

P R E S E N T

A B S E N T

Canlı
Alive

GÜRBAY HİZ
EMRE HÜNER

Halı Altı
Under the Rug

MONA MAHALL & ASLI SERBEST
METEHAN ÖZCAN

VAR YOK

Anıtsı
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
Founding Director
Muratcan Sabuncu

Art Consultant
Sergen Şehitoğlu

Seminar and Talks
Academic Advisor
Prof. Eva Şarlak

Space and Event
Supervisor
Hilal Dökmen

Photos
Barış Özçetin

Visual Comm.
and Booklet Design
Dilara Sezgin

Digital Communication Manager
Esra Ece Kuleci

Proofreading and Translation
Merve Işıl Tezcanlar

We would like to thank **R. Gülşen Tatlısumak** for her valuable contributions.

The videos in the *PresentAbsent: Alive* are exhibited with the support of Vestel.

VESTEL

Hasanpaşa Mahallesi Fatih Bulvarı No: 33
34920 Sultanbeyli/İstanbul
www.yunt.art | info@yunt.art

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

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.¹ 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.



- 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 **GÜRBAY 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 **METEHAH ÖZCAN**
Illustrated Information, A11
2013
- 7 **FİRUZAN MELİKE SÜMERTAŞ**
Büyük Valide Han
2024
- 8 **DENİZ TORTUM**
Efe Murad's rewriting of his poem titled *Dünya* [World] from his memories
2025

YUNT

VarYok

PresentAbsent

Karadöner | Cumartur
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 Tomás 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

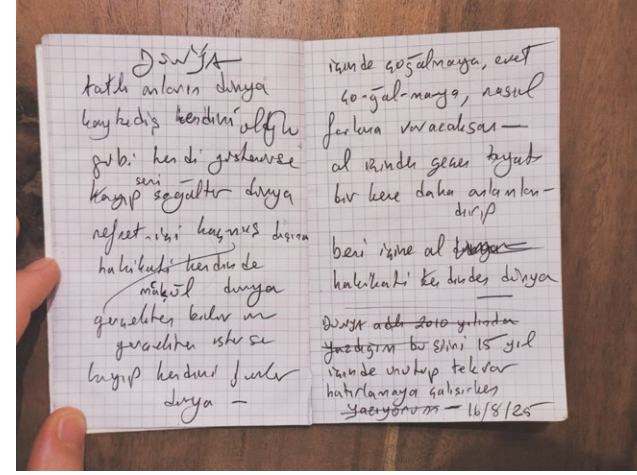
FİRUZAN MELİKE SÜMERTAŞ



7 *Büyük Valide Han*
2024



DENİZ TORTUM



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

דאנץ

דאנץ





1

EMRE HÜNER
XenoProp
2015
Mixed media
Dimensions variable
page 39

2

METEHAN ÖZCAN
Online Job Advertisements
2026
Mixed media

3

GÜRBAY HİZ
Atlas of Imaginations, Constructions, Experiences
2020
Digital print and sound
Dimensions variable
page 45

4

METEHAN ÖZCAN
Kahramanlar
2017- ongoing
Mixed media

5

METEHAN ÖZCAN
Jobs in the Phone Book
2019
Print on tracing paper

6

METEHAN ÖZCAN
Illustrated Information, A11
2013
page 47

7

FİRUZAN MELİKE SÜMERTAŞ
Büyük Valide Han
2024
page 48

8

MONA MAHALL & ASLI SERBEST
newold europe (map)
2025
page 46

9

MONA MAHALL & ASLI SERBEST
newold europe (Temple I)
2026
3D print, fiberglass, mineral coating, pigment, metal
900 × 578 × 443 mm

10

DENİZ TORTUM
Efe Murad's rewriting of his poem titled Dünya [World] from his memories
2025
page 49

11

MONA MAHALL & ASLI SERBEST
newold europe (Temple II)
2026
3D print, fiberglass, mineral coating, pigment, metal
800 × 716 × 611 mm

12

MONA MAHALL & ASLI SERBEST
newold europe (figurines 1-11)
3d print, metal
Charms, various sizes



YASISIZ KARGO PERSONELİ
KARANTYEN III
"KARGO PERSONELİ ZİYALISI"

Yasiz

Yasiz, a concept that is often associated with the idea of being 'out of place' or 'out of context'. In this work, the artist explores the notion of being 'out of place' in a way that is both literal and metaphorical. The work is a collection of small, dark, rectangular photographs or prints that are arranged in a grid-like pattern on a white wall. The images appear to be close-ups of objects or figures in a dimly lit environment, creating a sense of mystery and intrigue.

Present/Absent

Present/Absent, a concept that is often associated with the idea of being 'out of place' or 'out of context'. In this work, the artist explores the notion of being 'out of place' in a way that is both literal and metaphorical. The work is a collection of small, dark, rectangular photographs or prints that are arranged in a grid-like pattern on a white wall. The images appear to be close-ups of objects or figures in a dimly lit environment, creating a sense of mystery and intrigue.



YASISIZ KARGO PERSONELİ
KARANTYEN III
"KARGO PERSONELİ ZİYALISI"



YASISIZ KARGO PERSONELİ
KARANTYEN III
"KARGO PERSONELİ ZİYALISI"



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.

