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ISTANBUL
GELISIM
UNIVERSITY



— 
Faculty of
Fine Arts





CONTENTS

HIGHLIGHTS

2-4

34-36

NEW
ALBUM

SUCCESSSES

5-7

37-38

ICONIC
STRUCTURES

ACADEMIC
SUCCESSSES

8-12

39-40

WE CHOSE A
MOVIE

NEWS FROM
FAF

13-26

41

ON STAGE

CULTURAL
JOURNEY

27-32

42-48 INTERVIEWS

PIONEERS OF
THE ARTS

33

49

NEW
PROFESSIONS

50-52

WHAT'S IN
THE CITY?



HAPPY
30 AUGUST
VICTORY
DAY

HIGHLIGHTS

YAZAN İB TÖNETEN
BERK KOSE & FERİT DOĞAN



**BEST TRAILER
AWARD FROM
RTS!**

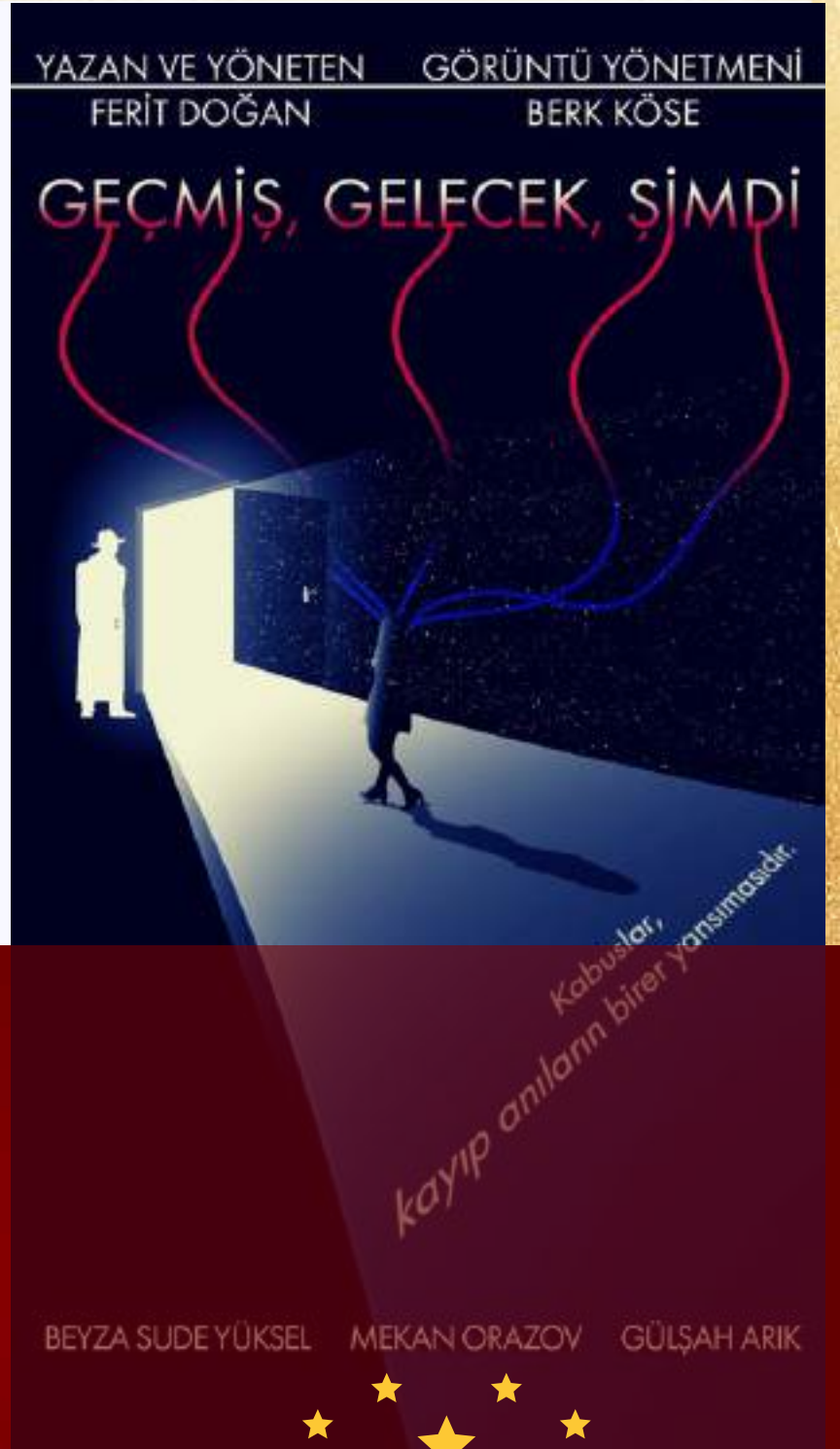


STENDHAL

HIGHLIGHTS

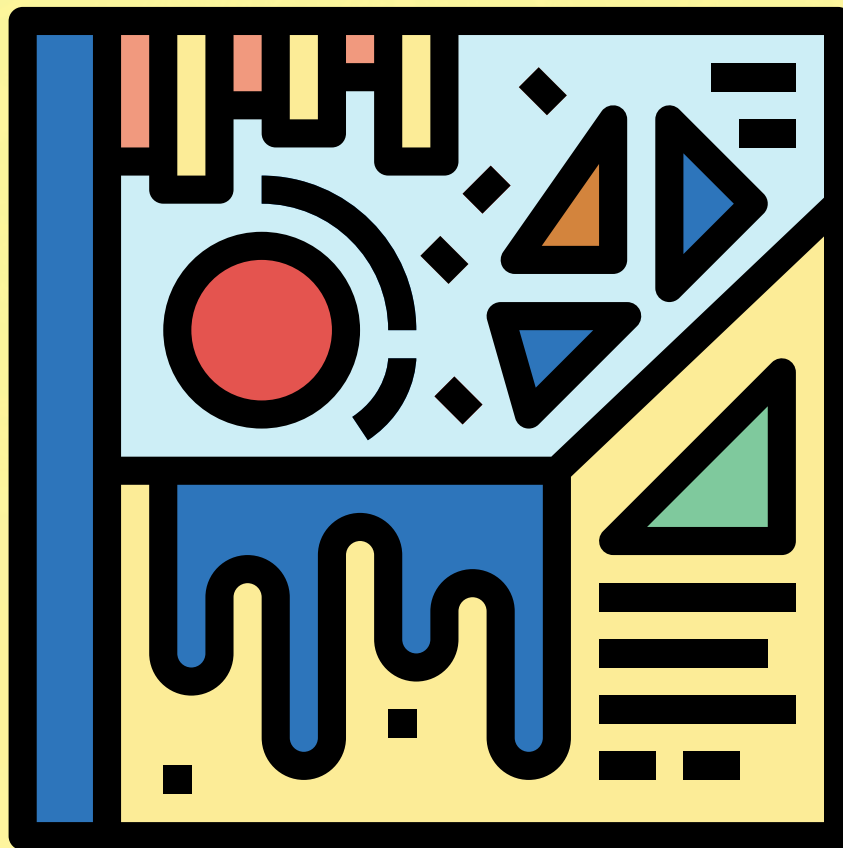


TO RTS
STUDENTS
BEST
STUDENT
FILMMAKER
AWARD!



HIGHLIGHTS

GRAPHIC DESIGN DEPARTMENT



**SPECIAL TALENT
EXAMS
CONTINUE!**

**50%+25%
Scholarship
Opportunity**



BEST TRAILER AWARD FROM RTS!



Stendhal short film directed by **Berk Köse** and **Ferit Doğan**, fourth year students of Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), **Radio, Television and Cinema Department**, won the **best trailer award** at the **TMFF (The Monthly Film Festival)** held in Scotland.



The film, which **won the best trailer award** at **The Monthly Film Festival in Scotland**, confronts its characters with their desires, passions and fears. Explaining this as a special choice, **Ferit Doğan**, one of the screenwriters and directors of the film, underlines that as you explore human nature, storytelling becomes much more enjoyable.

Stendhal, who started his festival journey by receiving an honorable mention from the **Student World Impact Film Festival**, was also entitled to an honorable mention in the best horror film category at the **BR Banshee Festival**, also known as the horror film festival, held in Rio De Jenerio in Brazil. Crowning his successful journey with the best trailer award in Scotland, **Stendhal's** festival journey continues.

We congratulate our students and wish them continued success.



BEST STUDENT FILM PRODUCER AWARD FOR RTS STUDENTS!

Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), **Radio Television and Cinema Department** students' short film project '**Past, Future, Now**' was awarded in New York.

After the news of the best film, the best film production award, the best short film, the best director, the best horror film and the honorable mention from the Radio, Television and Cinema Department, another new award news came.

The short film project 'Past, Future, Now,' written and directed by Ferit Doğan, a fourth-year student of the Radio Television and Cinema Department, and cinematography by Berk Köse, continues its successful festival journey. 'Past, Future, Now' was screened at Syndicated Bar Theater Kitchen in New York, where it received the Best Student Film Producer Award at the ceremony.

Congratulations to the students who contributed and best wishes for their continued success.





ASST. PROF. DR. EMRE DOĞAN'S DOCUMENTARY PROJECT SUPPORTED BY THE MINISTRY OF CULTURE AND TOURISM

The documentary project of **Asst. Prof. Dr. Emre Doğan**, Head of Department of **Radio, Television and Cinema** at Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), was deemed worthy of support by the Republic of Türkiye Ministry of Culture and Tourism, General Directorate of Cinema.

