

Kıvanç Sert

Portfolio

2023-2025

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Performative Storytelling

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Tea & Land Stories

// Story of Cultivation of Cultivator



Chameleon Orbit, Dai, Centrale Fies, Dro, Italy 2024

Tea and Land Stories;

Tea and Land performances are part of my research into the cultivation of land as the cultivation of folks. This ongoing research explores tea fields and how they have been used by nation states or those with power to control land; adapting lands to the cultivation of tea and thereby introducing new forms of labour and economy to the folk. Tea, as a colonial commodity, travelled from land to land. Every land has a different role and a different story. Each "Tea and Land" performance shares a different story with melody.

Tea en Land; Plans to Plant Pland (30min)

Imagine imaginary land used to live plenty plants,
Around hills exist also folks next to them
Until "one day, somebody wanted to drink some tea."
Plans are planned to plant, plant.
Ordered to Plant land plant planned pland.
"They just went to others land",

Plans to Plant enn Pland

*performative, stories with melodies, digest with tea



Bangs Festival Amsterdam, 2025



Tea and Land Memories with Melodies

Let us we will tell you some stories. The topic is connected with Lands and Memories. Memories from the past and now. How we, with multiplicity, used to live together in the past? Story about the Power (oppressors), how they control, divide, shape, and adapt us to their categories. When did you lose those memories? What happened to those lands?

Do you remember? It is okay if you are or not. Today, around this table, we will re-remember all together.

Story of Cultivation is part of the "Tea and Land Stories" Performance series. There is ongoing research about cultivating national identity through tea plantage.

Side Performers:

Qiaoling, Tuba, Gamze, Cem, Omid, Aubane, Ayse, Foad, Saverio, Bel



End Is a No End Festival, TimeWindow, Rotterdam 2025



End Is a No End Festival, TimeWindow, Rotterdam 2025



Faux Pas Exhibition, Oud House, Rotterdam 2025

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Tea and Land, How we form a n*tion together?

Seeds carry memories, transferred to new generations in the lands. Changing seeds also changes the memory of the land. However, lands are not only affected by this: they say that what you consume makes you what you are. In the past, people had the seeds to feed their families and provide an income. When the Power took control and exchanged those life-giving seeds with tea, they changed the memories and began controlling the Volk who worked the tea fields up to the present day.

The research begins in Lazistan, a region in north-east Turkey that no longer exists. Yet, this story does not belong to one land. When the Turkish Republic was established, the government recognised the region of Lazistan as ideal for tea production. Transforming the land into vast tea plantations, the Turkish state also cultivated the volks, offering them work and the promise of economic prosperity. As a result, today, the Laz people, the memories and the ancient seeds have all but disappeared, becoming a part of one nation, one crop, one people. This connection between the Oppressor and the oppressed is repeated across many other lands; a shared story that we tell and hear.



Chameleon Orbit, Dai, Centrale Fies, Dro, Italy 2024

“Here we are on 1 piece of land, within a N*tion and a plant. Imagine vast green hills lined up together, forming the landscape around us. We stand on a field near one of those hills, surrounded by more green hills, all cultivated and filled by a N*tion. Today, here, all the plants are the same, united in monoculture like a N*tion-state. How did we end up in here like this?

What happens when you change the seeds? Cultivating a plant means cultivating a society, they say.

Let me tell you a story of tea and land as we keep moving and listening around those hills.

One day, someone(s) wants to drink tea, so they decide. The order is given to bring tea seeds to the land. The seeds arrive, and now it is time to change—change the seeds. A change of a land with 1 tea bag. The seeds? The seeds are gone.

