

P R E S E N T

A B S E N T

Canlı  
Alive

GÜRBAYHİZ  
EMRE HÜNER

Halı Altı  
Under the Rug

MONA MAHALL & ASLI SERBEST  
METEHAN ÖZCAN

V A R  
Y O K

Anıtı  
Monumentesque

FİRUZAN MELİKE SÜMERTAŞ  
DENİZ TORTUM

Küratörler | Curators

MERVE ELVEREN  
MERİÇ ÖNER

YUNT

11.10.2025  
— 16.08.2026

## PresentAbsent

This booklet accompanies the exhibition *PresentAbsent*, curated by Merve Elveren and Meriç Öner, on view at YUNT from October 11, 2025, to August 16, 2026.

### PresentAbsent: Alive

Production  
İsmet Ozan Eras, Lamarts,  
Kadıköy Serigrafi  
Installation  
OCD Museum Works

### PresentAbsent: Under the Rug

Production  
Kopyaevi, Zafer Kristal, Lazer Kesim  
San, Soğutmasan: Endüstriyel  
Soğutma Sistemleri, Evista 3D,  
Has Polyester, Marm Mühendislik,  
Kadıköy Serigrafi, Maylaser  
Installation  
OCD Museum Works

### PresentAbsent: Monumentesque

Production  
Kadıköy Kaşe, Lamarts, Nejdet Ozalit  
Installation  
OCD Museum Works  
Assistants  
Sure Tuna, Şiir Nur Tezsezener

YUNT Team  
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Art Consultant  
**Sergen Şehitoğlu**

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**Merve Işıl Tezcanlar**

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**VESTEL**

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### Alive

Gürbey Hiz  
Emre Hüner  
11.10.2025 — 01.02.2026

### Under the Rug

Mona Mahall & Aslı Serbest  
Metehan Özcan  
04.02.2026 — 03.05.2026

### Monumentesque

Firuzan Melike Sümertaş  
Deniz Tortum  
06.05.2026 — 16.08.2026

## PresentAbsent

It is impossible to pinpoint that first moment when the perception of time became complicated, boundaries blurred irreversibly, and the sense of belonging evaporated. Even if it exists, it is recorded differently in each mind. Perhaps it was a rupture created by moments piling up on top of each other. Alternatively, perhaps it never actually happened. *Today*, however, points to a time where all uncertainties intersect. Because expectations for the future clash with current anxieties, and past dreams have clearly failed to materialize. The worlds of like-minded communities are at odds with each other; the voices of individual positions are faint; life beyond the physical is violent, and *truths* are entirely dubious.

Are the things we once accepted as absolute being shaken to their core for the first time? Or were the sudden shifts that appeared recently merely a rehearsal for what is now already underway?

Through people, objects, places, and times, *PresentAbsent* reveals past and future imaginings that are tangential to each other. Participants invited to the programme prepared for YUNT by Merve Elveren and Meriç Öner reinterpret their research and productions through the lens of a destabilized tension between the private and public. Opening up side paths to the institution's current explorations, the presentation unfolds over the course of a year in three sections that leap across different moments and geographies.

The first part of the project, *PresentAbsent: Alive*, brings together a selection from the critical modernity atlas created by architectural historian Gürbey Hiz, based on the science and literature magazine *Servet-i Fünûn*, with artist Emre Hüner's video *Neochronophobia* (2015) and the ceramic figures he designed for the video.<sup>1</sup> The progressive future delineated by Hiz from this late Ottoman periodical unfolds through scenes stretching from the home to the street, from the sky to the underground. In Hüner's sculptures, reminiscent of archaeological findings, one encounters rudimentary tools resembling jawbones and vertebrae, animal fossils, ambiguous ritual objects, meteor fragments

1 *Servet-i Fünûn* (Wealth of Sciences), a prominent Ottoman scientific and literary journal published from 1891 onwards, became a key platform for the introduction of modernist ideas in literature, science and the arts.

and menhir-like forms, all presented within architectural shells they inhabit. In the installation at YUNT, these figures, independent of the video, represent lives that continue in another time or place.

The second part of the series, *PresentAbsent: Under the Rug*, proposes alternative perspectives on the past and future through the long-term research of artists Metehan Özcan, Mona Mahall, and Aslı Serbest. Özcan's photographic images and collages blend rural, industrial, and domestic elements within the city, suggesting scenes where boundaries blur and a sense of unease prevails. Mahall and Serbest, drawing from two texts—one scientific, the other fictional—form *newold european* project that reimagines Europe as a geographically relocated space with fluid boundaries; thus addressing the idea of an egalitarian and inclusive society characteristic of a new geopolitical order that offers an alternative to the oppressive structure of today's European Union, with its violently defined borders.

The final part of the year-long programme, *PresentAbsent: Monumentesque*, centres on filmmaker Deniz Tortum's 2011 film *Dünya* (World) and architectural historian Firuzan Melike Sümertaş's 2017 research on buildings commissioned by women during the Ottoman period. Selected buildings from this study, which focuses on the architectural activities of women in Istanbul, mostly members of the royal family and their close circle, are presented in their current state at YUNT. Tortum's experimental film *Dünya* responds to the poem of the same name by poet, translator and historian Efe Murad. In the film, a camera wandering through an unknown time and space traces the efforts of singular and collective attempts at being (or not), belonging (or not), and harmonising (or not).

As a continuation of YUNT's efforts to reveal the responsibilities and awareness that a contemporary cultural institution should undertake, *PresentAbsent* expands its content through talks and workshops. Across three parts unfolding over the course of a year, the works interlock; through works that reference previous and subsequent sections, and objects that decrease or increase in number, participants accompany YUNT's inquiry throughout the exhibition.