Radio, Television and Cinema Department Head Asst. Prof. Dr. Emre Doğan's documentary project “Beçin’den Mavi Vatan’a: Gazi Ahmed Bey” was among the 42 projects supported by the Republic of Türkiye Ministry of Culture and Tourism, General Directorate of Cinema. Chosen from among 178 projects, “Beçin’den Mavi Vatan’a: Gazi Ahmed Bey”, centers around Beçin Castle, which has been regarded as an important center by various civilizations and experienced its most glorious period during the Menteşe Principality. The documentary focuses on Beçin Castle, the city of Beçin, and Gazi Ahmed Bey, one of Beçin's greatest commanders. The historical significance of Beçin, its revival during the Menteşe Principality, and the importance of Gazi Ahmed Bey in the region and its history constitute the main focus and fundamental motivation of this documentary.



We congratulate
Asst. Asst. Prof. Dr. Emre
Doğan



ASSOC. PROF. AYSUN CANÇAT PUBLISHED HER ARTICLE COMPARING EAST ASIAN INK TECHNIQUES



Assoc. Prof. Aysun Cançat shared with the public an important article evaluating the ink techniques of East Asian civilizations with their similarities and differences. The article titled "Comparison of Ink Techniques in East Asian Painting" includes a detailed analysis in technical and conceptual dimensions.



The article specifically covers ink techniques such as Baimiao, Nanga, Haiga, Zenga, Ensō (Zen Circles), Sumi-e, Estamp, and Lavi. In the study, where these techniques belong to East Asian civilizations and their similarities and differences are meticulously analyzed, a comparison is presented from both technical and philosophical perspectives.

In addition to the differences between the various applications of the mentioned techniques, the common aspects of these techniques are also examined. In particular, it is emphasized that these techniques, which are linked to the philosophies of Zen Buddhism, are used to express deep meanings and conceptual depths beyond life. Zen philosophy, which is the basis of a less colorist and simple approach, aims to reflect a deep meaning beyond the meaning in the works. The combination of these elements creates the unique and impressive features of East Asian painting.

In addition, the article highlights the enrichment of East Asian civilizations, as well as the fact that these techniques have contributed significantly to the development of various techniques in the field of fine arts all over the world. This important work of Assoc. Prof. Aysun Cançat is a unique resource for art lovers and academics.

We congratulate Assoc. Prof. Aysun Cançat and listen to her continued success.
[Click to access the full article](#)



RES. ASST. BAŞAK LALE'S RESEARCH ARTICLE HAS BEEN PUBLISHED IN THE JOURNAL OF TASARIM KURAM



Istanbul Gelisim University, Faculty of Fine Arts, Department of Interior Architecture Res. Asst. Başak Lale's Research Article titled "**Spatial Formation of Modern Ideology: Ankara Casinos Between 1923 and 1960**" was Published in the Refereed Journal of Tasarım Kuram.

*We congratulate Res. Asst. Başak LALE for her work
and wish her continued success.*



RES. ASST. BAŞAK LALE'S OPINION PAPER HAS
BEEN PUBLISHED IN ARKITERA!



ARKİTERA



Istanbul Gelisim University, Faculty of Fine Arts, Department of Interior Architecture Res. Asst. Başak Lale's Opinion Paper entitled “Past and Present of Ideology in the Representation of Space” has been published in Arkitera.

We congratulate Res. Asst. Başak LALE for her work and wish her continued success.



NEW BOOK WITH CONTRIBUTIONS FROM RES. ASST. AYTEN BENGİSU CANSEVER, NOW ON THE SHELVES!



Ayten Bengisu Cansever, Research Assistant in the Department of Communication and Design at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), has contributed to the book titled "Narcissistic Culture: Media Representations and the Relationship with Capitalism," edited by Assoc. Prof. Dr. Deniz Berker, Head of the Department of Radio Television and Cinema at Istanbul Topkapı University, Faculty of Fine Arts. Cansever's contribution is in the chapter titled "Narcissistic Subject Appearances on Social Media Platforms as a Self-Technology: The Example of Instagram."

Ayten Bengisu Cansever, a Research Assistant in the Department of Communication and Design at Istanbul Gelişim University's Faculty of Fine Arts, has been featured in the book "Narcissistic Culture: Media Representations and the Relationship with Capitalism," which examines the representations of narcissistic culture in the media and its relationship with capitalism. This book, edited by Assoc. Prof. Dr. Deniz Berker, Head of the Department of Radio Television and Cinema at Istanbul Topkapı University's Faculty of Fine Arts, includes Cansever's chapter titled "Narcissistic Subject Appearances on Social Media Platforms as a Self-Technology: The Example of Instagram." The book has been released by Literatürk Academia publishing house as of August and is now available on the shelves.

Cansever's contribution in this work addresses the impact of narcissism on media and the role of social media in the formation of narcissistic subjects, providing an important perspective. Edited by **Assoc. Prof. Dr. Deniz Berker**, this book delves into the complex relationship between media and narcissism from various angles, helping us understand how contemporary society expresses itself through the media. Published by **Literatürk Academia**, the book serves as a valuable resource for academics, communication experts, and enthusiasts of cultural studies. The chapters and contributions in the book include the following:

NARSİST KÜLTÜR

Medya Temsilleri ve Kapitalizm İlişkisi

Editor
Deniz YÜCEER BERKER



- Narcissistic Characters in TV Series: An Analysis Through Family Series Characters - Ayşegül AKAYDIN AYDIN
- Narcissistic Subject Appearances on Social Media Platforms as a Self-Technology: The Example of Instagram - Ayten Bengisu CANSEVER
- From "You Watched the Truth" to "I Gave My Name to This Bulletin!": Narcissistic Trends in Television News Presentations - Beril EKŞİOĞLU SARILAR
- Individuals in the Grip of Narcissism: Sick Of Myself (2022) Film - Deniz YÜCEER BERKER
- The Narcissistic Rise of an Exhausted Identity: Textual Analysis of the Pop Song "There's Another One of Me!" - Fahrünnisa KAZAN
- Social Media Devices in the Guise of Narcissism: The Examples of Instagram and Facebook - Mehmet Ali DOBLAN - Nilgün Tuğçe DURAN
- Online Relationships and Narcissistic Trends - Melis YÜCEER
- Self-Presentation of Women on Social Media: The Dilemma of Individualism and Empowerment - Selime BÜYÜKGÖZE
- Psycho-Symbolic Images in Art within the Narcissistic Self Prototype - Tuğba RENKÇİ TAŞTAN



Congratulations to Res. Asst. Ayten Bengisu Cansever on her contribution, and we wish her continued academic success.

ASSOC. PROF. DR. MURAT DOĞAN'S NEW ARTICLE HAS BEEN PUBLISHED!



Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA) Deputy Dean and faculty member of the Gastronomy and Culinary Arts Department, Assoc. Prof. Dr. Murat Dogan, has published a new article titled **"The Effect of Relationship Marketing Practices on Customer Loyalty in the Food Service Industry: A Qualitative Study on Senior Sales and Marketing Professionals."** Doğan's article was published in the Journal of Gastronomy Studies, which is in the process of publishing in the fields of gastronomy and tourism.

In his article, Assoc. Prof. Dr. Murat Doğan focused on the effect of relational marketing practices on customer loyalty in businesses that provide food and beverage services. Doğan, who used the focus group interview method in the study, analyzed the data obtained with the content analysis method and categorized them according to the themes. As a result of the analysis of focus group interview data measuring the impact of relationship marketing practices on customer loyalty in the food service industry, Doğan identified four main themes. As a result, Doğan reached the conclusion that relational marketing practices, which is the strategy used to establish lasting relationships by developing an environment of mutual trust, sincerity and loyalty, through interactive communication with customers, positively affects customer loyalty of catering businesses. found.

[Click here to access the full text of the article](#)

WHY IS FRENCH CUISINE TOO DEVELOPED?

The article of Assoc. Prof. Dr. Murat Doğan, deputy dean of Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA) and faculty member of the Gastronomy and Culinary Arts Department, has been published in the "Hotel Restaurant & Hi-tech" magazine, Turkey's Tourism, Accommodation and Gastronomy Magazine!

