



Selma Laura Köran

Soloshows

2025: Yakamoz Unlimited // Glogau Air, Berlin, DE
 2023: Ortstermin // Moabiter Artfestival, Berlin, DE
 2022: Art Athina // Callirhoe Gallery, Zappeion, Athens, GR
 2021: Alternation Of Ends // New Viewings // Galerie Barbara Thumm, Berlin, DE
 2021: 6 1/2 Wochen - EXIT ATHENA // Folkwang Museum, Essen, DE

Groupshows (Selection)

upcoming 2026: Neuköllner Kunstpreis // Galerie am Saalbau // Berlin, DE
 2025: Human Farm // Robert Grunenberg Galerie // Berlin, DE
 2025: Kunstfonds Stipendiaten Ausstellung // Kunststiftung Sachsen Anhalt, Halle, DE
 2025: Fluxusmuseum Experimental Film Prize // Fluxusmuseum, Paros, GR
 2024: Rubezh - DEATH // Zazerkal'e, Tbilisi, GEO
 2024: Chrome47, Art City e.V // Alte Münze, Berlin, DE
 2024: C*nt-a-vision, Hellavision Television // Minneapolis, Los Angeles, Chicago, US
 2023: Istanbul Contemporary // Gallery Callirhoe, Istanbul, TR
 2023: We tell ourselves stories in order to live // Callirhoe, Athens, GR
 2022: New Viewings X-mas Special // New Viewings// Galerie Barbara Thumm, Berlin, DE
 2022: Istanbul Experimental Film Festival // Istanbul, TR
 2022: HyperHyper // Callirhoe, Athens, GR
 2022: Back to Athens // Art Festival, Athens, GR
 2022: Narrative Framings // Metamorphosis, Athens, GR
 2022: VICA Art Film Festival // Venice Institute of contemporary art, Venice Beach, US
 2022: AVIFF Art Film Festival // Cannes, FR
 2021: Life on Planet Orsimanirana // Museum für Kunst und Handwerk, Hamburg, DE
 2020: De naakte waarheid // Extrapool, Nijmegen, NL
 2019: The And of the world // Bijkamerplein 698, Amsterdam, NL
 2019: Revolution or Bust! // Goleb, Amsterdam, NL
 2019: Hellavisiontelevision // Trylon Cinema, Minneapolis, US
 2019: TrashXploitation Filmfestival // Gloryhole, Paris, FR
 2019: The long take // Cinema of the damned, OT301, Amsterdam, NL
 2018: Communal Leaking // Macao, Milano, IT
 2018: Mingling for Chimera II // Macao Milano, Mailand, IT
 2018: Cold Open Show // Iso Amsterdam, Amsterdam, NL
 2018: Academiae Biennial 2018 – Where Plato taught. Teaching art: Is it Art or is it a
 Farm? Festung Franzenfeste, Bozen, IT
 2018: TrashXploitation Filmfestival // Le Chlocher, Paris, FR
 2016: Kreative gegen Rechts // Rath Galerie, Berlin, DE

Education

2017 - 2019: Master of Fine Arts and Design, Dirty Art Department,
 Gerrit Rietveld Akademie (Sandberg Instituut), Amsterdam, NL
 2014 - 2015: Erasmus, Fine Arts, Kadir Has, Istanbul, TR
 2012 - 2016: Bachelor Communication Design, HTW Berlin, Berlin, DE

Press/ Publication

2025: Numero Berlin Visionary Issue, Artists to watch
 2025: Stipendiaten-Ausstellung in Halle
 Ein Querschnitt der Kunst, die gerade in Deutschland entsteht // Monopol Magazin
 2023: Alem Magazin // 13 foreign artists to watch out for at CI Istanbul
 2022: Art Athina Catalogue //
 2021: Art Magazin / Starters - Künstlerportrait / Ausgabe August 21
 2021: Life on Planet Orsimanirana, Spector Books
 2021: EXIT ATHENA, Folkwang Museum
 2021: Folkwang Museum Podcast 15 –
 Als die dämmernde Frühe mit Rosenfingern erwachte
 2020: LUC Athens - Open love letters
 2019: Metropolis M – Endexamen Spezial, August / Septemberissue 2019
 2016: Typodarium 2017 – Weltschrift (für VITO BICA, Berlin)

Other

2025: Nominated for Neuköllner Kunstpreis
 2025: Artwork for Ikkimels Debutalbum 'Fotze'
 2025: Finalist Fluxus Museum Experimental Film Prize
 2025: Berlin Guest Prize, Glogau Air Berlin
 2024: Jury 'Rubezh- Death', 'International dispora of émigré artists'
 2024: Kunstfonds Scholarship
 2021: BBK Atelier Funding program
 2021: Folkwang Museum 6 1/2 Wochen Scholarship
 2021: Workshop & Lecture at Extrapool // Nijmegen, NL
 2021-2022: Stage- and Costumedesign for 'Kamilo Beach' // Volksbühne Berlin
 2019-2020: Artist Assistant of Saâdane Afif // Berlin
 2018: Landscape Residency, Alcamo, Italy

Selma Laura Köran is an artist of personified chaos, sculpting, claying, stop-animating, and hacking her way through digital and mythological debris. With Turkish-German roots and a studio in Berlin, she works as a self-declared dilettantish archaeologist, excavating collective memory, internet culture, and fictional ruins to rewrite dominant power narratives through feminist worldbuilding and glitch-driven counter-myths.

Köran's works unfold as game-based worlds and sculptural interventions that expose the choreography of patriarchal power through play. Rather than illustrating resistance, she constructs systems in which dominance becomes glitchy, overacted, and structurally unstable. Myths, interfaces, and weapons are recoded until they reveal their own absurdity.

