the context of blood ties or adoption, with actual families or a master as "parents" and students as "children." Typically, the master would make a drawing in front of the students, then the students would copy the master's work and receive the teacher's criticism. Students were also able to copy the old works of their technicians, teachers, or artists of semi-family ancestry. After mastering the techniques of their chosen school, the students continued to create their own compositions.



MFA is rich in artifacts that shed light on the relationship between Hokusai and his students; these include finished paintings made by various students. Both signed and unsigned preparatory drawings and sketches intended to be copied by students and student-copied copies were also made, some of which are on display. Prints for poets, books and illustrations for artists were also produced.



## HOKUSAI'S IMPACT AND SCENES

What are the characteristics of Japanese woodblock prints by Hokusai and others that Impressionist and Post-Impressionist artists admire and try to imitate? It was mainly the use of bright colors as an attraction – an interesting way of combining solid colored areas, a natural result of the woodblock printing process, to create the illusion of a three-dimensional landscape. One reason why European and American artists have reacted emotionally to Japanese landscapes is that Hokusai and his colleagues use a vantage point perspective familiar to Western audiences, but the discussion of Japanese prints underscores their relative blandness.

**Hokusai juxtaposed the underlying geometric shapes in his landscapes, displaying a different aesthetic sense.**

Japanese artists also strongly emphasized composition, which was becoming increasingly important in European painting, as the traditional purpose of realistic representation was taken over by the new medium of photography. Artist Hiroshige went further, discovering unusual or exaggerated viewpoints that direct the viewer's gaze above ground level, down in a bird's-eye view, or around foreground objects or even to a distant scene. In the late 19th century, detailed Japanese-inspired works emerged.

Japanese artist Katsushika Hokusai is the most important representative of ukiyo-e paintings, in which daily life is generally transferred to paper using the woodcut technique. In his paintings, he included many different subjects from kabuki actors to sumo wrestlers, from beautiful women to famous landscapes.

Hokusai makes revolutionary changes in ukiyo-e painting technique and brings his own interpretation by transferring the use of Western color to his works. The painting series that brought him world fame is Mount Fuji from Thirty-Six Angles, which includes the Great Wave, which we all know very well. Although his paintings have made a lot of noise around the world, not much is known about the artist's life. I wanted to share with you ten interesting facts about the life of Hokusai, the man behind his legendary woodblock prints.



# HOKUSAI AND THE ORIGINS OF JAPANESE

In the 1850s, shortly after Hokusai's death, Japan ended the Edo period. The European fashion movement, known in French as Japonisme (Japanism), began in 1856 when Parisian printer August Delatre ordered a tea service from French merchants in Japan. A small Japanese picture book was used to wrap this tea service, which was sent to Europe. Presumably this book was a volume of Hokusai Sketchbooks.

Artist Felix Bracquemond fell in love with the little book he saw in Delatre's studio. He eventually bought this book for himself and enthusiastically showed it to other artists. By the 1860s, cheap Japanese prints and printed books were available in shops in Paris and became collectibles for French intellectuals, while designers like Bracquemond at the time incorporated Japanese motifs into the high fashion-decorative arts.

In the 1870s, genuine Japanese prints appeared as background decor in European paintings. Techniques derived from Japanese art strongly influenced Impressionist and Post-Impressionist painters. A new wave of Japanese influence came with the Art Nouveau movement in the 1890s, and in the 20th century Japanese ideas of composition and design were incorporated into basic art education in Europe and America.





**1. At the age of 14, he was an apprentice in a wood carving workshop.**

“From the age of 6, it became a habit for me to draw everything I encountered in 18th-century Japan,” says Hokusai. For him, reading art books was also a popular pastime.

**2. He was expelled from his school. At a time when any contact with Western culture was forbidden, Hokusai began to be influenced by French and Dutch engravings smuggled into the country.**

Especially when he started to use/integrate the coloring and perspective methods of the West in his own works, he took the art of ukiyo-e to a whole new level.

**3. Hokusai was constantly changing his name. Hokusai may have exaggerated the name change, which is not so unusual among Japanese artists.**

The number of names used by the artist, who is known by 30 different names, is much higher than other Japanese artists of the period. For example, we see the name Shunro in the signature of their first work published in 1779. This name was given to him by his first master, Shunsho. In later years, he wants to be called Cakyo rojin manji (old man crazy with art).

**4. ‘He is the first artist to use the term 'manga'. The word Manga, which roughly means random drawings, is mostly associated with the Japanese comic art that emerged in the 19th century.**

In 1811, at the age of 51, he produced the Hokusai Manga, which featured amusing imagery for Hokusai students and aspiring artists to copy. It easily became the bestselling work of the period. A kind of manga aesthetic emerged.

**5. He reached the peak of his career at the age of 60.**

The subjects of his works in this period were waterfalls, bridges, birds and flowers. The largest series of 14 books, consisting of 4000 sketches, was published in 1814.