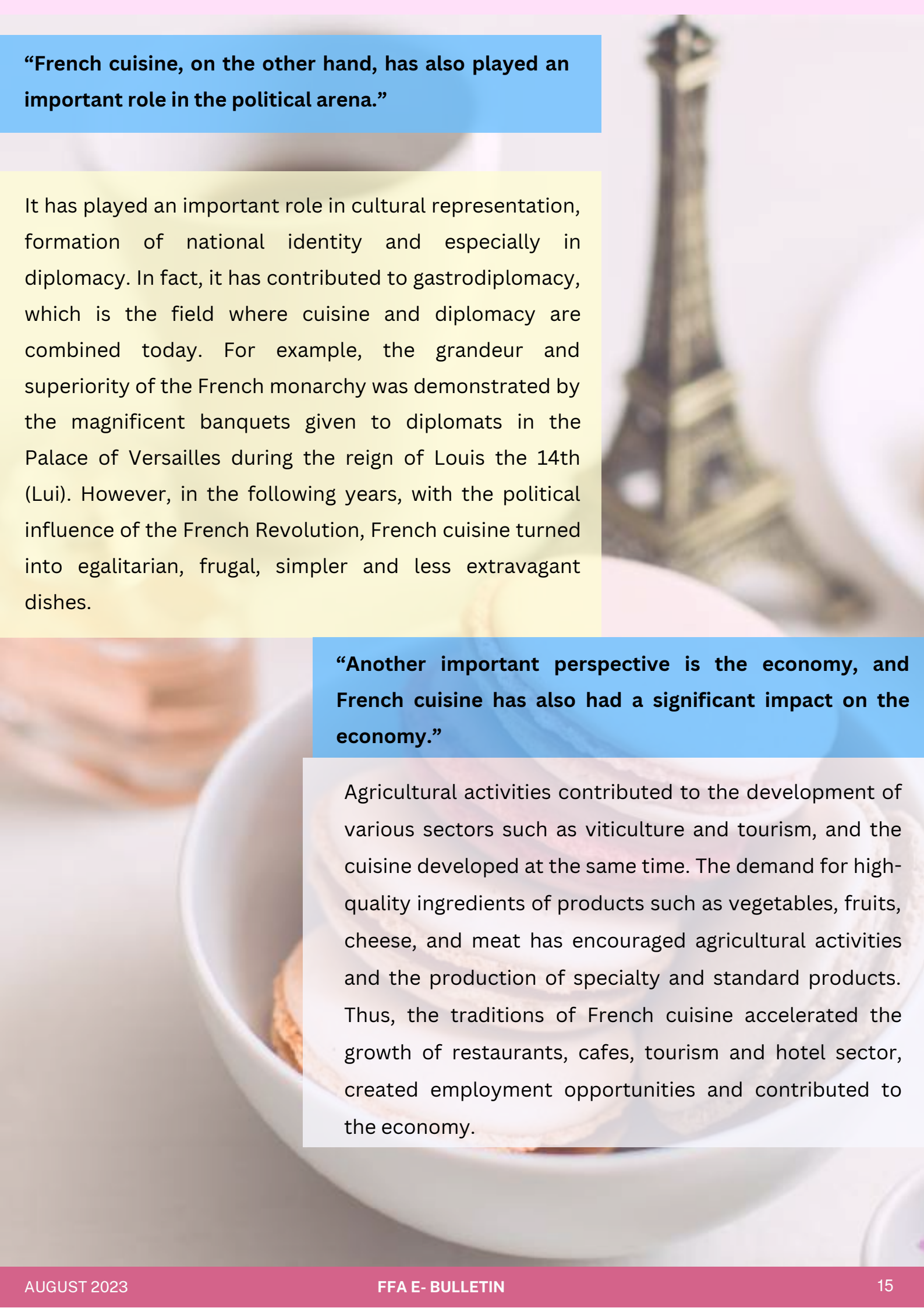
In his article, Doğan talked about the development process of French cuisine and its social, economic and political effects on the historical scene.



“French cuisine has had a profound and shocking social impact on the entire historical scene.”

Generally, in French society, cuisine has taken its place as an indicator of social status and elegance. Even if we look at the French history with its delicious and magnificent meals, table setting and manners, we can easily see the magnificence on one side and the poverty and chaos on the other. For this reason, France has always fascinated its visitors with its different culture and especially its cuisine. Food stands out with the role it plays in the formation of French culture. There is a proposition that I mentioned in the title of my article. Yes, gastronomists agree that French cuisine is more developed than other world cuisines. Here, I will try to explain how the French cuisine managed to become the first by quickly surpassing other world cuisines, and to explain the development of French cuisine in terms of social, political, economic and, in my opinion, the most important, historical point of view...

The upper classes differentiated themselves by the importance given to The kitchen has been the best way to show wealth, power and grace. On the contrary, simpler regional cuisines and rustic (village) dishes developed in the working class and rural areas. This is a very surprising situation compared to other world cuisines.



“French cuisine, on the other hand, has also played an important role in the political arena.”

It has played an important role in cultural representation, formation of national identity and especially in diplomacy. In fact, it has contributed to gastrodplomacy, which is the field where cuisine and diplomacy are combined today. For example, the grandeur and superiority of the French monarchy was demonstrated by the magnificent banquets given to diplomats in the Palace of Versailles during the reign of Louis the 14th (Lui). However, in the following years, with the political influence of the French Revolution, French cuisine turned into egalitarian, frugal, simpler and less extravagant dishes.

“Another important perspective is the economy, and French cuisine has also had a significant impact on the economy.”

Agricultural activities contributed to the development of various sectors such as viticulture and tourism, and the cuisine developed at the same time. The demand for high-quality ingredients of products such as vegetables, fruits, cheese, and meat has encouraged agricultural activities and the production of specialty and standard products. Thus, the traditions of French cuisine accelerated the growth of restaurants, cafes, tourism and hotel sector, created employment opportunities and contributed to the economy.

“If we examine the historical perspective, which is another perspective, French cuisine has influenced and has been influenced by both historical events and cultural exchanges.”

In short, French cuisine has been influenced by factors such as colonial activities, migrations, trade and cultural interactions. New food and beverage materials, cooking methods and different tastes from different cultures and geographies have enriched and diversified the cuisine. The French Revolution and the two great World Wars etc. Historical events have had profound effects on French culinary practices. Thus, it contributed to the development of different and innovative dishes in French cuisine.

“As a result, the unique social, political, economic and historical developments that played a role in the development of French cuisine made it stand out from other world cuisines.”

In the historical process, French cuisine is a product of cultural traditions, social stratification, political dynamics, economic factors and historical events that formed, shaped and transformed it.





3 MORE NEW PUBLICATIONS FROM ASSOC. PROF. DR. MURAT DOĞAN!



Three different new articles by Assoc. Prof. Dr. Murat Doğan, one of the Deputy Deans of Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA) and a faculty member of the Department of Gastronomy and Culinary Arts, have been published in three different journals.

Articles by Assoc. Prof. Dr. Murat Doğan, one of the Deputy Deans of the Faculty of Fine Arts and a faculty member of the Department of Gastronomy and Culinary Arts at Istanbul Gelişim University (IGU), have been published in the journals "İzlek Akademik Journal," "OCAK: Journal of Turkish Cuisine Culture Studies," and "Toros University Journal of Nutrition and Gastronomy."

Article tag; Doğan, M. ve Özdemir, K. (2022). Investigation of the Effect of Spice on Gastronomy History and Culture. İzlek Akademik Dergi (Izlek Academical Journal), 5(2), 2022, pp. 27-41.

Article tag; Doğan, M. ve Vatandost, E. G. (2023). Gıda Çalışmalarında Yeni Yaklaşım: Gıda Egemenliği. OCAK: Türk Mutfak Kültürü Araştırmaları Dergisi, 3(1), 1-12.

Article tag; Doğan, M. ve Yalçın, E. (2023). Investigation of the effect and relationship of vegan cuisine on gastronomic culture. Toros University Journal of Nutrition and Gastronomy-JFNG, 2023 (1) 53-63

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





ASPARTAME DECISION FROM THE WORLD HEALTH ORGANIZATION!

"Aspartame", one of the most widely used artificial sweeteners in the world, was included in the "probable carcinogen for humans" class by the International Agency for Research on Cancer (IARC), the cancer research unit of the World Health Organization.

Artificial sweeteners are often used as an alternative to sugar, as they do not contain calories and provide more sweetness than sugar. Artificial sweeteners, which are mostly used in diet products, are also used in many products such as chewing gum, soft drinks and toothpaste. However, long-term and excessive use of artificial sweeteners carries risks in terms of health. "Aspartame" is the most widely used artificial sweetener.



What is Aspartame?

Aspartame is the methyl ester of the dipeptide composed of Aspartic acid and phenyl alanine. Since it is about 200 times sweeter than sucrose, a very small amount may be sufficient. It also has a zero glycemic index. It gives 4 kcal per gram. In 1996, it was approved for use as a sweetener in foods and beverages, even if there are doubts about its use. Although aspartame has been accepted as safe for years, it has been reported that it can cause cancer, type 2 diabetes and neurological damage as a result of studies. In addition, it has been stated that it may be associated with conditions such as headache and increased severity of depression. For this reason, it should be used consciously.

In July 2023, the International Agency for Research on Cancer (IARC) included Aspartame in the "probable human carcinogen" class.

The International Agency for Research on Cancer has four different classification levels for a substance. These are

- Carcinogenic,**
- Likely carcinogenic,**
- Possibly carcinogenic, and**
- Unclassifiable.**

Determining these levels is based on how strong the evidence is rather than how dangerous a substance is.

So why "Probable"?

There is limited evidence about the relationship between aspartame and cancer. Aspartame has been extensively researched for years. In fact, a study of 100,000 adults in France found that people who consumed higher levels of artificial sweeteners, including aspartame, had a higher risk of cancer.



Aspartame

$C_{14}H_{18}N_2O_5$
(pure)

INFORMATION ON FILLING THE INTERNSHIP BOOK!



We discussed the key points that our students participating in the summer internships should pay attention to while filling out their internship journals for the 2022-2023 academic year at Istanbul Gelişim University, Faculty of Fine Arts, Department of Gastronomy and Culinary Arts.

It has been mentioned about the rules to be observed and followed regarding the internship notebooks that our students from Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), Gastronomy and Culinary Arts Department will fill during their compulsory summer internship.

[Click](#) for detailed information



SPECIAL TALENT EXAMS HAVE STARTED!



Istanbul Gelisim University (IGU) Faculty of Fine Arts (FFA) Graphic Design Department special talent exams have started for the 2022 - 2023 academic year.

The Department of Graphic Design started admitting students with Special Talent exams that measure the visual perception and design skills of the candidate student. The materials (35x50cm. paper, pencil, duralite, eraser and sharpener) required for the practice exams held in two 40-minute sessions are given by our institution. Our candidate students will be able to bring their own tools and equipment if they wish.

