

CAPSULA

by

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**CAPSULA**

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# CAPSULA

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Thesis supervisor: Erdađ Aksel

Keywords: silhouette, two-dimensionality, disguise, fetish symbols, personal memory.

This text aims to supplement the exhibition, *Capsula*, and functions as an additional document in order to present a background to the exhibited works. In the first part it introduces physical characteristics of the works in terms of color, texture and two-dimensionality, later it discusses process of transformation of those attributes from personal memories into huge-scale, animated and colorful silhouettes through reworking of publicly known symbols. It focuses on the act of disguising the personal bond of the works with their *owner*, the artist, for the sake of creating an illusion of anonymity.

## CAPSULA

Elif Ssler

Grsel Sanatlar ve Grsel İletiřim Tasarımı, M.F.A. Tez, 2009

Tez danıřmanı: Erdađ Aksel

Anahtar Kelimeler: silet, iki boyutluluk, saklamak/ gizlemek, fetiř sembolleri, kiřisel hafıza.

Bu metin, *Capsula* sergisini destekleyici ve sergide yer alan iřlerin arka planını tanıtıcı niteliktedir. İlk blmde, iřlerin renkleri, dokuları ve iki boyutlu olmaları bařta olmak zere fiziksel zellikleri irdelenirken, sonraki blmlerde bu zelliklerin halka bilinen sembollerle, kiřisel hatıralardan byk, hareketli ve renkli siletlere dnřm incelenir. Bu sre iinde ve sonrasında metin, iřle iřin *sahibi* sanatı, arasındaki kiřisel bađın anonim bir kimliđe brnerek saklanması/gizlenmesi zerinde yođunlařır.

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## INTRODUCTION

This text aims to accompany the exhibition, *Capsula*, and functions as a supplementary document in order to present a background to the exhibited works. The exhibition can be separated into three groups of work; the first one is the live projection of the site-specific installation *Rabbit-giller* that is composed of twelve floating rabbit *dolls* situated at the University Library's pool; second series called *Ladies* contains three 3 meter high giant, doll-like female figures; and the last one is an interactive web-based video installation. Each of these groups in the exhibition is considered a capsule which fills the bottle; the gallery. I tend to trace the choice of word, capsule, to the story told in Nick Hornby's book, *How to be good* (2001). In the novel, one of the side characters, Dr. Goodnews, was able to cure all kinds of mental and physical diseases, by just touching and releasing the heat from his fingertips. Dr. Goodnews was a positive, perhaps utopian person, who was trying to bring similar qualities to the other human beings. Without his "magic" the process of making the earth *good* was rather slow and not always satisfactory. Though I have no claims towards any cure, I'd like to think that like Dr. Goodnews, I am offering positive sensations to the audience through those warm, colorful, big, interactive, animated *things*. Rabbit figures made of phosphorous pink plush material sitting on soft pillows, floating in water and giantess ladies covered with zebra striped cloth or various other vivid colored textiles will fill the gallery space with their exaggerated presence hopefully producing smiles and radiating warmth.

Capsula is the space which unifies its capsules in one place. In Turkish, the suffix *-a* is usually present at the end of words and is used to name countries, namely France

as *Fransa*, or continents like Antarctica as *Antartika* and the earth itself, Earth as *Dünya*. By adding an “a” at the end of the word “capsule”, I named the space which sets boundaries around the works. Thus, the intention is creating a sense of spatial belonging that the audience will construct. Adding an –a at the end of a word, in order to create a fake place name, is not something I created but a common tendency in popular culture. It is sometimes used especially in comedy shows and television programs as a way of creating irony, and this sort of irony is expected to make people laugh. By repeating the same popular trend, I hope to refer to another generally accepted positive connotation similar to colorful visual appearances of my works.

However, I want to point out that those happy and warm figures are not necessarily visual representations of my feelings while producing the works, and I’m not following an expressionistic artistic path. As a matter of fact those works are contrary declarations to that statement. They negate the existence of the possible linear bond between the artist’s and the work’s characteristics. In fact those figures are taking their sources from my many unhappy personal memories, rather than happy ones, but I decline to show those memories as they were. This decision not to show and express personal sorrow is a conscious conclusion and it evolved during process of production and as a result of the relationship between the work and myself as the artist.

