TWICE INTO THE STREAM

by

MELTEM IŞIK

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TWICE INTO THE STREAM

APPROVED BY:

Faculty Assoc. Prof. Erdağ Aksel ……..…
(Thesis Advisor)

Faculty Selim Birsel ……..…

Visiting Faculty Michael Bishop ……..…

Faculty Murat Germen ……..…

Faculty Maryse Posenaer ……..…

DATE OF APPROVAL: ……

ABSTRACT

TWICE INTO THE STREAM

Meltem Işık

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Thesis Advisor: Erdağ Aksel

Key words: seeing, perception, body, private, public

This is a supplementary text for the exhibition “Twice into the stream” and cannot be considered separately. “Twice into the stream” is intended as an inquiry into the way we see. Starting from the impossibility of seeing oneself as a complete figure without the help of external devices, I explore the ways we see and perceive our own body, in connection with the ways our body is seen and perceived by other bodies. Searching for intriguing relationships between the parts and the whole, creates an opportunity for me to take a closer look at the ordinary, as well as question the boundaries between private and public.

ÖZET

AYNI NEHİRDE BİR DAHA

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Anahtar Kelimeler: görmek, algılamak, beden, kişisel, kamusal

Bu metin "Aynı nehirde bir daha" sergisini destekleyici bir çalışmadır ve sergiden ayrı olarak değerlendirilemez. "Aynı nehirde bir daha" serisi, nasıl gördüğümüz üzerine bir araştırma olarak tasarlandı. Kendi bedenimize bakışımızı ve algılayışımızı, diğer bedenlerin bize bakışı ve algılayışı ile ilişkili olarak incelemeye aldığım işler, insanın kendisini harici araçların yardımı olmaksızın, bir bütün olarak görmesinin imkânsızlığı etrafında şekillendi. Parça ve bütün arasında merak uyandıran ilişkiler kurarken, sıradan olanı daha yakından inceleme fırsatı buluyor, aynı zamanda kişisel ile kamusal olan arasındaki sınırları sorguluyorum.

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I would also like to extend my gratitude to; Michael Bishop for being the most generous teacher, and an incredible friend; Selim Birsel, Murat Germen and Maryse Posenaer for agreeing to be my jury members and their thoughtful considerations; my models (my amazing family, dear friends and a great teacher) who agreed to participate in my project, for being so open and brave in sharing such an intimate and significant experience with me; Zachary Coffin for teaching me how to build an electrical circuit; fellow students Başak Akçakaya, Berke Soyuer, Didem Erk and Sena Arcak whom I learned so much from; Ahmet Tozar, for helping me with all sorts of matters related to photography; Attila Durak for connecting me with the right people to print the work; and Barış Dervent for being so accomodating while arranging the scheduling of the photo shoots in the studio.

I dedicate “Twice into the stream” to my husband Emir Işık, who always supported me in everything I wanted to do. Without his love and friendship, I wouldn’t be the person I am today.

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With this text, I am seeking to provide a sincere account of the thought process behind my graduation exhibition, "Twice into the stream". Starting from my search to find ways to represent the elasticity of the boundaries of our bodies in the first year of my studies; I will trace the path that brought me to my current project, that is presented in this exhibition.

My experiences in the graduate program at Sabancı University have been instrumental in my transition from the field of Graphic Design to the field of Art Studio Practice. Many years of designing for art institutions fueled my desire to take this step. Ironically what attracted me was also what challenged me most in this choice: creating my own game and rules, rather than playing by given definitions or boundaries, and working without a preconceived notion of where it would lead.

When I read the following lines by Eva Hesse in an untitled 1968 statement, I felt a strong sense of validation in her reasons for making art.

> "I would like the work to be non-work. This means that it would find its way beyond my preconceptions. What I want of my art I can eventually find. The work must go beyond this. It is my main concern to go beyond what I know and what I can know. The formal principals are understandable and understood. It is the unknown quantity from which and where I want to go. As a thing, an object, it accedes to its non-logical self. It is something, it is nothing."[1]

1. Eva Hesse, "Untitled Statement", in *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* (Berkley: University of California Press, 1996), 594-595.

CHAPTER 1

BODIES: ELASTICITY OF THE BOUNDARIES

In the fall of 2009, I started working in my studio at Sabancı University. Not only was this an attempt to change fields professionally, but I also found myself in the midst of a culture change as I had recently moved from New York after eight years. One of the most striking markers of this change in my daily life was the difference in terms of personal space. As soon as the plane landed Istanbul, it seemed like this invisible space around me shrank, both physically and emotionally. During such mundane activities as waiting in line, or walking on the street, I was a constantly reminded of the space around me. People I didn't know offered uncalled for advice on what to do, and how to do, it felt intrusive. I knew in my heart that they had good intentions. They mostly did it because they cared. But at the end of the day, they intervened constantly with other's actions or decisions, to a point where there was very little room to breath, or privacy. Whether I could identify the situation objectively or not, this was my perception in the beginning. Coming back to Turkey, heightened my personal space awareness. When the subject came up, one of my professors said "When tea is served in this culture, the glass is filled to the top. Trying to hold it, you risk burning yourself." People are generous and they often mean well, but the consequences of their actions can be irritating at times.