The first session will be based on observation and the drawing of an arrangement consisting of daily use items, while the second session will consist of an image-oriented content that the candidate would prefer to draw himself.

The talent exams, which will last until September, will be held three days a week, on Monday, Wednesday and Friday, at Gelişim University E Block.

Candidate students can take the exam on one of the specified days after completing their pre-registration via the online system and paying the exam fees. Prospective students can apply to T.C. from the Application Tracking page on the application page. can follow this process with their identification numbers. Foreign student candidates can contact our university's International Student Directorate.

WHAT YOU NEED TO KNOW ABOUT THE PROCESS OF PREPARING AND SUBMITTING INTERNSHIP REPORTS

Istanbul Gelişim University (IGU), Faculty of Fine Arts (FAF), Department of Communication and Design, has compiled answers to the most frequently asked questions about the process of preparing and submitting internship reports for the students.



Istanbul Gelişim University (IGU), Faculty of Fine Arts (FAF), Department of Communication and Design, students encounter their first career path when they start their summer internships in their second and third years. Information answering the most commonly asked questions about the process of preparing and submitting internship reports has been compiled under the following headings:

PROCESS OF PREPARING INTERNSHIP REPORTS

Key points to consider when filling out the mandatory summer internship report:

- Firstly, you can download the internship report from this link. When you click on the link, click on the "Mandatory Summer Internship Report" section. (link: <https://oidb.gelisim.edu.tr/sayfa/staj>)
- The internship report can be filled out by hand or digitally on a computer. If filling out by hand, use a "blue pen/fountain pen."
- When filling out the student's information on the first page of the internship file, indicate the class in which you are completing your internship during the summer semester. The address and contact information of the workplace should be complete.
- The information in the "Document Approver" section on the "Record Sheet" page should be filled out by the authorized personnel at the internship location, including name, position, date, signature, and stamp.

- When filling out the "Record Sheet," if you are doing your first internship, mark the 1st Group Internship box, and if you are doing your second internship, mark the 2nd Group Internship box.
- Actions performed each working day should be explained in at least one paragraph.
- Formal expressions and sentences should be used in writing.
- Passive voice should be preferred in sentences. For example, phrases like "has been done," "has been carried out."
- Avoid using first person singular suffixes like "I did," "I performed" in sentences.
- Visuals that support the explanations should be adequate and placed immediately following the relevant day.
- Visuals can be pasted or stapled into the internship report (do not use paperclips or attachments to attach documents/photos to the pages to prevent the possibility of loss).
- If there are digital images or files, they can be loaded onto a CD and stapled to the inside of the back cover of the internship report.
- The "Intern Student Attendance Tracking Chart" on the last page of the internship report must be filled out in accordance with the dates in the internship report. Do not cross out days or make corrections on this page. If a mistake is made, fill out the page again from the beginning. There should be a signature and stamp at the bottom of the page.
- Each workday should have the approval of the responsible person from the internship on the last page and the intern student attendance tracking chart.
- The internship report should be printed and bound using one of three methods: spiral-bound, hardcover, or stitched. Other methods such as transparent folders or paperclips are not accepted.
- There should be no documents jammed, protruding from, or falling out of the report. The report should be organized and tidy when submitted.



PROCESS OF SUBMITTING INTERNSHIP REPORTS

- The internship report should be submitted to the Faculty Academic Staff, Res. Asst. Büşra Kamacıoğlu, or Res. Asst. Ayten Bengisu Cansever, within 1 month after the end date of the internship period.
- The report can be submitted personally or through a close associate.
- Students sending their report through a close associate should inform the department's research assistants of the name and surname of the person who will deliver the report via email.

PROCESS OF INTERNSHIP REPORT EVALUATION

The internship commission meets every two weeks to review the reports submitted by students.

If any item in the IGU Internship Directive or the Communication and Design Internship Regulations is not met or if the internship commission finds deficiencies, the internship report will not be accepted. The internship commission has the right to interview the student with a deficient report and ask questions about the content of the report. Deficiencies found will be communicated to the student by the internship commission within 1 month at the latest. The student has a maximum of 10 working days to complete the missing parts and submit the updated internship report. If the internship report is not accepted, the student can retrieve the report.

If all the articles in the IGU Internship Directive or the Communication and Design Department Internship Regulations are met and approved by the internship commission, the internship report will be accepted. Internship reports approved by the internship commission must be submitted to the IGU Student Affairs Directorate by the end of the semester following the internship at the latest.

Students who will be doing internships must read the internship directive, be aware of their rights and responsibilities. [Click here to access the internship directive.](#)



WE ASKED STUDENTS: HOW WAS THE 2022-2023 ACADEMIC YEAR?



A meeting was held with the class representatives of Istanbul Gelişim University (IGU), Faculty of Fine Arts (FAF), Radio, Television and Cinema Department. At the meeting, opinions on the 2022-2023 academic year were received.

A meeting was held for the department class representatives with the participation of Department Head of Radio, Television and Cinema Department Asst. Prof. Dr. Emre Doğan, Deputy Head of Department Asst. Prof. Dr. Rabiya Saltık and Department Research Assistants Eda Çekemci and Okan Kırbaç. First class representative Ahmet Tevhid Kuzu, second class representative İrem Kaya, third class representative Buse Namlı, fourth class representative Tuğçe Çeşmeci and department representative Hilal Tatar attended the meeting.

After listening to everyone's opinions, Asst. Prof. Dr. Emre Doğan talked about the new term plans of the department. Mentioning that the Film Design Club will be established and movie watching days and events will be organized within the club, Doğan also informed the students that a small in-departmental festival will be organized. Adding to his words that the number of trainings and workshops will be increased, Doğan said that an Instagram page of the department will be activated very soon. Stating that the Uşak International Short Film Festival and the International Short Film, Video and Photography Symposium will take place in October and December, Doğan added that students will take part in the team of these organizations.

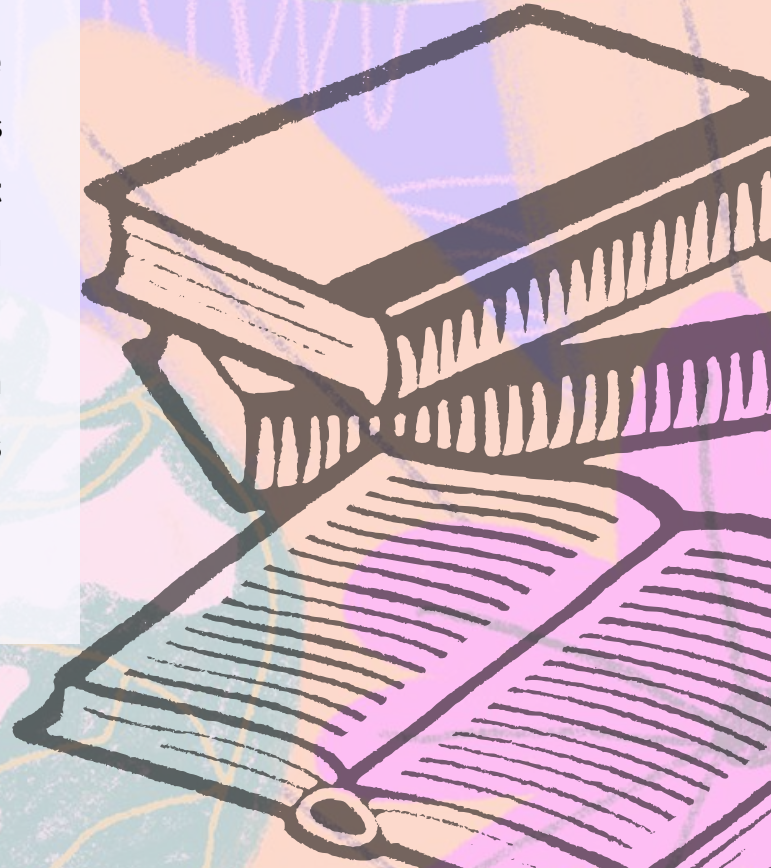


RES. ASST. ELİZ MUTLU'S ARTICLE TITLED "POP-UP SPATIAL APPLICATIONS" IS IN YAPI JOURNAL!

Istanbul Gelisim University, Faculty of Fine Arts, Department of Interior Architecture Res. Asst. Eliz Mutlu's article titled "Pop-up Spatial Applications" was published in Yapi Journal.



Istanbul Gelisim University (IGU), Faculty of Fine Arts (FAF), Department of Interior Architecture Res. Asst. Eliz Mutlu's article titled "Pop-up Spatial Applications" was published in Yapi Journal. Pop-up spaces that emerged as a reflection of today's culture and their features were examined and supported with important examples in the article, which was produced based on the master's thesis that Res. Asst. Eliz Mutlu completed in 2022.





