

enis
yücel



PORTFOLIO HUMANITARIAN



FAITHFULLY DEPICTING

humanitarian

*themes while preserving
respect and empathy
for the people*

I photograph.



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MY NAME IS **ENIS YÜCEL**

I am a humanitarian photographer, storyteller and a photography instructor for humanitarian and international development organisations, cultural institutions and media. I am based in three different countries; Istanbul (where I was born and raised), Kiev (Ukraine) where I got married and was living, and currently I am in Sion (Switzerland) due to Ukraine war.

From these bases I work with NGOs and organizations operating anywhere in the world. I photograph the lives of people and the world they live in. I tell their story. Visualising humanitarian aid is not an easy task. My aim is to create powerful images that tells stories of the people in need to create awareness and motivate viewer to take any action they can do to support humanitarian activities of NGOs to transform lives of others and communities.

“My job is to faithfully depict these diverse themes whilst preserving respect and empathy for the subjects and people I photograph.”

I have done assignments for international NGOs, cultural institutions and corporate companies such as Goethe Institut, Bayer Chemicals, Singapore Airlines, Silverkris Inflight Magazine etc.





STATELESS, IDENTITYLESS, PERSECUTED
THE ROHINGYAS



THE ROHINGYAS

One of world's most persecuted, excluded ethnic group. Stateless, identityless and unwanted.

In August 2017, a deadly crackdown by Myanmar's army on Rohingyas caused one of the many exodus that has been going on since 1970s. Over 1 million Rohingya who has been living in the Rakhine (formerly known as Arakan) for generations, have been forcibly displaced. More than 914,000 are currently settled on a narrow strip of hilly land below the city of Cox's Bazar, Bangladesh.

Bordering with Bangladesh, Rakhine State is situated on the western coast of Myanmar with the Naf River being the border inbetween. Around 3.2 million people live in Rakhine state, with the majority of the population being ethnic Rakhine and predominately Buddhist.

Among 135 ethnic minority groups living in Myanmar, Rohingyas are the second largest minority. They have their own Rohingya dialect, culture and are Muslim by faith. However, unlike hundreds of other ethnic groups, the Rohingyas are not allowed to have citizenship and even excluded from the 2014 Burmese census, refusing to recognise

them as a people. For the Rohingyas in Rakhine State of Myanmar, it is forbidden to travel, to do trading, to build concrete buildings or to study in schools.

Discrimination against the Rohingyas has been increasing since Myanmar's independence in 1948. Perceived as illegal immigrants brought by British colonisers from Bangladesh, they have been incrementally stripped of their political rights. In addition to discriminatory policies, there have been regular outbreaks of violence and attacks by the Burmese army and the local Buddhist mobs which has resulted in gross human right violations. Rohingyas arriving in Bangladesh said they fled after troops, backed by local Buddhist mobs, responded by burning their villages and attacking and killing civilians. Amnesty International says the Myanmar military also raped and abused Rohingya women and girls. A report published by UN investigators in August 2018 accused Myanmar's military of carrying out mass killings and rapes with "genocidal intent".

As a result of the mounting discrimination and the regular outbreak of violence against Rohingya civilians, they risked everything to escape by sea or on foot crossing the Naf River across to Bangladesh's Cox's Bazaar city. In terms of escalation this is the greatest mass exodus since 1944 Rwandan genocide.

MY DAUGHTER WATCHED **HER HUSBAND KILLED**

I have four children. My daughter married a year ago. One morning, my son in law was going to morning pray to mosque. Burmese Soldiers from kouier hali Burmese military camp shot him dead. Others who had gone to pray carried his body in their arms and brought to my home. The Burmese army then moved into the area, bombing and burning houses and shooting anyone they came across. I lost many of my relatives. My brother, my brother in law, my uncle So we decided to leave to save our lives and faith and arrived to Bangladesh. It took us 3 days to cross to Bangladesh. My daughter is pregnant now.

Kobir Ahammed, 55
Kutupalong Refugee Camp, Cox's Bazaar,
Bangladesh

Assignment for IHH
Humanitarian Relief Foundation





**KUTUPALONG REFUGEE CAMP,
COX'S BAZAAR, BANGLADESH**

With the last exodus which started in 2017 caused massive numbers of refugees flee to Bangladesh's Cox's Bazaar city. Considering the tens of thousands of refugees who had to migrate for the same reasons in previous years, there are more than a dozen hastily established refugee camps in the border city of Bangladesh. Kutupalong camp, located in the coastal district of Cox's Bazar, is currently the largest refugee camp in the world according to UNHCR. This mega camp is home to more than 600,000 refugees alone.