METEHAN ÖZCAN

2 **Online Job Advertisements**
2026
Mixed media

Almanca bilen
çağrı merkezi operatörü

Telefon aramalarına cevap veremiyorum.
Herhangi bir şehirden çalışabilirsiniz.
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Tamamen uzaktan çalışma;
Çalışma programı: 2/2 veya 5/2; Ayrıca esnek
çalışma saatlerini değerlendiriyoruz — günde
minimum 3 saatten başlayan serbest çalışma
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Şeffaf ödeme sistemi: saatlik ücret 200 TL'dan başlar + KPI. Operatörlerimiz ortalama 73 500 TL kazanır, en başarılı olanlar ise ayda 147 000 TL'den fazla kazanır.

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BEŞ YILDIZLI OTEL

İSTEDİĞİN GÜN ÇALIŞ GÜNLÜK ÜCRET

OTEL PROJELERİMİZDE YER ALACAK VASIFLI/VASIFSIZ
GARSON ARAYIŞIMIZ BULUNMAKTADIR. GÜNLÜK VEYA
İSTEDİĞİ ZAMAN ÇALIŞACAK GARSON TAKİM
ARKADAŞLARI ARIYORUZ!

*Tercihen Anadolu yakasında ikamet eden, *Esnek çalışma saatlerine uyum sağlayabilecek, *Disiplinli ekip çalışmasına yatkın, *Okusunu düzgün, kişisel bakımına önem gösteren adaylar bize ulaşabilirler. Part-Time öğrenci adaylarımız için ders programlarına uygun günler için vardiya düzenlemesi yapılmaktadır.

Otelimizin restaurant, bar, banket, oda servisi, cafe bölümlerimize arayışınız devam ediyor. Erkek personeller için günlük 5000 TL maaşla işe başlamak zorunludur.

**Bayan Yönetici Asistanı/
Kişisel Asistan aranıyor**

Seyahat etmeli olmayan 19-40 arası arayan bayan yönetici asistanı/kişisel asistan unvanı taşıyor. Yönetici asistanı/kişisel asistan olarak görev tanımı içinde; yöneticinin günlük iş planı, randevu ve toplantı tılarını ayarlamak/düzenlemek, takvim takibi yapmak, e-posta göndermek ve yanıtlamak, yönetici ödemelerini (vergiler, prim ödemeleri, faturalar vs.) takip etmek ve yapmak, telefon görüşmelerini yönlendirmek, seyahat düzenleme-lerini (bilet, otel vs. rezervasyonlarını) yapmak gibi hususlar yer almaktadır.

Öcret; deneyim, eğitim durumuna göre yüz yüze görüşme ile karşılıklı mutabakata göre belirlenecektir. Fotoğraflı özgeçmişlerini Whatsapp üzerinden ileten arkadaşlara, değerlendirme yapıldıktan sonra geri dönüş sağlanacaktır.

70 bin 90 bin arası kazanç

KALACAK BEKAR EVİMİZ VARDIR

BURSA OSMANGAZİ'DE 11 TANE KUAFÖR
SALONUMUZ VAR.
3 TANE USTA ALINACAKTIR...
KENDİNE VE MESLEĞİNE GÜVENEN
USTALAR TERCİHİMİZ DİR...

**UYUŞTURUCU MADDE ALKOL KULLANAN
VE SİCİLİ BOZUK ARKADAŞLAR
ARAMASIN...**

**VASIFSIZ KARGO PERSONELİ
ARANIYOR.!!!**
|| *KARGO PERSONELİ İŞ İLANI* ||

Masaüstü bilgisayarınızda veya sizin telefonunuzda masaüstü bilgisayarınızda çalıştırabilirsiniz.

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18-45 Yaş Arası,
Eğitilmiş Sicil
Ödeme işi bitti mi ödeme.

ARZALAR LÜTFEN AÇIKLAMANI HEPSİNE OLUP OLMADIĞINI SONRA WHATSAPP ÜZERİNDEN YAZINIZ (HANGİ İLÇEDE OTURDUĞUNUZU VE YAŞADIKLI BELİRTİLERİNİZİ KISA OLARAK) YOLUNLARI DOLAYI TELEFON BEĞUL OLARAK

Zararlı sıklama Lütfen işi terlik, sandalet, port veya pijama ile gelmeyin. Kuyfeti
kayınarda yasaklıdır. İsim yazılmamıştır. A

VASIFSIZ
YATILI KAPALI TESİSTE
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YORUZ DENELİMİ YAPIMYOR. 5 YILDIR FAALİYET GÖSTEREN DENİM YAPMAYI KALITMA FABRİKAMIZDA ÇALIŞAN 1071 Lİ KALACAK PERSONELLER ARIYORUZ. 2' DEYAMISIZLIK YAPMAYINCA 5.000'Lİ DEYAMISIZLIK KURUMYISI VS TÖM SOSTAL HAR LAR MEVCUTTUR. HAFTADA BİR GÜN İZİN VARDIR. KALINACAK EV KONTEYNER ÇERKİSİN KAPISI KÜLTÜREN AYRİ BİR ODA SI VARDIR. EV TESSİS KİNDİR. Hİ