IN THE JUNE 2023 ISSUE OF THE NEW YORK TIMES NEWSPAPER, PRODUCER PROF.DR. İSMET ÇAVUŞOĞLU / DIRECTOR PROF.DR. ERGİN ÇAVUŞOĞLU'S CRITICAL ARTICLE ON 'SILENT GLIDE' FILM AND ART HAS BEEN PUBLISHED



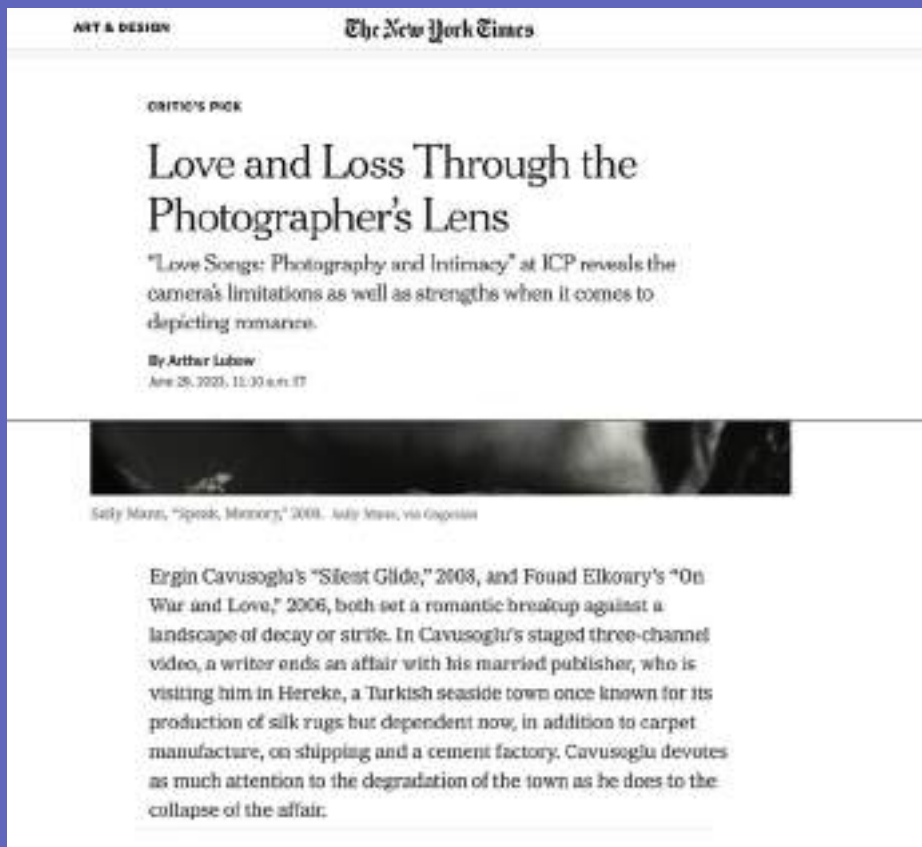
The film "**Silent Glide**" was produced by **Prof. Dr. İsmet Çavuşoğlu**, and the work of **Director Ergin Çavuşoğlu**, which was filmed in Hereke in 2006, is featured in the international major summer group exhibition held at the International Center of Photography (ICP), located at 79 Essex Street, Manhattan, New York City, USA, on June 1, 2023. The exhibition includes around 250 pieces of artwork. The curator of this significant exhibition is **Sara Raza**, an expert in global contemporary art and visual culture research, particularly in the post-colonial, post-Soviet, and Orientalism fields. She is a prominent figure at the **Solomon R. Guggenheim Museum in New York**, known for observing developments in contemporary art. Additionally, Raza is an expert at the **Tate Gallery in London**, having been educated at **Goldsmiths College** and completed her PhD at the **Royal College**, which gives her authority in European art as well.



Under the motto "**LOVE SONGS – Photography and Intimacy**," ICP (International Center of Photography) has invited an important group of artists from around the world to present their works in the context of contemporary art.

Participating artists include: Nobuyoshi Araki, Ergin Çavuşoğlu, Motoyuki Daifu, Fouad Elkoury, Aikaterini Gegisian, Nan Goldin, Rene Groebli, Herve Guibert, Karla Hiraldo Voleau, Sheree Hovsepien, Clifford Prince King, Leigh Ledare, Lin Zhipeng (No.223), Sally Mann, Rong Rong & Inri, and Collier Schorr.





The New York Times published a critical article by Arthur Lubow on June 29, 2023, about Ergin Çavuşoğlu's artistic vision and works. The opening was attended by Prof. Dr. İsmet Çavuşoğlu as well. Prof. Dr. İsmet Çavuşoğlu has been involved as a producer in some of Prof. Dr. Ergin Çavuşoğlu's films/videos and as an actor in others. He mentions that he finds the field of contemporary art very enjoyable and notes that modern art is highly versatile and multidisciplinary. The works exhibited at the show have received significant attention from the audience, and the exhibition will be on display until September 11, 2023.



About Ergin Çavuşoğlu

Born in 1968 in Targovishte, Bulgaria, Çavuşoğlu moved to Istanbul in 1990 after studying at the Sofia National Academy of Fine Arts. He graduated with honors from the Painting Department of Marmara University's Faculty of Fine Arts (BA), completed his Master's degree (MA) at Goldsmiths College in London, and earned his Doctorate (PhD) from the University of Portsmouth. In 2003, Çavuşoğlu represented Turkey at the 50th Venice Biennale.

Çavuşoğlu was nominated for the Beck's Futures Award in 2004 and was a finalist for the Artes Mundi 4 Prize in 2010.

At the core of Çavuşoğlu's art practice are concepts that explore space, place, boundaries, mobility, and cultural production through video and sound installations, anamorphic drawings, and sculptures in classical, modern, and contemporary contexts. The contextual framework of his work examines socio-cultural landscapes and human geographies. His video installation works thematically engage with interstitial spaces within urban environments: airports, waterways, marketplaces, historical sites, and national borders. These spaces are dynamic areas where ships, currencies, people, and time pass through without adherence to geographic coordinates.



Concepts of time and limitation are central to Çavuşoğlu's practice on multiple levels. He subtly contextualizes these themes within geopolitical, philosophical, historical, and literary contexts. The spatial and immersive qualities of his installations further contribute to how these concepts manifest in the viewer's experience.



Some of the major international exhibitions that Ergin Çavuşoğlu has participated in with solo exhibitions include:

Desire Lines /Tarot & Chess/, "Artists' Film International" on Language, Whitechapel Gallery, London, Istanbul Modern Museum, and Fundación Proa, Buenos Aires (2020); Which Sun Has Last Shone on Your Last Dream?, Rampa, Istanbul (2016); Cinefication (Tarot and Chess), within The Image Generator II, Extra City Kunsthall, Antwerp (2016); Liquid Breeding, YARAT Contemporary Art Space, Baku (2015); Dust Breeding, The Pavilion, Dubai (2011); Alterity, Rampa, Istanbul (2011); Ergin Çavuşoğlu, Zilkha Auditorium, Whitechapel Gallery, London (2011); Crystal & Flame, PEER, London (2010); Ergin Çavuşoğlu, Ludwig Forum für Internationale Kunst, Aachen (2009); Place after Place, Kunstverein Freiburg (2008); Point of Departure, John Hansard Gallery, Southampton (2006); and Entanglement, Dundee Contemporary Arts (DCA), Dundee (2004). Some of the group exhibitions he has participated in are: But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa, Galleria d'Arte Moderna Milano (GAM)

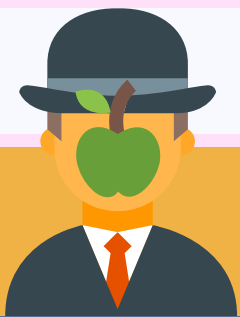
Group exhibitions include:

But A Storm Is Blowing from Heaven: Contemporary Art of the Middle East and North Africa, Galleria d'Arte Moderna Milano (GAM) (2018); Ten Moms? Where Are We Going?, Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma, Majorca (2018); Your Story! Geschichten von Flucht und Migration, Kunsthalle Emden (2017); But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa, Solomon R. Guggenheim Museum, New York (2016); The Time of the Artists, Istanbul Modern (2015); 4th International Çanakkale Biennial (2014); First Kyiv International Biennale of Contemporary Art (2012) 4. International Çanakkale Biennial (2014); First Kiev Biennale of Contemporary Art (2012); Seven New Works, Borusan Contemporary Museum, Istanbul (2011); Paradise Lost, Istanbul Museum of Modern Art (2011); Manifesta 8, Murcia (2010); fast forward 2 The Power of Motion, Media Art Sammlung Goetz, ZKM Museum of Contemporary Art, Karlsruhe (2010); All Inclusive - A Tourist World, Schirn Kunsthalle (2008), Frankfurt; British Art Show 6 (2005); 8th Istanbul Biennial (2003) and 3rd Berlin Biennial (2003).



Two of the artist's works are in the collection of the New York Solomon R. Guggenheim museum. In addition, dozens of works in England, Türkiye, Germany, France, Belgium etc. It is in museums, galleries and private collections of countries.

Living and working in London, Çavuşoğlu is currently Professor of Contemporary Art at Middlesex University.



RENÉ MAGRITTE (1898-1967)

Belgian painter **Rene Magritte**, one of the leading representatives of **Surrealism**, aims to make the audience think by blurring the boundaries between reality and fantasy with his works. It creates new meanings by combining familiar objects in unfamiliar contexts. In his famous painting "This Is Not a Pipe" he ironically questions the reality of objects and pictures. At the same time, he explores the relations of surface and depth, and creates mysterious and thought-provoking works with visual games. **Magritte's** art is full of symbols, mind games, and intellectual challenges to reality.