SOLDIERS BURNED THE ENTIRE VILLAGE

One day Bruma army came and they started to oppress people. We were afraid and with our neighbours we gathered in one house. They grabbed our people and forcibly buried them in the ground up to the chest and then slaughtered them. Houses were suddenly caught fire from outside. So we ran away to save our lives. They killed many people in our neighborhood. 50 or maybe more, 60 people were killed. We were very scared and at night we decided to run and cross the river. It took us three days to arrive in Bangladesh. We were hungry for three days and when we arrived we had chance to find food here and eat. There were children and women among the people the soldiers cut and killed. We were staying in a make-shift shelter we made with boxes and nylons but now they helped us and we are staying in bamboo shelter with my mother and my three children.

**Johura, 30,
Balukhali Refugee Camp,
Cox's Bazaar, Bangladesh**

*Assignment for IHH
Humanitarian Relief Foundation*

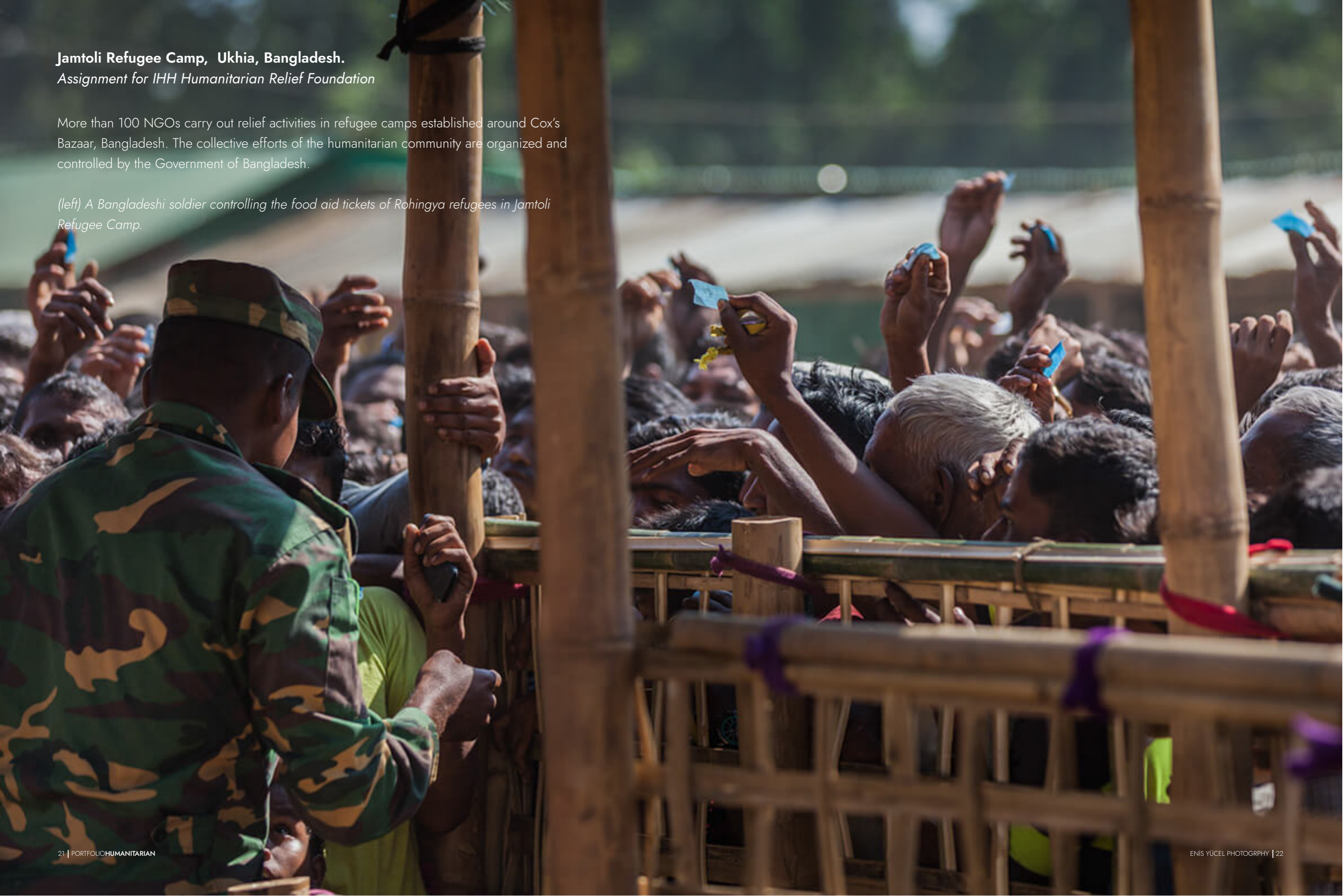
Shoon Jeda, 22 (bottom),
Rehena Begum, 23 (top)
Jamtoli Refugee Camp,
Cox's Bazaar, Bangladesh
*Assignment for IHH
Humanitarian Relief Foundation*