In the following chapters, I will attempt to discuss how this relationship can be described as an analogy of *disguising the self*, and how representation of the artist’s existence can be transformed into a twice hidden representation by giving an illusion of anonymity in terms of visual experience.

### **Personal Memories and Defense Mechanisms**

The reason for choosing subject-matters from human and animal forms underlies the relation they have with my personal memories. Memories can be considered as the signifiers of an individual’s past. As social entities in daily life people are entitled not to expose their true feelings in public about personal memories. It is not favored to be instantaneous or spontaneous about revealing of the *inside*. In order to be regarded as a suitable member of the surrounding general group, usually the person has to modify his memories according to the particular present situation. As the members of a society, human beings have a tendency to mask their memories, especially the *sad* and the

*peculiar* ones, because they may harm to the individual's reputation. A person may be easily criticized by the society because of his/her dis-harmonious behavior in the past as well as the expressed memories of that past. The following step would be a feeling of uneasiness caused by that common disapproval. Luckily, the body and the mind have a defense mechanism to prevent the individual from those emotive insecurities. Like an outside skin, the conscious mind helps the individual hold the potentially harmful memories back into the shadow of the unconscious.

In the works, the textiles used to cover the figures intend to serve as the skin of the figures. Their purpose is to provide a similar function as the skin; to protect what is inside. In other words, they represent the same kind of defense mechanism which holds those memories inside sustaining the overall health and the feeling of security of the individual. In the exhibition, the works' objectives are not to represent a particular moment or event, but rather to introduce those moments or ephemeral events as a synopsis of various sensations through reworking the symbols.

The idea of using doll-like figures, combined and covered with symbols began with an inspiration from Louis Bourgeois' works. Jon Bird's statement in his text *Memory's Touch: The art of Louise Bourgeois*, can be similarly applied to what I intended to achieve for the pieces exhibited; a "[productive] reworking of memory that opens the personal to collective cultural experience."<sup>1</sup> The works of Louise Bourgeois can be defined as autobiographical, but displaying them to the public as art pieces requires use of symbols and *ironic touches*. Her way of showing her past through symbols without following the sequence of a narration, influenced my decisions in the process of creating the works in this exhibition.

It was the absence of the individuality that was preventing the materials and the forms to attach themselves to a particular narrative meaning. During the process of making decisions and creating the works, my intention was to make memories appear less personal. Because in the final analysis those works have been done in order to be exhibited and seen by other people, the society. Both the source as memory and the process of making can be a personal experience, but the work does not have to be a

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<sup>1</sup> Jon Bird, "History Painting Reassessed: Memory's touch," *The art of Louise Bourgeois*, eds. David Green and Peter Seddon (Manchester and New York: Manchester University Press, 2000) 113.

visual symbol of them. In this text, the focal point also will be the act of masking and replacing the components of personal memories for the sake of creating a less readable relationship between the artist and the works. The aim is to find reconciliation between the general and the personal through attaching those memories to more dominant visual elements that will bear numerous and hopefully rich connotations for others.

Before mentioning those visual solutions it would perhaps be better to start with my process of realizing the common properties of the works I was producing, because this process also displays how I moved from extremely generalized subject-matters to extremely personal ones.

### **Transition Period: From Performance to the *Capsules***

In the final year of my undergraduate study in Sabancı University, I recorded my first performance, *Chasing Buckets* (2006)<sup>2</sup>, and exhibited it at the FASS Art Gallery<sup>3</sup>. It was a success for my own development to finally find the *courage* to display my body's representation this obviously inside the work. In later works, using photography and painting, the image of my body continued to be the dominant visual element of the works. A year after graduating, I returned to Sabancı University in order to continue studying body and its representation. Even at that early stage there was certainly too much focus on the body as a representational element. I also understand that it was creating a feeling of security for me, because the relation with the work and its creator was visually recognizable.