From Exit Athena, a re-scripted myth in which the goddess refuses her inherited role, to Total Siege of the Sky, where tanks fire at clouds in a futile gesture of supremacy, Köran transforms patriarchal logic into a malfunctioning game engine. Each work functions as a tool, an armour, or a prop through which the artist stages feminist strategies of resistance, sometimes tender, sometimes militant, always ironic.

What emerges is a speculative terrain where the rules of dominance no longer hold. Viewers enter a bricolage of rewritten myths, re-armoured bodies, and re-programmed games. Humour becomes a method of disarmament, and exaggeration becomes analysis. Köran asks what kinds of worlds can be built once patriarchal narratives collapse, and who we might become when we stop playing by their rules.

Köran's practice is not about retelling stories.

It is about hijacking the script, infecting it with symbols, emotion, and contradiction until something new takes form.

Work Examples

Selma Laura Köran



Ayçiçek takes its title from the Turkish word for sunflower, which literally translates as “moon flower.” The term reflects a linguistic and cultural dissonance that mirrors the artist’s Turkish-German identity, shaped by contradiction, mistranslation, and layered belonging. The second part of the title, Daphne, refers to the mythological figure whose transformation becomes a strategy of survival rather than submission.

The sculpture presents a hybrid female body that oscillates between exposure and autonomy. Water circulates through the glazed ceramic form, establishing a closed, self-sustaining system that resists extraction and external control. Rather than depicting vulnerability as passivity, the work frames the female body as an autonomous structure capable of self-regulation and endurance.

Positioned between myth and lived reality, **Ayçiçek (Daphne)** reflects the experience of being partially read, translated, or misunderstood. It addresses female body politics through ambiguity and self-efficiency, proposing transformation not as loss, but as a reconfiguration of agency.

01// **Ayçiçek (Daphne)**

Glazed Ceramics with waterpump
50cm x 40cm x 30cm
2025

Watch her pee: <https://vimeo.com/1146709752>



01// Ayçiçek (Daphne)



Exit Athena is a film installation in which Köran stages her own version of the missing final chapter of Hesiod's Theogony. Exit Athena is a hero's journey, a Satyricon set in the world of the Olympian gods. Exit Athena is an operetta, a baroque composition full of pink clouds, perfume, and genitals. Exit Athena is the fulfillment of the final prophecy from the forbidden chapter of Hesiod's Theogony: the downfall of the megalomaniac father of the gods, Zeus, at the hands of his own child—the goddess Athena.

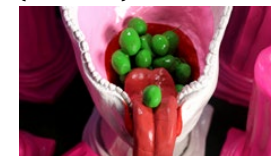
Hesiod's Theogony is the earliest known text outlining the cosmogonic narrative of the ancient world of gods, serving as a cornerstone for contemporary archetypes and gender roles. It forms the conceptual starting point of the work. In the film, personal history and observations are interwoven with a pointed analysis of the patriarchal state of society and ancient mythology. Moreover, the artist created all props entirely by hand and on her own.



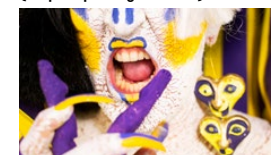
Conceived as a work in progress, the artist has been continuously developing EXIT ATHENA since 2018. Exit Athena does not follow a linear narrative. Instead, it deconstructs traditional narrative and hierarchical structures through a fragmentary and anarchistic juxtaposition that allows for endless variability in the arrangement of image sequences and installation. This approach creates a radical rupture—an anarchist assault on the conservative and normative narrative of the Theogony and its sketched genesis myth of the world. Exit Athena sees itself as a work of repair on the past.



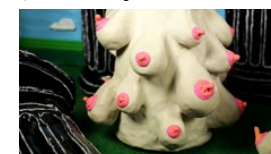
(Phallic Vessel)



(Grapedispensing Halfhead)



(Hera screaming at a headless)



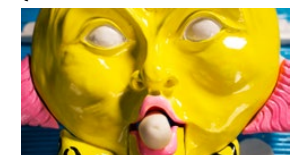
(Plastine Breasts dancing)



(The audience watching the epic battle)



(Water Ballet of the Headless)



(1/3 Head of Cerberos)



(The headless women prepare themselves)

02// EXIT ATHENA

3 Chanel Videoinstallation
14:24 min Loop
2018 - ongoing

WATCH READ

// LINKS



<https://vimeo.com/531427968>

Exit Athena - ‚Frauenkolloseum‘
(2018-2021)
Snippet of 3 Chanel Videoinstallation at Folkwang Museum, Essen
as 1 Chanel Excerpt - 1:36 min
Original length: 14:24 min (Loop)



<https://vimeo.com/520399598>

Exit Athena - ‚Cerberos & Demeter giving birth‘
(2018-2021)
Snippet of 3 Chanel Videoinstallation at Folkwang Museum, Essen
Splitscreen Overview 0:55 min
Original length: 14:24 min (Loop)



<https://vimeo.com/520602295>

Exit Athena - ‚The big feast‘
(2018-2021)
Snippet of 3 Chanel Videoinstallation at Folkwang Museum, Essen
Splitscreen Overview 1:01 min
Original length: 14:24 min (Loop)