KALABİLECEKLERİ, HER GÜNÜ 1 KİŞİ KALACAKTIR. EVİN ELEKTRİK BÜ KİRA GİM GİDERLERİ TARAFIMIZDAN KARŞILANMAKTAĐIR. EVDE ÇAMAĐIR MAKİNESİ,SİLA BULUNMUSĐZ İNTERNET, PİSA VE BİRCOK İKAMAT BULUNMAKTAĐIR. ÖĐLEN VE AKŞ YEMEĐİ VERİLECEKĐR. 20 İLE 40 YİŞ ARALĐINDA İŞ ARKADAĐILARINA İHTİYAÇ VAR. İKAMAT ALAN ÖĐLEN ÖĐR ANKARA VE İZMİR KİŞİLERİ KARŞILANMAKTAĐIR. GÖRÜŐR

İŞ TANIMI:
KÖYLÜLERİN ORMANDAN KEŞİP ÇIKTIRMASI VE DİĞER ÇALIŞI DEMETLERİNİ TAŞIYI

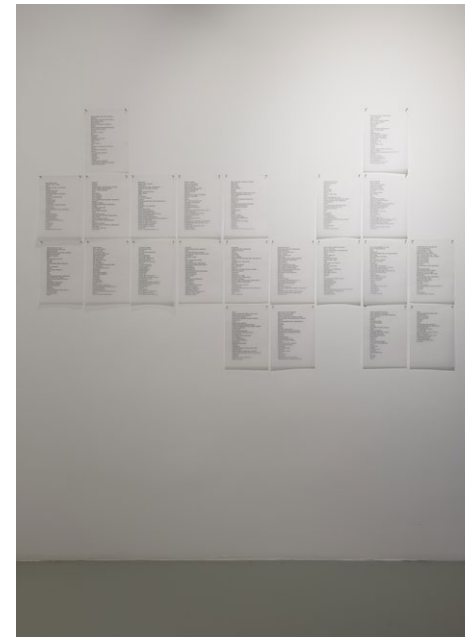
ARAÇLARA İZMİR KURULYAN ÇALIŞAN KAPALI TESİS İÇERİSİNDEKİ ÇİFTİNE
MAKİNESİNE ATMAK, YAPRAKLARI ÇUVALLAMAK, BANTTAKI YAPRAKLARI SEÇME-
Yİ, GELEN TIR ÇUVALLARI YÜKLEMEK, ÇALIŞMA SAATLERİ HER BİRİNE YAK-
KIRIMIN ALINARAK KISALTIYOR. SABAH 8 AKŞAM 7 GİBİ İZMİR BİTME
DİR, ANCAK BU SÖRE PERSONELİN ÇALIŞMASINA TEMPOSUNA, İŞ ARKADAŞLARI

ÜSTÜNDE GEREK LİĞİNDEN İTİBAREN BU TALEZİN GEREK LİĞİNDEN İTİBAREN ÇALIŞA
PERSONELLERİ İLE ÇALIŞMAK İSTİYORUZ. SABAKALI ÇALIŞMAYORUZ. MESAJ
ATMAYIN DİREK ARAYIN. ARAYANINIZDA HEMEN CEVAP VEREMİSEKTE GEREK
DÖNDÜYÜZ.

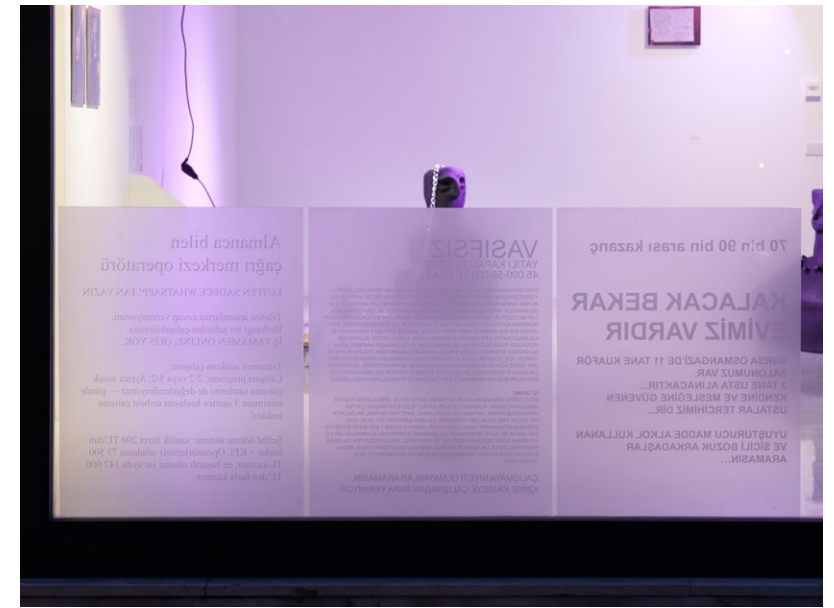
ÇALIŞMAYA NİYETİ OLMAYANLAR ARAMASIN,
KİMSE KİMSEYE ÇALIŞMADAN PARA VERMİYOR.



4 *Kahramanlar*
2017- ongoing
Mixed media



5 *Jobs in the Phone Book*
2019
Print on tracing paper



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 overscaled 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.

