

PORTFOLIO
2016- 2024

ANKARA

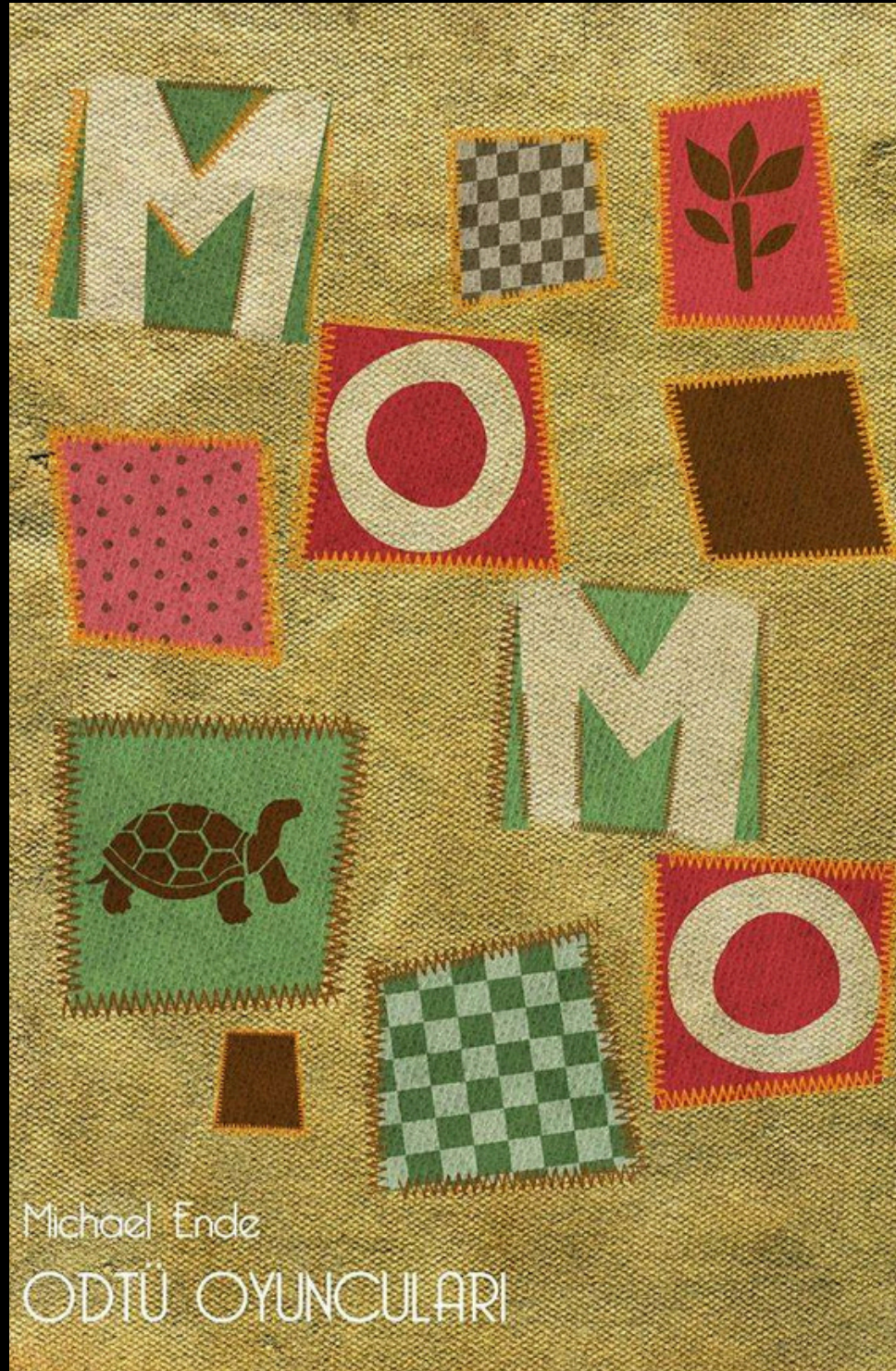
YAĞMUR YÜKSEL

DIRECTOR/ACTOR/EDITOR



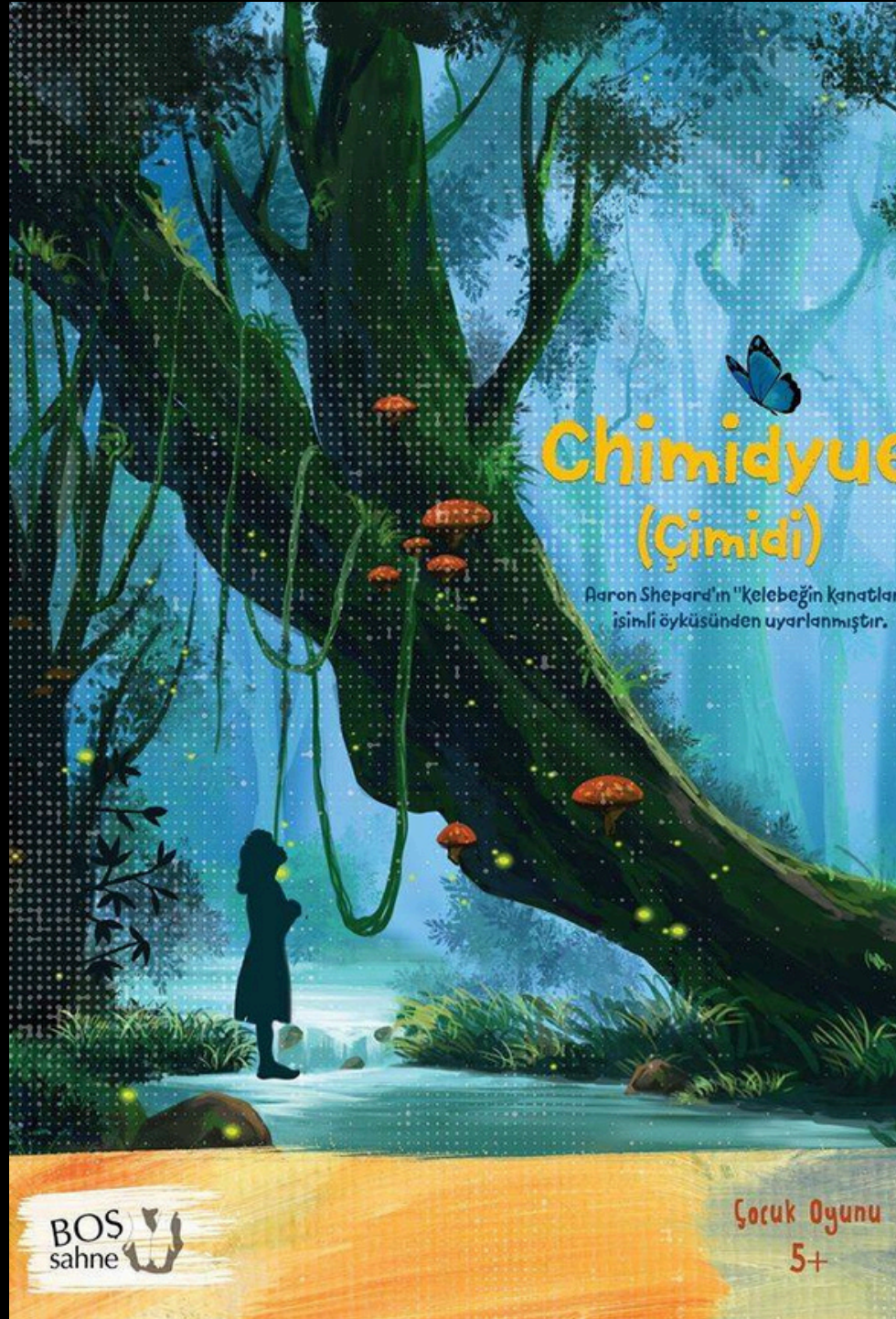
Xe was born in 1996 in Ankara. In 2014, xe joined METU Players and during the time continued xir Lecoq school training from both international and local instructors. In 2017, Xe took part in the play titled Çimidi by Boş Sahne for one term. When xe started xir sociology bachelor's in METU in 2018, xe leaned towards documentary cinema and contemporary dance. While continuing xir contemporary dance training, xir first documentary film "Border", which combines performance and gender issues was released in 2021. The film was screened at the Seville International Women's Documentary Festival and was selected as a competition candidate at the Türkisches Filmfestival Frankfurt. Xe graduated from METU Sociology undergraduate program in 2023. Since 2019, xe has been working independently as a film editor and director by making documentary films and performance videos. Since May 2024, he has been writing theater and cinema critiques for Evrensel Newspaper.