These experiences and others made me think more about the limits defining our personal space, the thickness of our skin, and the imaginary walls we build for ourselves. I came to realize that these walls are not fixed, people tend to push and pull these limits and we respond. We recover, or we don't. That is why, in the early sculptural work, I searched for a material that had the potential to represent this fragile and elastic tangibility.

My studio experimentations started with different kinds of stretch fabrics. I built a 1meter x 1meter x 1meter wooden framed cube and stretched fabric over all of its surfaces but one, leaving a port of entry into the structure. I manipulated the surfaces by pushing and pulling the fabric with my hands and body to stretch and move the

membrane of the cube. In order to document these activities, I took photographs and video recordings of people inside the cube pushing and pulling its boundaries in various ways (Figure 1). While analyzing the photos and videos in studio critiques, we agreed that using the body to manipulate the surface in this context was too literal and not consistent with my intentions.

Determined to find another way to represent the concept of the intervention of personal space without involving the human form, I turned to the phenomenology of water and air. Both elements would cause the form to expand beyond the boundaries defined by the wooden frame. At this point water became problematic due to its density and the fact that prolonged exposure to humidity degraded the surface. To hold the air and maintain elasticity, the fabric surface was sealed with layers of liquid latex.

The first piece I created using this technique was a sculpture entitled *"Muallak / Pending"*. Using the same wooden framed cube as the main structure, I added a long tapering latex sealed tail extending to the ceiling. In the initial design, there was a valve at the end of the tail that allowed the form to be connected to an air compressor. Once inflated, the compressor was detached and the piece was hung from the tail. After some experimentation, this static set-up was replaced by a duct hose and an electric leaf blower, controlled by a timer. Activated, the membrane moved through recurring successions of gentle expansions and deflations, its lightly textured, translucent yellow skin (Figure 2.1) and timed cycle acting as metaphors for the human body (Figure 2.2). On the other hand, continuous exposure to light and heat would inevitably cause the latex surface to degrade which has references to the mortality of the body. For me, this change transformed the piece from a lifeless balloon, into a living, breathing body. A fragile cocoon that is open to multiple interpretations.

"Muallak / Pending" was included in the "Borders Orbits 09" exhibition (May 13–June 11, 2011) organized by Siemens Sanat. This is an annual exhibition supporting young Turkish artists by creating an introductory platform for contemporary art. For the installation at Siemens, the "tail" section was modified to accommodate the 4.5 meter ceiling height and continued all the way down to connect to the leaf blower on the floor. My intention was to give the work an appearance of hovering, at the same time creating an in-between state that makes it difficult to judge if the sculpture is in the air or on the ground, as it moves up and down with each metaphoric inhale and exhale. The form is

charged with duality, stuck between the push and pull, expanded by the flow of air, yet restricted by the wooden frame (Figure 3).

The whole time I was working on this piece, I had the preamble of *The Little Prince* in the back of my mind, the part where the narrator tells the story of his first drawing (Figure 4), "a picture of a boa constrictor digesting an elephant"[2]. Upon showing it to grown-ups, he realizes that most of them cannot recognize what the picture represents, and that they always need to have things explained (Figure 5). Later on in life, he decides to use his "Drawing Number One" as an experiment with the grown-ups he encounters, to find out if they are of "true understanding". Beyond the formal resemblance to his first drawing, *"Muallak / Pending"* is my first sculpture, that I like using as a test to gauge the viewers, to find out if they are the kind of people who always need answers and explanations, or if they can live and deal with questions.

It is almost inevitable not to mention Eva Hesse's name in relation to my work, with whom I share an interest in materials, as well as the significance of the hand labor in the process. "Hesse's work is craft-based, involving labour-intensive procedures of binding, threading, and layering that she carried out without assistants."[3] Her spatial concerns such as the connection of wall and floor, also had a strong effect on the way I conceived this piece (Figure 6).

Another influence I would like to acknowledge is Ernesto Neto, who

> ". . . employs sensual fabrics like nylon, Styrofoam or lycra which ask to be touched while emphasizing the lightness and permeability of the structures they form. . . . The works, while formally minimal, are intimate mediations on the fine membranes which form the boundaries between an individual and his surroundings, while alluding to landscapes of an earthly, alien or even microbiological nature."[4] (Figure 7).

As I kept on experimenting with the elastic structures, my curiosity grew deeper about the possibilities of distorting the surface in other ways. I set out to make geometric patterns in relief, on the stretchy surfaces I created with liquid latex over

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2. Antoine de Saint-Exupéry, *The Little Prince* (1945; repr., Musselburgh: Scotprint Ltd, 1998), 5-7.

3. Andrew Causey, *Sculpture Since 1945* (Oxford: Oxford University Press, 1998), 138.

4. Uta Grosenick, ed., *Art Now Vol 2* (Koln: Taschen GmbH, 2008), 214.

spandex. Stretching them over frames like canvas and inflating them with the help of a simple foot-pump, I was aiming at deforming the surface patterns (Figure 8). These attempts did not lead to a satisfying result, so I ended up putting them aside, next to other failures, after weeks of work.