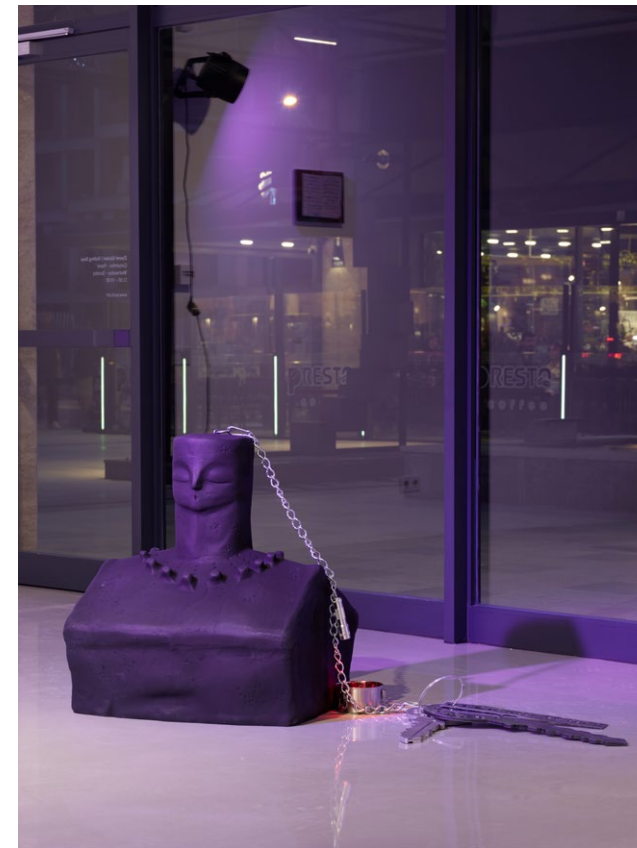
The small keychains and handbag charms refer to Goddess figures, dating from 6500 to 5000 B.C. The Goddess was seen as a force manifested in various forms: a material condensation of life cycles, a symbol of birth, death, and regeneration, or an interface between human time and cosmic time. The figurines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



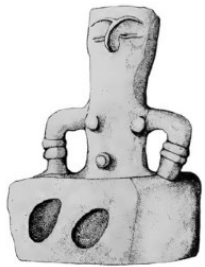
11 *newold europe (Temple II)*
2026
3D print, fiberglass, mineral coating, pigment, metal
800 × 716 × 611 mm
The scaled keychain and handbag charm echoes a clay temple model in the form of a Goddess body from Porodin, near Bitola in western Macedonia. It features a Goddess mask on a cylindrical chimney, 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.



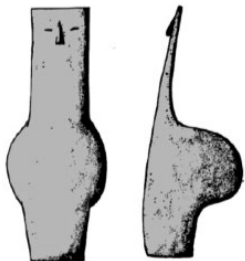
List of Neolithic objects (reconstructed as charms)



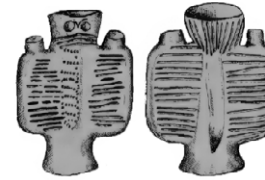
Temple model with a bust of the Goddess on top of a base with oval windows. Nose and horn-shaped brows probably indicate a bucranium, symbol of regeneration (North Macedonia; approx. 5500 B.C.). Height: 30 cm.



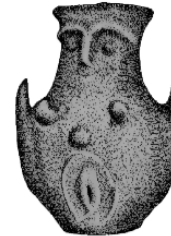
Clay temple model in the form of a Goddess body from Porodin, near Bitola in western Macedonia. It features a Goddess mask on a cylindrical chimney, with her necklace displayed on the roof (Porodin, Serbia; approx. 6000 B.C.). Height: 17 cm.



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.



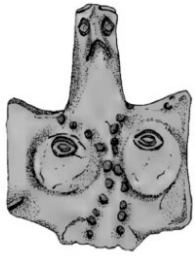
Owl-shaped burial urns, featuring the characteristic Owl Goddess face and breasts. The theme of regeneration is emphasized through prominent vulvas or serpentine umbilical cords (North Aegean/Western Anatolia; 3000–2500 B.C.). Height: 23.1 cm.



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.



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



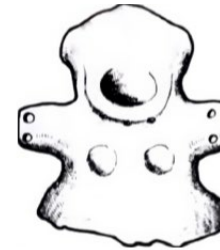
Sherd of a large pithos with a figure in relief, displaying a bi-line on the forehead identifying the Snake goddess. The figure also shows bi-lines above the breasts and two parallel lines emanating from each side of her head. Tisza Culture (Hodoni, Romania; approx. 5000 B.C.). Height: 22.6 cm.



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.



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.



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.

Literature:

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

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YUNUS

VarYok

PresentAbsent

Curatorial
Merve Elveren
Meriç Öner

11.10.2025 — 16.08.2026



1 **EMRE HÜNER**
XenoProp
2015
Mixed media
Dimensions variable
page 70

2 **GÜRBAY HİZ**
Atlas of Imaginations, Constructions, Experiences
2020
Digital print and sound
Dimensions variable
page 65

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

4 **METEHAN ÖZCAN**
Illustrated Information, A11
2013
page 67

5 **FIRUZAN MELİKE SÜMERTAŞ**
Büyük Valide Han
2024/2026
Photos: Firuzan Melike Sümertaş and Metehan Özcan

6 **MONA MAHALL & ASLI SERBEST**
newold europe (Temple I)
2026
3D print, fiberglass, mineral coating, pigment, metal
900 × 578 × 443 mm
page 36

7 **MONA MAHALL & ASLI SERBEST**
newold europe (Temple II)
2026
3D print, fiberglass, mineral coating, pigment, metal
800 × 716 × 611 mm
page 39

8 **DENİZ TORTUM**
Efe Murad's rewriting of his poem titled Dünya [World] from his memories
2025
page 69