Participants:

**Band: Claudia, Chloë, Ian, Saverio*

**Dance: Ariell + guest (folk)*

**Corn: Christelle, Annette, Ivčo*

**Tea: Qiaoling, Tuba, Hong*

**Land: Echo, Helena, Öykü, Sam*

**Folk: Celeste, Gamze, Sille, Valeria, Ania*

**Seed Carriers: Ros, Ronja, Mara, Constantin*

**Imaginary Tea Bag Carrier: Peter*

**Documents: Alkmini, Görkem, Nash, Tomek*

**Curators: Gabrielle, Giulia and Elisa*



Chameleon Orbit, Dai, Centrale Fies, Dro, Italy 2024



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Land and Tea; Memories of Seeds

2 bodies: chloes + kivancs + music (folk rhytme) + story telling + imagination + two glass of tea

Please take a seed and take a seat, Here we are, on 1 piece of land, 2 bodies/multiple bodies, within a n*tion and a plant. Imagine vast green hills lined up together, forming the landscape around us. We stand on a field near one of those hills, surrounded by more green hills, all cultivated and filled by a N*tion. Today, here, all the plants are the same, united in monoculture like a nation-state. How did we end up in here like this? What happens when you change the seeds? Cultivating a plant means cultivating a society, they say. Let us tell you a story of tea and land as we keep moving and listening around those hills. One day, someone(s) wants to drink tea, so they decide. The order is given to bring tea seeds to the land. The seeds arrive, and now it is time to change—change the seeds. A change of a land with 1 tea bag. The seeds? The seeds are gone. The seeds that you carried? , if needed, keep it in the pocket.

** Performed in, Diverse it Art Festival, Hoi Poi Lefkosia/ Nicosia
Cyprus 2024 with Chloe*



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Video

Diverse-it Art Festival, Lefkosia, Cyprus 2024

Tea Party// Story of Glass and Class

Tea arrived in Turkey, lately. Here, the Story of a Plant connects with the story of national identity. With the support of the state in the 1930s, the area of Lazistan

(black sea area in Turkey) where the name Laz is still used, became the official centre for tea production. Tea, however, wasn't part of our daily life in Turkey until the 1950s... but then, the tea itself was not enough... a specific glass was needed to drink the tea.

Today a glass of this red drink has become a part of our culture, our identity.

Who is "us" here? How does a glass become part of a nation and culture?

"Tea Party; Story of Glass and Class" is part of the "Tea and Land Stories" Performance series. There is ongoing research about cultivating national identity through tea plantage. Tea Party performed in Dutch Art Institute at Paf (Performing Arts Forum, St Erme, France), 2023



Paf (Performing Arts Forum), St-Erme, France 2023

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Video

The performance took place in two parts and two stories. Part one began with dining, a gathering together, an arrival in anticipation of the tea party and the story that would be told during part two.

The story again has two parts: the story of the tulip shapes tea glass and the history of the tea party.

2 Stories:

+ Tulip-Shaped Tea Glass: A glass shaped like a tulip form, today Turkish Tea and Turkish tea glass have become whole. Yet neither tea nor glass has a national identity. Both arrived from neighbors and were cultivated and adapted during the time.

+Tea Party: In the 70's - 80's tea parties are gatherings for youngsters(teenagers) to meet and have fun. They organized gatherings and used the name of tea to hide the reality. Nobody drinks their tea but there is sure something to drink.

+ Happy Tea Recipe:

Take and mixed 3(three) colonial memories;

tea + alcohol(cin) + sugar mix them in the pot with additions.

*** Tea brow came from Lazistan + Kurdistan with some additions*



Paf (Performing Ars Forum), St-Erme, France 2023

Tea Fountain , United Tea Pots

Tea Fountain is an analog tea serving sculpture. During the opening hour of the exhibition, Fountain hosts guests and invites visitors to serve themselves a tea.

The tea was split from the pot and shaped into a tea house, allowing visitors to take a time, drink a tea share their memories.

Tea Fountain was accessible during Faux Pas exhibition by Squish in Oud House. Part of Tea Stories' work, it Served tea in the neighborhood.



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Faux Pas Exhibition, Squish, Oud House, Rotterdam 2025

Sand Boats

//Peat takes a walk



Sand Boats

In the past, these lands were used as peat fields. They said those fields reshaped the land where we stand today. Soil formed like peat bricks, taken from the land, was transferred by boats to other places to heat homes. As peat harvesting reformed the land, canals were adapted for this journey to let boats transfer peat.