**6. He planned to live to be 110 years old.**

The artist, who completely assimilated old age, had big plans for after 50.

**7. Hokusai has produced over 30,000 works of art. Hokusai, who was completely devoted to art, would wake up early in the morning and work until he passed out at night from exhaustion.**

He produced paintings, drawings, woodblock prints, picture books, and even erotic illustrations. However, most of his works were destroyed in the fire in his workshop in 1839.

**8. His book 'Mount Fuji from 36 Aspects' is available in more than 36 editions.**

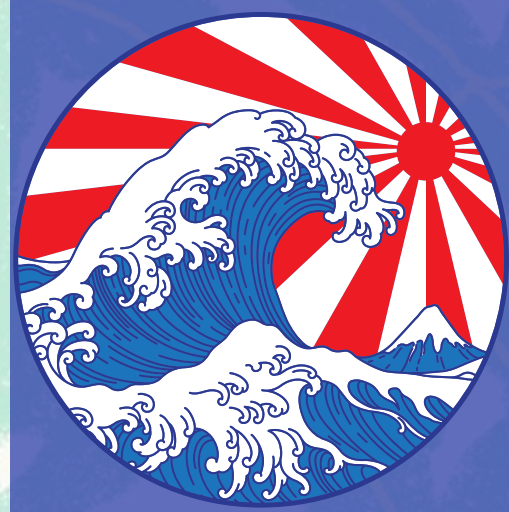
Despite its title, there are 46 prints in his most famous work, which was completed between 1826 and 1833. The prints consist of images of Mount Fuji in different weather conditions and in different seasons.

**9. Hokusai followed the Buddhist teaching of Nichiren. The Nichiren teaching believed in the holiness of Mount Fuji and related to immortality.**

Legend has it that the mystery of immortal life was at the summit of Mount Fuji. Combining these beliefs with his own philosophy, Hokusai's Mount Fuji drawings also contain religious symbols.

**10. His daughter was also an artist.**

Hokusai was married twice in his life and had two sons and three daughters. The youngest daughter Ei was an apprentice to her father in his workshop and later became a successful artist himself. Ei's life was immortalized in the manga series and anime movie Miss Hokusai.



Hokusai exhibition titled 'Inspiration and Influence', which attracted great interest from the audience, will end on July 16, 2023. Thousands of spectators have evaluated the exhibition so far and it has been recorded as one of the most successful exhibitions of the Museum of Fine Arts. The long queue of visitors and the fact that I waited for about an hour to enter the hall is an indication of this.



**SOURCE:**

\*Texts prepared by the Boston Museum of Fine Arts (MFA) for the Hokusai exhibition were used.

\*Photographs are the author's own shots, from his own archive.



## GÜLSÜM KARAMUSTAFA (ANKARA, 1946)

Gülsüm Karamustafa, a renowned Turkish contemporary artist known for thought-provoking and multidisciplinary artworks, was born in 1946 in Ankara and received her education in painting from the Istanbul State Academy of Fine Arts.



Her artistic practice is characterized by a wide range of media, including painting, sculpture, installation, video, and mixed media works. Often focusing on themes of identity, cultural memory, migration, displacement, and the role of women in society, the artist draws inspiration from Turkish and Islamic heritage while addressing broader global issues and contemporary concerns.

Through her art, **Karamustafa** reflects the complexity of cultural hybridity, challenges stereotypes, and questions social norms. By delving deep into historical narratives, personal experiences, and social dynamics, she invites viewers to contemplate the intricacies of the human experience and establish a connection with them.



Over the years, **Gülsüm Karamustafa** has exhibited her works in numerous solo and group exhibitions internationally, receiving critical acclaim and recognition for her significant contributions to contemporary art. Furthermore, this year, she will be representing Turkey at the 60th International Art Exhibition, Venice Biennale, coordinated by the Istanbul Foundation for Culture and Arts, taking place from April 20 to November 24, 2024. The curator of the exhibition will be Esra Sarıgedik Öktem, with whom the artist has collaborated for many years.





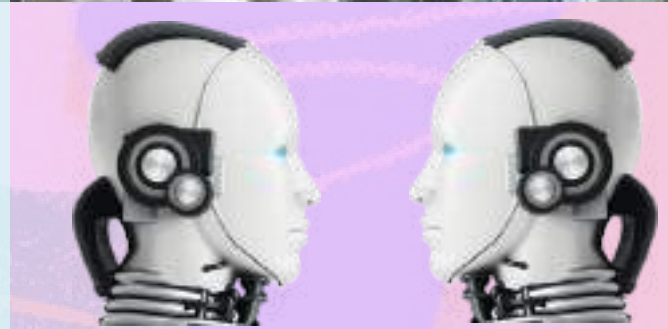


## AN ALBUM ON ARTIFICIAL INTELLIGENCE AND A BRIEF LOOK AT THE FUTURE: "I, ROBOT" FROM THE ALAN PARSONS PROJECT

The **Alan Parsons Project** is a British rock band founded in 1975 by producer, sound engineer, musician, and composer **Alan Parsons**, and singer, songwriter, and pianist **Eric Woolfson**. The group continued its production until the 1990s. During their 15-year career, they released a total of 11 albums, with the most successful ones being "**I Robot**" (1977) and "**Eye in the Sky**" (1982).