1 That bright-eyed Athena, Tritogeneia,
through the soft whispering of wing-footed Hermes at the supper
table,
intoxicated by ambrosium and her mind soaked with divine food,
learned of her true parentage—
she, the bright-eyed one, who believed herself to be
solely the head-born daughter
of the almighty father, lord of gods and men,
born alone, without the intervention of Eros, without love,
nor that of the all-wise mother Metis,
whom the lord of gods and men had cunningly swallowed into his
body.
And so, having learned this truth,
she left Olympus in rage and agony,
descending into the earthly world,
furious at her father's lie—
a lie told to escape his fate, and the fate of his father before him.
Driven by powerless pain and torn thoughts
about her father's act,
her darkened existence now awakened
by a dawning awareness of inner love
and the presence of maternity—
she, not merely the loveless seed sprung from a man's head,
destined to serve as the right hand of tyrannical rule.
She ran through the Lycian fields,
wandered parched through the mountain ridges of Sarafat,
swam across the straits of the Ionian isles,
confused and led astray by nymphs and Panes
who sought to aid her father's plan.
In the valley of confusion,
weakened in heart and body,
she, the bright-eyed one clad in aegis,
sang to the Muses
before the rays of her eyes faded into eternal mist,
and the wind carried off the voice of Dionysus—
lover of earthly pleasures—
who, in drunken trance, let her divine
the secret union of maternal wisdom
and the strength of the father.
And thus, she—the spear-bearing warrior—returned to Olympus,
the dwelling of the gods,
where the thunder-hurling father and the power-hungry gods
awaited her with suspicion and knowledge
of the inevitable.
And in his hubristic delusion,
hoping to avert fate,
the lord of the worlds spoke words
that sealed his doom.
And so she challenged them to battle,
on one condition—freely granted in his arrogance by Zeus himself—
the mortality of the immortals.
And so she called the gods to a game of life and death,
one by one:
2 First, the goddess of love,
born of the genitals,
fell into pieces—
into the unwomanliness, the lovelessness
from which she once emerged,
a fleshy fantasy of a dying man,
bound in cold love to war.
Then Ares, the raging, hate-filled god,
defeated by his sister in battle since the beginning,
now doomed to die.
Next came the proud god of light,
enslaved to his own reflection,
whose glow faded into eternity before nightfall.
Then the mother of Persephone,
grieving and vengeful Demeter,
whose own seed of discord
she tried to smother.
After her, jealous Hera—
forever bound to man—
lost her poisonous head
trying to protect sacred privilege.
Neither winged Hermes nor virginal Hestia,
through fleetness or the fire of the hearth,
could escape their fate.
Hephaestus, the crippled one,
touched by pity,
recognized the truth
and tried—through a deceit disguised as gratitude—
to split her skull with his hammer,
but met his end
as his limbs were torn apart,
sent to earth as the first fish—
a crawling torso given breath
and a soft, spiraling cord.
Even the killing of Artemis
was burdened by affection,
though she had betrayed her before.
Eros she unmasked in battle,
and he returned to immaterial form,
evaporating into the atmosphere—
freed from the pain of divine servitude,
his arms stretched wide
over the world, the sky, and even Tartarus,
so that even in death, love might dwell.
And the father—at last,
and now met with grown wisdom—
she killed
by suffocating him on his prosthetic phallus—
he had spoken too much.
And when all were dead,
united in love in Tartarus,
the bright-eyed goddess
killed herself
to grant peace on earth—
free from tyrannical rulers,
in harmony with nature,
feet on the ground
and head in the clouds.
And so it came to be
that humankind learned to walk upright.



Exhibition View
(1) Alternation of Ends
Galerie Barbara Thumm/
New Viewings



Exhibition View
(2) Academiae Biennial - Where Plato taught
- is it art or is it a fart?
Festung Franzensfeste, Bolzano, IT

02// EXIT ATHENA



Exhibitionview
EXIT ATHENA
Solo Show
Folkwang Museum
2021



(Apollon)



(Hestia)



(„Flowerhat“ of Demeter)



(Demeter)



(Hephaistos)



(Hera)



(Zeus)



(Artemis)



(Hermes)

The costumes play a key role in the storytelling: each god is given ancient attributes that are abstractly reimagined in a modern context. The almighty Zeus not only sheds a phallic bomber jacket, but his iconic thunderbolts are reinterpreted as brass knuckles. Hermes, traditionally depicted as the wing-footed messenger, transforms into a grotesque, androgynous bird who whispers the secret of Athena's true mother into her ear during a feast, while she is intoxicated with ambrosia. Artemis, referencing the multi-breasted Artemis of Ephesus, is turned into a parody of herself, wearing a skimpy latex outfit. Demeter, the goddess of fertility, usually shown with flowers or wheat, is reimagined as a figure covered in pink latex rosettes: the embodiment of barrenness.



Archeological Excavations is a series of ceramic sculptures reimagined as archaeological artifacts. Playing with mockumentary-style storytelling, these works challenge dominant histories through a feminist lens, emphasizing gender archaeology. Labeled "Archeological Excavation #X," they symbolize Athena's triumph over Zeus, blending matriarchal and patriarchal narratives. Situated between myth and reality, the sculptures provoke discourse on how history shapes contemporary culture.



Archeological Excavation #2.1
(Uranos2)
Ceramics
28cmx28cmx28cm
2025
Edition of 2 + 1 AP