Insisting on finding other ways of manipulating the material, I was taken by its resemblance to skin. I have tried coloring the surface in skin tones, which proved not to be very convincing. What I wanted to make was larger than life, inflatable body parts, such as an enormous belly, or a breast or two, with flat wooden backings that would float on water, resembling an actual section of a belly, or breasts that stick out of the surface of water when one lies back flat in the water (Figure 9). My attempt was to approach these sculptures of isolated body parts with humor, in contrast to Robert Gober's disturbing installations involving the body, that are dark and morbid. Nevertheless, his work in wax "…showing grotesque, fragmented anatomy, including hairy men's legs emerging from gallery walls, a sagging male torso, and a human torso that is half male and half female."[5] had a major influence on me (Figure 10).

As the coloring attempts failed, I wondered if it would be possible to get a photographic print directly on the surface of latex. After a long search, I managed to find a place that could print on almost any surface, and they were willing to try new things. Numerous test prints later, I contrived to get an enlarged close-up of my husband's belly printed on a sheet of spandex coated with liquid latex, about 1meter x 1meter in size. What happened next, changed the course of my quest undeniably.

5. Jean Robertson and Craig McDaniel, *Themes of Contemporary Art: Visual Art After 1980,* 2nd ed. (New York: Oxford University Press, 2010), 95.

CHAPTER 2

BODIES: THROUGH THEIR OWN EYES

I brought the print home. When my husband came back from work, he was very excited about the fact that I have finally succeeded in printing directly on latex. I noticed something interesting about the way he was looking at the oversized print. It was as if he was examining his own body. I couldn't pinpoint what it was at the time, but what I saw had something to do with the complexity of our relationship to photography, and how we relate photographs to reality. In an essay titled *The Heroism of Vision* from her book *On Photography,* Susan Sontag describes this relationship.

> "Once an object of wonder because of its capacity to render reality faithfully as well as despised at first for its base accuracy, the camera has ended by effecting a tremendous promotion of the value of appearances. Appearances as the camera records them. Photographs do not simply render reality—realistically. It is reality which is scrutinized, and evaluated, for its fidelity to photographs. 'In my view,' the foremost ideologue of literary realism, Zola, declared in 1991 after fifteen years of amateur picture-taking, 'you can not claim to have really seen something until you have photographed it.' Instead of just recording reality, photographs have become the norm for the way things appear to us, thereby changing the very idea of reality, and of realism."[6]

It was my husband, who suggested that I took a picture of him with "his belly", so I grabbed my camera. I took many pictures that day, as we were unpretentiously occupied by the piece of fabric coated with latex, which was originally intended for the inflatable sculpture of a belly (Figure 11). In taking these photographs, I had no intention of creating an art work however, I was immediately attracted to the image that inspired the series "Twice into the stream" the minute I saw it. There was something worth pursuing in that photo. Part of its magic for me, was due to the existence of the look that I caught in his eyes earlier that day. In that picture he was observing "the image of his belly", as if looking directly at "his own body" (Figure 12).

I must admit, it took me some time to put aside the sculpture I was vivaciously planning, and perhaps trying a little too hard to make, before I could focus my energy

6. Susan Sontag, *On Photography* (1973; repr., New York: Picador, 1990), 87.

on what I could do with that photograph. When I finally picked it up again, I thought about the possibility of creating a whole series, with different individuals looking at a white cloth that has an image of their own body parts printed on it.

From the moment we were introduced to our reflection in the mirror as babies, the conception of our own physical appearances, not just our faces, but our bodies to a certain extent, start forming around what we see in the mirror and in photographs. This got me thinking about the impossibility of seeing oneself as a complete figure. Looking at ourselves what we can see with our bare eyes is a headless body; a restricted view from neck down, with the extended difficulty of seeing our back. With this in mind, I attempted to approach the ordinary human body in a spirit of inquiry, and explore how we see ourselves. Even if we choose to cover, try to beautify, or conceal our imperfections and our age when we go out in public, privately we come face to face with those issues about our bodies everyday, when we see ourselves naked.

In *Eye and Mind,* Maurice Merleau-Ponty comments on the complexity that originates from the capability of our bodies to see and be seen simultaneously, which reaches to the essence of the idea behind the series "Twice into the stream".

> "That which looks at all things can also look at itself and recognize, in what it sees, the 'other side' of its power of looking. It sees itself seeing; it touches itself touching; it is visible and sensitive to itself. It is a self…by confusion, narcissism, inherence of the see-er in seen, the toucher in the touched, the feeler in the felt—a self, then, that is caught up in things, having a front and a back, a past and a future…"[7]

The Process

I named the series, hence the exhibition "Twice into the stream" after Heraclitus' famous saying "You cannot step twice into the same stream"[8], about change being central to the universe. It was in reference to my process, and a concept I wanted to remind myself of, as I was working.

