

I hold a master's degree in graphic design and have worked as a research assistant – but academia never fully contained me, and I never intended it to. Everything began with a nightmare. A horror film watched at nine years old left marks that didn't fade. To escape those dreams, to wrestle those surreal monsters into something I could control, I picked up a pencil. That impulse – to confront the strange through making – has never left me. It simply found new forms.

My work centers on the human body, on human conditions and ideas, and on the ordinary moments of everyday life. I am drawn to people – the way they exist, the way they feel, the way they move through the world. A gesture, a pause, a fleeting emotion that passes too quickly to name. These are the things I keep returning to. What defines my practice is movement. I have never been loyal to a single medium, material, or aesthetic, and I never intend to be. I began with paper and pencil. I moved into digital tools, then into AI, then into building my own software. Today I create tools – Demonic Engine, Demonic Paint, Demonic Vibes – that are not separate from my art but are themselves expressions of it. The instrument and the work are the same act.

The process of creating my tools is the practice of shaping software through artistic intention rather than pure technical logic. When I build a tool, I am not solving an engineering problem – I am asking what kind of images, what kind of motion, what kind of humanity I want to be able to capture, and then building the means to capture it. My subjects do not change with my tools. The curiosity about people, about how we live and what we carry, stays constant. What changes is the texture, the resolution, the way it moves. I define myself as a multimedia artist not as a stylistic position but as a philosophical one. To commit to a single medium is to accept a boundary I don't believe in. The eye stays the same. Everything else is open.

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## EDUCATION

### BA / MA / PhD

Graphic Design, Fine Arts University – 2009, 2018, 2025

Thesis Topics: A Study of Comic Book Characters (BA) · Alternative Poster Designs for Films (MA) · The Influence of Japanese Art on Popular Graphic Design (PhD).

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## EXPERIENCE

Research Assistant – Mersin University, Dokuz Eylül University, Faculty of Fine Arts

Graphic Designer: Independent | AI Artist: Longevity Pictures | Illustrator: Independent, Dalf Records

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## FIELDS OF PRACTICE

Illustration · Graphic Design · Artificial Intelligence · Vibecoding · Multimedia Art

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## MEDIA & MATERIALS

Paper, color pencils, sketchbook, ProCreate, Adobe Photoshop, Illustrator, Premiere, After Effects

AI Tools: Gemini, Claude, Midjourney, KlingAI, Hailuo AI, Luma Dream Machine, Suno, Krea, Leonardo AI

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## CONTACT

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