

PORTFOLIO

Mustafa Mert Yađcı

Director-Screenwriter

Who am I?

I was born on August 11, 2001 in Ankara. I was mostly interested in sports and new media when I was young, I became interested in art, philosophy and politics in high school.

I started actively practicing art at the Ankara Art Theater, where I was trained as a trainee and performed in the plays "Televizyon Cumhuriyeti" and "Azizname" on the stage of the Ankara Art Theater, and represented my high school Ayrancı Anadolu in a short film festival. I took part in the dance show of the Anatolian Fire, as an actor in the play "Prometheus". While working as an actor, photographer and drummer at the same time, I discovered that my real interest was in storytelling. I first tried storytelling in the poems and songs I wrote.

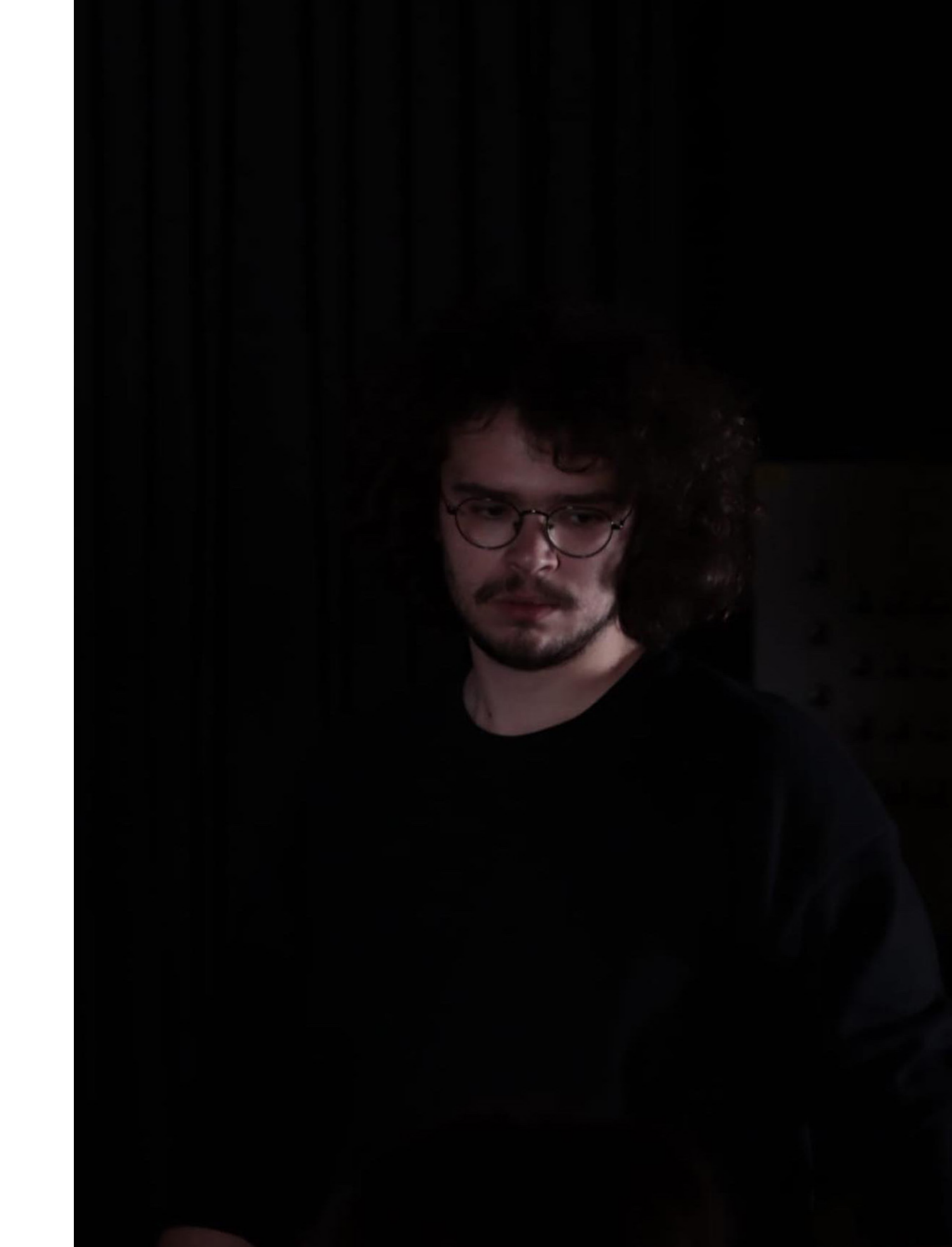
In university, I directed a photonovela called "Cure for the Itch" and an experimental short film called "Çanta". I made two different installations on conscious dreams and people's fears. I have written short film scripts "GÖK", "Çok Geç", "O" and a feature film script "Yolculuk, İntikam ve Sevda".