Using the image of my body as a fixed visual source was not leading me to locate the relationship between my previous works and the ongoing ones. Visually excluding the body was a solution that followed, but after all it was just another way of thinking

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<sup>2</sup>Video installation on a primed and framed 100 X 70 cm canvas. The figure (me) enters from the left corner of the frame. On the green grass five red buckets are positioned by following an imaginary line of a circle. She stands in the middle of the circle and then ties her legs with the wires coming out of the buckets, and starts to turn around herself until one of the buckets falls down, then leaves the "painting" from the right corner of the frame, then reenters from the left again, thus, accomplishes another loop, which the audience cannot witness, in their physical space.

<sup>3</sup> FASS (Faculty of Arts and Social Sciences) Art Gallery, Sabancı University, Istanbul/Turkey.

based on visual character of the materials. In the beginning I thought using the image of my body would empower the work's meaning. Later I removed that image; however I was not sure how to fill the void that appeared as a consequence of the elimination.

It was this void, which made the previous drafts of works look like the early stages of an *experiment*, because most of the relationship with the materials and the processes were based on scientific research rather than *artistic creativity*. One early medium consisted of standard yellow cleaning cloths as ground, and the remains of tea and coffee I had drunk were used as another medium to create the markings/figures on that ground. Before purposefully staining these clothes, I drew portraits on them, later poured those materials on cleaning cloths and waited for them to dry and have the colors and the stains merge into each other. The result was portraits that were encircled by random stains of coffee and tea (Figs. 1 and 2).

My mother's portrait, which I drew from a photograph taken in her early thirties, slightly differentiated itself from the other early paintings (Fig. 3). It was somehow more *beautiful* and more finished than the others. As Linda Nochlin expresses, what we can see in the portraits is "the meeting of two subjectivities:"<sup>4</sup> the portrayed and the portrayer's. The portrayed depicts one of the subjectivities, because that person has been transferred into another medium with his characteristic attributes, and the portrayer's is the other one, because that act of transformation is made by the decisions of the portrayer. My mother's portrait merges these two into one, because the particular depiction of her youth almost creates a portrait of mine. Thus, my portrait becomes hidden under my mother's as a result of a physical camouflage created by the spots of tea and coffee.

Except the yellow cleaning cloths, other household objects such as pillows and envelopes were the objects that I began experimenting with. By filling them with polyurethane foam, I transformed them into pedestals which had the function of carrying silhouettes cut out from paper. The early cut-out figures were representations of world's and Turkey's well-known statues, such as the lion statue at Anıtkabir or the statue of the horse ridden by Atatürk. However I felt the work became depersonalized

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<sup>4</sup> Ernst Van Alphen, *Art In Mind: How Contemporary Images Shape Thought*, (Chicago and London: The University of Chicago Press, 2005) 21.

when I myself could not form a connection to those statues (Figs. 4, 5, 6 & 7). In order to find the same personal connection similar to the one I had with the yellow cleaning cloths, I decided to search and create my own animal images instead of those made by different sculptors.

I began to use my personal memory as a source. My mother used to work in a pesticide research clinic and she would occasionally bring home laboratory rabbits for the week-end. They were all white, except for one. The black rabbit was the most playful one amongst the previous visitors. I remember, I asked my mother to bring that rabbit back, sadly finding out that was not possible.

*Rabbit-giller* is a combination of those two separate experiences, reflecting my need to connect to sculptures in public space through an old memory. The title also is made up as combination of the two languages I use, “giller” meaning “of the same kind or of the same family” in Turkish. The pedestal pillows function as floating platforms yet they are also are the symbols of sleep and dreams. Since it is believed that counting sheep jumping over a fence helps one to overcome insomnia, I figured that I could also imagine rabbits jumping. Even though they are immobile on the pillow their stature as well as the fact that they float and move contained the expression of an animation. Rabbits were appropriate for the idea, but again there could have been better candidates to be put on the pillow-pedestals. I researched other animals watched documentaries. The gazelles, dears and monkeys were all trying to survive in their natural habitat. They were persistent to keep themselves alive. After watching those videos, I came to the conclusion rabbits were the right choice for the pillows. Like rabbits the created images of rabbits were also fighting for their survival; they were persistent to stay in my mind as a memory. Perhaps paradoxically they became *the animals I chose* for a personal public sculpture.