9 **newold europe**
Map and booklet
Mona Mahall and Aslı Serbest

Online Job Advertisements
Metehan Özcan

Notes and drawings on Neochronophobia
Emre Hüner

"Special Letter from the Pera Correspondent"
Article from *Servet-i Fünûn*

Earth
Efe Murad

"Büyük Vâlîde Han"
Entry from Reşad Ekrem Koçu's *Istanbul Encyclopedia*

10 **METEHAN ÖZCAN**
Jobs in the Phone Book
2019
Print on tracing paper
page 32

11 **METEHAN ÖZCAN**
Kahramanlar
2017- ongoing
Mixed media
page 33



FİRUZAN MELİKE SÜMERTAŞ



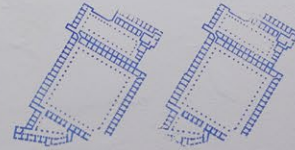
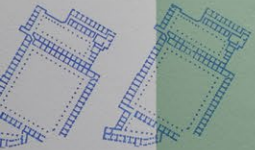
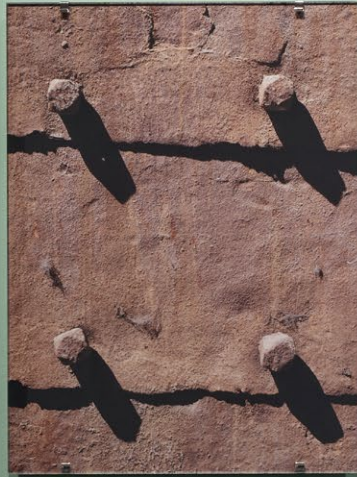
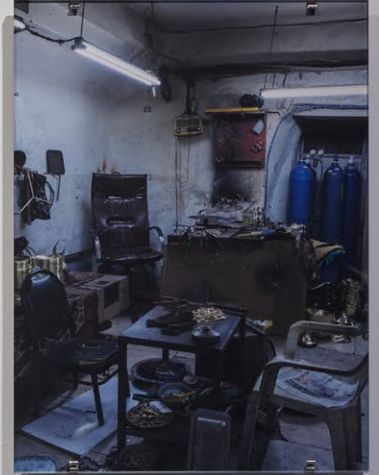
During the Ottoman era in Istanbul, specifically between the 15th and 20th centuries, female patrons played a significant role in the city's development. Mostly Muslim women belonging to the imperial family, the ruling elite, or their immediate circles commissioned various structures through the foundations 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.