Sand Boats are a type of soil brick formed as a boat. They said soil carries memories, so this is the reason why sand boats love to walk through water, to remember and find past traces of ancestors.

In this work, I trace the forgotten traces held in the land. I work with soil as something that holds shape, memory, and loss. I follow how the ground was cut, removed, and re-formed — how it changed through use, and how something of it still remains. Like the peat bricks that once travelled by boat, these soil boats are shaped to travel and dissolve. They are not made to last, but to be remembered by dissolving with time.



**Sand Boats, Peat takes a walk, exhibited in Kunstweekend Beetsterzwaag 2025*

Kunstweekend Beetsterzwaag 2025

Sand Boats

//Take a Walk, loves to walk



A bag of soil, formed as a boat, dropped on a kanal,
until it dissolved.

They (sandboats) are waiting their time to go. When the time arrives the boats will leave until they disappear.

Sand and soil have a story behind, they came from the same place. But now they are leaving again. They are refusing to stay still.

Once it was soil and sand, then their name became "Land". Land was divided into parcels, now they belong to someone.

Their sand taken from somewhere in Rotterdam, a dozen of Sand Boats decide to take a walk

They start to walk towards the water and keep going until they are gone. Gone so that they are free.

Maybe Boats just love water.

They can now swim if they want to and maybe even find a new home. Finally, B e i n g F r e e

Boats love water just as sand does. Water, home to both, brings them together under its roof.

When in water, boats will dissolve sooner or later, leaving a mark as they do.



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Rotterdam 2023

**Click for Past work*

Brums,

//Stable or Failed ?



Amanei, Salina, Italy 2023

A mop is an industrial object with the task of cleaning. Due to its design, it cannot stand unless held. Mops establish a series of associations with a dozen mats and a different additional object each time. There is a plurality of relations. Each repetition performs a further movement. They do everyday actions. They either stop or fall. They are redefined with their new unity; they can stand alone, or can they? This is an in-between moment, sought and found in time.

Here; time, place, coincidence and ___ become elements and methods in the search for these repetitive pluralities, fugitive moments of potentiality, perhaps doomed to fail. caught in a moment in process, these hold a pose. The question is:

are they Standing or falling? Or, is their refusal to answer the question just a sign of protest?

There are some repetitive pluralities that emerge within time & moments. The series of questions and un-answers is ongoing.

*A repeating series of mops
Each with a different brum, find in street.
It stands in Equilibrium by merging.
Standing together, without intermediaries.
it can fall in between; it can stay together again.*



Amsterdam 2023



Rotterdam 2023



Berlin 2024

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Brums// Stable or Failed ?



Brussels, Belgium 2023



Brussels 2023



Brussels 2023



Rotterdam 2024



Nida Art Colony, Nida, Lithuania 2023



Nida 2023



Nida 2023



Rotterdam 2024

3 Dingen

//Stable Objects



3 Dingen// Stable Objects

Time, Place, Objects ... Like a calendar.

Spending time, searching the streets, the only rule is to find 3 objects to combine and keep stable for a moment. No joints are needed; once combined, the objects assert their agency and search for their balance and new connections.

Time, Manner, Place: everything happens at a certain time, in a certain way, in a certain place.

For a time, 3 dingen come together and they create a new form that exists in a place. Remembered by a photo, those (balanced) moments remain until the reformed objects collapse.