In terms of color I chose the color pink to disguise and to specifically represent the opposite of the color black of my memory. The color black was a breakthrough inside a repetitive sequence of the whites, because of its contrast and distinctive property, whereas pink was in a very noticeable hue and brightness that contradicted black as a non-color. Perhaps serving as a defense mechanism the color pink also functioned as a way to hide both my personal relationship and the feeling of sorrow buried deep in my memory.

After those animal silhouettes, I started to make human silhouettes. Different from the rabbits, human figures were larger in scale, measuring approximately 3 meters in height. The original source for the three female figures' was a photograph taken by me. It represented a particular moment in which my mother was taking my grandmother to the hospital, and I was taking their photographs, their backs facing the camera as they were at the stairs. The series called "Lady" was planned for that number, because at that moment the street was silent, my father was waiting in the car, and we were just three women from three different generations, representing three different levels of personality. This time wider variety of colored textiles covers the large bodies of the figures. I still intend to hide the inner material that creates the actual forms of the figures. Again, like a defense mechanism the size and those flamboyant textiles protect and disguise what is inside, colors and textures taking hold of all the attention on to themselves. This sort of a solution possibly also served my need to protect the real perhaps sorrowful subjects that I was influenced by.

### **Means of Illusion: Anonymous Beauty and Fetish Symbols**

Adorno uses the word "pseudo-individuation" to stand for the creation of an illusion of individuality, difference and novelty, which often hides itself inside pre-existing structures.<sup>5</sup> In his example about popular music, he adds that "every detail is substitutable; it serves its function only as a cog in a machine"<sup>6</sup> The process of creating my works perhaps can be considered as a reversed version of "pseudo-individuation." The aim, here, is not to generate a false feeling of individuality in pre-existing structures of sculpture, or painting, since the works' origins are from mere personal data. Later, in the process of creating and production their fabric cover takes over that individuality and disguises them into cheerful silhouettes in order to achieve a public understanding and other connotations. It becomes a process of false generalization, for the nature of the silhouettes is not derived from public or classical sculptures but rather from the artist's personal memory.

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<sup>5</sup> quoted by Shane Gunster, in Capitalizing On Culture: Critical Theory For Cultural Studies, (Toronto, Buffalo, London: University of Toronto Press, 2004) 24.

<sup>6</sup> quoted by Shane Gunster, 24.



In these works fetishized objects or their representations have enough energy to disguise personal memory that exists in the initial state of creation. In anthropology, a fetish object stands for “an object believed to have supernatural powers, or in particular, a man-made object that has power over others.”<sup>7</sup> I needed visual methods to perform this concealment of the personal by fetishizing the figures as objects and symbols. I was careful not to have the figures merge into the subjective, in order not to appear like a Duchampian act. In *Fountain* (1917), Hal Foster notes that “Duchamp is a declaration, a performative [...] Duchamp in the guise of R. Mutt, ‘chooses.’”<sup>8</sup> Unlike Duchamp, the intention here was not to show the object and the signature separate from each other, but make the difference between the two as unidentifiable as possible. As visual solutions, repetition and the *serial principle* was favored in order to create an overall wholeness. I used repetitive objects/ images to facilitate erasure of the object’s preciousness and to hide the presence of an author as much as possible. Through this attempted de-personification, a void is to be revealed, masked by an “anonymous” beauty; a beauty which has no specific creator. For instance, in the work called *Rabbit-giller*, the floral ornaments of the pillows, may have been produced by an industrial machine or by some women at an unspecific home within Turkey. In this sense, the makers of these ornaments are as anonymous as the makers of the plush or any other material used. The inclusion of this anonymity emphasizes my concern about de-personification mentioned above. Like the rabbit silhouettes made of pink florescent plush, I transformed the images of myself, my mother and grandmother by enlarging them and by covering them with various textiles some of which have zebra skin textures. Again the intention was to camouflage the personal and somehow sorrowful source of the work and literally hide it underneath the large sometimes attractive and sometimes appalling colorful, sensual textures.