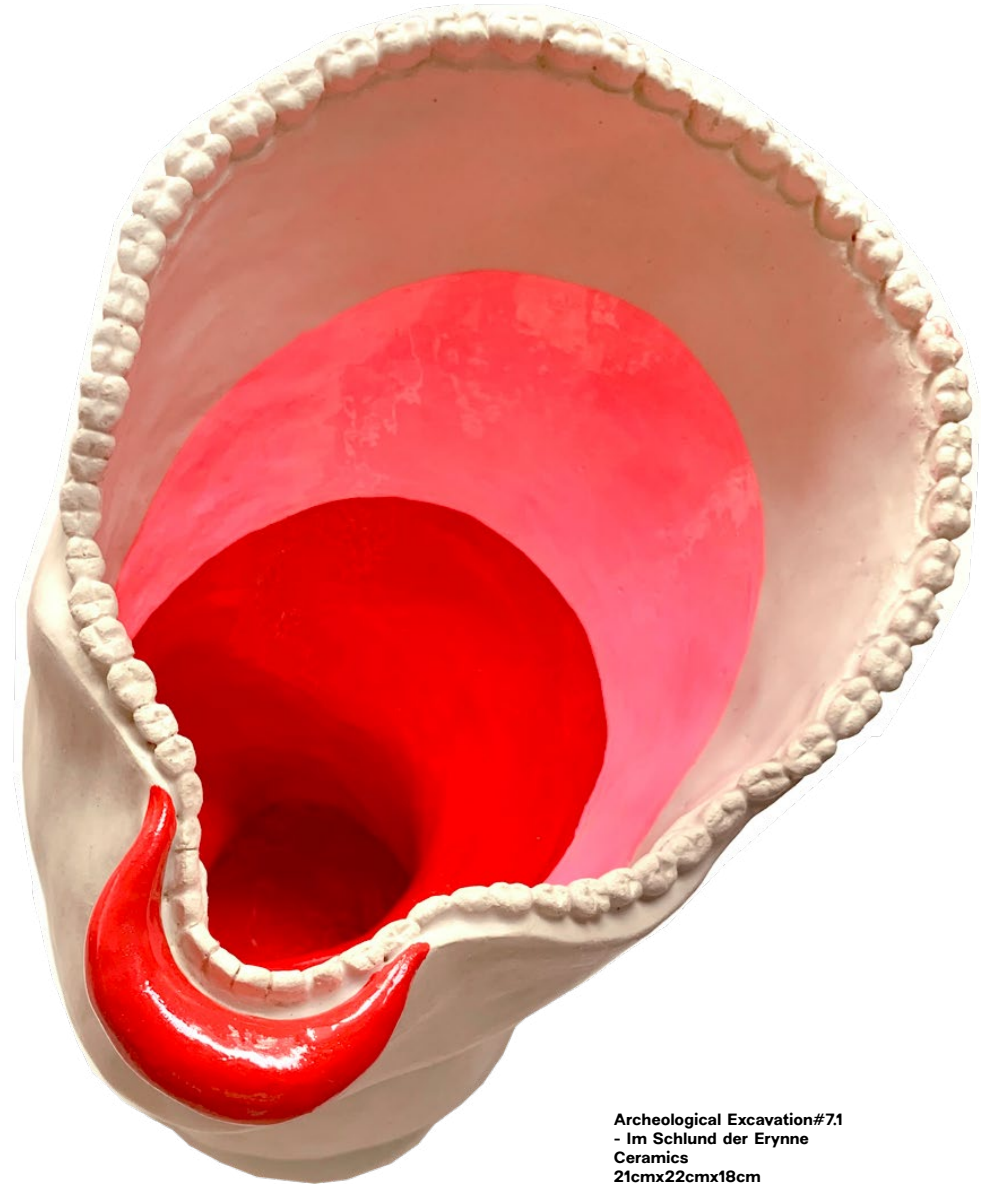
Series
Ceramics
2021-2025

// 03 Archeological Excavations



Archeological Excavation #1
(Gaia)
Ceramics
26cmx26cmx26cm
2021
Edition of 2 + 1 AP

Archeological Excavation #3
Ceramics
7,5cmx8cmx6cm
2022
Edition of 36 + 3 AP



Archeological Excavation#71
- Im Schlund der Erynné
Ceramics
21cmx22cmx18cm
2022



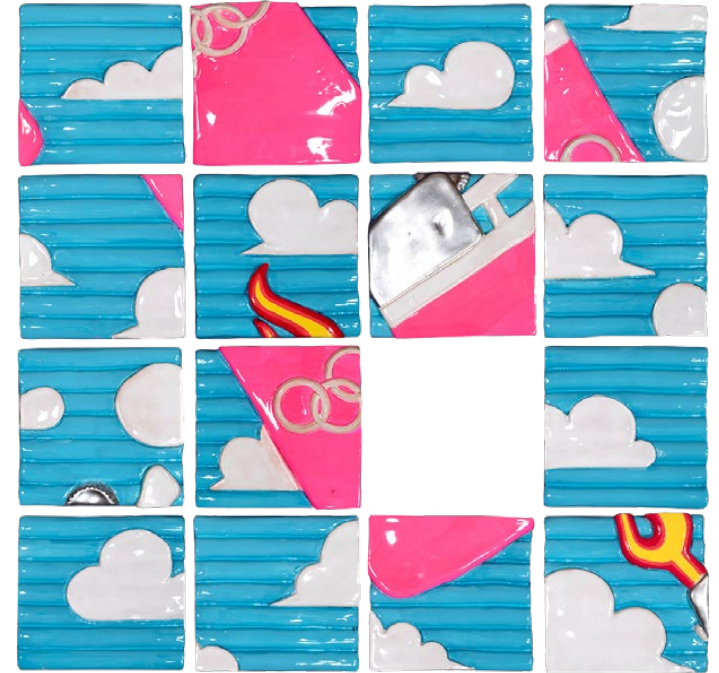
Exhibition Views

Kunststiftung Sachsenanhalt, Halle, Germany
 Groupshow: 'A.D.M.D.M.G.A.G.S.H.D.K.S.K.R.M.D.P.A.S.A.W.'
 Works displayed: Archeological Excavation #1 (Gaia) (2021),
 Archeological Excavation #2 (Uranos) (2025) & Exit Athena
 (2021)
 2025