find 3 objects, make it together, document and left

**Click for Past work*

**works forces// Stable, falling, carrying, aligned, ring Of Equilibrium*

**Instant Intervention*



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Rotterdam 2023



Babakale, tr 2023



Nida, lt 2023



Rotterdam, nl 2023



Rotterdam, nl 2023



Brussels, be 2023



Rotterdam, nl 2023

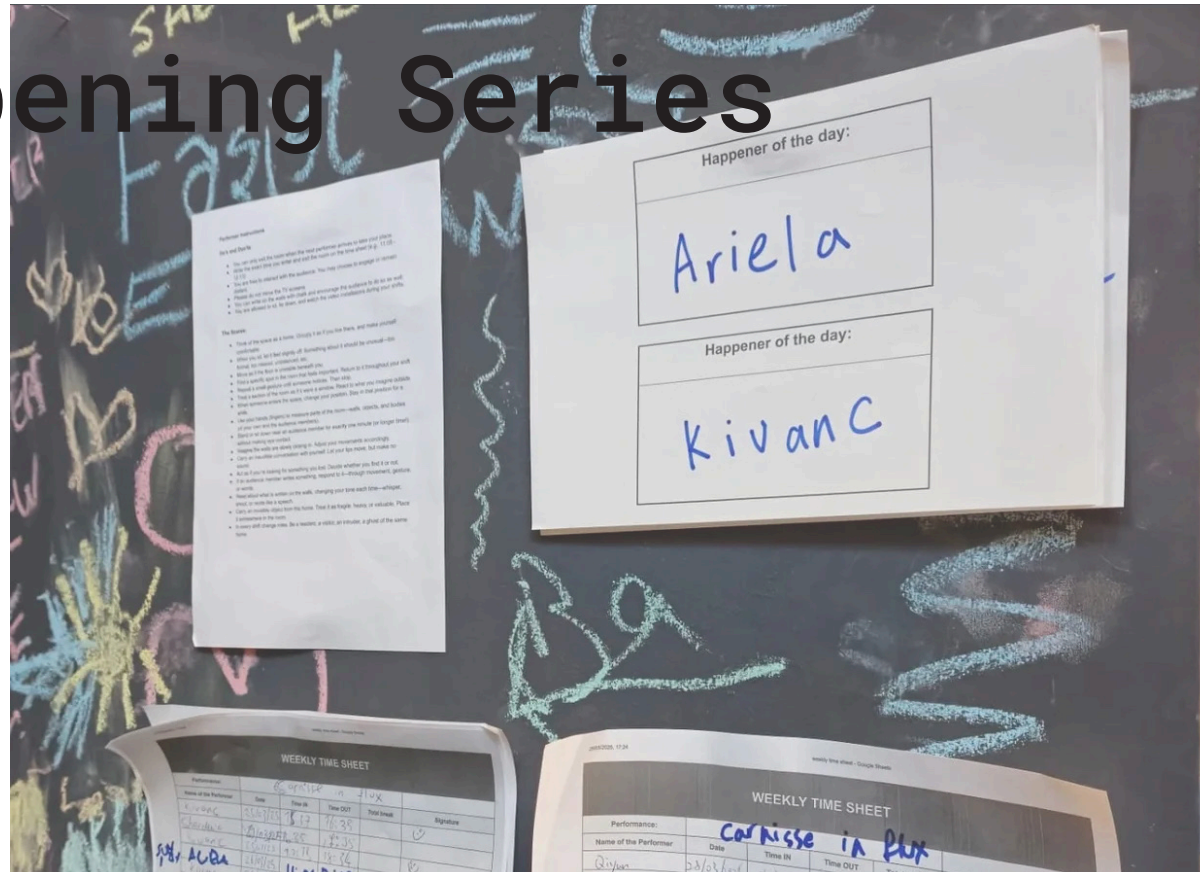


Rotterdam, nl 2023



Bergamo, it 2023

Happening Series



Prospects 2025, Art Rotterdam

Carnisse in Flux

Carnisse in Flux

“Carnisse in Flux” was a performance-based research project at “an other world” project space in Rotterdam Zuid, culminating in an immersive participatory Happening. Over two months, Omid Kheirabadi and six performers, in collaboration with Rotterdam-based Shardenia Felicia, led five performance sessions with local participants, exploring themes of displacement and gentrification. The final Happening, held during the finissage of the “What We Build On” group exhibition, transformed visitors into active participants, blurring the lines between audience and performer.