YUNT





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# FİRUZAN MELİKE SÜMERTAŞ



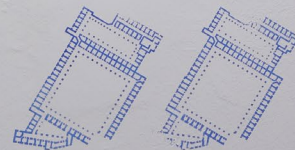
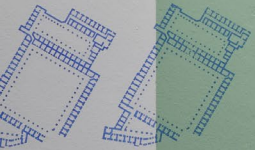
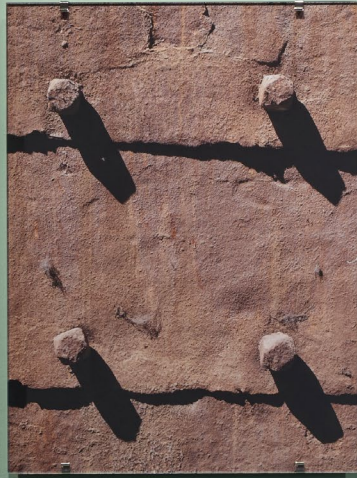
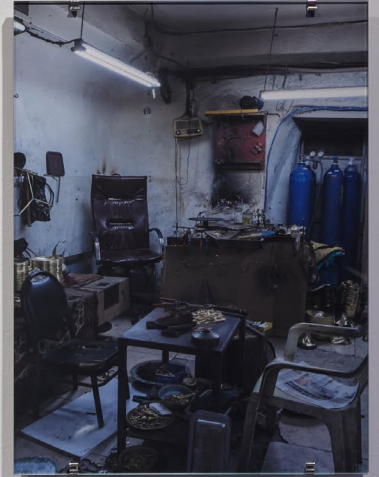
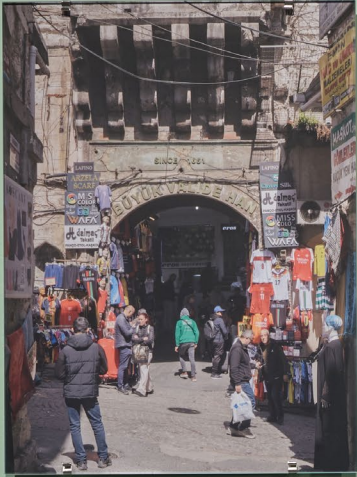
During the Ottoman era in Istanbul, specifically between the 15th and 20th centuries, female patrons played a significant role in the city's development. Mostly Muslim women belonging to the imperial family, the ruling elite, or their immediate circles commissioned various structures through the foundations they established. In doing so, they not only engaged in charitable activities but also shaped the physical and social fabric of the city. While historical narratives often highlight these women for their roles as "mothers" or "wives", studies over the last few decades have led to a better understanding of how they gained visibility and influenced public life through the buildings they commissioned.

One of the most prominent examples of such structures, the Büyük Valide Han (described by Reşad Ekrem Koçu as "one of the largest hans in Istanbul, a monumental and magnificent building") was commissioned in the 17th century by Mâhpeyker Kösem Sultan, the mother of Sultan Murad IV. Although Kösem Sultan is primarily known as the *haseki* (chief consort) of Sultan Ahmed I, she attained her true power as *Valide*

*Sultan* (Queen Mother) during the reign of her son, Murad IV. She spent the first decade of this period serving specifically as the "regent of the sultanate": Contemporary sources describe her with titles such as "the magnificent mother" (*vâlide-i muazzama*), "the elder mother" (*koca vâlide*), "mother of the believers" (*ümmü'l-mü'minîn*), "possessor of the high station" (*sâhibetü'l-makâm*), "the supreme cradle" (*mehd-i ulyâ*), "the senior mother" (*vâlide-i atîka*), and "the great mother" (*vâlide-i kebîre*). Having commissioned mosques, masjids, fountains, *darülhadis* (houses of hadith), and bathhouses across many parts of Istanbul, Kösem Sultan also established a foundation to provide water services on Hajj routes, aid the poor, and ensure the recitation of the Quran in the *Haremeyn* (the Holy Cities of Mecca and Medina). She had the Büyük Valide Han built specifically to generate income for these charitable works.

The structure of the Han consists of rooms organised around three courtyards. In the centre of the largest courtyard lies the Iranian Mosque (*Mescid-i İrâniyân*), which still exists today. Reşad Ekrem Koçu even suggests that Iranians secretly printed the Holy Quran here. While sources indicate that the Han's population in the 19th century was predominantly Iranian or Azeri, recent research shows that in the early years of that century, nearly half of the residents were Armenian and Greek (Rum) merchants and craftsmen; mostly money-changers, traders, and tailors. Single residents of the Han lived in its rooms in addition to working there. The coexistence of different ethnic and religious groups within the building made Büyük Valide Han a vital commercial hub. These newer studies also observe that the number of Armenian and Greek residents decreased towards the end of the 19th century. Viewed from this perspective, Büyük Valide Han stands as a concrete example of the collective amnesia regarding the integrity of Ottoman economy and society.

Re-photographed this year by Metehan Özcan as part of the *PresentAbsent* project, the Han remains one of the most significant standing structures commissioned by a female patron. Despite its current worn state and fragmented ownership, it continues to hold its place within Istanbul's commercial life with its popular culture imagery frequently found in Eminönü shops, its commercial units, workshops, and its roof and domes, which have gained immense fame recently through social media.







Two columns of small text, likely captions or descriptions for the adjacent photographs.



# DENİZ TORTUM



*Earth* (2010) is a short film directed by filmmaker and artist Deniz Tortum during his undergraduate studies, who continues his work in the fields of cinema and experimental media. The poem featured in the film belongs to poet, translator, and academic Efe Murad, while the music is composed by artist and academic Alican Çamcı. Filmed in Upstate New York and New Jersey (Princeton), *Earth* is considered an attempt to transform a poem into a motion picture.

In the first part of the film, a person is seen wandering through the wilderness, smoking, and taking notes in a notebook. His demeanour is relaxed and reassuring, as if he has always inhabited such a wild environment and is master of its boundaries. His surroundings are not filled with uncertainty but are, on the contrary, peaceful. Pausing during his walk to gaze at a pool of water for an indefinite period, he listens to or recites the poem that shares the same name as the film.

your sweet and dream instances earth.  
if the whole of deprivation is tempted.  
if it truly asks and truly speaks.  
deprivation reunites earth.  
how the darkneses through your eyes.  
hate-kernel burst out of time.  
to all of the love morsels of love.  
maybe one day we will love each other.  
don't leave me alone engulf me earth.

As the poem concludes, the film undergoes distortions, as if the poem itself were a negotiation, a debate, or an effort to harmonise between the individual and the world. While these distortions persist, he continues to speak, argue, and wander alone. In *Earth*, the camera, drifting through an unknown time and space, traces the singular or collective efforts of (non)existence, (non)inclusion, and (non)alignment.

3 *Earth*  
2010  
16 mm transferred video  
4 minutes 41 seconds



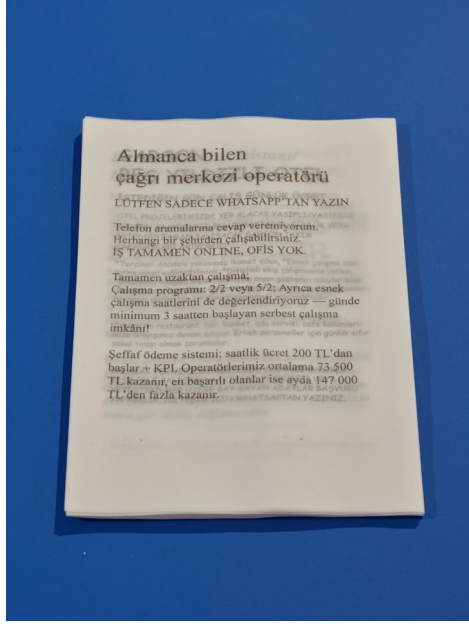
ARTIST'S STATEMENT

My work is a reflection of the world around me, capturing the beauty of nature and the human experience. I believe that art has the power to connect people and to inspire change. My goal is to create a space where people can see themselves and their world in a new light.