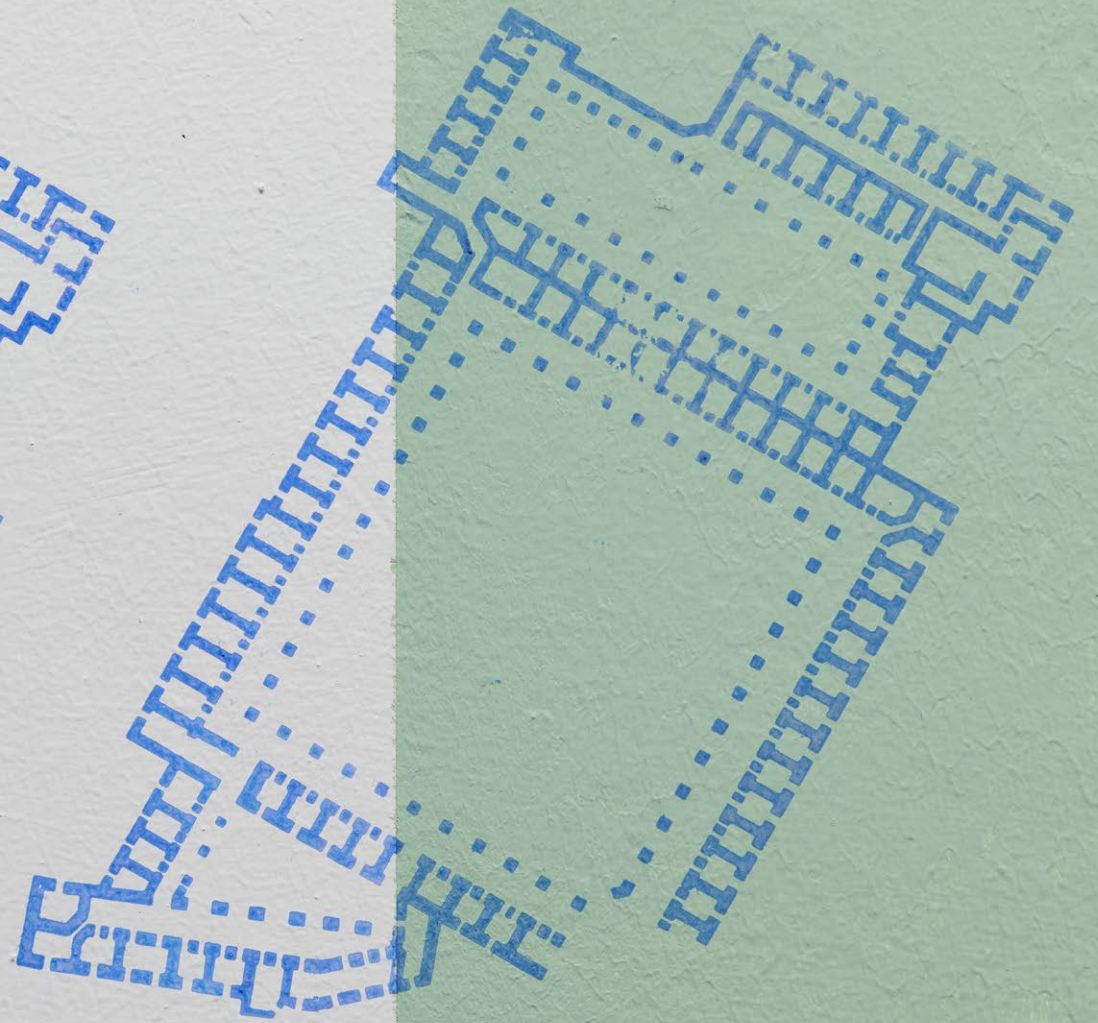
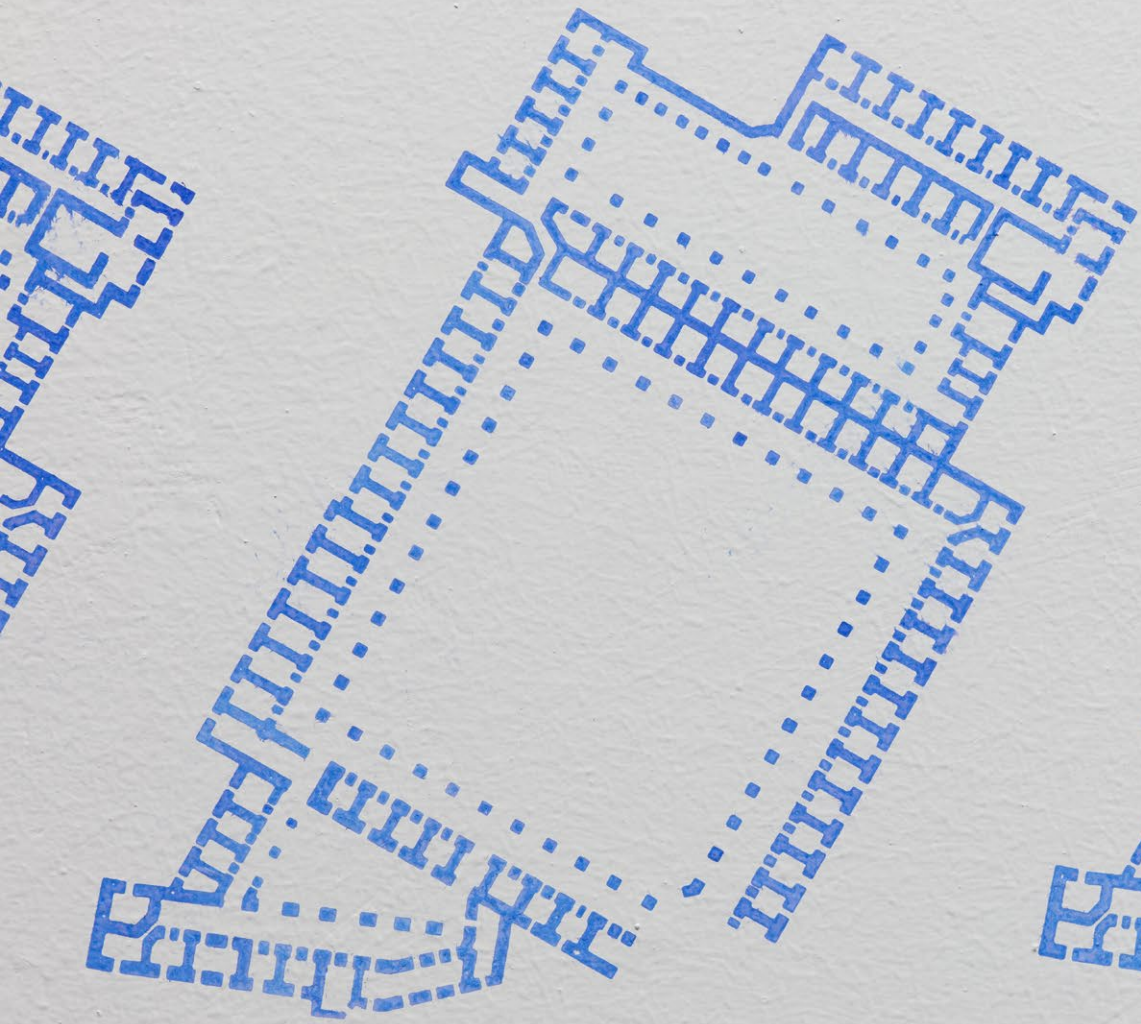
One of the most prominent examples of such structures, the Büyük Valide Han (described by Reşad Ekrem Koçu as "one of the largest hans in Istanbul, a monumental and magnificent building") was commissioned in the 17th century by Mâhpeyker Kösem Sultan, the mother of Sultan Murad IV. Although Kösem Sultan 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" (*vâlîde-i muazzama*), "the elder mother" (*koca vâlîde*), "mother of the believers" (*ümmü'l-mü'mînîn*), "possessor of the high station" (*sâhibetü'l-makâm*), "the supreme cradle" (*mehd-i ulyâ*), "the senior mother" (*vâlîde-i atîka*), and "the great mother" (*vâlîde-i kebîre*). Having commissioned mosques, masjids, fountains, *darûlhadis* (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 İrânîyân*), 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, illegible text panels, likely providing information about the artwork or the exhibition.