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<sup>7</sup> “Fetishism,” Wikipedia, the free encyclopedia, Internet ed., Wikimedia Foundation, 6 May 2009, 10 May 2009 <<http://en.wikipedia.org/wiki/Fetishism>>.

<sup>8</sup> Hal Foster, “The Duchamp Effect: Essays, interviews, round table,” What’s neo about the neo-avant-garde?, eds. Martha Buskirk and Mignon Nixon, (Cambridge, Massachusetts: The MIT Press, 1996), 19.

The incident of the black rabbit that never came back had occurred during my childhood. On the other hand, the hospital walk of three generations of women happened rather recently. Even though there is a time gap between the events, in my memory they both have approximately the same emotional impact. Flamboyant materials also carry an emotional burden. Those enlargement and exaggerated textiles sometimes reveal this impact by contradicting with the emotional source of the work. Colorful and bright textures generally possess positive connotations, but the true source and the emotional character of the subject matter are rather sad and it opposes that implied positivism, joy and optimism. The colorful visual appearance of these works is not at all consistent with memory's authentic expression. In a sense my works are laughing like humans/ animals/ "objects" at the edge of a nervous breakdown. They intend to express an exaggerated reaction to their unhappy condition. Showing the opposite both hides and reveals the individuality of the work. It hides, because it is in disguise of something other than the self. In theory, it reveals, because it is the inverse of the self, somehow contains the self. By using both memories as a personal source and disguising them, I am trying to set a balance between the personal and general, artist and the work, work and the audience.

### **Two-dimensionality**

Two-dimensionality is one of the noticeable properties of both the rabbits and *Ladies*. They are not life-like copies of three-dimensional figures/objects and seriously lack the third dimension. Their fur like skins and cloth covers echo the same void that simultaneously demolishes the figures' link to the living "real" world. Similarly the original sources of images for both series were two dimensional, suggesting that idea of moving away from living world. Rabbit images originated from a memory, for the incident existed in the past and *ended* at that particular time and place. The information is accessible only through the images in my mind, like snapshot photographs. This is why the series had to be without their third dimension and I had to be the one who draws and designs them from a personal memory image. Having the rabbits float and move on the surface of the water perhaps also corresponded to the personal need to move away the sad images of my memory. For the series called *Ladies*, the source was a photograph of my mother and grandmother taken by me. Similar to the rabbit images

of my mind, this photograph also represents a two dimensional record of what was personally experienced.

The figures in the series called “Ladies” are not frontal representations. The silhouettes have two sides, but both of the sides show the backs of the figures. Not being able to see the figures’ faces also contributes to the idea of them not being alive; for face and flesh are mostly hidden by hair and textiles. In other words, fur-like material becomes a very important and dominant attribute of the figures.

Using flat, two dimensional figures parallel to the artist’s personal past, is also a common characteristic of Kara Walker’s works. Her use of silhouettes in her works strongly relates to both series but especially to *Ladies* series. Kara Walker reasons her use of black silhouettes with her racial background <sup>9</sup>, and the narration inside the composition created by those silhouettes, strengthens her reasoning. In my works, *Ladies* series also started as black drawings on A4 paper. Then, I took a pause from those drawings and continued to work on the rabbits. While working on the rabbit silhouettes, for the reasons explained above I decided not to restrict myself with black or white. And I chose pink as the color for the rabbit silhouettes. Afterwards, I returned again to my black and white A4 drawings I transformed them into colorful cutout figures. This was a result of my experience with the rabbits. Like the two-dimensionality, the use of variety of and almost impossible color combinations contributed to my objective of an appearance of extreme artificiality to disguise the personal. When I took the rabbits outside of the gallery, to the pool, they somehow had to come back to or appear inside the gallery to be with the other works during the exhibition. I decided to use a web camera and live feed the images of the floating rabbits and there they became –again- a two-dimensional set of images coming from a projector.