EXHIBITION INFORMATION

The exhibition is open from 10:00 AM to 6:00 PM, Monday through Saturday. Admission is free. For more information, please contact the gallery at 123 Main Street, New York, NY 10001. Phone: (212) 555-1234. Website: www.gallery.com







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900 × 578 × 443 mm
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3d print, metal  
Charms, various sizes



# METEHAN ÖZCAN



Metehan Özcan's *Kahramanlar* series, which started in 2017, focuses on the "accumulations" the artist found on the metal pillars of the Kahramanlar Köprüsü [Heroes Bridge] in Izmir. On his regular route to weekly group therapy sessions, Özcan noticed that different materials would collect at the base of the bridge depending on the flow of the canal water. Tarpaulins dragged from the streets, advertising posters, tree branches, reeds, leaves and even factory waste are lined up here, alongside curtains, duvets, mattresses and clothes that look as if they have blown out of homes and fallen into the water. These collections, which became a part of Özcan's weekly walking route, appear and disappear as the canal water rises and falls or depending on the council's sanitation routines. Unlike conventional cityscapes, the series offers a collective memoir where things that no longer belong to anyone and are ignored come together along the canal.

The other work incorporated into the *Kahramanlar* series is based on Özcan's recent research into online job advertisements. During the pandemic, the artist started attending interviews for various "daily jobs" by scanning online adverts and began physically working in different sectors. Beyond opening up a sphere of activity outside Özcan's routine, these experiences offered the artist an opportunity to observe different interiors: they raised questions about how easily spaces considered private could be shared with "a stranger". For Özcan, each job turned into a new performance.

*Jobs in the Phone Book* is an alphabetical breakdown of jobs from a 1971 Izmir telephone book. This list of jobs, some of which are still relevant today while others are not, creates a random "togetherness" similar to that of a public space. Today, the language used and the working conditions conveyed in advertisements - now abstracted from newspapers and published online - have turned into misplaced and fleeting narratives. Özcan's *Online Job Advertisements (2026)* series moves the artist's ongoing performances onto a more speculative ground. Instead of physically applying for the job, the artist now focuses on imagining the space, the working conditions, and that tense "relationship or lack of relationship" between employer and employee, based on the language of the advertisement itself.

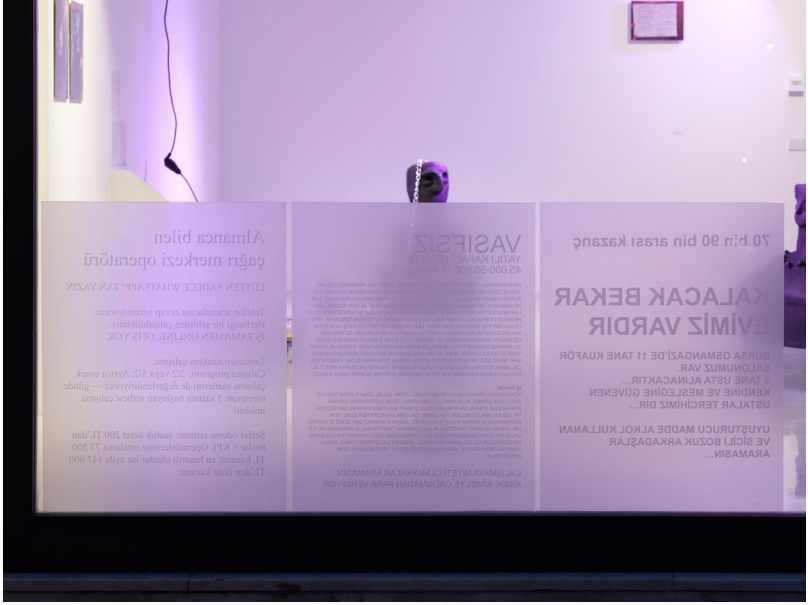




**Bayan Yönetici Asistanı/  
Kişisel Asistan aranyor**

Sayınlar ilgili bilginiz 19-40 yaş arası bayan kişilerin aranmaktadır. İşletme yönetimi alanında en az 3 yıl deneyim olmalıdır. İngilizce dil bilgisi iyi olmalıdır. İşletme yönetimi alanında en az 3 yıl deneyim olmalıdır. İşletme yönetimi alanında en az 3 yıl deneyim olmalıdır.

*Devlet idaresinde, eğitim kurumlarında görev alan diğer görevlilerin de başvurularını değerlendirilmeye alınacaktır. Başvuruların kabul edilip edilmediğine ilişkin bilgi için başvuru adresine yazarak ulaşabilirsiniz.*



**Online Job Advertisements**  
Detail

←  
**Online Job Advertisements and Kahramanlar**  
Detail

# MONA MAHALL & ASLI SERBEST



## 9 newold europe (Temple I)

2026

3D print, fiberglass, mineral coating, pigment, metal  
900 × 578 × 443 mm

The scaled keychain and handbag charm reconstructs a temple model with a bust of the Goddess on top of a base with oval windows. Nose and horn-shaped brows probably indicate a bucranium, symbol of regeneration. (North Macedonia; approx. 5500 B.C.).

\* Mona Mahall and Asli Serbest's *newold europe* continues their ongoing practice and research into the politics of public and personal spaces—spaces that have paradoxically become more distant as they are more closely networked. Recent developments demonstrate that distances have increased drastically, borders have become violently policed, and Europe has hardened into a frontier union, operating through colonial, patriarchal, and class-based structures, while claiming to uphold universal democratic values.