**Alan Parsons** had previously worked as an assistant sound engineer on The Beatles' albums "**Abbey Road**" (1969) and "**Let It Be**" (1970), and he also engineered Pink Floyd's iconic album "**The Dark Side of the Moon**" (1973). In 1974, after meeting Eric Woolfson, they decided to form The Alan Parsons Project. Woolfson, who was working on a concept album based on the works of **Edgar Allan Poe**, aimed to combine his work with Parsons' production expertise, leading to the release of their first album, "**Tales of Mystery and Imagination**" (1976). The project achieved its goals and gained popularity in both the United States and continental Europe. However, the band started to fade from the limelight in the late 1980s.



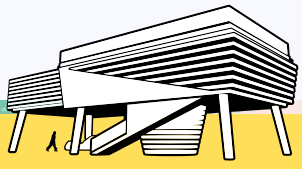
**The tracklist of the album is as follows:**

The majority of The **Alan Parsons Project's** albums are conceptual and focus on themes related to science fiction, supernatural, literary, and sociological topics. Their music is often described as a blend of progressive rock, art rock, progressive pop, and soft rock.

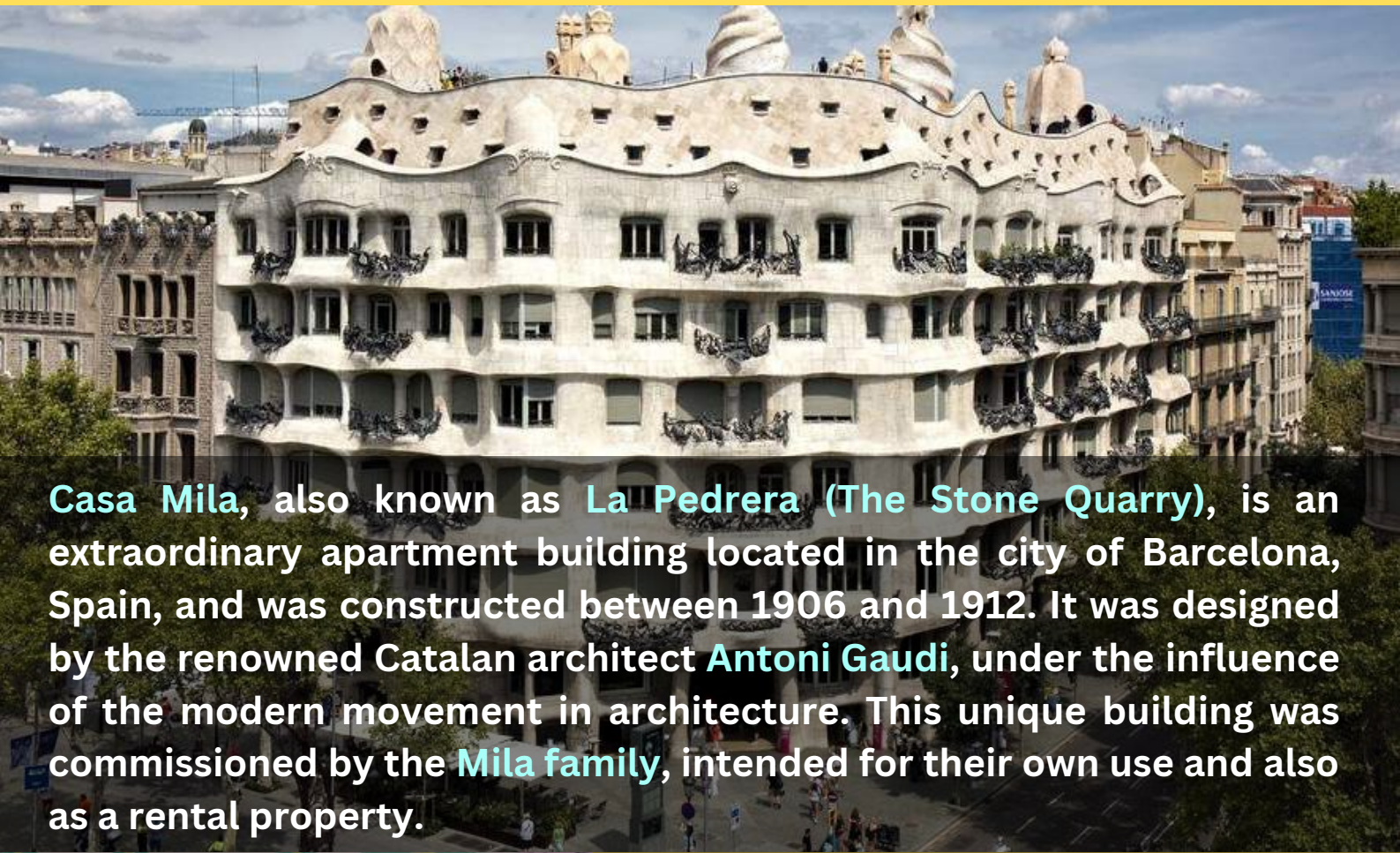
The initial concept of the album was intended to be based on **Isaac Asimov's** classic story "I, Robot." However, due to the rights being sold to a TV/film company, they adapted the album to have a broader theme concerning humans and artificial intelligence. Released in 1977, the album "I, Robot" consists of a total of 10 tracks and explores themes such as the boundaries of being human, the extent to which one can be preprogrammed, the possibility of acting in a robotic manner, and the dangers of uncontrolled artificial intelligence development. The intriguing words on the album cover read:

"I Robot... The story of the rise of the machine and the decline of man, which paradoxically coincided with his discovery of the wheel... and a warning that his brief dominance of this planet will probably end, because man tried to create robot in his own image."

1.	I Robot (enstrümantal) – 6:02
2.	1. I Wouldn't Want to Be Like You – 3:22
3.	Some Other Time – 4:06
4.	Breakdown – 3:50
5.	Don't Let It Show – 4:24
6.	The Voice – 5:24
7.	Nucleus (enstrümantal) – 3:31
8.	Day After Day (The Show Must Go On)" – 3:49
9.	Total Eclipse (enstrümantal) – 3:09
10.	Genesis Ch.1 v.32 (enstrümantal) – 3:28



## AN EXTRAORDINARY APARTMENT "CASA MILA"



**Casa Mila**, also known as **La Pedrera (The Stone Quarry)**, is an extraordinary apartment building located in the city of Barcelona, Spain, and was constructed between 1906 and 1912. It was designed by the renowned Catalan architect **Antoni Gaudí**, under the influence of the modern movement in architecture. This unique building was commissioned by the **Mila family**, intended for their own use and also as a rental property.



The story of **Casa Mila** began with the Mila family's request to the architect **Gaudí**, expressing their desire for an exceptional apartment building that could match the uniqueness of **Casa Batlló**, another **Gaudí**-designed house owned by a wealthy family, located on Barcelona's main street, **Passeig de Gràcia**. **Pedro Milà**, who was wealthy, was greatly inspired by **Casa Batlló** and urged **Gaudí** to create an equally original structure for them.



The design of **Casa Mila** stands apart from other architectural styles of the time, characterized by organic forms and curvatures. **Gaudi's** deep appreciation for nature and his unconventional design philosophy are prominently reflected in this building. The exterior, made of carved stone, is adorned with undulating lines and curves, giving the impression of a wave dancing in the wind. Additionally, humanoid silhouettes carved from limestone add a distinct touch to the facade. One of the most remarkable features of the building is its roof. **Gaudi** aimed to create a landscape-like, sculptural silhouette for the roof, achieved through extraordinary chimney designs, colorful ceramic pieces, and curvilinear forms. **There are even rumors that Gaudi drew inspiration from Turkey's Fairy Chimneys for the design of these chimneys.**

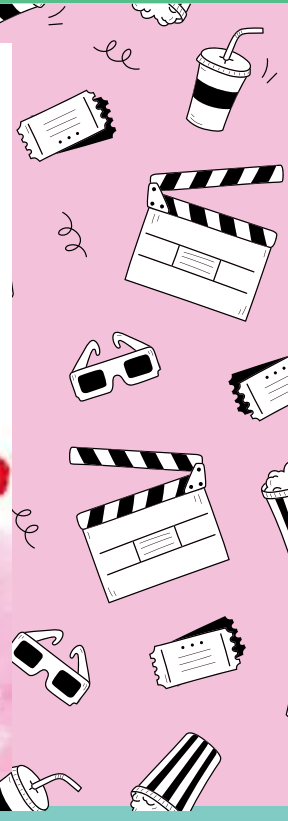
The interior of **Casa Mila** consists of various courtyards. One of them is the **Carrer de Provença Courtyard**, adorned with spiral staircases, murals, and mosaics, giving visitors a sense of being inside a fairy tale. Another courtyard, the Flower Courtyard, is located on the side facing **Paseig de Garcia Avenue** and is embellished with plant motifs. The last courtyard faces **Carrer de Provença Avenue** and is known as the Butterfly Courtyard, shaped like a giant butterfly.