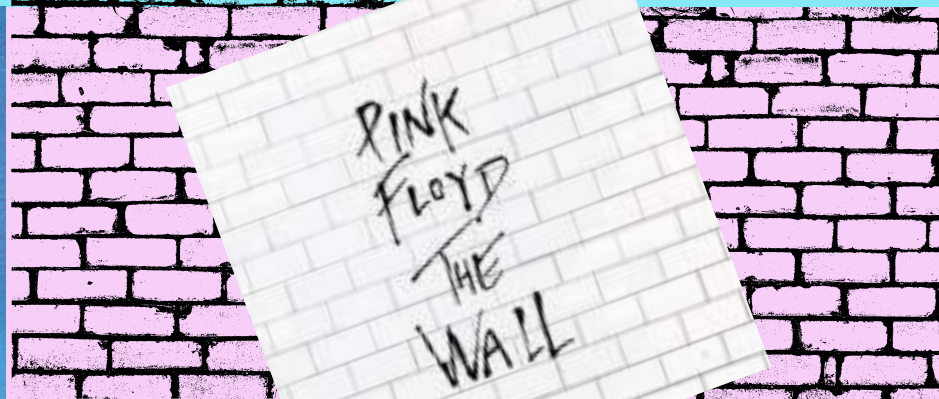
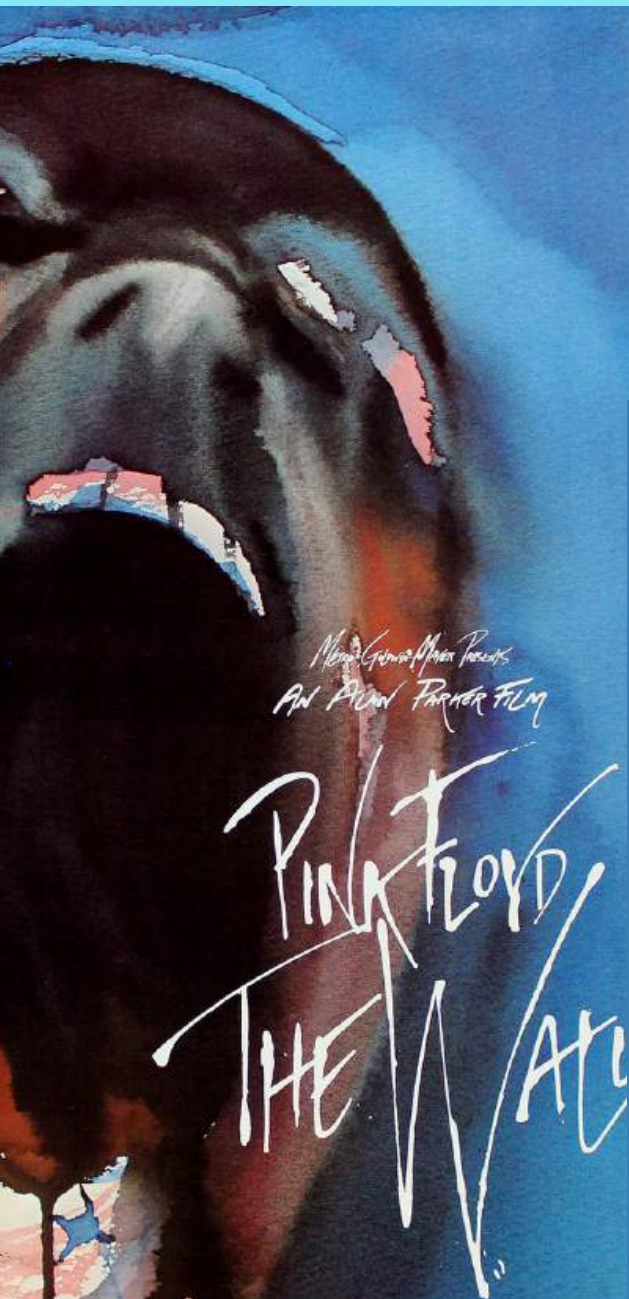
Magritte's work creates new pathways of thought in the mind of the viewer by depicting ordinary objects in unconventional contexts. It creates visual surprise by playing with familiar images of objects, which leads viewers to question their perception of reality. Using the power of symbols and visual language in his art, he points to the deep meanings behind everyday objects.

René Magritte's works are exhibited in many important museums around the world. These museums include the **Magritte Museum in Brussels**, the **San Francisco Art Institute**, the **MoMA in New York**, the **Pompidou Center in Paris**, the **Tate Modern in London**, the **Los Angeles Art Museum** and the **Surrealism Museum in Melun**. In these museums, **Magritte's** surrealist and thought-provoking works meet art lovers.





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



The Wall is a conceptual album released by Pink Floyd in 1979 and considered one of the band's most iconic works. The main theme of the album, in which Roger Waters, the bass guitarist of the group and who is currently working as a soloist, plays the leading role, is that people build their inner walls and are emotionally isolated. When Waters began to feel the distance between the stage and the audience during his 1977 "In the Flesh" tour, this experience created the metaphor of the wall for him. Album; Waters' childhood was inspired by many personal experiences, including his education, the loss of his father in the war, and the walled-in emotional isolation due to the group's growing reputation. While all these issues are handled in the album; The main focus is on the wall that people gradually build to protect themselves, isolating them from the world and eventually pushing them into loneliness.

Since The Wall is a conceptual album, the songs progress in a tight bond with each other. The songs on the album deal with the different stages of the life and personal walls of a depressed musician named Pink. Starting from Pink's childhood, the album continues by describing her growing fame and the isolation and loneliness she has fallen into. The songs follow Pink's inner struggles, conflicts, and eventually being completely confined to her own walls. After seeing the fans who came to Pink's concert, the important moments of his life up to that moment suddenly begin to appear and the album The Wall begins to form:



1. **In The Flesh?** : Father who died in WWII
2. **The Thin Ice** : Pink's mom raising her alone
3. **Another Brick in the Wall, Part 1** : With the death of his father, he begins to build metaphorical walls around himself.
4. **The Happiest Day of Our Lives** : As he got older, he was tortured by his brutal teachers at school.
5. **Another Brick in the Wall, Part 2** : Memories of this trauma added some more bricks to the wall
6. **Mother** : As an adult, Pink remembers her oppressive and overprotective mother.
7. **Goodbye Blue Sky** : Remembers the time he was raised during the Blitz bombing
8. **Empty Spaces** : Pink gets married and prepares to complete the wall with the bricks added to the wall.
9. **Young Lust** : Bored with touring in America, Pink learns of her betrayal when she calls her husband on the phone.
10. **One of My Turns** : He brings a fan to his hotel room, but in a fit of rage he scatters the room.
11. **Don't Leave Me Now** : He thinks of his wife and shuts himself in his room.
12. **Another Brick in the Wall, Part 3** : While he refuses medication, he ignores every traumatic experience as even more bricks in the metaphorical wall.
13. **Goodbye Cruel World** : Pink's wall is complete and he is completely isolating himself from the outside world.

AN ALAN PARKER FILM

1. **Hey You** : After the wall is completed, Pink questions his decisions.
2. **Is There Anybody Out There?** : He locks himself in his hotel room.
3. **Nobody Home** : Starting to feel depressed, Pink turns to what he has for solace.
4. **Vera** : He burns with the idea of reconnecting to his roots.
5. **Bring the Boys Back Home** : Pink's mind goes back to World War II with people demanding the soldiers return home.
6. **Comfortably Numb** : Back in the present, Pink's manager and band members raid his hotel room and find him unresponsive. A paramedic injects him with some drugs to make him react.
7. **The Show Must Go On** : The drugs work, and he begins to hallucinate about a scene he imagines himself to be a fascist dictator.
8. **In The Flesh** : He thinks that his concert at the time, listened to by brown-collar workers (Nazi militants), whom he considers unworthy, was a Neo-Nazi rally.
9. **Run Like Hell** : It begins to attack ethnic minorities.
10. **Waiting for the Worms** : He organizes a rally in a London suburb, symbolizing that he is going crazy.
11. **Stop** : Pink's hallucination ends and he begs for everything to stop.
12. **The Trial** : Tormented by guilt, Pink shouts, "Tear down the wall!" He faces his own worst fears before giving his orders.
13. **Outside the Wall** : It is Pink's opening to the outside world.

*Movie Genre: Music Documentaries
Pink Album: PINKER FILM*





SIGNATURE OF A ZAHA HADID, HAYDAR ALIYEV CULTURAL CENTER

- **Heydar Aliyev Cultural Center**, located in Baku, the capital of Azerbaijan, is a multi-purpose culture and art complex with an architecture that will leave its mark in mind. The venue, which was built in memory of the former **President of Azerbaijan Heydar Aliyev**, was designed by the famous architect **Zaha Hadid** and opened to visitors in 2012. **Zaha Hadid** is a figure considered one of the most influential and innovative female architects of the 20th and 21st centuries. While the design approach is based on a radical and experimental approach, it includes elements such as organic forms, fluid lines and geometric complexity. **Heydar Aliyev Cultural Center** has an original and unprecedented organic design, just like Hadid's signature.

***“There are 360 degrees, so why
stick with one?”
Zaha Hadid***



The exterior of the building reflects a design shaped with modern lines and full of elegant curves. The interior of this unique building hosts a wide variety of spaces such as concert halls, theater stages, exhibition spaces, conference lecture halls and other event venues. Theater stages are used for a variety of performing arts, while exhibition spaces and galleries offer flexible spaces for displaying artworks. **Heydar Aliyev Cultural Center** hosts various artistic events, as well as a variety of events on a national and international scale. Concerts, theater plays, exhibitions, conferences and other cultural events are held here. There are also large green spaces and public spaces around the center, offering visitors the opportunity to relax and interact. Technological innovation and sustainability themes, which have an important place in **Zaha Hadid's** design approach, were applied in the space. The building design has been designed taking into account environmental factors such as smart energy use, natural light and ventilation. Innovative technology helped realize complex form and structure and aimed to minimize environmental impacts.