To imagine the borders of Europe as more elastic, one has to trace a deep past. Mahall and Serbest draw on Neolithic times to explore more generous forms of collective space and life, handed down through cultural remains such as prehistoric clay models and figurines. Found in sites stretching from the Danube Valley to Anatolia, these remains express a culture of “Old Europe”, one that actually appears new and worth striving for: more egalitarian, heterarchical, peaceful, and highly developed. This Neolithic culture was first identified and named by the archaeologist, prehistorian, and anthropologist Marija Gimbutas.\*

Mahall and Serbest's work displays two prehistoric temples reconstructed as oversized keychains or handbag charms. Originally modeled in clay, these communal houses served not only as sites for ritual celebrations but also as shared workshops where textiles, household items, and tools were collaboratively produced. They fulfilled a myriad of other functions, from baking bread to serving as places for birth. Such architectures represent the proto-public spaces of societies that developed from 6500 B.C. onward. Reconfigured as charms, they echo the egalitarian relations, limited wealth, and minimal status differences of these societies, as well as their collective cultural practices.

Within these Neolithic societies, women played a significant role in evolving a culture based on the cyclical concept of time, regeneration, and profound connection to nature. Their culture persisted well into the second millennium B.C.; however, beginning around 3500 B.C., it was gradually destroyed by multiple waves of invasion from patriarchally organized Indo-European tribes.

The small keychains and handbag charms refer to Goddess figures, dating from 6500 to 5000 B.C. The Goddess was seen as a force manifested in various forms: a material condensation of life cycles, a symbol of birth, death, and regeneration, or an interface between human time and cosmic time. The figurines display bird attributes (symbolizing life, death, and

the sky), egg-shaped buttocks, and often exaggerated breasts and hips – symbols of abundance and continuity. Some feature horns, while others appear almost alien-like. They all originate from “Old Europe,” spanning present-day Hungary, Crete, Anatolia, Macedonia, and Ukraine.

*newold europe* echoes this Neolithic culture through a temporal and geographical shift of Europe. With it, Mahall and Serbest present a counter-history that is usually hidden behind the dominant and naturalized narrative of a patriarchal Indo-European lineage. Through shifts in the scale, they transform the clay fragments into both political monuments and intimate, everyday charms – objects that can be taken away and mobilized as speculative means to think otherwise about the present.

\*\* Mahall and Serbest’s insights into Neolithic societies are indebted to Marija Gimbutas (1921-1994), a Lithuanian-American archaeologist, prehistorian, and anthropologist. Through her extraordinarily systematic research, she developed an extensive reconstruction of the social conditions within settled Neolithic villages across the Balkans and the eastern Mediterranean, extending into parts of Central and Northern Europe prior to the Indo-European migrations. Gimbutas argued that these societies were characterized by egalitarian social relations, minimal wealth and status differences, and a cultural framework in which women and men were equally valued. Central to her work was an interdisciplinary methodology combining archaeology, linguistics, ethnology, and the history of religion. She could read texts in thirteen languages enabling her to synthesize material culture, mythological motifs, and linguistic patterns across vast regions and historical periods. Following her death, her work faced decades of sharp critique and dismissal from large parts of the archaeological establishment. Her interpretations – particularly those concerning gender relations and social organization – were often rejected as speculative or ideologically driven. However, this reception has begun to shift with the emergence of new scientific techniques, such as ancient DNA analysis.

By bringing the temporal and geographic margins of Europe to the forefront of the narrative of Western civilization, Gimbutas challenged the dominant Eurocentric genealogies. In this sense, her work on “Old Europe” can be understood as negotiating European belonging from the perspective of historically marginalized regions and times. Read today, her work provides a valuable perspective on anti-hegemonic feminist debates, particularly regarding cultural appropriation, Eurocentrism, and the politics of origin narratives.



11 *newold europe (Temple II)*

2026

3D print, fiberglass, mineral coating, pigment, metal  
800 × 716 × 611 mm

The scaled keychain and handbag charm echoes a clay temple model in the form of a Goddess body from Porodin, near Bitola in western Macedonia. It features a Goddess mask on a cylindrical chimney, with her necklace displayed on the roof. (Porodin, Serbia; approx. 6000 B.C.).