Jamtoli Refugee Camp, Ukha, Bangladesh.
Assignment for IHH Humanitarian Relief Foundation

More than 100 NGOs carry out relief activities in refugee camps established around Cox's Bazaar, Bangladesh. The collective efforts of the humanitarian community are organized and controlled by the Government of Bangladesh.

(left) A Bangladeshi soldier controlling the food aid tickets of Rohingya refugees in Jamtoli Refugee Camp.





Balukhali Refugee Camp, Ukhia, Bangladesh

Access to clean water is one of the most serious problems in camps in Bangladesh, where approximately 1 million Rohingya Muslims live.

The health officials working in the camps draw attention to the problems caused by the problem of access to clean water in the region, which already carries many health risks. Also, many children use polluted waters as playgrounds. A large number of children are exposed to the risk of infection, wandering in places where there is dirty water mixed with wastes such as toilet waste and rotten food.

Providing access to clean water is among the top priorities in the camps. For this, water wells need to be dug much deeper, to a depth of 150-200 meters.

(left) A Rohingya man having bath outside his makeshift shelter

(bottom) A refugee boy is helping his sister washing their clothes near a water well.



EXPERIENCES OF VIOLENCE

It is estimated that 52% of the displaced population are women and girls; 55%-60% are children; 4% of the population are child headed households; and 67% of the estimated 58,700 pregnant women have no access to gynaecological or obstetrical health care.

Access to clean water and hygiene facilities, food security, safe shelters, education and healthcare (including mental healthcare) are all desperately needed across the refugee population. However, these conditions within the camp have a unique impact upon adolescent girls. Adolescent girls face particular barriers to their access to services, resources and livelihood opportunities which, in turn, heightens their vulnerability to violence.

Many girls have been exposed to severe forms of sexual violence in Myanmar before and during their movement to Bangladesh. One adolescent girl interviewed outlined how a friend was killed following a sexual assault in Myanmar and other community members detailed sexual violence as part of the spike in violence that forced them to leave.

**Jamtoli Refugee Camp,
Cox's Bazaar, Bangladesh**

"We came to Bangladesh by crossing the river. We saw many dead bodies on each road. Rakhines tortured us very much."

MY SON, MY BROTHER WERE TAKEN AWAY

They have looted our castles, burnt our houses, shot dead our children and subjected us to extreme cruelty. Unable to survive, we left our village and fled to another village about a year and a half ago, but even there they did not spare us from persecution. Instead, the situation there took a more dire shape. The Buddhist Mogs captured many of our neighborhood, and shot some to death. There was paddy in the field, there was grain in the house, they destroyed all. My son and brother were taken away. I couldn't find them yet. They killed the entire family one of my neighboring house. They set fire to many houses and did not even allow people to come out. Remembering those horrible days, my husband could not keep himself still, fell ill. Even he has not eaten since this morning, is traumatized.

Some were slaughtered and some were shot dead in front of my eyes. People were forced inside the houses and the houses were set on fire. We had nothing to do but watch. Even though the whole night passed, they did not allow our people to sleep, they did not allow them to eat, they did not even give them the opportunity to pray. My own house was too big, they broke it down. They have also looted my own 12 goats, 15 cows.