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7. Maurice Merleau-Ponty, "Eye and Mind," trans. Carleton Dallery in *The Primacy of Perception*, ed. James Edie (Evanston: Northwestern University Press, 1964), 159-190.
8. http://en.wikipedia.org/wiki/Heraclitus

The painstaking process regarding the creation of these images starts with an initial photo shoot, in which I photograph various details of my models' bodies, the parts they allow me or deliberately ask me to photograph. In this first photo shoot in the studio, I also take a great many full figure shots of my models however they could or would like to stand, sit or lie, while holding a blank piece of cloth covering part of their naked bodies. The one thing that I ask of them is to always look at the blank white cloth, as they try different positions. After this initial session, I transfer these images onto my computer and start looking at the possibilities presented by the combination of different body parts and full figure shots, in Photoshop. Numerous sketches later, I decide on which images I would like to use of that particular model, and I crop and enlarge the chosen close-ups for printing. After the close-ups are printed on fabric, I take them to a tailor who finishes the edges of the fabric for me. Then we meet again with my models for the second time in the studio, for the final shots. We try to capture something similar to the look and feel of the initial image that I picked from the previous photo shoot, only this time around, the models are holding and looking at the images of their body parts that are actually printed on fabric. This is when we step into the river for the second time. In the final shoot for each model, I have to constantly remind myself about the impossibility of recreating that same shot. I try to balance directing the models to achieve a body position similar to the initial photo that I use as a reference, with allowing the models to find a natural way to hold a position, so that they don't look too strained. This way the final image is a brand new creation, and not a recreation (Figure 13). As the photographs grow in number, I choose each image considering it will be part of a series, trying to add to the variety of the characters, positions and forms.

Working with Models: Participation/Negotiation

In the beginning, finding models who would agree to get naked in front of the camera turned out to be a bit of a problem. I think I was mostly to blame for that. Acting a bit like a spoilsport and thinking I knew exactly what I wanted, my eyes were closed to all other possibilities. What I initially wanted was to find someone who would allow me to take close-up pictures of her breasts, or buttocks to continue the series. In terms

of options for body parts to photograph, these are quite obvious and expected choices. This was simply due to the fact that my initial ideas were solely based on thinking about, rather than really looking at and observing actual bodies. Not surprisingly, what I could name by just thinking about which body parts I would like to photograph, was not much different than what anybody else might have come up with. Eventually, when I found an actual model to work with, my decisions started to be based more on what I saw. The details I photographed became more specific, both to me and to the models, in the sense that they reflected my choices of how and what I see in each individual body. The body parts became less obvious and harder to identify at times, therefore they required more time from the viewer. I believe this added a layer of complexity to the work.

Luckily for me, my second model was a person who was very comfortable in her own skin. She was such an easygoing and enthusiastic model that her participation opened up the possibility for me to see the process in a brand new way. During the photo shoot, rather than me directing everything, every moment; a reciprocity came about naturally, and we defined and broke the rules together as we went along. The process felt more meaningful and fruitful immediately, so I embraced the give-and-take of this artist-model relationship. Rather than starting with a preconceived idea of how I want my model to stand, or which body part I would photograph, from then on I tried to go in the studio with an open mind, and grant my models "a considerable autonomy" as Umberto Eco puts it, in how they choose to participate in the creation of the work. In his book *The Poetics of the Open Work,* Eco addresses the aleatory nature of the composer-performer relationship through examples of "open work" from instrumental music, that I think relates to the way I work with my models. (The works he refers to in the following excerpt are, *Klavierstück XI* by Karlheinz Stockhausen, *Sequence for Solo Flute* by Luciano Berio, *Scambi* by Henri Pousseur, and *Third Sonata for Piano* by Pierre Boulez.)

> "A number of recent pieces of instrumental music are linked by a common feature: the considerable autonomy left to the individual performer in the way he chooses to play the work. Thus, he is not merely free to interpret the composer's instructions following his own discretion (which in fact happens in traditional music), but he must impose his judgment on the form of the piece, as when he

decides how long to hold a note or in what order to group the sounds: all this amounts to an act of improvised creation."[9]

When I started seeing the opportunities different models promised, with their unique bodies, individual personalities, varying capabilities of movement, and traces of life and age on their skins, as well as the rules they bring to the table about which parts of their body can and cannot be photographed, the process transformed into a continuous negotiation between me and my models. The series grew and changed with the participation of each individual, which justified the reason for adding yet another photograph.

I was trying to deliver a sense of intimacy, therefore it made sense to ask my family and very good friends to take part in the project, instead of working with complete strangers. I believe it was possible to somehow transfer the intimacy of each relationship into the final images. Our familiarity with each other made it easier for my models to relax and be candid in front of the camera, even though they were naked. It also made my work behind the camera easier, in the sense that I really looked at and explored their bodies without feeling shy or strange. Observing their bodies, in a way created a new possibility for me, to reflect on the way I see and relate to my own body, which I will never be able to see as a whole.

Parts/Whole

I tried to create a diverse and intriguing set of relationships between the parts and the whole throughout the series. Some body parts printed on the fabric have purely formal connections to the whole figure, while others rely more on meaning, and sometimes become suggestive. The frame around the enlarged detail detaches it from the figure, but also connects it in some instances to the whole, implying alternative ways of reading their sum. The decision to print the close up images of body parts on a simple white fabric, was in reference to clothing, the usual way we cover ourselves.

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9. Umberto Eco, "The Poetics of the Open Work," *in Documents of Contemporary Art: Participation,* ed. Claire Bishop (London: Whitechapel, 2006), 20.

By cropping and framing these body parts, I am in a way imitating the way our field of vision is involuntarily cropped and framed by the focus of our attention. The isolated body parts represent the way we see our own bodies with our own eyes. The enlargement of the close-ups was in reference to our tendency to physically get closer to whatever it is we scrutinize when we look at something we are interested in.