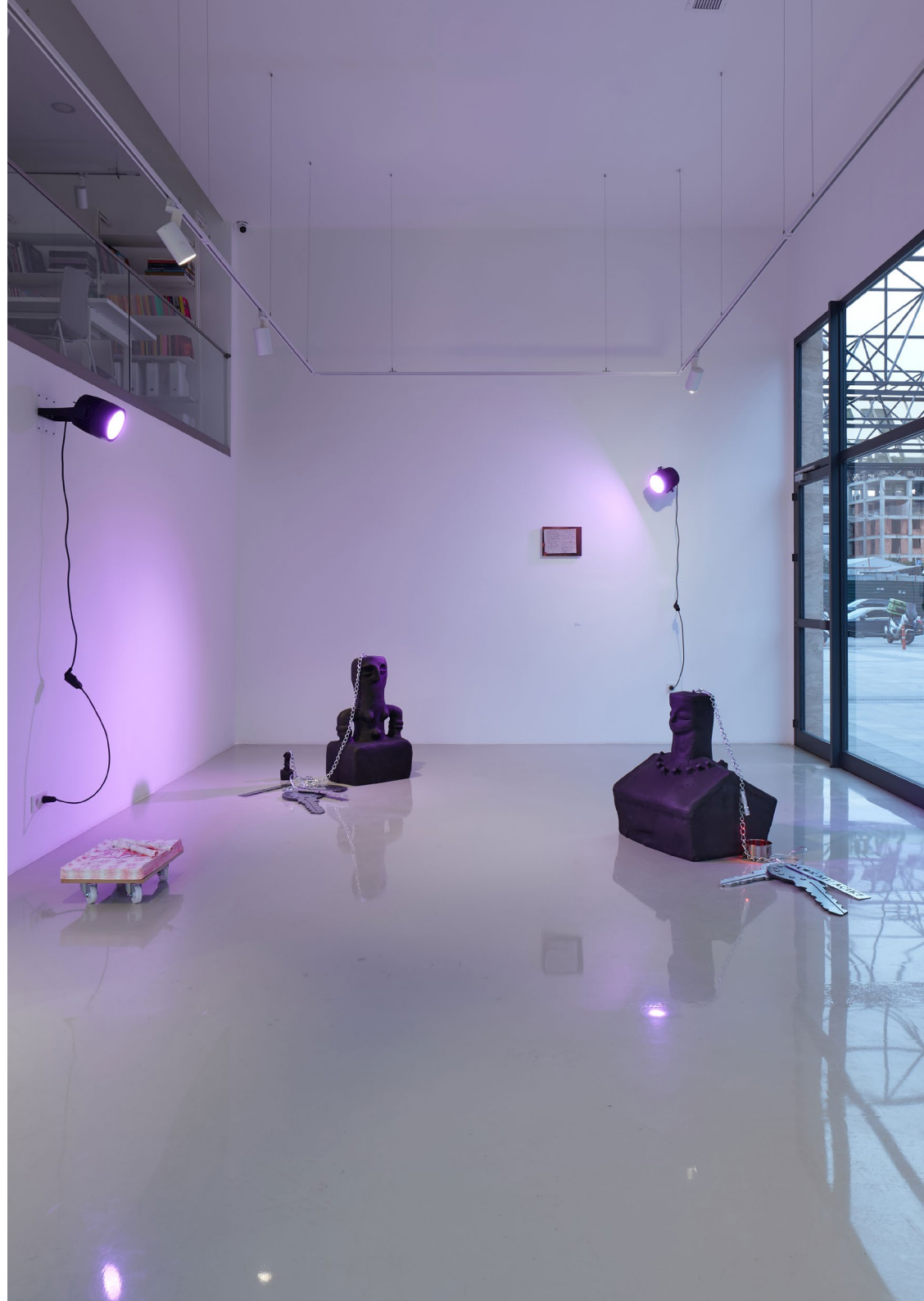
12 *newold europe (figurines 1-11)*

2026

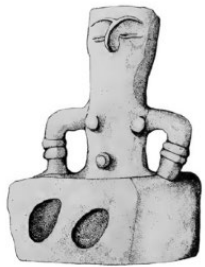
3d print, metal

Charms, various sizes

The series of keychain and handbag charms are takeaways meant to circulate in present urban environments.



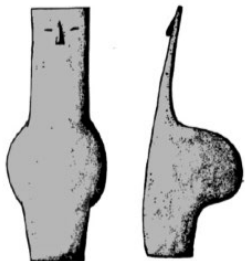
List of Neolithic objects  
(reconstructed as charms)



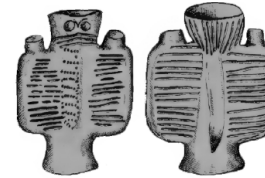
Temple model with a bust of the Goddess on top of a base with oval windows. Nose and horn-shaped brows probably indicate a bucranium, symbol of regeneration (North Macedonia; approx. 5500 B.C.). Height: 30 cm.



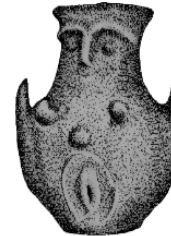
Clay temple model in the form of a Goddess body from Porodin, near Bitola in western Macedonia. It features a Goddess mask on a cylindrical chimney, with her necklace displayed on the roof (Porodin, Serbia; approx. 6000 B.C.). Height: 17 cm.



Neolithic terracotta figurine, emphasizing exaggerated egg-shaped buttocks to the exclusion of other body parts. Starčevo/Körös Culture (Röszke-Lúdvár, Hungary; approx. 5500 B.C.). Height: 11.5 cm.



Owl-shaped vessel from Anatolia. Its form features parallel lines associated with both a funnel shape and a beaked visage (Western Anatolia; early-3rd millennium B.C.). Height: 8.5 cm.



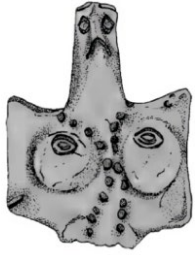
Owl-shaped burial urns, featuring the characteristic Owl Goddess face and breasts. The theme of regeneration is emphasized through prominent vulvas or serpentine umbilical cords (North Aegean/Western Anatolia; 3000–2500 B.C.). Height: 23.1 cm.



Winged and beaked figurine, symbolizing the Bird Goddess's breasts as the source of life-giving moisture. The figure rises full-breasted from the center of a dish (Ciolănești, Romania; 4500–4300 B.C.). Height: 9.1 cm.



Bowl attached to two figures with breasts, joined by a bar with large breasts on top, accompanying the ritual use of water, milk, or other liquids. Cucuteni Culture (Lipkan, Ukraine; mid-5th millennium B.C.).



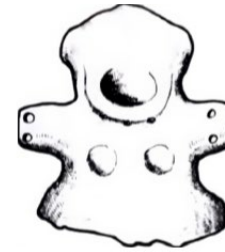
Terracotta from Sardinia, suggesting a metaphor of breasts as divine eyes. The eyes are engraved over the breasts (Mara, Sardinia; early-4th millennium B.C.). Height: 6.9 cm.



Pre-pottery Neolithic B (PPNB) clay figurines from the Near East, apparently made in the likeness of the Owl Goddess (Munhata 6-3, Jordan; 7000-6500 B.C.). Height: 9.2 cm.



Figure with bird's feet for hands, appearing on Middle Minoan seals (Phaistos, Crete; early- 2nd millennium B.C.) Height: 4.7 cm.



Karanovo VI figurine, featuring an oversized mouth as the sole facial feature, with three distinct perforations below (Ruse, Bulgaria; mid-5th millennium B.C.). Height: 10 cm.



Sherd of a large pithos with a figure in relief, displaying a bi-line on the forehead identifying the Snake goddess. The figure also shows bi-lines above the breasts and two parallel lines emanating from each side of her head. Tisza Culture (Hodoni, Romania; approx. 5000 B.C.). Height: 22.6 cm.

Literature:

Gimbutas, Marija. *The Goddesses and Gods of Old Europe: 6500-3500 B.C. Myths and Cult Images*. Berkeley: University of California Press, 1982.

Gimbutas, Marija. *The Language of the Goddess: Unearthing the Hidden Symbols of Western Civilization*. Foreword by Joseph Campbell. San Francisco: Harper & Row, 1989.

Gimbutas, Marija. *The Civilization of the Goddess: The World of Old Europe*. Edited by Joan Marler. San Francisco: Harper & Row, 1991.

Gimbutas, Marija. *The Living Goddesses. Edited and supplemented by Miriam Robbins Dexter*. Berkeley: University of California Press, 1999.

Navickaitė, Rasa. *Marija Gimbutas: Transnational Biography, Feminist Reception, and the Controversy of Goddess Archaeology*. London: Routledge, 2023.



Middle Minoan seal, depicting a Snake Goddess with a pair of horns or hooks and a phallus sprouting from the head (Mochlos, Crete; early-2nd millennium B.C.) Diameter: 3 cm.



Text on the wall, possibly a sign or a piece of art.