Sokina, 35
Jamtoli Refugee Camp,
Cox's Bazaar, Bangladesh
Assignment for IHH
Humanitarian Relief Foundation



LEARNING TO WALK **OVER AGAIN**



LEARNING TO WALK OVER AGAIN

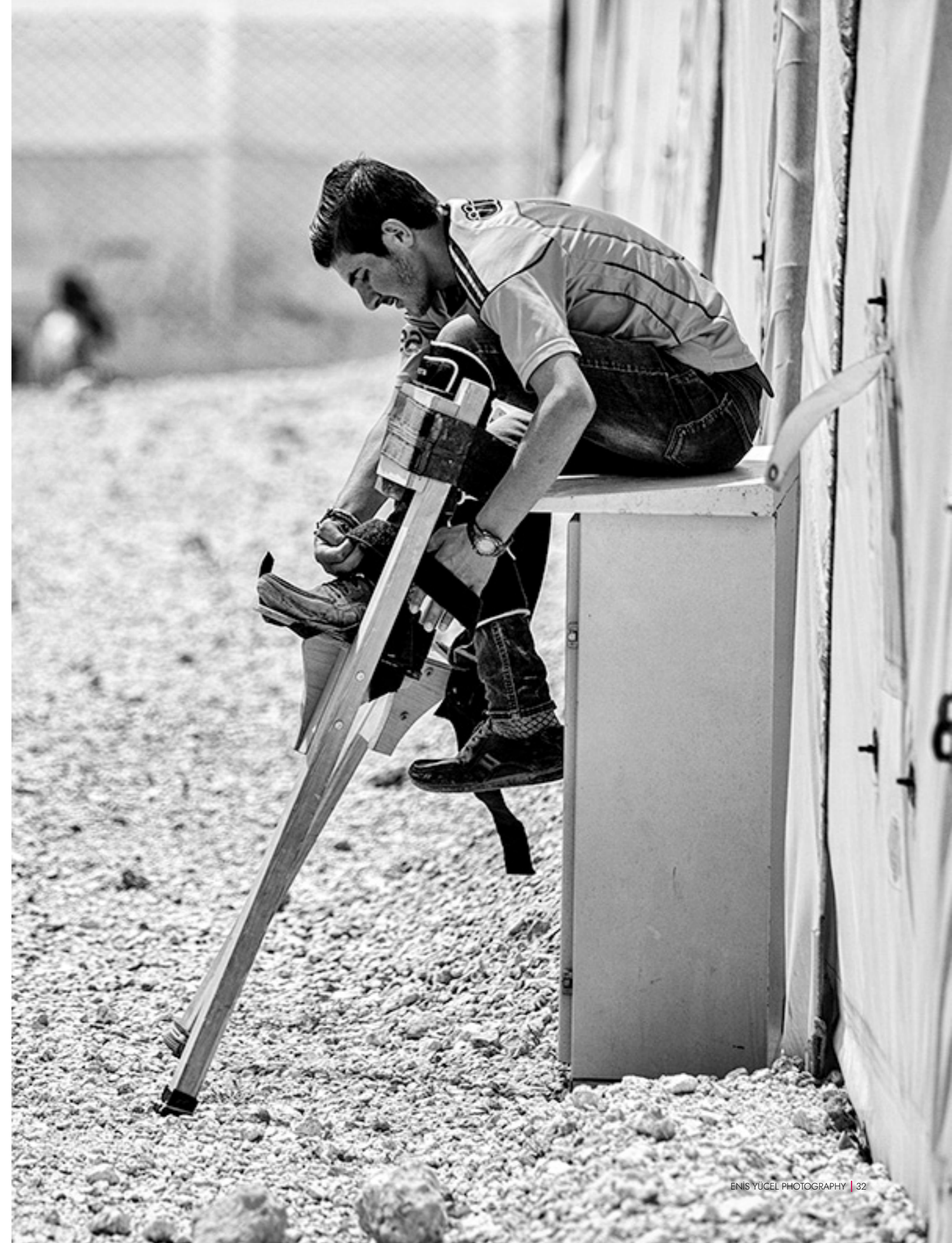
Since the beginning of Syrian Civil War, Türkiye harbours approximately more than 4 million refugees from Syria, and increasingly from Iraq and Afghanistan as well. This means that along with the direct neighbours of Iraq and Syria – Jordan, Lebanon and Türkiye is now bearing most of the burden when it comes to absorbing and taking care of these refugees. Some of the refugees live in enclosed camps that are unfortunately largely inaccessible from the outside.

However, most of them are so-called urban refugees who now live in Mardin, near the Syrian border, as well as in just about every large city in Türkiye. More than 500,000 refugees now live in Istanbul alone.