DENİZ TORTUM



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

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.

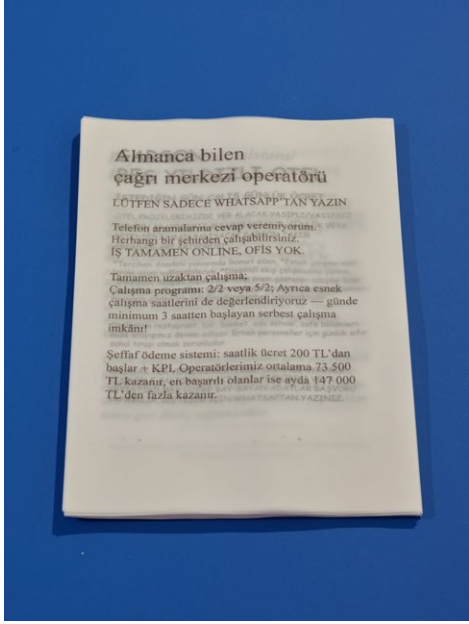
As the poem concludes, the film undergoes distortions, as if the poem itself were a negotiation, a debate, or an effort to harmonise between the individual and the world. While these distortions persist, he continues to speak, argue, and wander alone. In *Earth*, the camera, drifting through an unknown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



ARTIST'S STATEMENT
The artwork is a digital composition that explores the relationship between nature and the human-made environment. It features a central image of a calm body of water, which acts as a mirror for the surrounding landscape. The reflection is not perfect, suggesting a subtle intervention or a different perspective. The dark vertical bars on either side of the central image create a sense of being viewed through a window or a screen, further emphasizing the digital nature of the work. The overall mood is contemplative and quiet, inviting the viewer to reflect on the beauty of the natural world and the ways in which it is perceived and represented in digital media.

ABOUT THE ARTIST
The artist is a multidisciplinary practitioner with a background in both visual arts and digital media. They have worked on a variety of projects, including installations, films, and digital art. Their work often focuses on themes of identity, memory, and the human experience in a digital age. They are currently based in [location] and are active in the local art community.





Behind the Exhibition

A Place Called YUNT.

We have been discussing institutions for a long time; we feel the narrowing as a result of the near disappearance of small- and medium-scale institutions. We are experiencing the lack of a space where we can develop critical programmes regardless of visitor numbers, and where we can evaluate research, propositions and questions. In such an environment, YUNT emerges as a more vital space. Its scale allows it to develop programmes through multiple invitations that do not repeat themselves yet create a thread between them. These programmes prioritise “today”, can change, can start again by saying “that didn’t work”, can even pause and, more importantly, can transform. When YUNT invited us in February 2025 to develop a year-long project, the subject it was focusing on was the “public sphere”. But what is there left to say about the public sphere today (today in the broadest sense of the word)?

“Public Sphere”.

When “publicness” is used to define our living sphere, we find ourselves caught in a spiral woven from more than thirty years of debate. At its centre lie progressive social ideals, which in turn rest upon a *European* intellectual performance. We remain suspended at a point where we can never quite reach something better, never quite arrive at that expanse we long for, walking and running towards it, and never quite manage to make up for what is missing. An exhibition built along similar intellectual concerns is unlikely to break through such an accumulation of history. At best, it may allow a series of voices to emerge; perhaps to be answered or fiercely criticised in some way, possibly to fade away immediately or gather force later. Yet this potential, properly situated and operating on its own, will inevitably give rise to a claim to publicness on a miniature scale. In line with our choices, it will point to the fractures inscribed in a time and space in which we experience, first-hand, what it means to belong to the public. Without necessarily overlapping in time and geographies, works in intuitive yet discontinuous order will be interpreted by the exhibition’s public. Perhaps, in this form, they will unsettle the formulas that repeatedly circulate in the mind.

Making an Exhibition.

This means that the exhibition will not take shape from the pleasure of bringing together things that are beautiful in themselves or harmonious as a whole. Nor will it be a compilation of the work of a single artist. Since publicness is taken as an inherent quality of exhibition-making, the discourse will, where possible, remain close to its enactment rather than straying too far from it. It will not adopt a didactic tone, nor attempt to organise the matter into categories or turn it into a linear or homogeneous narrative. As the exhibition recalls the ruptures of publicness across time and place, its own coherence will also be divided into three. Only later will we realise that this decision in fact expands the exhibition's provisional field of propositions by multiplying it threefold.

Uncertainty.

The exhibition ultimately takes shape around a question: "How can the sudden transformation of what is assumed to be protected by being public be recorded here and now?" What follows is, for us, an intuitive search. As our conversations develop a vocabulary for the exhibition, the people we want to invite along begin to emerge. As we speak of the fluidity between time and space, we begin to discuss Metehan Özcan's work. In producing his work, the artist relinquishes his position as author, becoming instead exposed to the very subject and situation he is working with. In this sense, the details in the images and found texts stem from his personal experience. The line between the private and the public, neither concealed nor hardened, ultimately challenges what we know about the norm.

Imagination.

When we recognise the mismatch between expectations and realities, we are confronted with visions that hang in the air and gradually fade. The visions we have shaped at a personal, societal and global level turn out to be "a narrative of the future" projected from the past, and one that has, for the most part, never been tested. To trace the accelerated steps towards *progress*, we think of architectural historian Gürbey Hiz's atlas, compiled from accounts published in *Servet-i Fünûn*.