The project responded to the looming eviction of “an other world” due to planned demolition, mirroring broader changes in Rotterdam Zuid. This Happening—ironically the final event at “an other world”—embodied collective resistance and the ongoing flux in Rotterdam Zuid through embodied research and shared creative expression. Project Supported by the Mondriaan Fund.

The installation came to life with performances by Omid Kheirabadi, Shardenia Felicia, Kivanc, Ariela Bergman, Roberto Barbato, and Qiyun Zheng, who performed in dynamic duos each day



an Other World, Rotterdam 2024



Prospects 2025 Art Rotterdam



an Other World, Rotterdam 2024

A Happening: It's Fine Really.

A Happening: It's Fine Really, Silly Me, was the result of a three-day intensive residency as part of Time Window's "Rule of 3" program, presented in February 2025 in the whole building of Time Window. The event brought together a group of artists; Aubane Bedtime Martinez, Cem Altinoz, Kivanc, Rosa Vrij, Omid Kheirabadi, Hellen Boyko, Alice Gioria, and Iris Boer.

To explore answers beyond "TINA" (There Is No Alternative). With the critical framework of Mark Fisher's "Capitalist Realism" guiding the inquiry, the happening invited both participants and audience members to imagine and embody alternatives to neoliberal systems. Through a series of collaborative performances, sound interventions, and interactive spaces, the artists created a setting where the boundaries between performance and audience were intentionally blurred, allowing the audience to actively shape and contribute to the unfolding experience. This immersive exploration questioned the current societal structures and proposed new, community-focused ways of being, acting, and imagining.

This Happening was a space of experimentation and collective creativity, opening up a dialogue on how we might break free from the restrictions of a world that often believes there is no alternative.



A Family Happening.
/ The Year of the Family 2025, Saye Kolektif

In August 2025, Istanbul Saye Kolektif held a one-week residency with five participants, responding to the Turkish government's declaration of 2025 as "The Year of the Family."

This announcement, made on a national level, became the starting point for our research and shared process, which questioned how the idea of family is used as a political and moral tool. We looked at state slogans like "have children and get incentives" and at the ways society decides who counts as family and who is left outside.

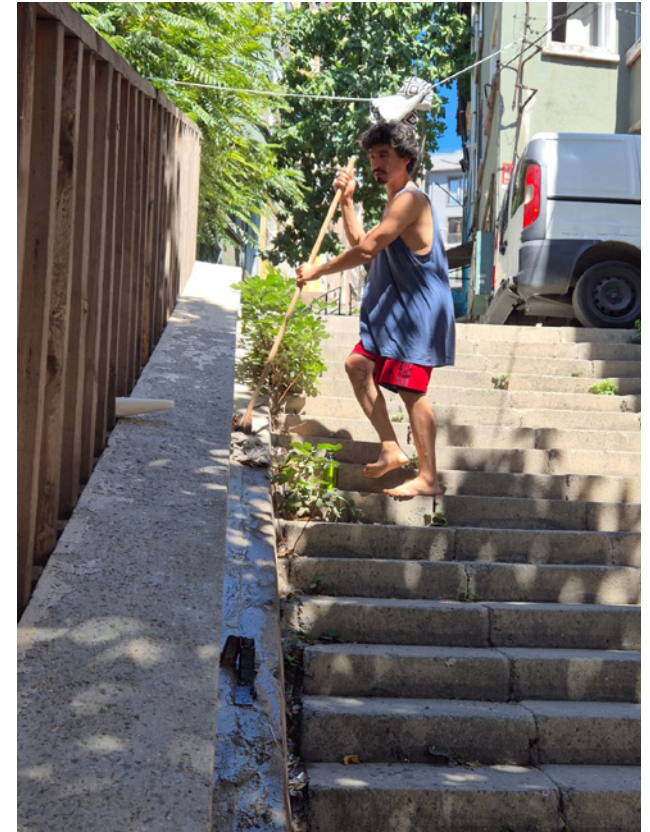
The residency concluded with a three-hour happening performance built through collective gestures, sounds, and stories. Together we explored what family could mean beyond blood, nation, and prescription, forming a temporary sense of kinship through presence and care.