As important as the body parts are to my discussion, I also want to talk a little about the totality of the figures represented in these pictures. I try to communicate something intrinsic about the personality of the models, how they relate to their own bodies, by paying attention to the way they carry and the way they look at themselves. To me, this is an essential element that makes these images interesting. I believe the relative ease I had when trying to capture these intangible qualities in the photos, doesn't have much to do with my abilities as a photographer. I think what did the trick, was the fact that the models were looking at "themselves", rather than looking straight into the camera. Turning their gaze onto themselves, their attention is automatically introverted. Even though they are in a studio, and in front of the camera, they hardly ever "posed".

The Series and the Installation

The initial photos were shot in my apartment, on parquet floors, but as I began to look at the growing number of images side by side, the repetition of this element started to bother me. The wooden floors, were emphasized by repetition, and suddenly became a significant element. They were reminiscent of a middleclass apartment in Turkey, circa 1980, a very specific connotation that I didn't intend for. On a purely aesthetic note, the color of the wood was too close to that of flesh, which also became problematic especially for those instances where the model is sitting on the floor (Figure 13.1). After doing some test shots in front of an infinite white background, which seemed to have too much of a commercial feel, I settled on an anonymous indoor setting that I achieved, with the addition of a white baseboard to the scene. In my opinion, this was just enough to convey the idea of a non-descriptive interior that the viewers can easily project themselves into.

For the installation I wanted to create an intimate atmosphere, surrounding the viewer with the images of these naked, but not naked people. In order to achieve that, I opted for a non-hierarchical relationship between the viewer and the figures represented. That is how I came to the decision of printing my work life size. I believe their grand scale heightens the sense of realism, already inherent in photography. The size of the figures also helps to establish a sense of shared existence with the viewer in space. This perception brings them a step closer to sculpture.

Although this body of work came to life in the form of photography, the way I see my process is closely akin to sculpture, which is very much about seeing and considering things in the round. To me, these photographs are more like living and breathing, three dimensional constructions, that I photograph for documentation in an effort to deal with their transiency.

An interesting example who uses the idea of linking photography and sculpture in a unique way is Korean artist Osang Gwon. He makes life size sculptures, mostly of people, and covers the surface of these sculptures with hundreds of pieces of photographs, that are details of the actual model that posed for the sculpture (Figure 14).

In relation to the individual images in this series, I can think of Ron Mueck's hyper-realistic sculptures of ordinary people. In spite of their monumental scale, there is a certain sensitivity and fragility I appreciate in his work (Figure 15).

By carrying what is private, into public space, I attempt to create tension in the atmosphere. A sense of awkwardness is aimed by the push and pull between the feeling of intimacy and the violation of this intimacy. To me, the voyeuristic aspect of the work is intensified by the existence of multiple viewers. With telescoping views from their consecutive perspectives: The models see images of their body parts printed on cloth, the camera/my eye sees the models looking at images of their body parts printed on cloth, and the viewers see the photographs of the models looking at images of their body parts printed on cloth.

In terms of the compositional possibilities, capturing a good sense of rhythm was crucial for setting the mood and creating the flow of the installation. As soon I started putting one image next to the other, I became aware of two things: Their susceptibility to work as modular units, and their potential to create new meanings depending on the

way they are put together. Consequently I made a conscious decision about making all the images vertical. I also adjusted the cropping of the final shots, so that the floorboard in each photo aligns with the next. With these minor changes, I created units that can be put together in various ways, similar to the following example of music, Umberto Eco describes in *The Poetics of the Open Work*,

> "In *Klavierstück XI,* by Karlheinz Stockhausen, the composer presents the performer a single large sheet of music paper with a series of note groupings. The performer then has to choose among these groupings, first for the one to start the piece and, next, for the successive units in the order in which he elects to weld them together. In this type of performance, the instrumentalist's freedom is a function of the 'narrative' structure of the piece, which allows him to 'mount' the sequence of musical units in the order he chooses."[10]

During a studio critique, we shuffled and cut the A4-size prints like a deck of cards. When laid out in a single line, it was fascinating to witness the way pure chance broke the logic, and averted the guessing game about identifying the body parts, and which image follows next, to a certain extent. I would like to carry this idea of rolling the dice, and installing my work in a different order based on chance, each time it will be shown in a different place.

10. Umberto Eco, "The Poetics of the Open Work," *in Documents of Contemporary Art: Participation,* ed. Claire Bishop (London: Whitechapel, 2006), 20.

CONCLUSION

In writing this text my aim was to explain the ideas that inform and relate to my work, as well as provide a description of my production process. Starting from the beginning of my search, to the realization of my graduation exhibition, I tried to go back in time and trace my steps, in an effort to understand how my thought and work process was shaped.

The heightened awareness of personal space formed the basis of my inquiry, and links all the work I have produced throughout the two years in the graduate program as an underlying idea. My ideas revolved around the exploration of bodies, initially focusing on the elasticity of the boundaries and the limits defining the personal space in the early sculptural work with an emphasis on materials and techniques. Later on, still having the body as the central theme, my interest in personal space found new expression through the series “Twice into the stream”, linking sculpture and photography, which gave me an opportunity to question the boundaries between private and public through the way we see, and the way we are seen.

As I worked, I learned to be open and to pay attention to everything that happens along the way, whether planned or unplanned. My quest has presented me with more questions than answers, so I am leaving, curious as ever, with many things I would like to make, many things I would like to think about, and many more I would like to learn.