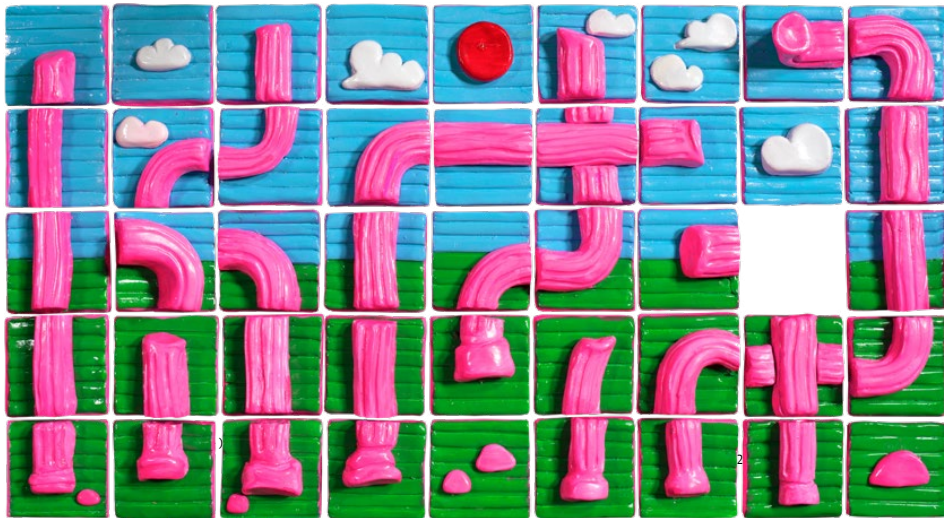
//04 Alternation of Ends

Series
Ceramics
2021-2025

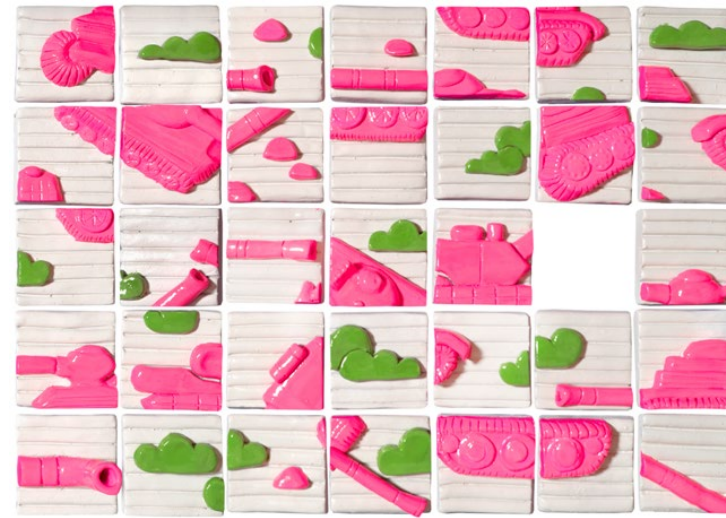
This series builds its narrative through the deliberate arrangement of fragmented story elements, much like the archaeological phantasm series. By including a missing puzzle piece, evoking the simplicity of children's puzzles, it introduces a playful disruption that challenges the viewer's expectations. Although the work may seem incomplete and its coherence interrupted by unexpected parts, this invites viewers to actively engage and reinterpret the story from fresh perspectives. The series thus explores how breaking social norms and traditional narrative structures can reshape our understanding of history and meaning.



Hestia oder Olympische Sparflamme 21
Ceramics
44cmx44cmx2cm
2021



Kronos - oder noch ein paar Steine in den Himmel
Ceramics
76cmx54cmx2cm
2021



Ares - oder Panzer Fahren, Leben Sparen
Ceramics
98cmx54cmx2cm
2021

//04 Alternation of Ends



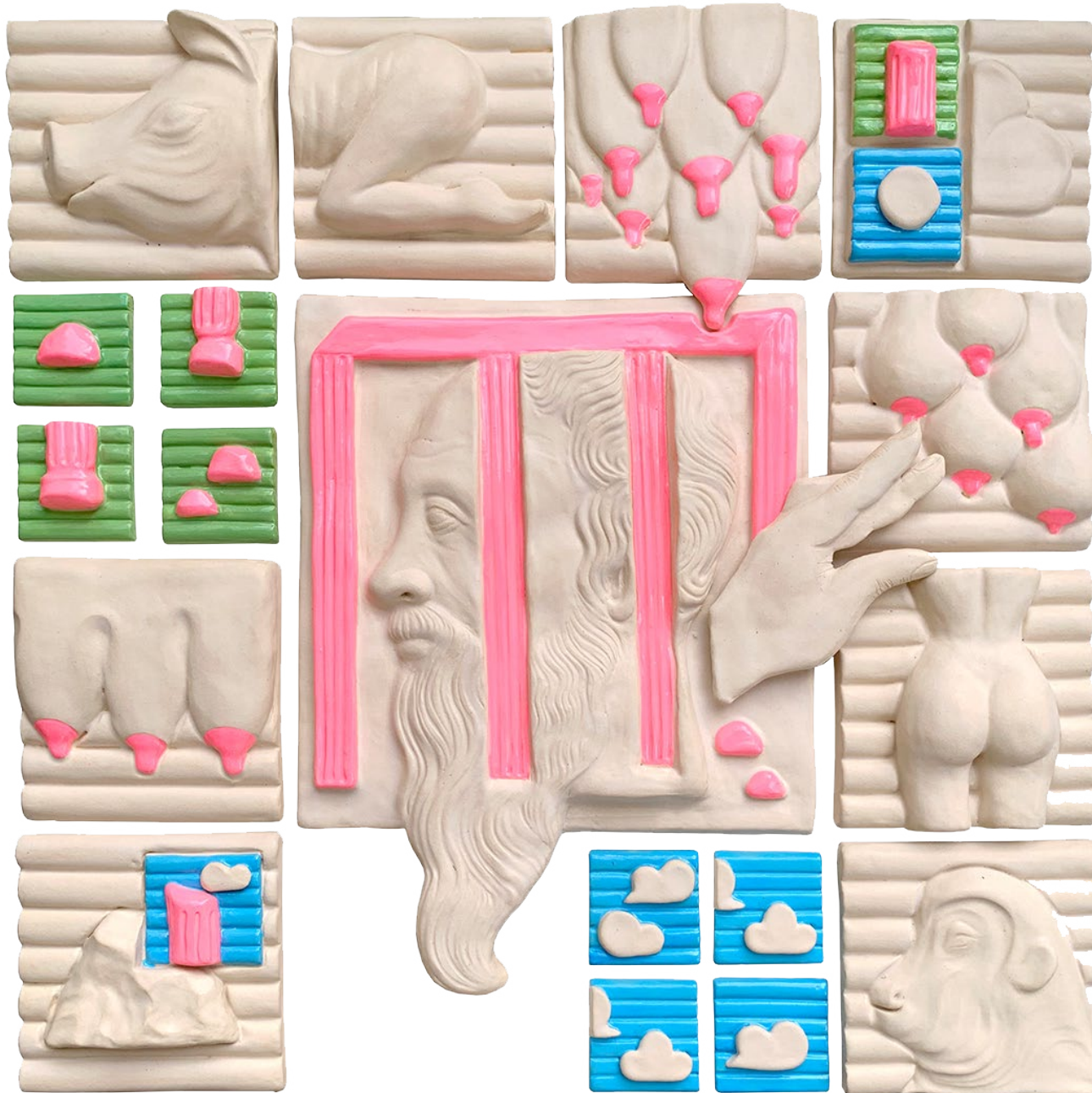
The revenge of the childmurdering lioness
Ceramics mounted on wood
32cmx32cmx2cm
2023