On the one hand, I became interested in cinema theories and design styles, and wrote a research paper on Trainspotting 2 and the Three Colors trilogy.

I wrote and directed two low-budget student films, "Everlasting" and "Afternoon Reverie". I have won "Best Student Filmmaker" special award for "Afternoon Reverie" in "Eastern European Film Festival" and also the movie has multiple nominations including finalist in "Adana Golden Boll Festival" which is one of the most prestigious film festivals in Türkiye.

You can also find me in the one of the most important film websites of Türkiye:

<https://www.kameraarkasi.org/yonetmenler/mustafamertyagci.html>





My understanding of cinema

My main interest was always storytelling, I love a good story whether I read poetry, watch a film or listen to a song. I believe cinema is the greatest art form to tell a story and more essentially cinema is the most important art form of the contemporary world. I believe to be a great artist you need to tell stories from your generation and culture. Directors should be social realists rather than conformists. I want to portray our struggles, our nightmares, our dreams. Cinema should entertain but should make viewer think too.

I am interested in postmodern cinema and making postmodernist films. Characteristics of postmodernist cinema I am mostly interested are: non-linear narrative, subjectivism, magic realism, pop culture, consumerism, late capitalism, disorientation and most importantly hyperrealism.

Hyperrealism is the only common theme I used in both of my short movies. I believe a director should tell the stories of his time and hyperrealism is the biggest theme in the social media conquered world because nobody can identify what is real and what is fiction. I like to walk between blurred lines of reality and fiction.



PHOTOGRAPHS

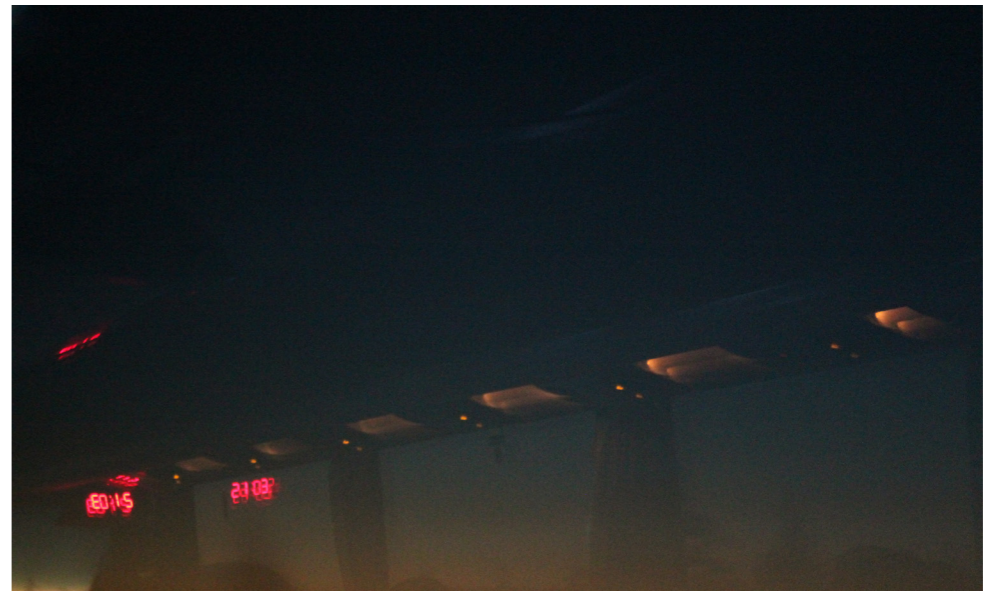
I am taking pictures for next generations to understand our world, evoke thoughts about our world in the context of 21st century. I try to take pictures that represents the time I live in. I try to show the times we are living without showing any human in it. My main interest is the harmony between the nature and man-made innovations such as machines, buildings, cities.



My Understanding of Modern World

We are living in a very important time in the history and as a person who acknowledges this situation, it is my duty to documentate our world. I am a human of 21st century and will have better understanding of our world better than anyone who didn't live in it. I love taking thought-provoking pictures of our modern world.