*Casa Mila was declared a UNESCO World Heritage Site in 1984 and has become one of Barcelona's significant tourist attractions. It currently serves as a museum and cultural center, where the convergence of architecture and art can be experienced. We highly recommend visiting this remarkable structure to witness Gaudi's unparalleled genius firsthand!*





## SYSTEM CRASHER (SYSTEMSPRENGER, NORA FINGSCHIEDT, 2019)



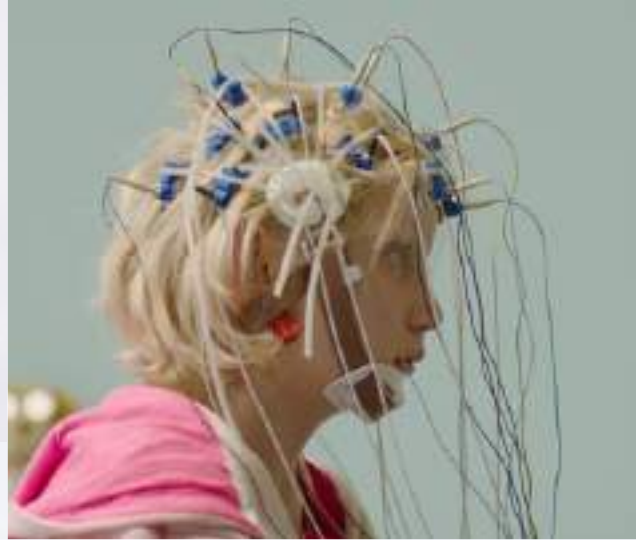
**System Crasher** is the first feature-length film by director **Nora Fingschiedt**. The director focuses on the story of Benni, who struggles with anger management issues, creating a striking and at the same time devastating debut.

The film's title, "**System Crasher**," is the English translation of the original German title "**Systemsprenger**," which is a concept found in pedagogical literature, meaning someone who breaks the system, going against the rules. **Benni**, through her existence and her disruptive behavior, represents the "system crasher" in the film. She does not conform to the mechanisms of the system due to the traumatic experiences she had during infancy, resulting in sudden bursts of anger and defiant actions.



## "Is the System Crasher Right?"

Benni is a nine-year-old girl who is unwanted by her biological mother and sent to foster homes due to her uncontrollable behavior. As a result of a trauma she experienced as a baby, Benni has severe anger issues and becomes uncontrollable when someone touches her face. She constantly changes foster homes as she gets expelled from schools due to complaints from her peers and parents. Benni becomes someone that the system cannot handle. Despite the efforts of psychologists, educators, and special education experts, they cannot find a solution for Benni's situation. Benni exists completely outside the system and desires to live with her mother, unable to comprehend why her mother doesn't want her. She has sworn to reject everything outside her own home. Unable to accept being unwanted, she adopts a defensive stance and rejects everything offered to her.



As Benni's communication with her trainer Micha develops over time, she makes some progress. However, she redirects her attachment towards Micha. Micha tries to establish a healthy relationship with a professional attitude, but his attempts to maintain some distance trigger Benni's fear of being left alone, causing the angry and defiant side of Benni to emerge again. Benni's destructive relationships with herself, society, and Micha evoke intense emotions in the audience, sometimes leading to sympathy for Benni. It is not easy for the audience to watch such a real and striking story, and at times, they may even understand the educators' frustration in dealing with Benni's uncontrollable behavior. "System Crasher" is a challenging but equally compelling narrative, presenting a thought-provoking and intense debut film that will require time for everyone to ponder and question.

## WHO KILLED MY FATHER? FASHION STAGE, TRAGEDY & DRAMA, MONOLOGUE, ONE ACT, 105 MINUTES



*"Is everything condemned  
to be forgotten?"*

"It continues to wipe its dirty claws on us and puts on a banker's smile. How could it be any other way?" says Joseph Andras. This could be a particularly fitting prologue for an exceptional political play.

Do you remember the Yellow Vests? Or their predecessors or successors? Even if the answer is no, there's no need to be upset, perhaps everything is ultimately destined to be forgotten...

**"What Killed My Father?"** is the final part of French writer Edouard Louis's trilogy that began with "The End of Eddy" and continued with "History of Violence." The play, which has been on stage for about three seasons, had its first performance in France and soon after met its audience in Turkey at the Moda Sahnesi. The play revolves around the main character, the son, visiting his father who has become bedridden due to a work accident and his internal struggle with his father, exploring themes of "male agency," "class distinction," "exploitation," "social norms," and other various layers, ultimately seeking the culprit for everything that happened. Enjoy it!

### Crew

**Written by: Edouard Louis - Translated by: Ayberk Erkey - Performed by: Onur Ünsal - Director: Kemal Aydoğan - Director's Assistant: Cem Burçin Bengisu**



## INTERVIEW WITH RESEARCH ASSISTANT GÖKÇE UZGÖREN ON INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN



**1. First of all, hello dear Gökçe Uzgören, can you introduce yourself? How did you get into academia?**

Hello. I had the opportunity to have long conversations with my professors about the academic career during the long hours of project classes, since I studied in a department where the applied courses are quite intense. In my first years of university, as a student who loves to ask questions, research, read and write, I thought that academics was one of the professions that would make me the happiest, and as a matter of fact, I haven't had a different future plan in my mind since then. All my plans developed towards academia.