In general people have a more intimate relationship with the means of information rather than the source. We are inclined to consume screen images via either television or through a computer. This is why focusing on two-dimensionality and the necessity of using web-cam and a projector for the rabbits led me to consider web as a source and a

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<sup>9</sup> Art 21: Art in the twenty-first century, season 2, dirs. Catherine Tatge and Deborah Shaffer, DVD, PBS Home Video, 2004.

medium for my work. Google image search is the generic web source used to create visual databases for my projects. By typing the relevant words into the image search box, numerous associated images are collected.

This third and final project in the exhibition is called *Basic Mind*. By using Google's visual database, the input, words, can be connected to the images uploaded by various people from all over the world. Language is a structure composed of words which symbolize concepts. The image of a word is also a signifier of that concept. It appears that Google is becoming the medium that holds the connection between language and image in one space. I began this project by selecting a series of words to search. The adjectives, I chose for this project, have no specific visual boundaries; beautiful, ugly, good, bad, true and false. They were general adjectives, which have no clear visual equivalence in life, but through web there had to be a relevant image as it has not an option of ambivalence. Easy associations between the words and images reflect that superficial relationship between the individual and the medium, whereas both in art and life they share similar ambiguities. After animal and human silhouettes, Google reveals as the third species in the cosmos of my work. By nature the screen lacks the third dimension. Rectangular thumbnails create its texture. Therefore, it contains a desirable medium to hide personal photographs among them. I designed and had a colleague write a particular program. At each search of the user, the program combines the thumbnails to the order of the prior results that appeared in Google Image Search. The program however also adds a random image from "my pictures" folder, which contains the avatars I used for online chatting programs. It is the viewer's choice to notice the thumbnail image that does not fit the searched word. As they search further the repetitive act becomes their tool of finding the image which is different from the others and the probability of them tracking the unusual sequence increases.

The rectangular shapes of Google thumbnails oppose the physical attributes of silhouettes that hold a clear outline of the real figure. On the other hand, encapsulating those images and representations in almost identical frames erases their possible recognition by mere shape. One needs to look carefully inside the frame in order to understand the subject represented. That is why; I prefer to call them as false silhouettes. The audience should perform the inverse process of looking and recognizing. For the silhouettes, the audience has to look at the outline as silhouette

does not always have a clear vision of its inner components. For the *Basic Mind*, one needs to see the inside since the outside has no specific clue about its components.

Although the project *Basic Mind* is visually different than *Rabbit-giller* and *Ladies*, I believe that it shares an ideological background. Silhouettes are often characterized as shadows, something people can see but cannot touch. Like the silhouettes, the images on a screen lack also the concreteness of an object.

## CONCLUSION

Memories are representations of dead past time. Similar to shadows and silhouettes, they do not contain clear images of its subject. One usually only keeps an outline, the key elements sustaining the existence of that past experience. As the child becomes an adult for the most part the family association transforms to a memory, and perhaps only a feeling or sensation of that relationship remains. The relationship still exists but it is simply different especially in terms of decisions and priorities.

In the creative process the relationship with the subject matter also goes through a similar transformation process. The production methods and the connection with the materials become important. One makes decisions about the relationship of the subject matter to the personal; what to show and what to hide? In those works, except this mental process I explained, there was always a physical process of producing. I tried to incorporate this physical act and the resulting sight of the work to the idea. My relationship with the production and materials was based on practice of tailoring. Through the process I went around fabric shops, chose materials according to calculations I made. I took fittings with transparent soft papers, bought small tailoring scissors, pins and a yellow soap in order to mark the figures' measures on fabrics.