The Goethe-Institut Istanbul is conducting various projects that are especially designed to assist these refugees in their current precarious situation.

“Learning to Walk, Over Again...” is a series of images created during the Cultural Relief Program that is designed to support refugees of different ethnicities living in Syrian refugee camps near the Syrian border. The programme includes workshops and activities aimed on Trauma Therapy with social and performing arts such as “Stilt Workshop for Refugee kids in Mardin City”, “Train the Trainee program at the refugee camp in Nusaybin”, “Searching Traces: Dance Workshop”, “Music Therapy” at the refugee camp in Nusaybin, Türkiye.

**Nusaybin Refugee Camp, Mardin,
Türkiye - Syria Border**
Assignment for Goethe Institut





MAN IS FULLY HUMAN WHEN HE PLAYS

Christian Lüffe, Director of Goethe Institut Istanbul quotes from Friedrich Schiller and thus points to the importance of free play, the experience of freedom and the experience of happiness, to have to do not only necessary and required.

What Schiller is referring to here is playing as an activity free of necessities and obligations, and thus the enjoyment of being free of such constraints. It is this experience of freedom that creates a connection between play and the aesthetic phenomenon of beauty, and this feeling of freedom is also the foundation for the great educative value of play, and the experience of happiness that goes along with it.

That which Schiller formulated for humanity in general applies to a much greater extent to people who have been exposed to the horrible experiences of war, political persecution and displacement from their homes. We know from the field of trauma therapy that aesthetic forms of play in particular, such as music, dance and theatre, as well as creative interaction in general, lead to new and positive experiences that can counteract the traumatic events of the past to at least some extent by creating a new positive dimension in the present, one that continues on into the future.

(Left) Young Yazidi adults are learning to use sticks while walking on wooden stilts for various tricks to perform.

Nusaybin Refugee Camp, Mardin, Türkiye - Syria Border



Diyar Afan Meskin and Shyar Ismail, preparing paper heads to use as a costum while they are walking on stilts as part of their performances on stilt-walking.

Mardin, Türkiye - Syria Border
Assignment for Goethe Institut

Stilt instructor Wolfgang Hauck and his assistant Leo performing Storks Dance on stilts for refugee kids after their stilt workshop training in the refugee camp.

Nusaybin Refugee Camp, Mardin, Türkiye - Syria Border
Assignment for Goethe Institut





Young Syrian refugees are practicing walking on stilts in a refugee camp for a show they will be performing in Mardin, the border city of Turkey.

Nusaybin Refugee Camp, Mardin, Türkiye - Syria Border
Assignment for Goethe Institut

The Dervish In Progress is a dance workshop which is part of Searching Traces Series for and with migrants from Arabic countries in Istanbul.

The workshop refers to the global solidarity day for Planet Syria on April 7, undertaken by an alliance of 85 non-violent, civil groups from Syria coming together for peace in their country.

Ziya Azazi - the workshop conductor originally from Syria — graduated from the Mining Faculty in Istanbul Technical University where he also studied gymnastics. In 1999, he was awarded with a scholarship by Summer Dance Week Vienna (Dance Web), and he was titled “The Most Outstanding Dancer of the Year in Austria” by the Ballet International Magazine. By passing on all the experience he acquired in time, he tries to guide other people in expanding their boundaries and in their discovery of the power within themselves.

Finding method in the madness is never easy. Nevertheless creative tools allow everyone to try to pave the passage to a new journey. Far from the chaos that tore them apart from their homes, some migrants from Syria and Iraq have been turning into their inner artistic calling to yield spectacular results.





Ziya Azazi; also a migrant from Syria long before the Syrian Civil War is sharing his experiences and instructing a refugee during the Dervish In Progress dance workshop.

Istanbul, Türkiye,
Assignment for InEnArt - Goethe Institut





EFFECTS OF CHILD LABOUR IN AFGHANISTAN

Already high, the number of children put to work in Afghanistan is growing, fuelled by the collapse of the economy after the Taliban took over the country and the world cut off financial aid just more than a year ago.

A recent survey by Save the Children estimated that half of Afghanistan's families have put children to work to keep food on the table as livelihoods crumbled.

Inger Ashing, CEO of Save the Children, highlighted the risk of the absence of child education : "Children who lose out on education are more likely to be forced into child labor or early marriage and be trapped in a cycle of poverty for years to come."