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- ① **EMRE HÜNER**  
*XenoProp*  
2015  
Mixed media  
Dimensions variable
- ② **EMRE HÜNER**  
*Neochronophobia*  
2015  
3-channel HD video  
38 minutes
- ③ **EMRE HÜNER**  
*Echo*  
2014  
Color pencil on paper  
42,5 × 52 cm
- ④ **GÜRBEY HİZ**  
*Atlas of Imaginations, Constructions, Experiences*  
2020  
Digital print and sound  
Dimensions variable
- ⑤ **MONA MAHALL & ASLI SERBEST**  
*newold europe (map)*  
2025  
Silkscreen on paper placemats  
Map of "Old Europe," the Neolithic cultural zone described by Marija Gimbutas, stretching from the Danube Valley to Anatolia, approx. 7000–3500 B.C.
- ⑥ **METEHAN ÖZCAN**  
*Illustrated Information, A11*  
2013
- ⑦ **FIRUZAN MELİKE SÜMERTAŞ**  
*Büyük Valide Han*  
2024
- ⑧ **DENİZ TORTUM**  
Efe Murad's rewriting of his poem titled *Dünya* [World] from his memories  
2025

YUNY

VarYok

PresentAbsent



Kuratórlar: Candaris  
Merve Elveren  
Meriç Öner

11.10.2025 — 16.08.2026







←↓  
*XenoProp*  
Details



① *XenoProp*  
2015  
Mixed media  
Dimensions variable

# EMRE HÜNER



2 *Neochronophobia*  
2015  
3-channel HD video  
38 minutes

Emre Hüner's three-channel video *Neochronophobia* (2015) focuses on landscapes of Anatolian Neolithic ruins, archaeological sites, volcanic land formations, and stone quarries, alongside human-made interiors reminiscent of isolation chamber experiments, as well as various sculptural objects found within these sites and spaces. Serving as the main characters of *Neochronophobia*, the archaeological objects - simultaneously organic and inorganic, of unknown functions - displayed on the central screen. These objects connect interior and exterior spaces while materialising the contradictions between scientific and speculative interpretations. The character portrayed by Tómas Lemarquis, who carries and collects these moving sculptures, activates the encounter with the environment as well as with geological and geographical time through architectural ruins, unidentified topographies, and materiality. In *Neochronophobia*, both objects and the landscapes appear alive. Metaphors produced for a petrified language, the sound of cracking glass, tangible knowledge in continuous motion and gradual transformation, ceremonial objects, modes of thought, and fragments of fired and glazed clay all contribute to the creation of a non-linear narrative within a post-human condition.

*Neochronophobia* leads towards outside-time and to the idea of a world beyond mind, language, and comprehension. The work's title is itself a construction: *Neochronophobia* combines the "new" with the "neolithic." *Chronophobia* refers to the fear arising from the rapid passage of time, while *Ubiquity* is omnipresence; it points to the state or capacity of being everywhere at once.

Courtesy of the artist and Sylvia Kouvali (Piraeus/London)

# EMRE HÜNER



3 *Echo*  
2014  
Color pencil on paper  
42,5 × 52 cm



# GÜRBEY HİZ



- 4 *Atlas of Imaginations, Constructions, Experiences*  
2020  
Digital print and sound  
Dimensions variable

#### Sound Recodings:

Agah Hüseyin (1895), "Paris Muhabirinden Mektub-ı Mahsus: Havada Balonla Seyahat,"

*Servet-i Fünûn*, no 231

Ahmed İhsan (1907), "Sokak Manzaraları," *Servet-i Fünûn*, no 826

Anonim (1908), "Paris'in Bir Pazar Günü Eğlencesi: Apartmanları Gezen Bir Kadın,"

*Servet-i Fünûn*, no 875

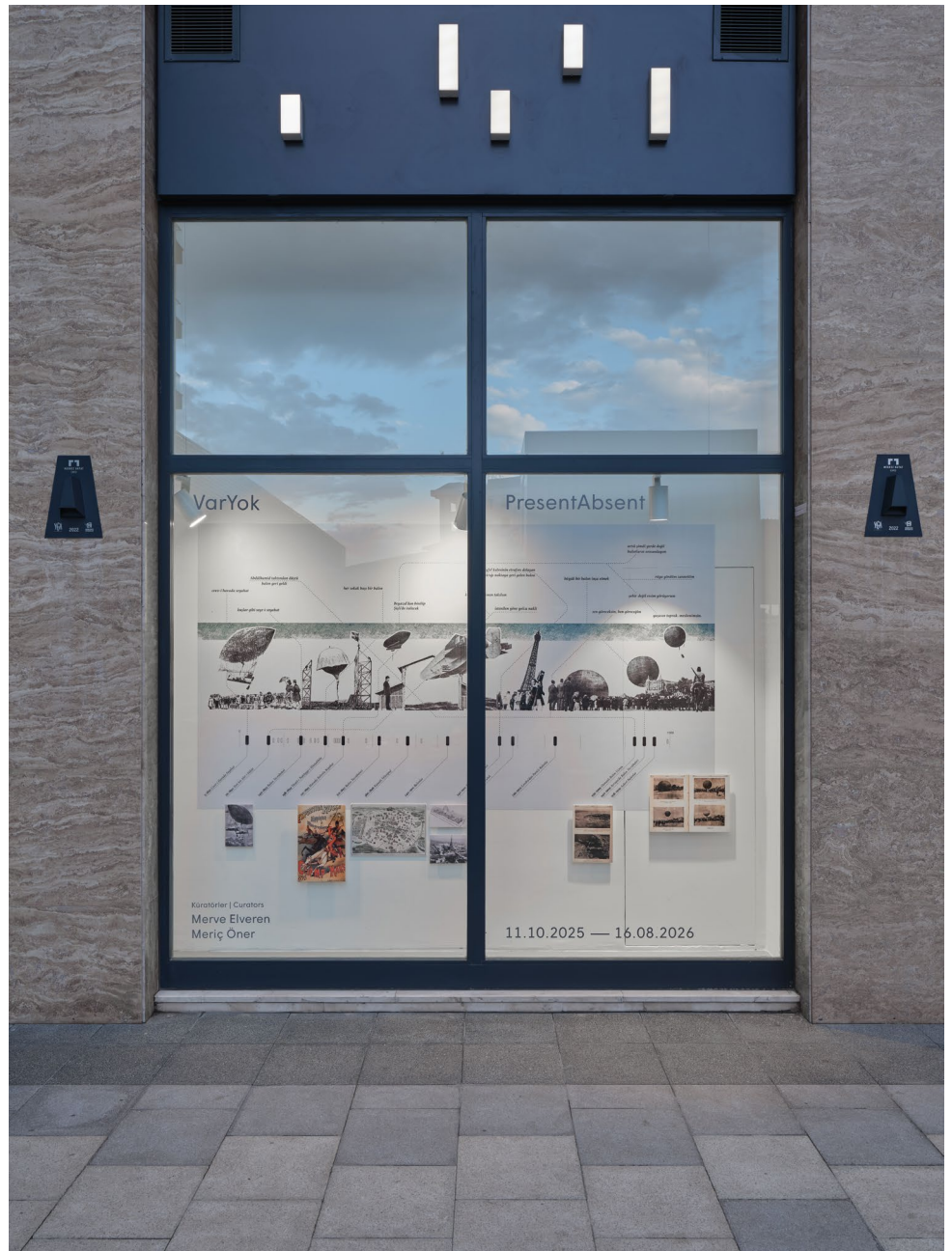
A.N. (1899), "İstanbul Postası," *Servet-i Fünûn*, no 446