It was my first experience with that process. Before this it was my parents and grandparents who measured, made and fixed clothes. For these projects I took over that business. Instead of making clothes for my little dolls from leftover fabrics that my grandmother used, I now was gluing the fabrics that I chose, to my grandmother's figure and the next generations' cutout figurative forms... In other words, tailoring was a nostalgic event for me, but also for most of the people, since ready-wear clothing became a more popular resource. Hence tailoring itself became a nostalgic event, a

memory... In that sense I felt that the process itself added up to the nature and quality of the works as reflections of the memory.

Personal events and their memories are crucial for me to create this work, but they are not necessary for the viewer to read the work as an outsider. The audience is free to interpret them, because this is the purpose of their visual character, to activate the public's memory and attribute those personal data to those specific silhouettes. It should also be taken into account that what is seen may be completely the opposite of what the artist feels and thinks, and there is no easy way of conceiving those real intentions both for the artist during the process and the audience during the act of seeing, thus there will always be plenty of room reserved for interpretation.

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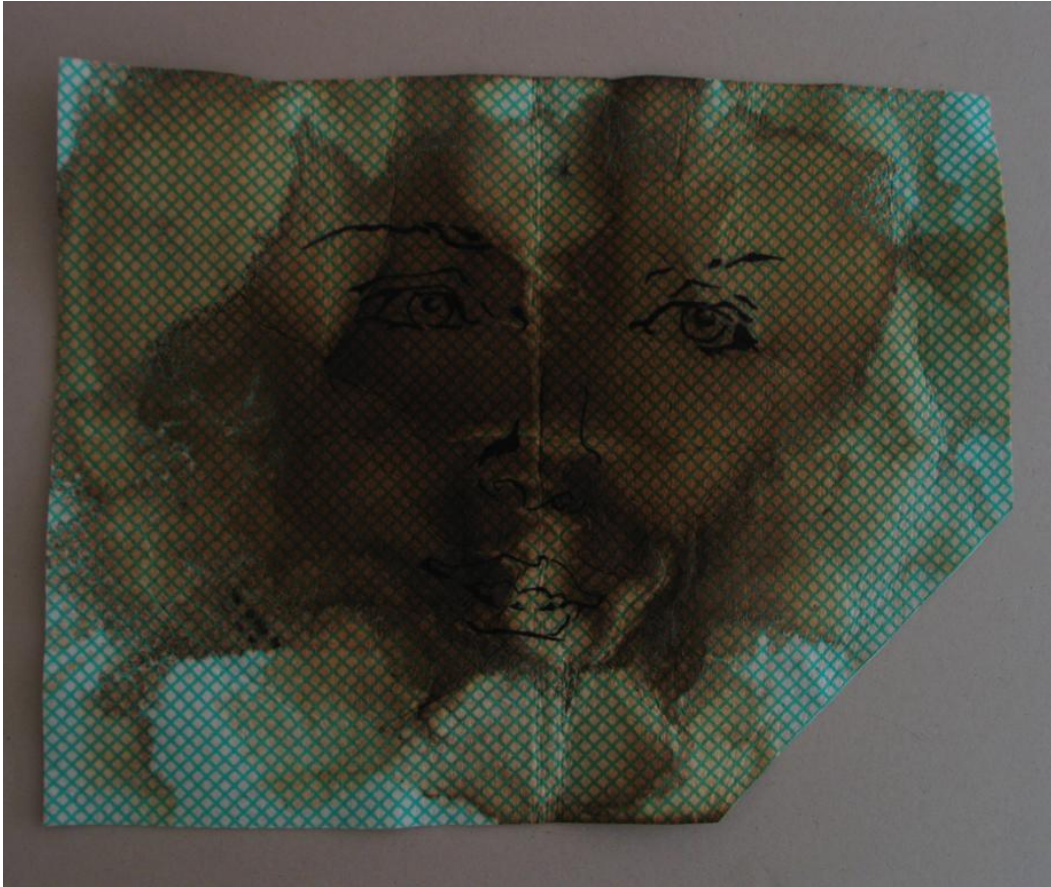
**Wikipedia**, the free encyclopedia, Internet ed., Wikimedia Foundation, 6 May 2009, 10 May 2009 <<http://en.wikipedia.org/wiki/Fetishism>>.