We begin to browse his "A to Z of *Servet-i Fünûn*" articles on *Manifold*. We encounter the promise and vision we are looking for almost immediately, under the entry "Balloon": "One will board the balloon in Beyazıt and get off in Şişli."

History in the Present Tense.

When articulating the bind in which the public sphere finds itself, leaping across time becomes a useful device. But this does not mean overlooking the relationships between society and space. To think through examples grounded in changes that have endured from the past to the present, we turn to Firuzan Melike Sümertaş's research. In Istanbul, there are numerous buildings commissioned by and named after the women of the Ottoman dynasty. One of them, Büyük Valide Han, has continued to serve its original purpose from the seventeenth century to the present day. Its community bears the traces of more than three centuries of history.

Borders/Boundaries.

Moving between reality and imagination, it is impossible not to dwell on the way powers have defined who owns what and where through written rules and drawn maps. When we sat down with Mona Mahall and Aslı Serbest to discuss their new work, emerging from the tensions between private and public space, we were still at the research stage, exchanging ideas and suggestions. Yet at the heart of our conversation was Europe's presence as both a real and an artificial construct. The anthropologist Marija Gimbutas, whose work forms part of Mahall and Serbest's research, describes a Europe that is egalitarian, heterarchical, peaceful and highly developed. The female figurines she identified, the understanding of collective life they embody, and their insistence on bringing the outside in are far removed from the "realities" of today. Gimbutas experienced, during her own lifetime, the unbridgeable gap between expectations and realities.

Worlds Elsewhere.

The exhibition makes visible a fantastical universe through a discourse that oscillates between expectations, promises, realities and

imaginings, and between yesterday, today and tomorrow; a discourse that is largely intuitive and therefore remains necessarily elusive. Guided in this direction, we invite Emre Hüner to join us. After all, in the scenes he constructs through drawings, three-dimensional objects and videos, his work reveals the undeniable fluidity between archaeological remnants and a post-human world. Through scientific data and speculative narratives, he brings to the surface the vulnerabilities of the social system whose collapse we are so deeply feeling today.

Threshold.

If our expectations have been thwarted amid such a collapse, if our visions of the future have become blurred, and if the definition of the present has been cast into uncertainty, why are we still negotiating? We turn to Deniz Tortum to preserve what remains, to transform the existing, and to insist on intervening. Tortum's film meets Efe Murad's poetry with a stance that exists neither here nor there, neither in the *Earth* nor beyond it, but somewhere in between - present yet unwilling to conform to it: "your sweet and dream instances earth. / if the whole of deprivation is tempted. / if it truly asks and truly speaks. / deprivation reunites earth."

Encountering/Situating.

As the participants and works take shape, the space for negotiation becomes more clearly defined. An exhibition, at its core, creates an environment in which a work encounters another through proximities and distances, altering its impact in the process. As we settle into the physical space YUNT has opened up to us, we seek to avoid an airless crowding. The idea of transforming the content brought together into expansive installations and clues, and unfolding them across three stages, emerges from this consideration. Yet there is a deeper rationale behind our reluctance to shy away from installing all works at once. We do not wish to consume in three months an exhibition whose conversations began in February 2025 and whose first chapter to be presented in October 2025. We are excited by the possibility of making tangible the exhibition's subtle shifts in space and time, sometimes concealed and sometimes visible.

We also cannot help but probe the following questions: "What does it mean to make an exhibition today? What can a static format offer us? Can an exhibition be reconfigured, again and again, over the course of its run? Can it propose new questions grounded in the uncertainty of the present and the emotional fluctuations that accompany it?"

Cross-Pollination.

Divided into three parts, the exhibition also multiplies everything by three. The overarching titles "Alive" (Gürbey Hiz and Emre Hüner), "Under the Rug" (Metehan Özcan and Mona Mahall-Aslı Serbest) and "Monumentesque" (Firuzan Melike Sümertaş and Deniz Tortum) allow for internal shifts and rearrangements; each participant and each work can reach beyond the section in which they appear and engage with the others, with other works. Pollens drift through the exhibition space across all three sections. Gürbey Hiz's selections from his observations of *Servet-i Fünûn* in *An Atlas of Imaginations, Constructions and Experiences*, and the accumulations beneath bridges that appear in Metehan Özcan's photographic series *Kahramanlar*, do they not both trace, within the city, what belongs to no one and everyone at once? How far apart are the utopian reading of the Neolithic finds reinterpreted in Mona Mahall and Aslı Serbest's installation *newold europe* and the striking claim to reality made by the Neolithic remnants that Emre Hüner incorporates and renders functional once again in his installation *Neochronophobia*? Are accumulations beneath the bridges in Metehan Özcan's photos any different from the archaeological sites evoked by these works? What would Marija Gimbutas have made of the Büyük Valide Han, brought to life as a shared space for trade and living as featured in Firuzan Melike Sümertaş's research, had she encountered it through Mahall and Serbest's research? Can the sense of belonging in Deniz Tortum's otherworldly *Earth* be considered apart from the quotation "Long live the soil, you are my dwelling," cited in Hiz's research? *PresentAbsent* completes the traces it has gathered from different times and geographies for the present with questions suspended in the space. And with the other questions added by those of you who have brought your eyes and minds to the exhibition...

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 Tefik 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.

GÜRBAY 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.