METU PLAYERS
MOMO-2016
ACTOR/MAKEUP ARTIST



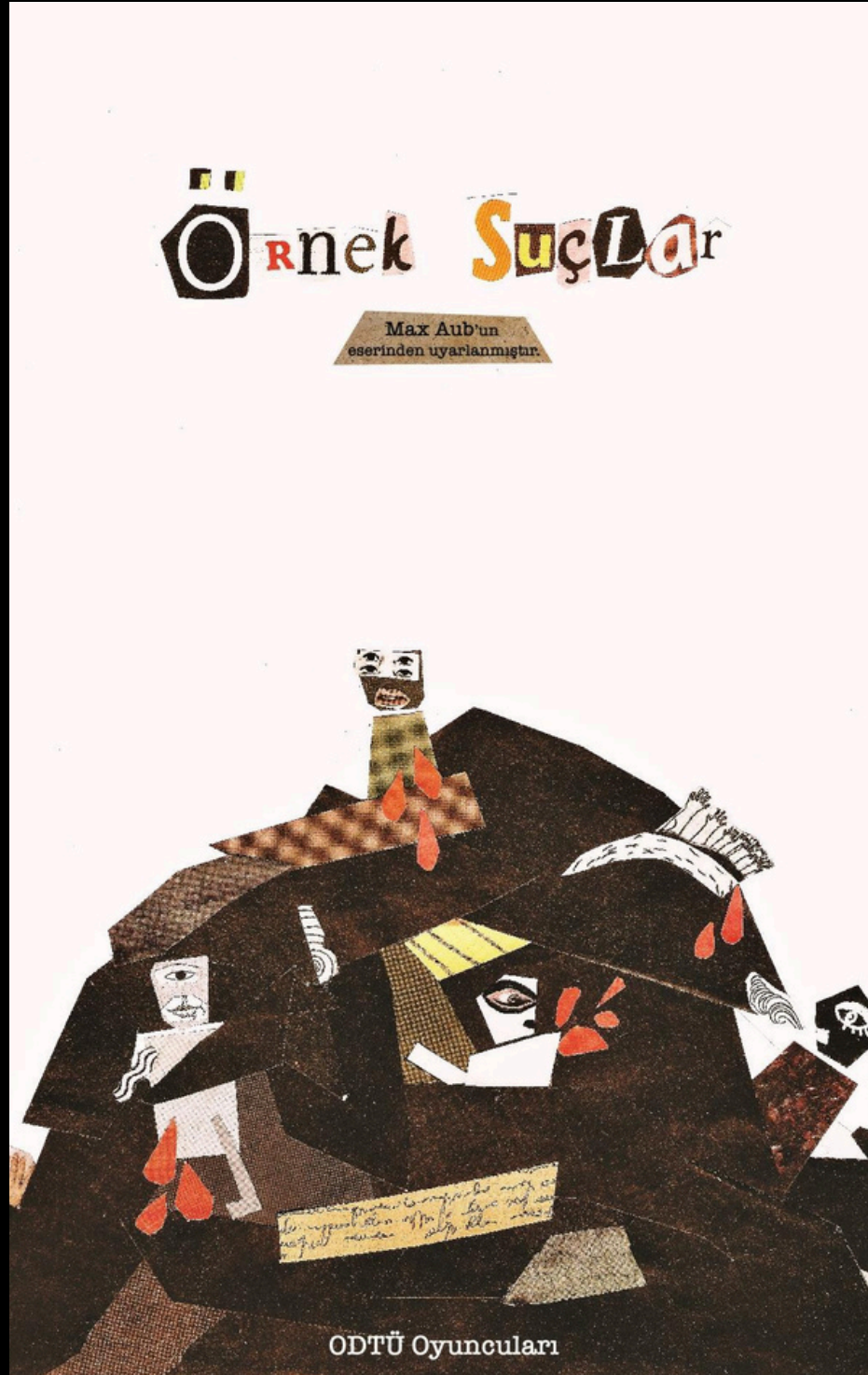
Momo seeks the possibilities of an unmediated way of being that listens, plays games, tells stories and still has time for something, against the investor, calculating, progressive and competitive 'technical man' that the age we live in constantly reproduces. It seeks to remember and rediscover the sociality, historicity and culture that are rendered invisible or pushed back by representations such as calculation, punctuality, efficiency and progress, which modern processes of experience naturalise. In the story, Momo, to whom Ende deliberately avoids attributing any special powers or abilities, differs from the other characters in only one aspect: He listens to those around him without any pre-definition, he wants to understand them without filtering them through the filter of any representation. In doing so, he is not in a hurry for anything else. Everything and everyone he comes across is worth this endeavour, because life is not in places hidden from us by someone, but exactly where we live, here. In a social reality where the contradictions of the system are becoming increasingly unrecognisable, where exploitation has become de-identified and turned into a regulating mechanism for all segments of society, and where alienation is considered a prerequisite for action, it may be naïve to place the individual scale in such a central position; but in this naivety the answer to a very realistic and fundamental question is sought: What constitutes society and what holds us together?