And the rest of the way, I think, will be worth walking, because I do not know where it leads.

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APPENDIX: PHOTOGRAPHS OF THE WORKS

Figure 1.1 *Faces,* 2009, from my initial experiments with elastic surfaces
Digital photographs

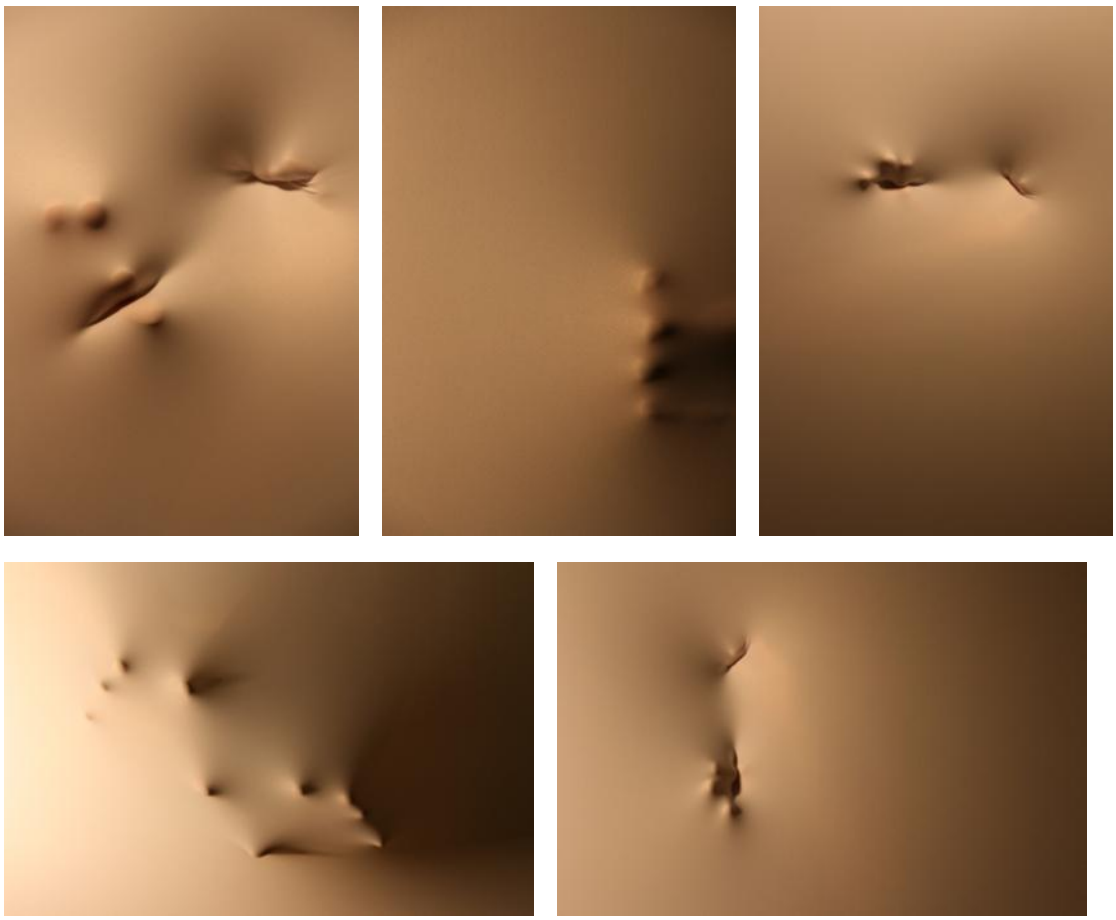

Figure 1.2 *Hands,* 2010, from my initial experiments with elastic surfaces
Digital photographs

Figure 2.1 *Muallak / Pending,* 2011, detail
Wooden structure, liquid latex on spandex, electrical blower, 100 x 100 x 450 (h) cm

Figure 2.2 *Muallak / Pending,* 2011, sequence of photos as it inhales and exhales
Wooden structure, liquid latex on spandex, electrical blower, 100 x 100 x 450 (h) cm

Figure 3.1 *Muallak / Pending,* 2011, installation view at Siemens Sanat
Wooden structure, liquid latex on spandex, electrical blower, 100 x 100 x 450 (h) cm

Figure 3.2 *Muallak / Pending,* 2011, installation view at Siemens Sanat
Wooden structure, liquid latex on spandex, electrical blower, 100 x 100 x 450 (h) cm

Figure 4 “Drawing Number One” from *The Little Prince* by Antoine de Saint-Exupéry

Figure 5 “Drawing Number Two” from *The Little Prince* by Antoine de Saint-Exupéry

Figure 6.1 Eva Hesse, *Contingent,* 1969
Cheesecloth, latex, fiberglass, installation (variable) 350 (h) x 630 (w) x 109 (d) cm

Figure 6.2 Eva Hesse, *Untitled,* 1970
Mixed media, installation (variable)

Figure 7.1 Ernesto Neto, *Humanoids,* 2001
Lycra tulle, styrofoam balls, dimensions variable.