Not a woman 1-3
Ceramics
10cmx10cmx2cm
2022
Edition of 9 + 3 AP

Medea's fictional revenge on Euripides reverses the patriarchal narrative — a visual uprising against his misogynistic stories. The work exposes male fears of strong women and uses symbols like the severed Medusa head to renegotiate themes of revenge, power, and gender dynamics.

//04 Alternation of Ends



Old Man at the Zoo critically engages with Semonides' Women's laments and reverses its narrative. Instead of dehumanizing women as animalistic beings, the misogynistic gaze itself is exposed and confined. The work questions the historical construction of femininity as deficient and reveals the mechanisms of patriarchal ascriptions.

The delicate figure of the horse-woman,
who does the lowly work
and tends the spinning wheel,
does not touch the millstone,
lifts no baskets,
carries no manure from the house,
does not sit before the hearth
to carry mud.
She makes the man gentle
out of necessity;
she washes him twice a day
from dirt,
sometimes three times,
anoints him with oils,
and always wears her hair
loose, long, adorned with flowers.
Such an appearance is beautiful
to other men,
but to the one who owns her,

Excerpt from Semonides' Women's laments
-7th century BCE

Ein alter Mann geht in den
Zoo und bleibt dort für immer
Ceramics mounted on wood
44cmx44cmx3cm
2023