BOŞ SAHNE
ÇİMİDİ-2017-2018
CREATIVE ACTOR



Based on the story "Wings of the Butterfly" by Aaron Shepard. "Chimidyue", or "Wings of the Butterfly" in its original title, is based on a folk legend of the Tukuna people living in the Amazon jungle. An anthropologist named Nimuendaju lived with these people for a year in the 1940s and compiled and archived the stories he listened to. Aaron Shepard rewrote this story based on these compilations. Shepard begins the story with a quote from H.M. Tomlinson: "The mind sees this forest better than the eye. The mind, which, while seeing, is not deceived only by what is shown." The "intellect" Tomlinson speaks of is not, as we are accustomed to today, an endeavour to grasp things and, as we grasp them, to find ways to dominate them. Rather, it is an endeavour to understand the world as a whole despite our own limitations, to turn towards it, to rethink our relations with it and with all the creatures we share the earth with, and to recall the togetherness we have learnt as something forgotten. It is with this emphasis that Shepard begins the adventure of Chimidyue, a little girl, to see the forest and herself anew. In a village where horrible stories are always told about the forest, Chimidyue continues to wonder what the world is like in the forest, and one day, while chasing after a butterfly, she finds herself in the middle of the forest. She is lost and everything in the forest is very foreign to her. Although this journey is dangerous and frightening, he will get to know the forest again beyond the memorisation of the Chimidyue people. And as he tries to understand the way of the forest, he will discover that the forest understands him; he will remember a secret he did not realise he knew before.

METU PLAYERS
EXAMPLARY CRIMES-2018
ACTOR/WRITER



"The greatness of mankind is measured by the strength of its utopias. If we are now going nowhere, it is because the ideal of our time is the suppression of instincts and vulgarity. The best of us have been wasted trying to achieve the so-called honour of being castrated. In the underworlds, without knowing how they did it, these humble criminals reveal themselves. But we don't look at them with pity. For they are just as despicable as the rest of us who can't cry out against the marvellous progress of our time."



**INDEPENDENT
SELECTOR-SHORT FILM-2019
ACTOR/ACTING COACH**

SELEKTÖR

The three friends are hanging out in the car, waiting for their other friends, when a couple approaches the car, and the woman asks for a lighter. Immediately afterwards, a note is found in the car. What will these three friends do after this note, which we realise is a call for help in time?



INDEPENDENT
WE ARE NOT IN THE SAME PLACE-SHORT
FILM-2021
ACTOR/ART DIRECTOR



We are not in the same place is an independent short film that questions waiting. Focusing on a period of time in the lives of two people waiting for news they don't know where it will come from, the film holds a mirror to the urgency of waiting and the bumps in the road that life throws at them in that urgency. News or not, we are all waiting for something in life. And the time that passes until whatever we are waiting for arrives is nothing but whatever we call daily life.

INDEPENDENT
PARKOUR-PERFORMANCE VIDEO-2021
CREATIVE PERFORMANCE ARTIST
PRODUCER-DIRECTOR-EDITOR

https://www.youtube.com/watch?v=cRH50bjIH_4



Parkour is a performance video created to depict the struggle that took place between the METU rectorship and the students over the campus stairs. In 2021, students painted the campus stairs in rainbow colors. Due to oppressive and prohibitory governmental discourses regarding the LGBTQ community at that time, Verşan Kök (the non-elected rector of METU) ordered the stairs to be repainted in white.

Whenever students repainted them, employees, taking advantage of the empty campus due to the pandemic, repeatedly engaged in their fascist actions, which led to a conflict between the university administration and the students. Furthermore, this event, in other words, became a symbol of the establishment and protection of independent, free, and safe spaces on campuses for students. This struggle escalated to students standing guard at the top of the stairs, and eventually, the rectorate capitulated in the face of this collective effort.



**INDEPENDENT
BORDER-DOCUMENTARY-2021
PRODUCER-DIRECTOR-EDITOR**

<https://youtu.be/pk7E6XVUaAU>



Video unavailable
[Watch on YouTube](#)



OFFICIAL SELECTION
**Sevil International
Women's
Documentary Film
Festival**
2021



It is a documentation of four days process beginning with interviews about the gender roles and identity of each person and ending with the performative acts each person has created out of their own questionings. The aim was to reshape the public sphere according to individuals' own needs in a collective way that it can provide them with a sense of empowerment.