The illustrated journal *Servet-i Fünûn*, one of the most influential periodicals in the late nineteenth and early twentieth-century Ottoman Empire, was first published in Istanbul in 1891. In addition to fostering intellectual and scientific production, the journal played a crucial role in popularising fields such as art, literature, industry, and agriculture. Alongside publishing works by prominent local writers of the period, *Servet-i Fünûn* also gave space to international voices through translated texts.

Examining late Ottoman modernisation through the narratives in *Servet-i Fünûn*, the *Atlas of Imaginations, Constructions, and Experiences*\* is a series of visual and textual studies by architectural historian Gürbey Hiz. Focusing on the journal's first 1000 issues (1891–1910), the project uncovers the writings of various authors at the turn of the twentieth century, with the aim of rethinking the social spaces of the period through the lenses of imagination, construction, and experience. In contrast to the grand narratives of modernisation foregrounded in historiography, the series brings to light the minor stories that unfolded over time. By assembling montages of diverse spatial representations—ranging from the sky to the underground, from the street to the home—it offers an alternative atlas of the plural, paradoxical, and layered experiences of modernity in late Ottoman urban life. Methodologically based on cinematography and media archaeology, these montages propose the opportunity to revisit the ever-changing processes of socialisation of spaces within a heterogeneous temporality from today's perspective.

\* This study is a part of Gürbey Hiz's doctoral dissertation, completed in 2020 under the supervision of Ayşe Şentürer in the Architectural Design program at Istanbul Technical University.





# MONA MAHALL & ASLI SERBEST



## 5 newold europe (map)

2025

Silkscreen on paper placemats

Map of "Old Europe," the Neolithic cultural zone described by Marija Gimbutas, stretching from the Danube Valley to Anatolia, approx. 7000–3500 B.C.

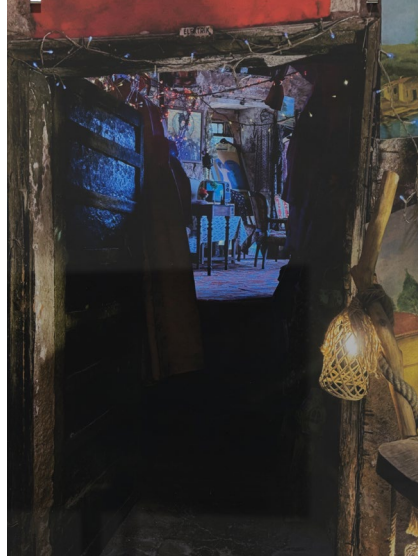
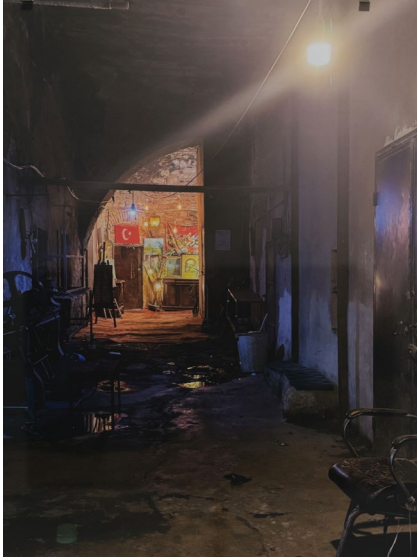
# METEHAN ÖZCAN



## 6 Illustrated Information, A11

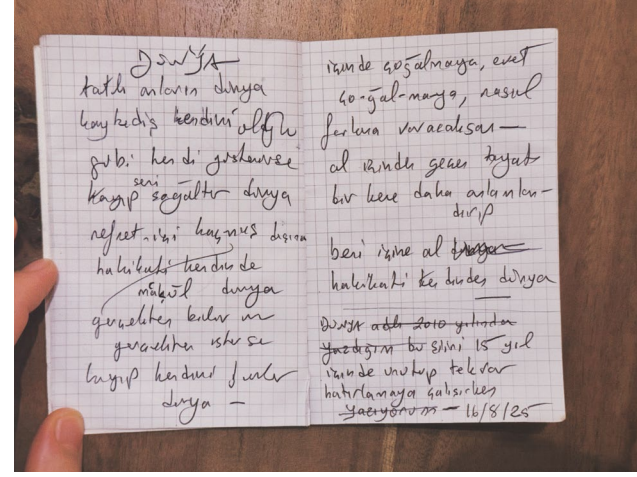
2013

# FİRUZAN MELİKE SÜMERTAŞ



7 Büyük Valide Han  
2024

# DENİZ TORTUM



8 Efe Murad's rewriting of his poem  
titled Dünya [World] from his memories  
2025

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דאטא



**MERVE ELVEREN** Curator and researcher. Her research-driven curatorial practice focuses on the social and cultural landscape of Turkey in the 1980s and 1990s, exploring critical debates and emergent institutional formations shaped by shifting political urgencies. From August 2011 to September 2018, Elveren was part of the Research & Programs team at Salt. She was the curator of the Guest Programme of the 39th EVA International-Ireland's Biennial (2020-2021) titled *Little did they know*. In 2022, she co-curated *In Time / On Ground*, an archival project developed in collaboration with the Women's Library and Information Centre (Istanbul) within the framework of the 17th Istanbul Biennial. She also curated *Translated into Socialism*, researched by Sezgin Boynik and Tefvik Rada (Pykë-Presje), which opened at Salt Galata in 2024 and at Moderna galerija (Ljubljana) in 2025.

She co-edited *Cengiz Çekil: 21.08.1945-10.11.2015* (2020), *Day to Day* (2025), and *National Identity and Feminist Praxis: Perspectives from Kosovo and Turkey* (2025). In 2018, Elveren was the recipient of the Independent Vision Award for Curatorial Achievement, granted by Independent Curators International, New York.