Exhibition View

Robert Grunenberg Gallery, Berlin

Groupshow ‚Human Farm‘

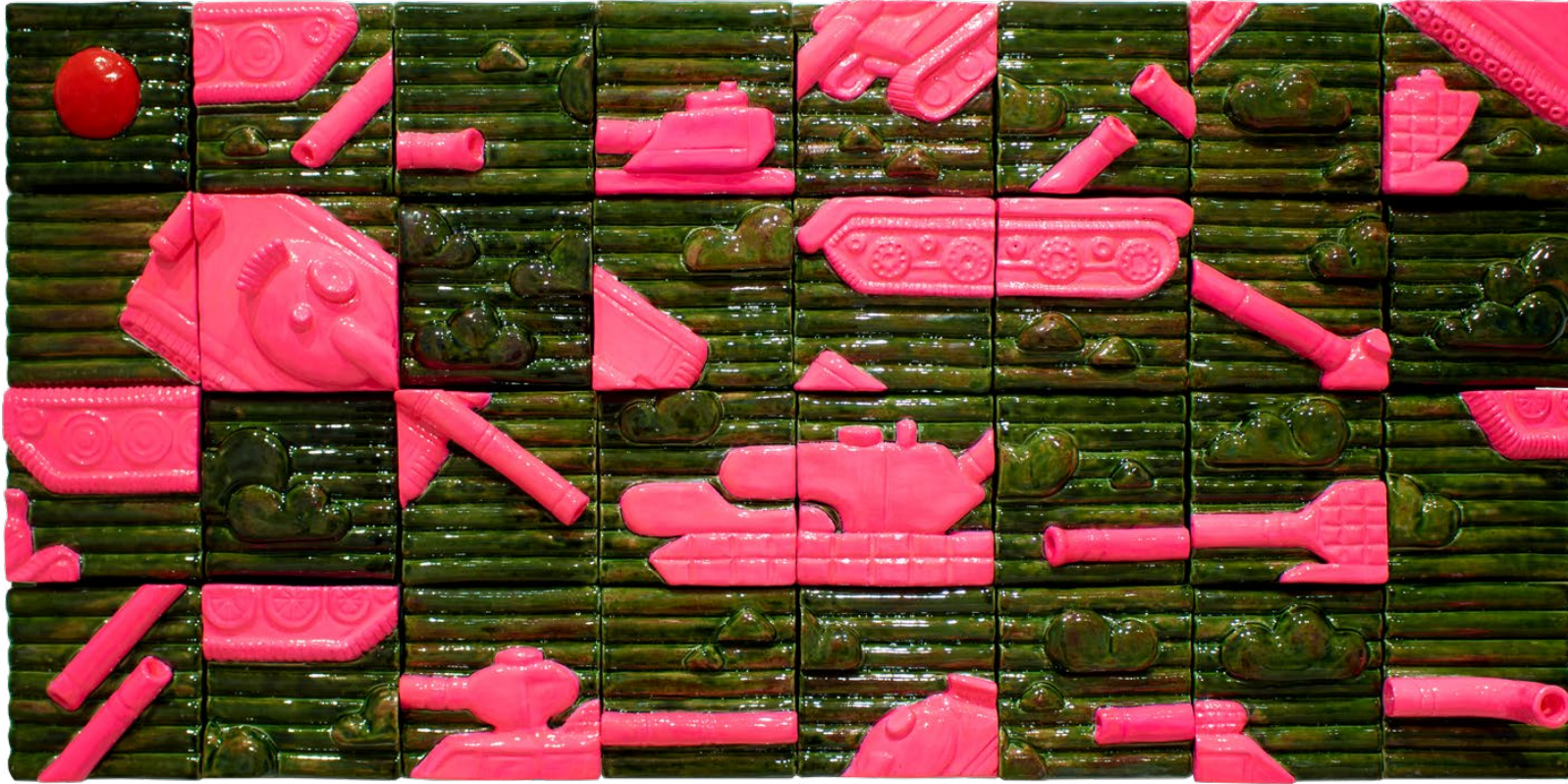
Work displayed: ‚Platzwette 17 -

Auch das schönste Gefieder schmilzt in

der Sonne‘

2025

//04 Alternation of Ends



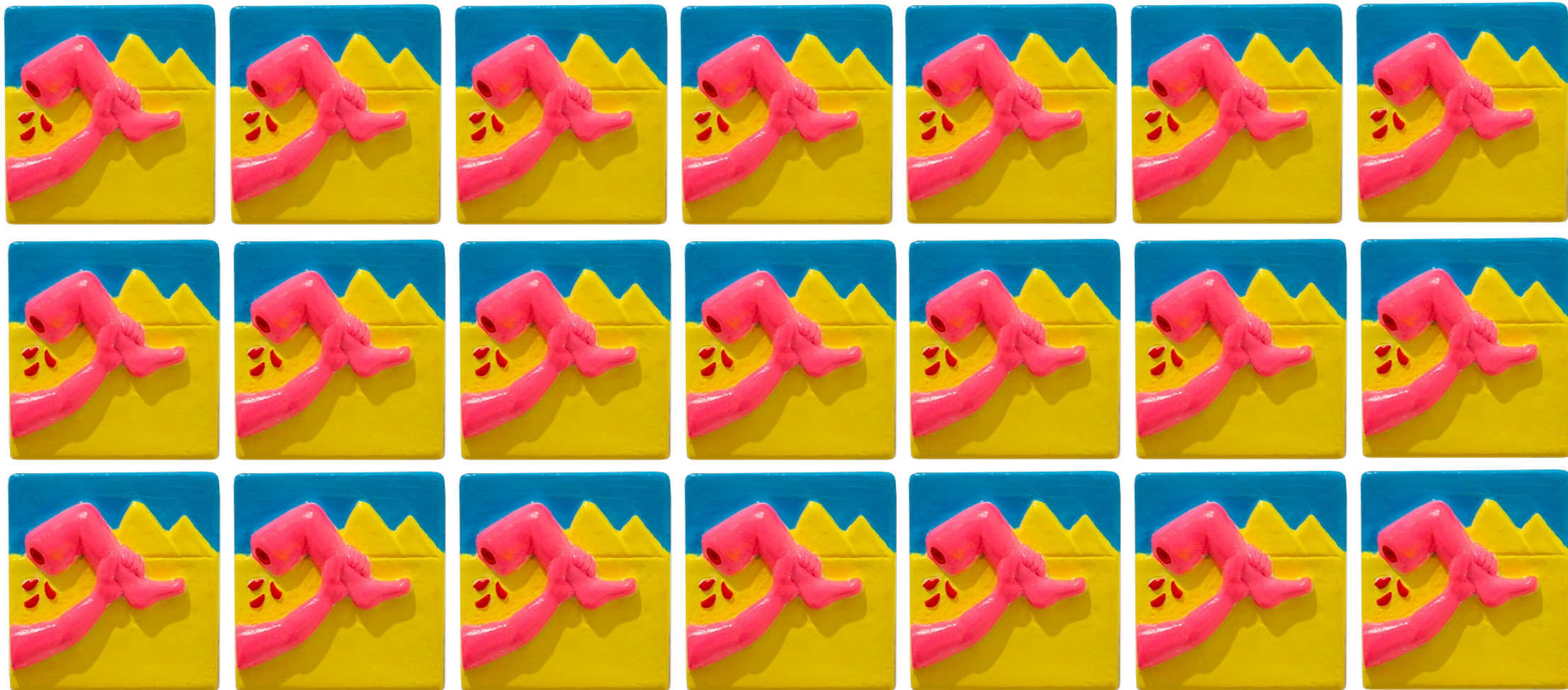
(Un)funny Games
Glazed Ceramics mounted on wood
44cm x 84cm x 3cm
2025

(Un)funny Games addresses patriarchal systems through dissemblance and repetition, exposing the performative nature of war. Game-like fragments of weapons and vehicles are rendered decorative and static, creating a tension between femininely coded surface aesthetics and masculinized symbols of domination. Violence is neither dramatized nor resolved, but rendered static, decorative, and absurd. By flattening symbols of power into repeatable units, the work reveals how conflict circulates through play, desensitization, and visual pleasure.