Figure 7.2 Ernesto Neto, *The Weight, the Time, the Body, the Moon and Love...wow!,* 2006,
Lycra tulle, styrofoam, polypropylene, string of glass beads, 520 x 1150 x 1020 cm

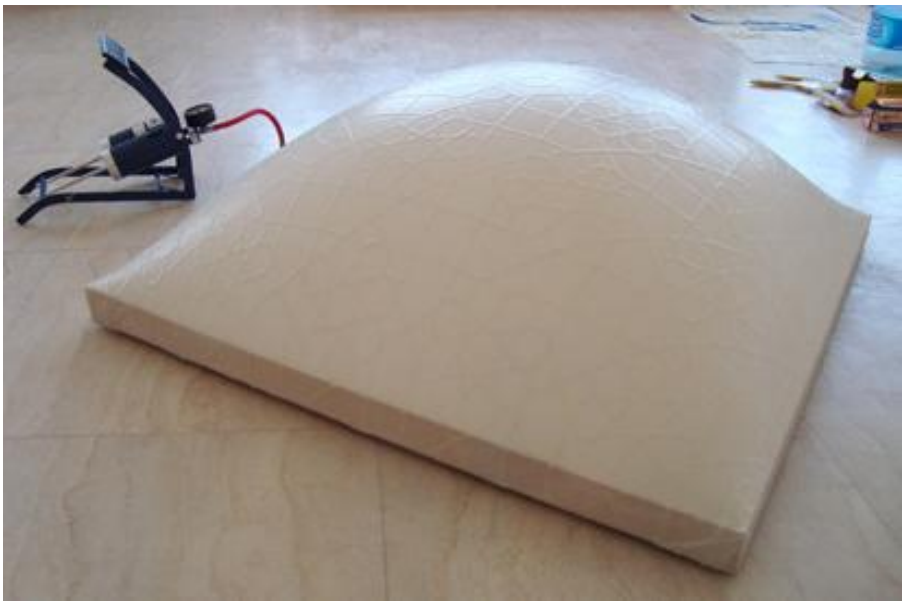

Figure 8.1 *Inflatable canvas,* 2010
Wooden structure, tire valve, liquid latex and white glue on spandex, foot pump, 110 x 90 x 40 cm

Figure 8.2 *Inflatable canvas,* 2010, detail
Wooden structure, tire valve, liquid latex and white glue on spandex, foot pump, 110 x 90 x 40 cm

Figure 9.1 *Inflatable belly,* 2010, filled with air
Wooden structure, tire valve, UV print over liquid latex on spandex, 60 cm (diameter)

Figure 9.2 *Inflatable belly,* 2010, filled with water
Wooden structure, tire valve, UV print over liquid latex on spandex, 60 cm (diameter)

Figure 10.1 Robert Gober, *Untitled,* 1990
Beeswax, pigment, and human hair, 60.33 cm x 44.45 cm x 28.58 cm

Figure 10.2 Robert Gober, *Untitled,* 1991
Wood, beeswax, leather, fabric, and human hair, 33.6 x 41.9 x 117.2 cm

Figure 11 My husband with the image of his belly printed on a piece of spandex coated with liquid latex

Figure 12 The image that inspired the series *"Twice into the stream"*

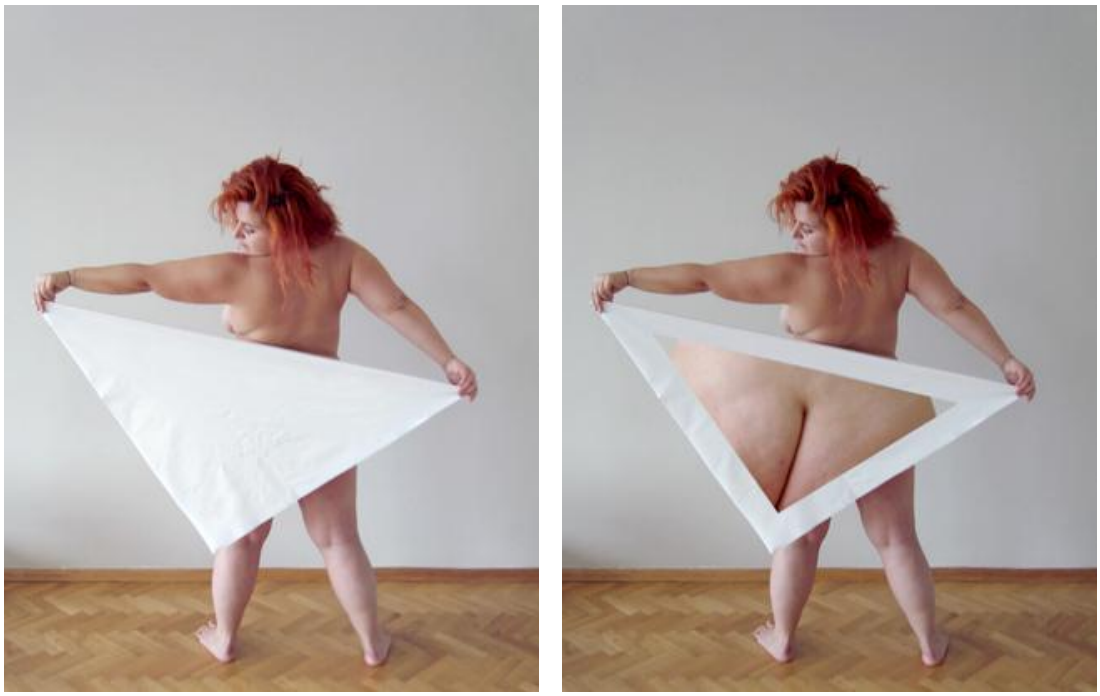

Figure 13.1 Image from the initial photo shoot
and the same image combined with a body part in Photoshop