Performers: Kivanc, Zeynep, Omid, Kivanc, Merve

Special thanks to Eda, Esma, Asli



Saye Space, Istanbul, Turkey, 2025



Sonic Acts

//Sound & Act & Perform

+ cooperations



Alas Mother, Chloë Janssens, Diverse-it Art Festival, Lefkoşa, Cyprus, 2024

Diyar, Roaming the Realm

Diyar, roaming the realm, (Cem Altinoz & Kivanc)

Diyar, roaming the realm is a performative installation project of sonic experimentation, analog machinery, and bodily presence to explore the metaphors and realities of autoimmunity on biological, societal, and systemic levels.

It investigates how the very structures designed to protect us can become oppressive, reactive, and eventually self-destructive over time.

The performance aims to translate the confusion, paranoia and breaking down of bodily and social unity into sound by embracing glitch, malfunction, and atonality as tools to give voice to the silenced, 'disabled' bodies, highlighting the body's refusal to perform under systems of control. The audience is invited to experience a destabilizing and unsettling encounter.



End Is a No End Festival, TimeWindow, Rotterdam 2025



Time Is a New Space, Rotterdam 2025



Ubik, Worm, Rotterdam 2025

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Tyranny of Silence// _ Band

Tyranny of Silence is an itinerant, transdisciplinary artist collective. Unbound by time and space, living neither here nor there, we come together, fluid and ever-evolving, to create from a place of affection and political resistance against neoliberal constraints; bringing together diverse perspectives from scattered worlds. Embracing new collaborations and inviting people in, we hold a space for shared research and embody the transformative power of collective, creative resistance. Through collective listening, sound, noise, and poetry, we seek to challenge acoustical, existential, and epistemological violence including silence.

Over the last two years we have performed in: Vleeshal (Middelburg, NL), PAF (St-Erme, FR), Perle de Mogador (Essaouira, MA), Nida Art Colony (Nida, LT), Centrale Fies (Dro, IT). After graduating we have performed at Kultur im Bunker (Bremen, DE), Zemin Art Space (Berlin, DE), Le Phare du Kanal (Brussels, BE) and celador (Brussels, BE). Outside of that, we are also often to be found in a park or open-sky setting.

*Tyranny of Silence is ;
Ian Nolan, Kivanç Sert, Claudia Medeiros, Saverio Cantoni and Chloë Janssens*



Wedding table performance, Brussels 2024



Kultur im Bunker, Bremen, 2024



Zemin Galerie, Berlin 2024

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Assembling Land: Rehearsals towards Placemaking with de Appel COOP x Dutch Art Institute

Assembling Land: Rehearsals towards Placemaking, a cooperative study program of de Appel at the Roaming Academy, Dutch Art Institute (DAI), will host a public event aired as a 12-hour broadcast on Radio Alhara. The event presents the residues of a year-long collective study on themes of housing, water, out/institutions, and land. Throughout the day, participants will engage in listening sessions, an artist talk, and workshops. The artist talk features Essa Grayeb (Jerusalem) and Dimas Sugih (Jakarta). The workshops will facilitate the making of self-published pamphlets documenting the COOP's exchanges and learnings, harvesting the exhibited 'instructions for placemaking', and a third session dedicated to creating a manual led by the Assembling Land COOP in collaboration with the Book Bloc Brigade.

Program organised by The COOP Study Group are: Anastasia Nefedova, Chloë Janssens, Echo Guo, Eszter Dobos, Federica Nicastro, Foad Alijani, Francesca Pionati, Kıvanç Sert, Meii Soh, Qiaoling Cai, Sara Alberani, Saverio Cantoni, Shaza Omran, Sille Kima, Thamyres VM, Tuba Kılıç.
Tutor team: Noor Abuarafteh and Marina Christodoulidou.



Listening Session, de Appel, 2024



Listening Session, de Appel, 2024



Assembling Land: Rehearsals towards Placemaking, de Appel, 2024

**Click
for
details**

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2023-2025