INDEPENDENT
THE LEAD ROLE-SHORT FILM-2022
EDITOR/GRAPHICS DESIGN

<https://drive.google.com/drive/u/0/my-drive>

SABANCI VAKFI
KISA
FİLM
PLATFORMU
MARKET

LIFT-OFF
GLOBAL
NETWORK
SESSIONS
2023
OFFICIAL SELECTION

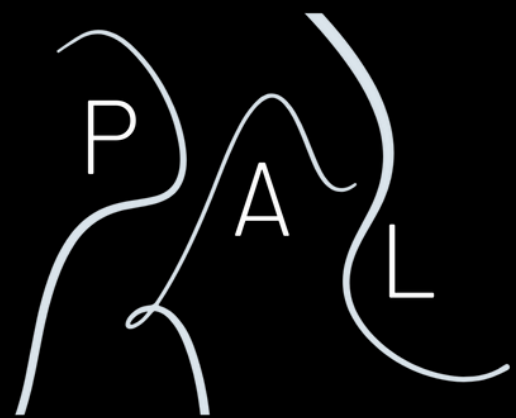
DENİZ IS A MARRIED WOMAN
WHO LIVES FAR FROM HER
HOMETOWN. SHE WAS
DISMISSED A SHORT TIME
AGO. SHE IS GETTING
PSYCHOLOGICALLY STUCK IN
HER APARTMENT AS A
MARRIED AND UNEMPLOYED
NEET WOMAN. SHE WOULD
LIKE TO HAVE AN AIM IN HER
LIFETIME. SHE HAS ONLY
NEIGHBORS AS CLOSE
FRIENDS, AND ONE DAY DENİZ
IS GETTING READY TO PLAY THE
LEAD ROLE OF HER DREAMS IN
FRONT OF THEM.



THE CYCLE
CREATIVE ARTIST/VIDEO
EDITOR/GRAPHIC DESIGN - 2023

<https://drive.google.com/file/d/1EPznNScMLX153-mmF5g6fZWaa-4PPqSY/view?usp=sharing>

Thinking bodies for climate justice
Collaboration with PAL İzmir and
Yüksek Oda
ScreenDance workshop by Michael
Maurissens



Kunststiftung
NRW

CREATIVE ARTISTS
BULUTHAN YUMUK
CEM BALKANLI
MAYA ELA UYGUN
MEHMET AYDINOL
SELİN ÖZMEN
ŞÜKRAN ÇAKMAK
YAĞMUR YÜKSEL



Produced in the frame of the project "Thinking
Bodies for Climate Justice" by PAL İzmir and Yüksek
Oda

I AM FLYING OVER PURPLE BLOOM DIRECTIR/VIDEO EDITOR/SOUND DESIGNER - 2024

<https://vimeo.com/973429877>

password: morcicek2024

DIRECTOR STATEMENT

I wrestle with my mind in my dreams every night. As an emerging director in my late twenties who tries to transcend structural realities, I always take refuge in my grandmother's house. I become this child again the minute I arrive there. I remember her laughter but not her voice. I dream in silence. Both in the night and the day.

I strive to keep my dreams alive within me, unlike the flowers I killed, the flowers my grandma used to nurture. They were her world and doomed to vanish after her. I guess. That's my salvation.

My life is stuck somewhere between living and dreaming, in the shadow of unfulfilled dreams. They cast their shadow, blocking the sunlight of my joy. My joy sparks in the dark as much as it can.

I dream of past experiences under the shadow of unfulfillments. The combination of my childhood and disappointments. It is like watching an old tape of yourself. To dream I mean.

Experiences and those who once experienced become memories, and those memories reunite in the eye of old photographs. Again. Again. and Again. "Until the last syllable of recorded time."

I am flying over purple bloom, an 11-minute autobiographical documentary written by the director based on xir dream, in which xe intersperses the story with non-fiction dialogues and references to real places and people in xir dream, as well as the difficulty of dreaming in the geography xe lives in by putting the theme of life and death, which xe questions about life, at the center of the story, underlines the stuckness brought about by the structural helplessness that surrounds human beings. The documentary, which has both self-reflexive and fictional elements, shows how the director's relationship with real places and people manifests itself in xir dreams.

mor çiçekler
üzerinden
uçuyorum

Yazan & Yöneten
Yağmur Yüksel

Görünü Yönetmeni Milda Yağmur Yüksel Kameraman Milda Yardımcı Yönetmen Ahmet Arslan Set Amiri Duygu Aslan
Film Montaj Yağmur Yüksel Müzik Salındı Bahçaya Girdi - Anonim Türkü Aranje Yağmur Yüksel
Afis Tasarım Sera Armağan Şilansu Başoğlu Yağmur Yüksel

CONTACTS

PORTFOLIO
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