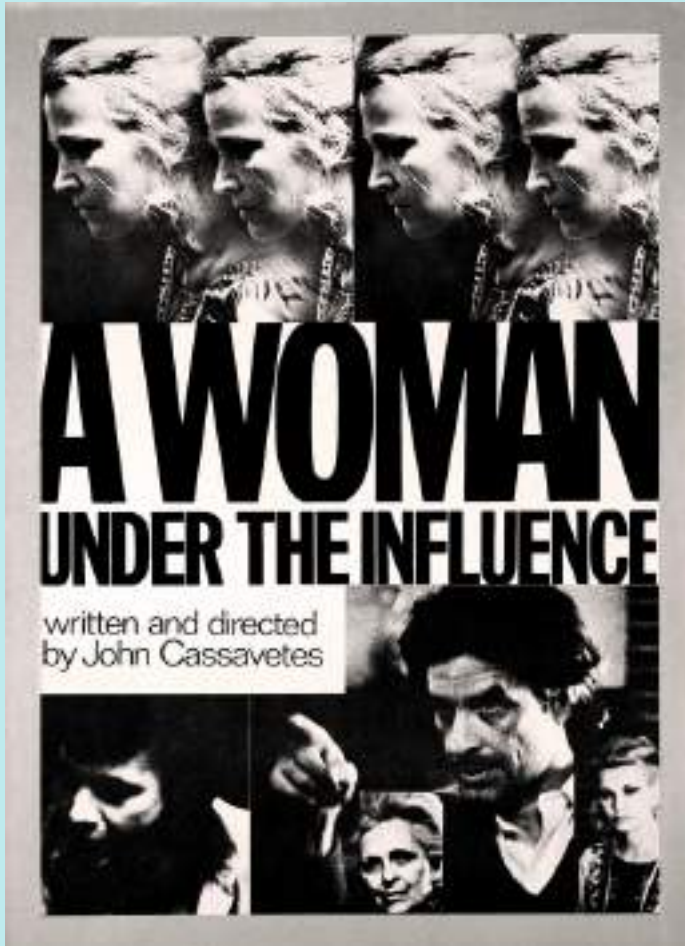
Heydar Aliyev Cultural Center has become the symbol of the city and the country, both as a place that aims to preserve, develop and promote the cultural heritage of Azerbaijan, and as an unprecedented monumental structure. It enriches Baku's cultural scene by offering artistic and cultural experiences for locals and international guests.



WE CHOSE A MOVIE

WRITER: RES.ASST. EDA ÇEKEMCİ

A WOMAN UNDER THE INFLUENCE (JOHN CASSAVETES, 1974)



A Woman Under The Influence, with its Turkish translation, is an impressive film starring **Gena Rowlands** and **Peter Falk**, in which they show a top-notch acting performance. Centering on the Longhetti family, a family of three, the film tells the story of what happened as the mental health of Mabel, the mother of the family played by Gena Rowlands, deteriorates day by day.

WHAT IS NORMAL? WHO SETS THE CRITERIA FOR NORMALITY AND ABNORMALITY?

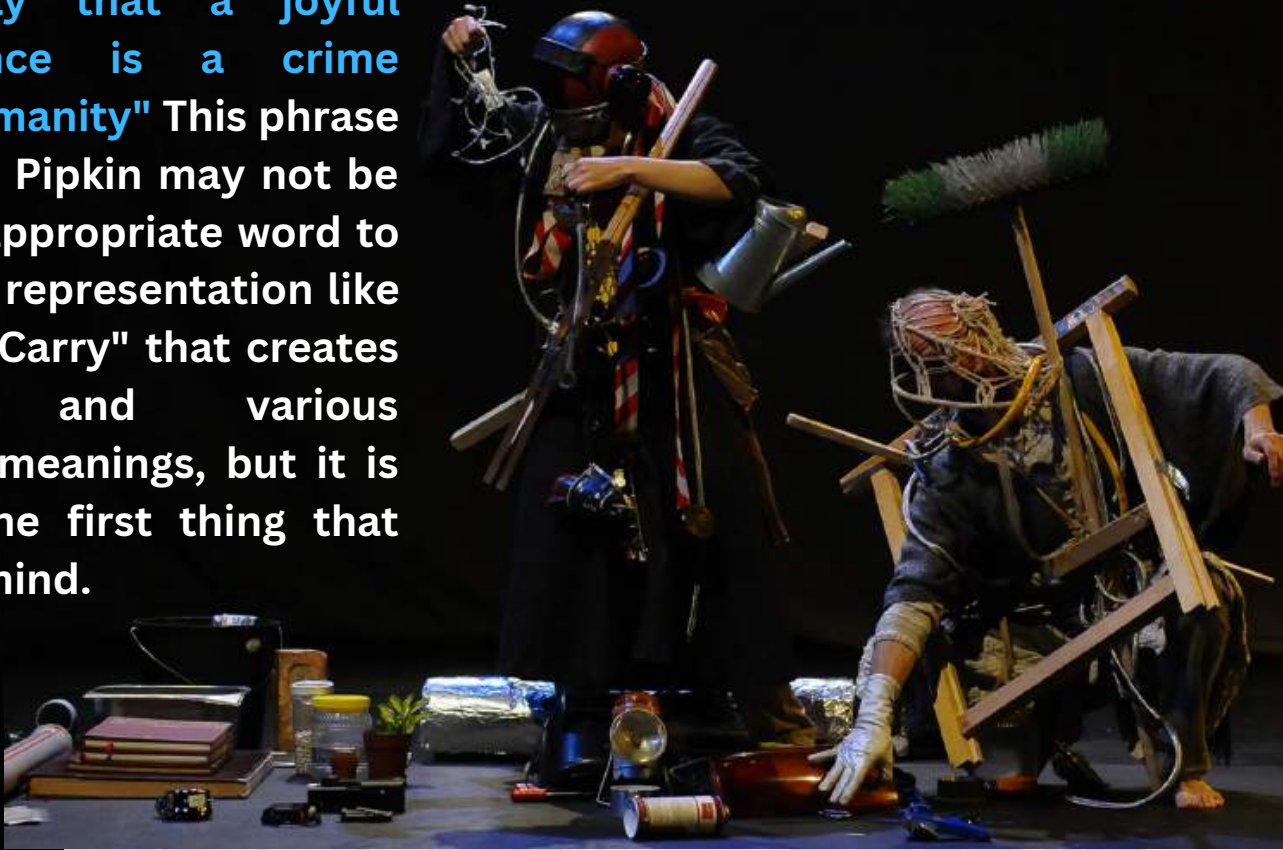
Although Mabel is a woman who gets along very well with her husband, Nick, the level of devotion she develops for her husband causes her to display contradictory behaviors from time to time. Mabel's wishes, who want to spend special time alone with her husband Nick, are not always met because Nick works hard and is a social person. At such times, Mabel expresses her feelings with her own body language and different expressions within Nick's social environment. These expressions lead to the fact that Mabel is labeled as insane by Nick's social circle. Nick, on the other hand, doesn't call it insane, but admits that Mabel is not normal. It is here that the controversy that the movie raises comes to light: What is normal? Who sets the criteria for normality and abnormality?

Along with this discussion, the film underlines what it means to be a woman, women's rights, and the visibility of women. Director John Cassavetes wants to bring the madness of Mabel, the unexpected movements of a kind of invisible woman to make herself visible, into the eyes of the audience. The main issue is that Mabel, who wants to exist beyond her mother and wife identity, is not seen by her husband, Nick, and when she is seen, Nick's social circle makes him accept Mabel with a slightly embarrassed attitude as if he is such a person. The emergence of the repressed takes place in Mabel's body. Suddenly dancing, clenching her teeth, and moving her arms out of proportion, Mabel is anxious to be seen, not stigmatized and accepted as she is. Normality is perhaps not a generally accepted attitude, but is unique to everyone.



WHAT WE CARRY- BARE FEET COMPANY PERFORMANCE, 9 ACTS, 75 MINUTES

"We wouldn't be exaggerating if we say that a joyful extravagance is a crime against humanity" This phrase by Everest Pipkin may not be the most appropriate word to describe a representation like "What We Carry" that creates abstract and various questions/meanings, but it is perhaps the first thing that comes to mind.



Having made its premiere in April 2021, as a result of the collaboration of **Barefoot Company**, which has made unique contributions to our theater with countless performances for 20 years, with **Francisco Camacho** and **EIRA**, What We Carry is basically the interaction of **Leyla Postalcioğlu** and **Mihran Tomasyan** with completely unrelated items on the stage and It can be summarized as musician **Berke Can Özcan**'s keeping the rhythm of the process, but in this plain and simple performance, he asks questions that need to be considered in the context of the 'person-item' relationship...

Enjoy watching!

THE CREW

Creation and Performance: Leyla Postalcioğlu, Mihran Tomasyan, Berke Can Özcan -
Light Design: Cem Yilmazer – Yasin Gültepe - **Costume Design:** Selen Hayal - **Voice Application:** Berkant 'Doctor' Kılıçkap - **Game Assistant:** Selim Cizdan



WE TALKED WITH PROF. DR. AHMET ÖZEL FROM DEPARTMENT OF GRAPHIC DESIGN, ABOUT ART LIFE AND EDUCATION!



1. Hello Sir, first of all thank you very much for accepting to do the interview. Can you tell us a little about yourself? What kind of family did you grow up in, how was your childhood?