Figure 13.2 Image from the final photo shoot

Figure 14 Gwon Osang, *Metabo*, 2009
C-prints, mixed media, 130 x 80 x 105(h) cm

Figure 15.1 Ron Mueck, *Untitled (Boy),* 1999
Fiberglass and silicon, 490 x 490 x 240 cm

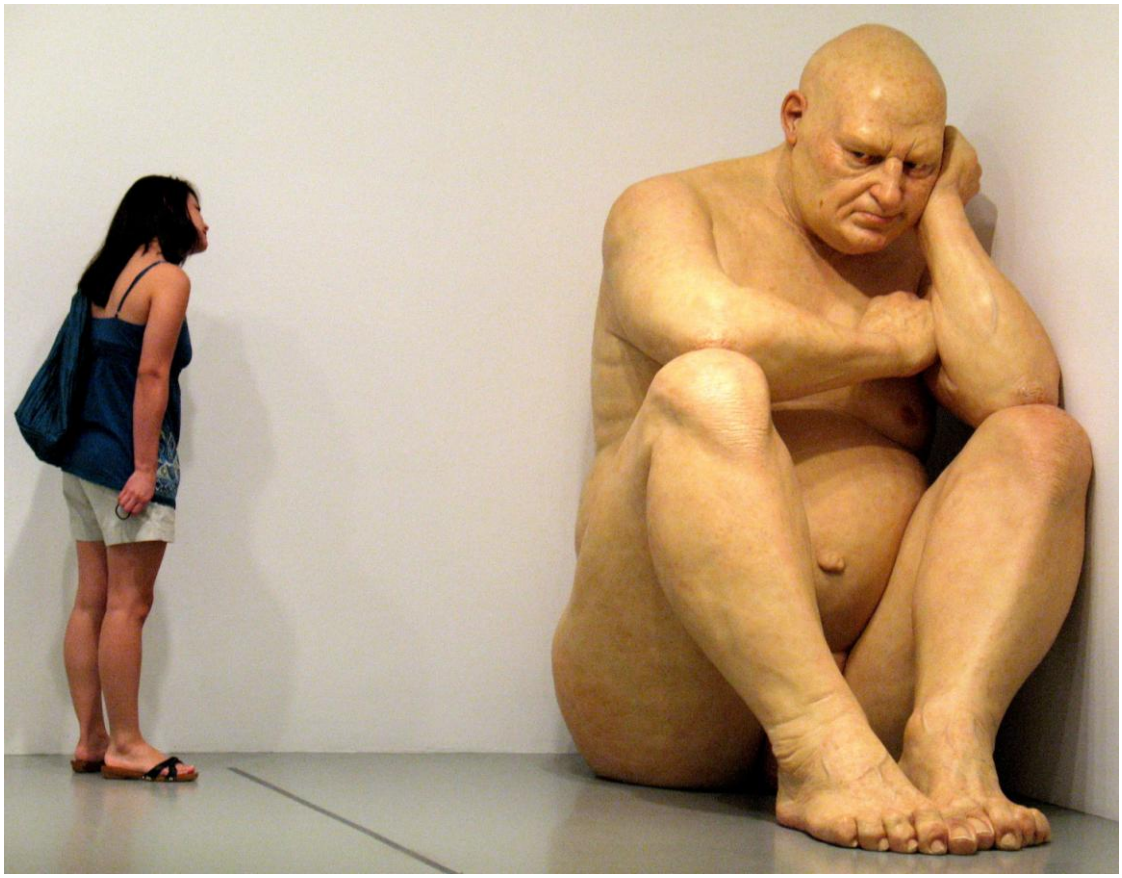

Figure 15.2 Ron Mueck, *Untitled (Big Man),* 2000
Pigmented polyester resin on fiberglass, 203.2 x 120.7 x 204.5 cm

Figure 16.1 *"Twice into the stream" Untitled 1,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.2 *"Twice into the stream" Untitled 2,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.3 *"Twice into the stream" Untitled 3,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.4 *"Twice into the stream" Untitled 4,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.5 *"Twice into the stream" Untitled 5,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.6 *"Twice into the stream" Untitled 6,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.7 *"Twice into the stream" Untitled 7,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.8 *"Twice into the stream" Untitled 8,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.9 *"Twice into the stream" Untitled 9,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.10 “Twice into the stream” Untitled 10, 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.11 “Twice into the stream” Untitled 11, 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.12 “Twice into the stream” Untitled 12, 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.13 *"Twice into the stream" Untitled 13,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.14 *"Twice into the stream" Untitled 14,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.15 *"Twice into the stream" Untitled 15,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.16 *"Twice into the stream" Untitled 16,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.17 *"Twice into the stream" Untitled 17,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm

Figure 16.18 *"Twice into the stream" Untitled 18,* 2011
Pigment-based archival print on fine art paper, 210 x 140 cm