**2. In the past months, you have carried out studies at Dublin City University as part of the Tübitak Project. On this occasion, we congratulate you once again. Can you tell us about the starting point of the project?**

Thank you very much. Between 15 January and 15 July 2023, I was in Dublin, Ireland, to continue my research project titled "Regulating Short-term Rentals: A Comparative Study on The Effect of Housing Airbnb on The Effect of Housing Sector in Dublin and Istanbul" under the supervision of Dr. Valesca Lima, within the scope of TÜBİTAK 2214-A Overseas Doctoral Research Scholarship. Originally, I am continuing my thesis on the effect of short-term rental platforms on the hyper-commodification of housing at Mimar Sinan Fine Arts University Urban Planning Doctorate Program.





Although the focus of my thesis work is not the legal-administrative dimension of the mentioned rental platforms, as a researcher examining the effects on the housing market, as a result of my thesis, I aim to develop planning proposals for the regulation of these platforms by city administrations. The way to do this is to analyze how other city governments are handling these platforms and what they are doing about regulation. There is no legal regulation for short-term rental platforms such as Airbnb in Istanbul, which is the working area of my thesis. Dublin introduced a regulation called “short-term letting regulations” in 2019. In fact, the starting point of this research project was “What can Istanbul learn from Dublin regarding the arrangement of short-term rentals?” poses a question.





### **3.If you need to evaluate the project process, what would you like to say? Can you talk about your work in this context?**

I can say that everything went as planned, except for the first two months I was in Ireland. The reason why the first two months were a bit more challenging for me was that both the difficulties of adapting to a new city and the ethics committee approval form you had to get from the Research Ethics Committee of Dublin City University was much more detailed than the forms in Turkey and it took more time than I expected. Coming to the research.. In the project, I basically aimed to examine (a) the effects of Airbnb use on the housing market in Istanbul and Dublin, and (b) the regulations that different stakeholders in the city government have set to protect residences and neighborhoods from the increasing professionalization and commercialization of Airbnb. For this purpose, I conducted semi-structured interviews with four different groups of participants. In these talks; I tried to understand the difficulties faced in terms of (i) actors involved in the regulatory process, (ii) implementation tools, (iii) implementation methods, (iv) mode of control, (v) level of success, and (vi) enforcement-enforcement. The project is not yet complete, but as a result of the project, I aim to evaluate the effects of Airbnb use on the housing market in Dublin and Istanbul, taking into account the internal dynamics of the cities (population, socio-economic, spatial, cultural components, etc.), and to develop urban policies and conceptual planning proposals for Airbnb use for Istanbul.



#### 4. Finally, we would like to learn what your time in Dublin has contributed to you, and can we get your suggestions for those who want to realize similar projects?

As a doctoral student doing research in the field of social sciences, I can easily say that this project has made a significant contribution to my academic career. Most importantly, the contribution of having experienced the scientific research process in a different country, from the most basic paperwork to the most complex field research stage. Although I have experienced the disadvantages of not having enough knowledge about bureaucratic processes from time to time, I can say that I continued the project in accordance with the work schedule I had planned before going to Ireland. Apart from the research, it was also very enjoyable to live in a different country for six months and get to know new places and people. One of my greatest luck was that Dublin City University attaches great importance to internationalization in postgraduate education and that almost all doctoral students are students from different parts of the world. In this way, I met wonderful people and researchers from many different countries, from Iran to America, from Spain to India. I have always met nice people and I feel very lucky in this regard. I can recommend students and colleagues who want to carry out similar projects to follow all scholarship options regularly. If you are a researcher working in the field of social sciences, I suggest that you research beforehand what policies the country you are going to have regarding the requirements of your research method. In order not to waste time.. I wish success to everyone who will go abroad with similar scholarships.





WE ASKED MUSTAFA ÇAĞATAY TÜRKMEN, A FOURTH-YEAR STUDENT AT ISTANBUL GELIISM UNIVERSITY (IGU), FACULTY OF FINE ARTS (GSF), RADIO, TELEVISION AND CINEMA DEPARTMENT, ABOUT HIS PROJECTS THAT ACHIEVED SUCCESS IN THE FESTIVAL AND THE SECRET OF THIS SUCCESS:

**1.Hello Cagatay. Can you briefly talk about yourself and your previous projects?**

Hello, I'm **Mustafa Çağatay Turkmen**. I am currently a senior student at the **Department of Radio, Television and Cinema**. I am a person who has been involved with cinema since childhood. I have been producing short films and projects since I came to school. Our horror movie called "**The Outer Door**", which we made when we started school, won the first prize and gave us great motivation. However, me and my teammates continued to produce projects. Then we shot our project called "**Who Are You?**" and sent it to festivals. The festival journey of our film, which won selections from the festival and is currently in the semi-finals at a festival, continues. Then we shot our next project, our experimental short film "**Dasein**", and started it on the festival journey. I have two individual projects that I took after school returned to online education due to the earthquake we experienced. I am currently preparing my films "**Artificial Man**" and "**Chalice**" for festivals.