An Afghan boy risking his life, throwing dirt to pits to fill the holes for the commercial trucks passing by. If he is lucky, truck drivers throw some changes out of the window and he collects these coins to help his family.

Kabul - Jalalabad Road
Personal Project



Up to one fifth of families in Afghanistan have been forced to send their children out to work as incomes have plummeted in the past six months with an estimated one million children now engaged in child labour, according to new Save the Children research. According to Save the Children's analysis, if just one child in each of these families is being sent to work, then more than one million children in the country are engaged in child labour.

Families often don't realize the importance and benefits of education as a majority of adults are illiterate. But if educators increase family knowledge of the importance of receiving an education, many would take their children out of the work force and enroll them in school. As human beings that have benefitted from education and have the opportunity to go to school safely, we must work to improve the education for children in developing countries.

(left) A boy is climbing to a flag post in a remote village to put a flag before local authorities' visit for a humanitarian aid distribution.

(top) Two Afghan children in an orphanage reciting Quran - the holy book of Islam, before their final exam.



INSIDE THE CAVES
**HARNESSING THE
HEMP**

For more than 100 years, handmade looms in the humid underground caves in Gaziantep have been producing ladle net, fishing net, laundry and corner yarn.

[View full story](#)



INSIDE THE CAVES HARNESSING THE HEMP

Harnessing ropes is among the most ancient and useful technologies ever developed by mankind. Today, in Gaziantep - the south-east city of Turkey, there are still a few families left who are still harnessing the hemp rope in traditional ways whom they learned the technique from the elders in their families.

In the large underground caves in the Şehreküstü district, one of the oldest districts of Gaziantep city of Türkiye, hemp-makers, who try to keep the centuries-old culture alive under difficult conditions, walk for kilometers between two wooden looms a day to produce strong yarn.

In rope making, four basic steps are identified: preparing the fibre, spinning the fibres together

to form yarns, twisting the yarns in bunches to form strands, and winding the strands in rope. The locals of Gaziantep, including the children between 7-13 years old, are working in damp caves which are still inside the city. The reason they prefer to work in caves is because humidity helps the fibres to be harnessed more easily and moist helps fibres to stay stable and strong. While harnessing the rope they have to walk between two stations (looms), made of wood and run manually by man-power. At the end of the working day the total distance they walk may reach up to 50 km or even more and try to make a living by producing an average of 600 kilograms of hemp a day.

Cuma Demir, who is working as hemp-maker says that he has been dealing with hemp for 27 years and has worked in many caves of the city. Hemp is of higher quality due to the humid environment in the caves, Demir states that their profession is on the verge of being forgotten and that they are the last masters.



SOCIAL CIRCUS MUCH MORE THAN JUST FUN

What do juggling, walking on stilts and building human pyramids have to do with social cohesion?

Quite a lot, it turns out, when these are used as part of the social circus methodology. Social circus uses circus arts — which also include balancing, clowning and acrobatics — as alternative pedagogical tools for engaging young people who are marginalised, have experienced trauma, or are facing some type of personal risk.

Using humor and playfulness, social circus builds participants' self-esteem, independence and sense of solidarity with others. It helps them to re-evaluate their perceptions of trust towards others and to develop courage and self-confidence in social situations.

This is a part of the Creative Time project. The Goethe Institute cooperated with Her Yerde Sanat ("Art Anywhere") in Mardin to involve young Syrian refugees and Turkish children and youth in social circus workshops. The participants have had the opportunity to share their new skills in public performances, including at the 2017 Children's Festival and 2018 Social Circus Festival in Gaziantep.

Uzeyr, 13
Nusaybin, Mardin,
Türkiye

*Assignment for Goethe Institut, Art Anywhere,
collaboration with Clowns Without Borders International*

Uzeyr, Syrian refugee living in Mardin city is checking the audience behind the curtain just before his performance that he will be making for local kids and Syrian refugee children living in Nusaybin town of Türkiye near Syrian border.





FOSTERING SELF-EXPRESSION THROUGH ARTS

Discovering and learning together at Creative Time workshops

Alex Strauss, president of Clowns Without Borders International is instructing a group of Syrian refugees in Mardin city of Türkiye near Syria border.





IS IT BEING IGNORED? **KHAT ADDICTION**

In Yemen, chewing khat - their national plant - is a daily habit. Unfortunately, its consequences are extremely negative. Chewing the leaves of the evergreen shrub releases an amphetamine-like stimulant. Though it's considered highly addictive, there is virtually no research on how it affects brain function.