As a member of a Caucasian immigrant family, we settled in Istanbul from the Cihadiye village of Çanakkale, Biga, when we were only one year old. At that time, I started my education life under the difficult conditions of Turkey. I think I got the structure of acquiring new perspectives and being close to new ideas, mostly from the education I received when I was a student at Kabataş High School, from my teachers. There was no one in our family who was engaged in art. Starting from my childhood, I made drawings by looking at and inspired by comics published in various magazines. I can say that drawing and painting in my childhood gave me great excitement.



2. How did you decide to study art? Was there anyone who guided you on this path and set an example?

My family originally wanted me to pursue a career in architecture or engineering, so I graduated from high school with a focus on science subjects. Since childhood, my teachers at school have been motivating me due to my abilities in this field. I used to keep my drawings hidden. When I was 14 years old, the writer and also a graduate of the Paris Academy of Fine Arts, Orhan Alparslan, came to our house. Showing him my work, him finding them important, and taking the time to explain what I should pay attention to for accurate drawing had a significant impact on me, I believe. After that encounter, I began to realize that my work meant more than just a way to pass the time. Following that, I started to dedicate more time to painting and focused on it intensively.

3. You graduated from the State Academy of Fine Arts, which is today's Mimar Sinan Fine Arts University. How were your years at the academy? In your opinion, how did studying at the academy influence your understanding of art?

As I mentioned before, despite my family's wishes and the fact that I had not prepared in this field, I decided to take the entrance exams for what was then called the State Academy of Fine Arts and I got accepted. After five years of education, I graduated from the Department of Painting in 1982. We received our education during one of the most politically challenging periods in Turkey. With great desire and passion, I connected myself to the world of art. The school provided me with a wonderful profession and a happy life. I kept my emotions and passions from that period alive. From that time until now, I've always viewed life through the lens of art, even while being in an academic environment. For me, art and my responsibility in artistic production have always been and continue to be at the center of my life.



4. You take part in various exhibitions at home and abroad. What are your recent exhibitions?

I always try to keep art and my responsibility for art production at the center of my life. I can say that I have an active art life apart from my academic life. Exhibitions, art writings, art organizations, art fairs, international art events, workshops take up all my time and I am happy with this situation as an art person. There are art events in Slovenia, Netherlands and India that I will attend in the upcoming period. I have a solo exhibition project that has not been clarified yet.



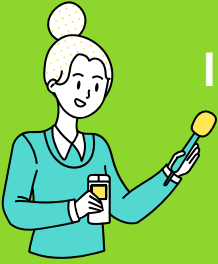
5. When you think of your academic years as both a painter and an art educator, where do you see art education today?

I can say that people are more oriented towards art and the healing world of art, especially during the pandemic we live in. In our country, the influence of art on people has grown more than in previous periods. As for education, the field of art has become one of the preferred fields. I find the point reached in this aspect important. However, I think that art education cannot transform itself, especially in the face of carrying itself to another dimension in the 21st century. Education is still carried out within the framework of classical curricula. In this period when new concepts such as Digital Art and Artificial Intelligence affect art, there is a need for richer and more diversified educational models.

6. Finally, is there any advice you would like to give to our students?

I recommend students to follow the artistic developments of the day closely by displaying an investigative personality apart from the courses given only by education, to improve themselves by visiting many exhibitions, fairs, and visiting museums at home and abroad.





IN THIS ISSUE, WE INTERVIEWED NOURAN ABOULHASSAN, OUR SECOND YEAR STUDENT AT THE DEPARTMENT OF INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN (ENGLISH), ABOUT THE UNIVERSITY, INTERIOR ARCHITECTURE AND FUTURE PLANS.



1. Hello Nouran, first of all, can you tell us a little about yourself, your previous education and your interest in interior architecture?

Hello, I am 20 years old and I am from Egypt. My interest in interior architecture started during my high school years in Turkey. For our 11th and 12th grades, we had to choose which department/class we would study in, and I chose the language class that opened specifically for us. As the language classroom was something new for our school, they let me and some of my friends decorate and paint the classroom to make it unique. My interest in interior design also started to increase at that time, which developed as I improved and changed my surroundings and my home living spaces.



2. You continued your courses with distance education last semester. How did this process go for you? Can you talk about the differences between distance and face-to-face education and its effects on the lessons?

It was difficult to focus on lectures when they were online, as anything around us could easily distract us. When we are face to face, we have to focus only on the lesson because there is nothing to distract us. But of course both situations have advantages and disadvantages.



3. There are legendary names who have directed Interior Architecture such as Elsie de Wolfe, Albert Hadley and Dorothy Draper. Who are the famous names in this field that you take as an example or are influenced by their works?

I admire Ray and Charles Eames for their unique influence on interior architecture and their seamless blending of art and function. Their iconic furniture designs, focus on accessible design and innovative materials set them apart. Their legacy is defined by the creation of spaces that seamlessly combine form and function, leaving a lasting mark on modern interior architecture.

4. Today, the environment we live in gains importance as a result of the crowding of cities and factors that require us to be isolated, such as pandemics. As a result, the importance of interior architecture is increasing day by day. What are your thoughts on interior architecture?

Some people think that an environment affects our work, mental and physical health, happiness, etc. He still doesn't fully understand how it might affect him. As simple as it sounds, interior architecture and design is a basic profession. Unfortunately, it still has not achieved the value it deserves. But now that I'm learning more about how they can really impact a space, I think they're getting more attention and acceptance from the community.



5. What are your plans and wishes for the future?

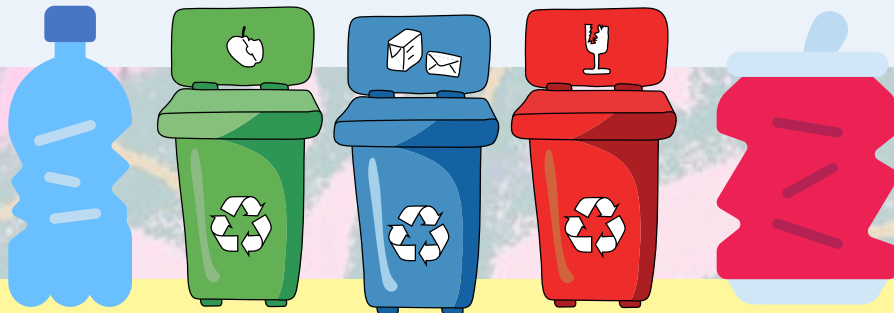
I really look forward to developing myself as an interior designer, doing my best and making a name for myself. As an interior design student, my future plans and wishes are shaped around becoming a talented and well-known interior designer. I want to continue learning and follow the latest trends and technologies with the intention of trying various design styles while doing my best to focus on sustainability and eco-friendly materials. I would like to work with experts from different fields as it will ensure that my projects are balanced. Being inspired by different cultures will help me be more creative and I hope to build a solid reputation as a respected interior designer. Giving back to the community and supporting charitable projects is also important to me in the future. I will work to expand my business knowledge, look forward to the journey ahead and make a positive impact as an interior designer.

We thank our student Nouran Aboulhassan for this interview and wish him success in his education and professional life.



WASTE MANAGER

Waste Management, reduction of domestic, medical, hazardous and non-hazardous wastes, separate collection at source, intermediate storage, establishment of transfer centers for wastes when necessary, transportation, recovery, disposal of wastes, operation of recovery and disposal facilities, closure, post-closure maintenance, It is management that includes processes such as monitoring and control. Waste Manager, on the other hand, is the person who controls and supervises every step in the waste management process and carries out the whole organization with his team.



Among the job opportunities of waste managers; waste disposal facilities, waste collection centers, recycling and recovery facilities, and working in non-governmental organizations related to waste and the environment.

The waste manager basically ensures that the wastes are disposed of without harming the environment and individuals. Other main duties are given below.

- In the first place, it tries to prevent the formation of waste or reduces it at its source.
- It ensures the collection, separation and accumulation of wastes according to their types. It supervises all these transactions by ensuring that they are carried out in accordance with current legislation.
- It provides recycling and recovery of wastes.
- It ensures the continuous efficient use of waste disposal processes.
- It develops and implements a waste disposal plan and monitors these plans periodically.



SEPTEMBER EVENTS

THE FIRST YEAR OF THE REPUBLIC



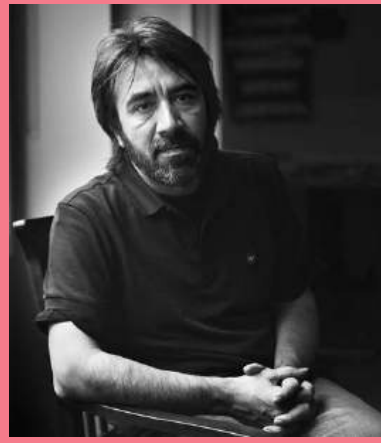
About the Exhibition:

The "The First Year of the Republic" exhibition consists of interesting events from daily life in Turkey between October 29, 1923, and October 29, 1924. It includes sports and dance competitions, cultural and artistic news, cartoons, and documentary films.

[Click for Website](#)
Until September 3, 2023



Yapı Kredi Kültür Sanat Galeri



Yer: Müze Gazhane L Binası



About the Exhibition:

Zeki Demirkubuz's first personal exhibition, "Hayat", consists of 78 photographs taken since 2009 by the master director who has directed Turkish cinema with his films.

[Click for Website:](#)

Until September 9, 2023



Isabel Muñoz, A New Story "Photos from Göbeklitepe and its Surroundings"



About the Exhibition:

Documenting Göbeklitepe and its surroundings, artist Isabel Muñoz creates an exhibition tour that delves into questions of mystery, origin, and infinity within the scope of the exhibition.

Click for Website
Until September 17, 2023



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