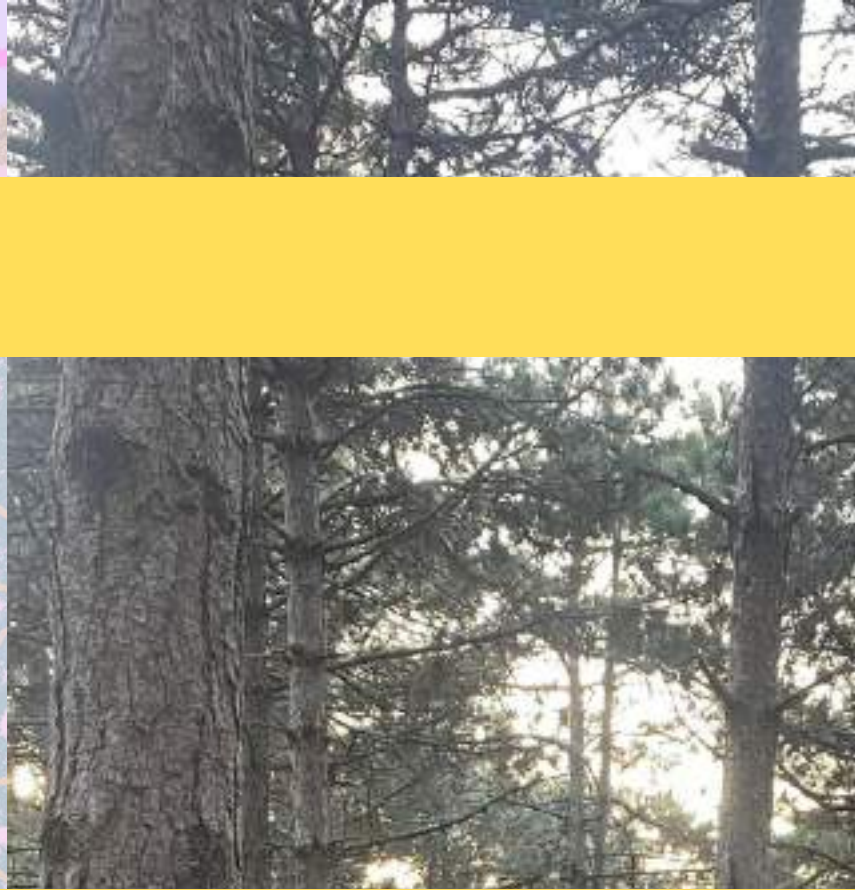


**1.Can you tell us about your new project Dasein? What is its subject, where is it positioned for you in your filmography?**

**Dasein** is an experimental short film that started with a spark of an idea and was written by me after reading many articles and researching on the philosophy of being. The film is about the direct journey of existence towards death from the moment it exists. The shooting process was completed successfully by overcoming many difficulties with my teammates. Due to the script of the movie, both our lead actor and the technical team have put forth a great effort by struggling with different difficulties in many ways. I would like to thank everyone who contributed. I can say that his filmography is in the first place for me right now because I can say that it is one of the most successful works we have done in terms of cinematography, sound design and technique.

### 3. Can you tell us about your future career planning and new projects, if any?

My future career planning is to undertake the scriptwriting and directing of projects whose scenarios are my own, with a high level of storytelling and cinematography. In addition, due to my interest in visual effects and animation, it is among my career plans to bring my own name to the credits of Hollywood films in the future by bringing myself to the highest level I can improve.



### 4. What are the issues that you criticize in the sector? In what direction do you think the cinema and especially the short film industry in Turkey should develop?

One of the issues I criticize is the existence of a cinema industry that has entered the loop. I can say that the production companies that only aim to make money at the box office by producing cliché comedies and unsuccessful horror films that do not have a specific story and cinematography, produce films with decreasing quality. In a way, I understand that production companies cannot spend money at the box office for fear of the movie crashing, and I think that certain studies should be done for this. It is necessary to take steps to increase the cinema culture in the country and to approach movies from a different perspective. In order to do business on a global scale, I believe that quality content should be produced and marketed to the whole world by using digital platforms.