Until the 1960s, khat-chewing was an occasional pastime, mainly for the rich. Now, it is chewed several days a week by a large proportion of the Yemeni population.

Akram Obadi, 36, has chewed qat for 15 years and considers it an important aspect of his daily life as a smith in the al-Sheik Othman district. Without khat, he said, he has been unable to sleep properly or work.

"I never stopped chewing khat for a single day over the years, even if I was sick. When they banned it, I couldn't sleep well because I suffer from nightmares like any man used to chewing qat daily, so I can hardly work,"



Chewing khat seems to affect stress response and the ability to perform cognitive tasks, early results of the study show. For Yemeni men, an afternoon chewing khat while decked out in traditional robes is an opportunity to cement social ties, seal business deals, or debate the issues of the day. But increasing numbers of women and teenagers also indulge in the habit.

The plant has been chewed in Yemen for centuries, predating even the use of coffee. Unlike betel nuts, which require a flavor enhancer to make them more palatable, khat leaves can be chewed plain and stuffed fully into the mouth. As they are munched, they turn the saliva a greenish color. For much of Yemen's history, khat was used by farmers to reduce their fatigue and hunger. Today, it's also used as a recreational drug and social lubricant by teenagers at parties. The plant is cultivated so extensively in Yemen that an estimated 40% of the country's water supply goes toward irrigating it. It is estimated that 90% of men in Yemen are khat chewers. It's a favorite pastime for sure, but some say it's destroying the country.



SELECTED CLIENTS

SINGAPORE AIRLINES

FUSALP & ZENITH

BAYER CHEMICALS

GOETHE INSTITUT

SILVERKRIS MAGAZINE

BASF

CLOWNS WITHOUT BORDERS

GIZ GMBH

PETIT PAIN

TARABYA CULTURE ACADEMY

SPORA CLUB

TEKNIK YAPI

2012 ————— 2023

SELECTED PRINT & MEDIA

'DER LEHRER: KADIR AMIGO MEMIŞ'
2017, *Tanz Magazine*

'FORUM: MOVING PEOPLE/MENSCHEN BEWENGEN'
2016, *Federal Foreign Office Deutschland*

'MOVING PEOPLE'
Der Tagesspiel, Apr 2016

'LEARNING TOGETHER, CELEBRATING TOGETHER'
2016, *Deutschland.de*

'ARTIST BOOK'
2015, 2016, 2017, *Kulturakademie Artist Book*

'ISTANBUL: WHERE EAST MEETS WEST'
2015, *Singapore Airlines Travel Magazine*

'ART MEETS LIVES OF REFUGEE YOUTHS'
2015, *Istanbul Hides Magazine*

'IRAQI & SYRIAN CIRCUS TRAINING'
2015, *Daily News, Anadolu News Agency*

'YÜRÜMEYİ ÖĞRENMEK : YENİ BAŞTAN'
2015, *Depo Art Gallery, Istanbul, Türkiye*

'LEARNING TO WALK : OVER AGAIN'
2020, *Berlin, Germany*

'LEARNING TO WALK : OVER AGAIN'
2020, *Munich, Pasinger Fabrik Culture Center,*

'ANBEAN BIRLIKTE'
2021, *Ankara, Türkiye, Impressions of Creative Time*

SOCIAL COHESION CONFERENCE
Integration of Syrian Refugee Children Into Local Societies,
Ankara,

"NO LIMITS? GLOBAL PERSPECTIVES ON MIGRATION & FLIGHT"
Artists Panel, Münchner Kammerspiele
Germany

EXHIBITIONS

PUBLIC SPEAKING

FOOTBALL UNITES

*Mardin, Türkiye
Assignment for Goethe Institut*

A year long video and photography project that tells the story of setting up a football team from scratch consist of young Syrian refugees for a national tournament.

ARTIST PORTRAITS

*Berlin, Munich, Istanbul
Assignment for Tarabya KulturAkademie*

Environmental portraits of artists from various arts for a special anniversary year-book for tarabya Kulturakademie.

CULTURAL RELIEF PROGRAM

*Syria, Türkiye
Assignment for German Federal Foreign Office & GIZ GmbH*

Documenting artistic & artistic-pedagogy projects for refugees; as a part of a Social Cohesion Program which is conducted in cooperation between Türkiye and German governments.