EVERLASTING

ERK
ŞEKERCİOĞLU

ATAKAN
POLAT

HELİN
ERDOĞRUL



directed by
MUSTAFA MERT
YAĞCI

produced
ZEYNEP
ÜLGER

EVERLASTING

Erk, painter, lives in a perfect world with his girlfriend Ece. Ece, on the other hand, tries to question Erk's morals and truths. Erk become curious about what is wrong about his truths, only to find out he has been in coma for the last ten years. Erk, learning he lives the past ten years in his dreams, questions what is reality and the connection between his memories and his reality.

Link for the third act of the film:

<https://vimeo.com/954413108/bcc57a9ed8?share=copy>



This was my first short movie that was longer than 5 minutes and made as professional as it can be. I was interested in postmodernist cinema and I wanted to made movie where hyperreality was main theme. I wanted to talk about the one of the most common problem of modern world people: nostalgia. I took a metaphysical approach to demonstrate what I wanted to tell. Main character doesn't realize he is stuck in the same places of his childhood and doesn't realize he has a life outside of it. I made a dialogue-heavy, slow-paced, metaphysical movie. This movie didn't get any nominations but it teaches me valuable things that help me to made a better movie a year after.





AFTERNOON REVERIE

A psychological drama about a young failed artist who needs to choose between reality and dreams.

Link : <https://vimeo.com/954195158/ee3033f1c7?share=copy>

When Deniz got a job interview offer from an engineering company, he decide to evaluate his options, dreams and realities on his subway journey to the interview. Deniz is 24 years old engineering graduate with honour degree. He decides to become a director but his family goes against it thus their relationship become tainted. Deniz produce his film against all odds but he become broke, hoping prizes from festivals for his film will pay his dues but he got rejected by every festival he sent to. He still wants to become a director but he slowly realizes his talent is in engineering, not directing. Coming back and forth with his dreams and memories, he will decide what to do with his future at Söğütözü station.



I change my approach to filmmaking and writing for this movie. I stopped doing dialogue-heavy, slow-paced metaphysical movies and made a short movie fast-paced and focused on visual-storytelling. Contrary to my previous projects, I wrote about something I wanted to tell and relate to the character's struggles, feelings. I wanted to make social realist movie showing our generations struggles. We made a film for people who are going through quarter life crisis in our generation to reflect on our miseries and to evoke feeling of bittersweetness and thoughts about our generations consumerism, unresponsive nature and laziness in the context of person who is in his/ her 20s in 2020s. I tried to show how as we grow up we are getting away from our dreams, future is inevitable and doesn't wait us, our addiction to consumerism reduces our productivity. This film and screenplay was also great mirror for me to understand what I was doing and who I am.



THE TRIP

Proposal for my first feature movie script.

Baldemir got out of prison and return to his childhood street after three years. He hugs everyone from his street and take his inner circle to their special place His friend asks “Do you want to get revenge or live free?”, Baldemir replied “Both.”. After some time, Baldemir goes out and while riding down the street he re-live the past moments. Moments like his girlfriend getting harassed by officers and businessman, his father killing his mom. He goes to his then girlfriends house, pick her, goes back to the special place. They all hop on to cars, goes to businessmans house, kills him and destroy inside of the house. They went to fun fair, have some fun then having more fun in cars while riding in İstanbul in dawn. All of a sudden Baldemir saw the two cops that harassed his gilfriend, he immediatly jump out of car, everyone follow him and they beat cops. Baldemir and his friends decide it is a good idea to be apart from each other and hide so they all goes to their path.

Proposal: <https://drive.google.com/file/d/1jtEe8ptJujkjJq5jEF1bCr9PmYZy8Y0j/view?usp=sharing>





My other audiovisual works

I directed three short films. Two of them, How to Boil an Egg and The Bag are experimental, other one, Unbearable Pain of Nostalgia, was crime, whodunit type of movie. I didn't send these movies to any festival, I take these productions as learnings to understand myself as artist and a leader of a crew. Making experimental movies was fun but not something I wanted to do for the rest of my life. After these productions I become sure I wanted to be fiction movie director, I wanted to tell stories.

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MUSTAFA MERT YAĞCI

+90 544 949 84 95

mertyaxci@gmail.com

Ankara/Çankaya/İşçi Bloklar Mah./1487.

Sk./Özpetek Sitesi