**5. What do you think about the role of festivals in meeting the audience with the movies? What obstacles do you think there are in front of short films meeting the audience and how can these obstacles be overcome?**

First of all, I think that festivals should be reliable and impartial. It is meaningless for films to compete in festivals where the winner is determined. Some institutions and organizations inspecting festivals should increase their inspections on this issue, or if there are no such institutions, steps should be taken immediately in this regard. I think that regular screening days should be held in certain theaters in order to meet the films with the audience and to increase the interest of the audience.

**6. What would you recommend to your friends who produce short films and are just at the beginning of the road, regarding the process of producing and distributing films?**

I would like to say the following to my friends who will just start producing short films. Don't be afraid of your imagination. They need to be self-confident and fearless in order for the project, which is still in the thinking stage, to emerge. They will form a good team and see how teamwork and challenging tasks can be overcome together. Do not be afraid to produce. Sometimes you have to run before you learn to walk. What I will say to my friends who produce short films is that we need to produce projects out of the ordinary so that we can break this cycle we are stuck in together.

## E-SPORTS COACHING

When it comes to **e-sports**, the first thing that comes to mind is games played in virtual environments. E-sports coaching, on the other hand, has become one of the increasingly popular professions despite being relatively new. E-sports coaches can be defined as individuals who provide comprehensive support to players who excel in virtual games and perform better than other players. They are extremely knowledgeable about the virtual games being played, guide the team, and provide detailed information about the games. Additionally, they monitor and facilitate the education that their trainees need to receive and participate in.

**The main duties of an e-sports coach include:**

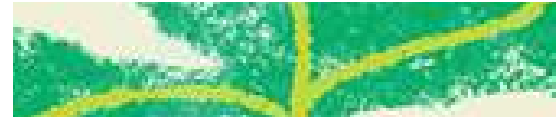
- **Analyzing virtual games played and transferring key points to their team based on their analysis.**
- **Keeping track of virtual games, conducting research, increasing their awareness, and making their team more knowledgeable.**
- **Regularly bringing their team together for knowledge transfer and monitoring all their activities.**
- **Preparing their team for professional matches while also providing mental support and supervision.**
- **Creating daily or monthly work schedules for their team according to their needs.**





## AUGUST EVENTS

### RESILIENT CITIES OF TOMORROW AGAINST EARTHQUAKES



**Location:** Salt Beyoğlu  
**Date:** Until August 27, 2023  
**Click for Website**



#### **About the Exhibition:**

This exhibition aims to shed light on the scientific background of earthquakes and focuses on the design and planning principles of future cities from structural, institutional, spatial, and social perspectives.



# EVA KOŤÁTKOVÁ

BİR BALIKMIŞİM  
BACAĞLARI OLAN  
| SOMETIMES I MIGHT  
I'M A FISH WITH LEGS

KURATOR | CURATOR: EDA BERKNER  
27 Ağustos'a kadar  
Until 27 August

SALEH | GALLERY



## EVA KOŤÁTKOVÁ: I WAS A FISH WITH LEGS



**Location:** Arter  
**Date:** Until August 27, 2023  
[Click for Website](#)



**About the Exhibition:**  
This exhibition examines the roles individuals assume within social structures, along with the reasoning behind these roles within institutional frameworks that enable the presentation of artworks. It emphasizes the importance of building connections and relationships beyond normative definitions and identities, constructing networks and collective organisms instead of isolated islands, and listening to the stories of those whose voices are not adequately heard.



## UNITED VISUAL ARTISTS (UVA): THRESHOLD OF CHAOS

**Location:** Borusan Contemporary

**Date:** Until August 27, 2023

[Click](#) for Website

### About the Exhibition:

Described as performances in which form and motion intertwine, the works in Threshold of Chaos take us on a journey from cosmic to earthly. UVA covers various subjects such as astronomy, theoretical physics, natural events, digital culture, and human psychology, exploring the boundaries of knowledge and meaning production in an age where human cognitive capacity is increasingly augmented through artificial intelligence. The desire to understand the world and our place within it is a timeless quest.





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## **COORDINATOR**

Prof. Dr. Şükran Güzin  
ILICAK AYDINALP

## **EDITOR**

Asst. Prof. Sezgin SAVAŞ

## **CONTENT COORDINATOR**

Res. Asst. Eda ÇEKEMCİ

## **CONTENT EDITORS**

Prof. Dr. İsmet ÇAVUŞOĞLU  
Res. Asst. Ayşe Seray ÇETİN  
Res. Asst. Emel ÇİRİŞOĞLU  
Res. Asst. Okan KIRBACI  
Res. Asst. Eda ÇEKEMCİ  
Res. Asst. Merve KARADABAN  
Res. Asst. Başak LALE  
Res. Asst. Dilara MATARACI  
Res. Asst. Ceren İREN

## **DESIGN**

Res. Asst. Ceren İREN  
Res. Asst. Dilara MATARACI

## **TRANSLATE**

Res. Asst. Mustafa DALLI  
Res. Asst. Tuğçe ÖZTÜRK