CREATIVE TIMES, Creativity, Solidarity, Cohesion

*Cox's Bazaar, Bangladesh;
Assignment for Internatinal Relief Org*

Humanitarian photography assignment, telling the stories of the world's most persecuted, excluded ethnic group.

LEARNING TO WALK : OVER AGAIN

*Syria-Türkiye border cities
Assignment for Goethe Institut*

The project consist of series of images created during 4 year long Cultural Relief Project, designed to support refugees of different ethnicities living in Syrian refugee camps. The programme includes workshops & activities aimed on Trauma Therapy with social and performing arts such as 'Stilt Workshops', 'Train the Trainee', 'Searching Traces: Dance Workshops', 'Music Therapy'.

THE ROHINGYAS: FACELESS, STATELESS, IDENTITYLESS

*Cox's Bazaar, Bangladesh;
Assignment for Internatinal Relief Org*

Humanitarian photography assignment, telling the stories of the world's most persecuted, excluded ethnic group.

WHERE EAST MEETS WEST

*Istanbul, Türkiye;
Assignment for Singapore Airlines*

Travel photographs of Istanbul for Singapore Airlines' award-winning travel magazine SilverKris

SOULS OF OAXACA : DIA DE LOS MUERTOS

*Oaxaca, Mexico;
Personal Project*

The aim of the project is to examine and reflect the relationship between 'the dead' and 'the living' by photographing the famous Day of the Dead celebration of Mexicans.

ISTANBUL: 100 YEARS OF CHANGE

*Istanbul, Türkiye;
Assignment for Bayer Chemical Magazine*

Re-creating the exact same archival images of 17th century Istanbul from the 17th century for a picture slider that can take the reader on a journey through time to some striking locations in the Turkish metropolis.

INSIDE THE CAVES : HARNESSING THE HEMP

*Gaziantep, Türkiye;
Documentary Project on Child Labour*

Project focused on 100 years old hemp production in handmade looms in the humid underground caves in Gaziantep city used as ladle net, fishing net, laundry and corner yarn.

1914/2014 – THE BATTLEFIELD OF MEMORY

*Istanbul, Türkiye;
Assignment for Tarabya Kulturakademie & Goethe Institut*

Photographing the Docu-Theater which commemorates the German soldiers who lost their lives during WWII and buried in Bosphorus coast which is now a cemetery inside the Historic German Summer Residence of German Ambassadors.

OPERA DOLMUŞ

*Istanbul, Türkiye
Assignment for Goethe Institut*

Documenting a play staged by Comisch Oper Berlin which tells the story of Turkish 1st generation migrants to Germany in 1960s.

WORK

- 2014 - present | Assignment Photographer for Goethe Institut
- 2015 - present | Assignment Photographer for International Relief Org.
- 2012 - 2016 | Orient Exposures Photography, Founder
- 2009 - 2012 | Interactive Marketing Consultant @ Ergo Insurance Istanbul
- 2006 - 2009 | Visual Communication & E-marketing Consultant @ Koç Holding
- 2002 - 2006 | Entertainment Services Web Portal Specialist @ Doğan Media Online
- 2000 - 2002 | Editor & Web Specialist @ Radikal & Fanatik National Turkish Sports Newspapers
- 1999 - 2000 | JR Copywriter @ Vanderlee Advertising Agency

COMPUTER LITERACY & AI

Adobe CC Photoshop Midjourney AI
Adobe CC Lightroom Affinity Photo
Adobe Premiere Luminar AI
Adobe CC Indesign
Adobe Camera Raw

EDUCATION

- Masters Degree, Business Administration, E-Marketing
University Of Istanbul, Faculty of Political Sciences, Istanbul, Turkey, 2000
- Bachelors Degree, Economy
University Of Istanbul, Faculty of Political Sciences, Istanbul, Turkey, 1997
- Steve McCurry Photography Master Class,
London, England, 2010
- David DuChemin, Photography Master Class,
Mexico, 2010

LANGUAGES

Turkish *Native*
English *Business Fluent*
Russian *Beginner*
Arabic *Beginner*

PORTFOLIO DOCUMENTS

To view detailed portfolios with Hi-Resolution images please refer to below links :

Detailed Humanitarian Portfolio | [Click to View](#)
Detailed Commercial Portfolio | [Click to View](#)

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