(Un)Funny Games: Item #3 - Lovelanguage
Glazed Ceramics
10cm x 10cm
2025



//04 Alternation of Ends



Was du nicht willst, das dir man tu, das füg auch keinem anderen zu
Glazed Plaster
5cm x 6cm
2025
Edition of 36 + 3 AP

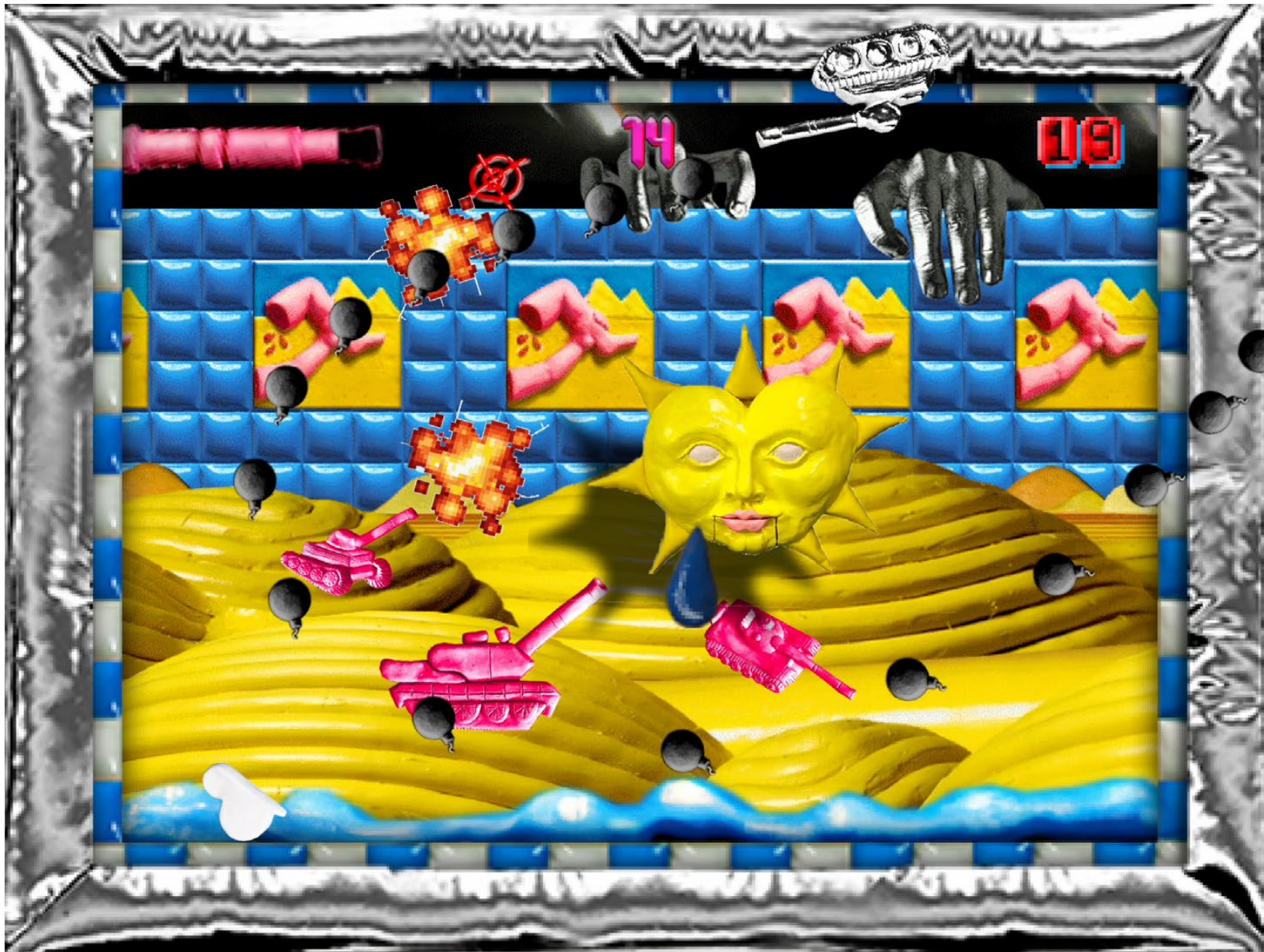
The work reflects on Kant's Categorical Imperative through the German proverb "Was du nicht willst, dass man dir tu, das füg auch keinem anderen zu," meaning "Do not do to others what you would not want done to yourself." Through repetition, the work suggests a state where nothing seems to change, yet the principle endures, unchanged and unresolved, across time.

// 05 Total Siege Of The Sky

Videogame 2024

Gameplay Demo

<https://vimeo.com/1095066371>





(Screenshots of the gameplay)



// 05 Total Siege Of The Sky



Total Siege of the Sky -
(Installation View at Alte Münze)
Videogame + Silver Faux-Leather 'Tank-chair'
200cmx110cmx80cm



Total Siege of the Sky (2024) is a surreal, anti-militarist video game where players are instructed to shoot at clouds— ephemeral, soft, and absurd targets. There are no enemies, no logic— only the demand to obey. Sculpted in clay and ceramics, animated in stop-motion, and digitized frame by frame, every visual element resists mass production.

Entirely self-programmed by Köran, the project reclaims a male-dominated space through softness, irony, and refusal.

The tank, icon of conquest, becomes a grotesque avatar firing into nothingness.

Total Siege of the Sky explores the futility and performative nature of war, where destruction becomes an end in itself. It is a direct response to growing social and political hostility towards pacifist stances—an era in which silence is demanded, nuance is punished, and refusal to engage in violence is seen as betrayal.



Exhibition Views

Glogauair Project Space, Berlin

Soloshow: 'Yakamoz Unlimited'

Works displayed: Total Siege of The Sky (2024), Was du nicht willst, das dir man tu, das füg auch keinem anderen zu (2025) , Aycicek (Daphne) (2025), Yakmoz 3/4 (2025), (Un)Funny Games (2025)
2025

// 06 Behind the Scenes of Exit Athena



Filmed in Athens during a 3-months stay, beneath the iconic Athena statue in Pedio tou Areos Park. All costumes are handcrafted by the artist herself, using cardboard and found textiles. Sweating under the scorching 36-degree Greek sun, this project marks the artist's directorial debut. What began as a joke has since evolved into a work featured in solo exhibitions at major museums.