**GÜRBEY HİZ** Architect, architectural historian and academic. He graduated from the Department of Architecture at Istanbul Technical University (ITU) in

2008, completed the Master's Program in Architectural Design at the same university in 2013, and received his PhD in 2020 with the dissertation "Narrativizing Social Space in Servet-i Fünûn: An Atlas of Imaginations, Constructions and Experiences (1891-1910)." For this research, he received ITU's 'Best PhD Thesis Award.'" Between 2011 and 2017, he worked at DS Architecture, where he received several awards in architectural competitions. In 2021, he pursued his postdoctoral research at the University of Washington. Since 2017, he has been a faculty member in the Department of Architecture at Kadir Has University, where he teaches undergraduate and graduate courses, participates in research projects, and contributes to academic publications.

**EMRE HÜNER** Artist. Working across drawing, video, sculpture, installation, and writing, Hüner's practice focuses on constructed narratives and eclectic assemblages or structures, exploring the subjects of archaeology, failed utopias and technology, based on found material and archival sources. Through on-site filming, immersive installations, and experiments in sculptural forms, his work questions ideas of progress and futurity by reimagining architectural entities, and speculating on the language and materiality of organic and artificial forms.

His recent solo exhibitions include *Substrata Styrene* (Sylvia Kouvali, Piraeus,

2024), *Iconoclastic Nuclear Plastic* (Sylvia Kouvali, Piraeus, 2023), and *[ELEKTROİZOLASYON]: Unknown Parameter Extro-Record* (Arter, Istanbul, 2021). Recent group exhibitions he participated include to carry (16th Sharjah Biennial, 2025), *How to Hold Your Breath* (9th Asia Art Biennial, NTMoFA, Taichung, 2024) and *Cmd P for 2079* (Allard Pierson Museum, Amsterdam, 2020). Hüner's works are held in the collections of Arter, Tate, Centre Pompidou, Princeton University Art Museum, Spencer Museum, and Van Abbe Museum.

**MONA MAHALL & ASLI SERBEST** Working at the intersection of art and architecture, Mahall and Serbest have pursued a collective practice since 2007. Drawing on found objects, unfinished elements, texts, and specific sites, they explore the poetic and political possibilities of space. Through installations, models, videos, and texts, they create research-based spatial works across both analogue and digital media. Their projects adopt a feminist methodology, focusing on non-linear, unfinished forms and process-oriented formats. They aim to question power relations and to make overlooked pieces of knowledge visible, in order to develop alternative paths for our lives, schools, and online and offline movements.

Their work has been exhibited at institutions including the Pera Museum, E-Flux Screening Room, the Venice

Biennale, Ural Biennale, Kunstraum Kreuzberg/Bethanien (Berlin), Riverrun (Istanbul), Württembergischer Kunstverein (Stuttgart), Storefront for Art and Architecture (New York), HKW (Berlin), Künstlerhaus Stuttgart, and the New Museum (New York). In 2019, they curated the 7th International Sinop Biennial under the title *A Politics of Location*.

**MERİÇ ÖNER** Architect, curator, and researcher. Öner has been working on design and architectural culture since 2005. She was the founding associate director at Salt, where she shaped the institution's critical approach to studies of the built environment. Her inquiries into material culture initiated local and international conversations and facilitated the public presentation of multiple narratives and timelines through exhibitions, workshops, talks, and screenings.

During her tenure as director, she focused on Salt's role as a co-learning institution, advancing both the access to and dissemination of digitized archives. She launched the *Office of Useful Art* in partnership with Asociación de Arte Útil. She also developed long-term collaborations with local institutions, most notably with Kadir Has University, which led to the digitisation of the unfinished *Istanbul Encyclopedia (1945–1975)* by Reşad Ekrem Koçu and its archival material. Since 2022, she has been leading

Meriç Öner Culture Works, providing strategic consultancy and developing exhibitions, publications, and independent programmes.

**METEHAN ÖZCAN** Artist and an academic. After completing his undergraduate studies in Interior Architecture and Environmental Design at Bilkent University, Metehan Özcan earned his master's degree in Visual Communication Design at Bilgi University. In his artistic practice, Özcan explores the traces of modernist design in social memory through photographs and archival materials. By bringing together technical, promotional, and commemorative images of various spaces, he constructs multilayered narratives.

His works have been exhibited at the Pavilion of Turkey, 14th International Architecture Exhibition, La Biennale di Venezia; the 3rd Istanbul Design Biennial; Salt Ulus; Istanbul Modern; Milli Reasürans Art Gallery; Ark Kültür; Depo Istanbul; Studio X; Hayy Open Space; MarsIstanbul; and Galeri Nev Ankara.

**FİRUZAN MELİKE SÜMERTAŞ** Architect, historian, and tracer of urban narratives. Sümertaş completed her undergraduate and postgraduate education at the Middle East Technical University Department of Architecture and the Master's Programme in Architectural History. She obtained her doctoral degree from the Department of History at Boğaziçi University. She explores

the layers of urban, visual, architectural, and cultural history embedded in the stones and waters of Ottoman Istanbul. Sümertaş's work springs from her deep fascination with Istanbul, sometimes following the traces of the Greek-Orthodox community, at other times focusing on women patrons.

Sümertaş currently serves as coordinator of the *IstanΠόλις* project, directed by Christine Philiou, and as co-curator—alongside Namık Erkal and Haris Theodorelis Rigas—of the exhibition project *Phanariot Materialities*, scheduled to open at ANAMED in February 2026.

**DENİZ TORTUM** Filmmaker, artist, and researcher. His works have been screened at international film festivals including the Venice Film Festival, SXSW, IFFR, IDFA, Sheffield Doc/Fest, Hot Docs, True/False, and Dokufest. His latest feature film, *Phases of Matter* (2020), won the Best Documentary Award at the 39th Istanbul Film Festival and 57th International Antalya Golden Orange Film Festival. His short film, *Our Ark* (2021, co-directed with Kathryn Hamilton), received the Best Short Film Award at the 41st Istanbul Film Festival.

Tortum has worked as a researcher at the MIT Open Documentary Lab and MIT Transmedia Storytelling Initiative, focusing his research on immersive media. In 2019, he was featured in *Filmmaker Magazine's* "25 New Faces of Independent Film."

## ABOUT YUNT

Located in Sultanbeyli, YUNT is a non-profit art and interaction space. It aims to increase the society's opportunities to encounter artistic activities. In addition to its exhibitions and events, it enables those it comes into contact with to establish new sensory relationships with the world through its educational program and supported publications. It aims to help increase the potential for social change through the experience and interaction opportunities offered by the place.

YUNT supports art production and intellectual thought with its event program and incentive policy.

YUNT

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