## APPENDIX



**Figure 1** *Stained cleaning cloth 2008*



**Figure 2** *Stained cleaning cloth 2008*



**Figure 3** *My mother's portrait on a stained cleaning cloth 2008*

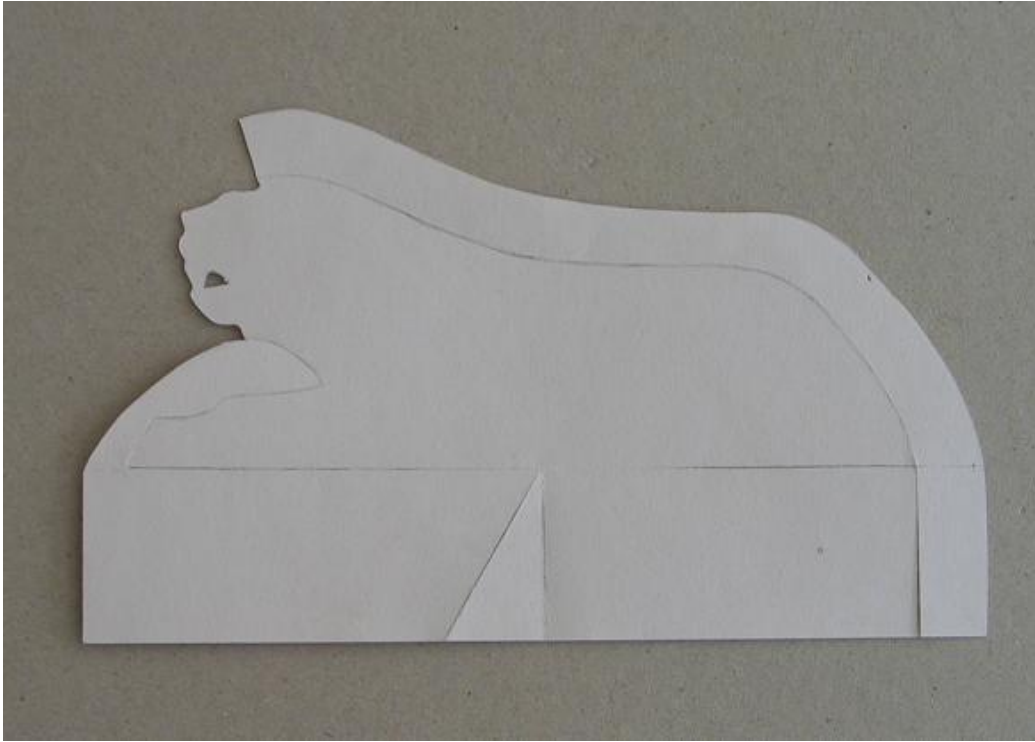


**Figure 4** *Cutout paper statue, 2007*



**Figure 5** *Cutout paper statue, 2007*





**Figure 6** *Cutout paper statue, 2007*



**Figure 7** *Cutout paper statue 2007*



**Figure 8** *Inspiration for the cutout paper statues: Hittite Sun statue, Ankara / Turkey*



**Figure 9** *Inspiration for the cutout paper statues: Atatürk statue at the garden of Ankara Ethnography Museum, Ankara / Turkey*



**Figure 10** *Inspiration for the cutout paper statues: Lion statue at Anitkabir, Ankara / Turkey*





**Figure 11** *Inspirations for Rabbit-giller: Captions from “The life of mammals” documentary, BBC/Discovery Channel co-production, 2003*



**Figure 12** *Inspirations for Rabbit-giller: Captions from “The life of mammals” documentary, BBC/Discovery Channel co-production, 2003*





**Figure 13** *Rabbit-giller* 2008



**Figure 14** *Rabbit-giller* 2008





**Figure 15** *Rabbit-giller* 2008



**Figure 16** *Rabbit-giller* 2008





**Figure 17** *Rabbit-giller 2008*



**Figure 18** *Rabbit-giller 2008*





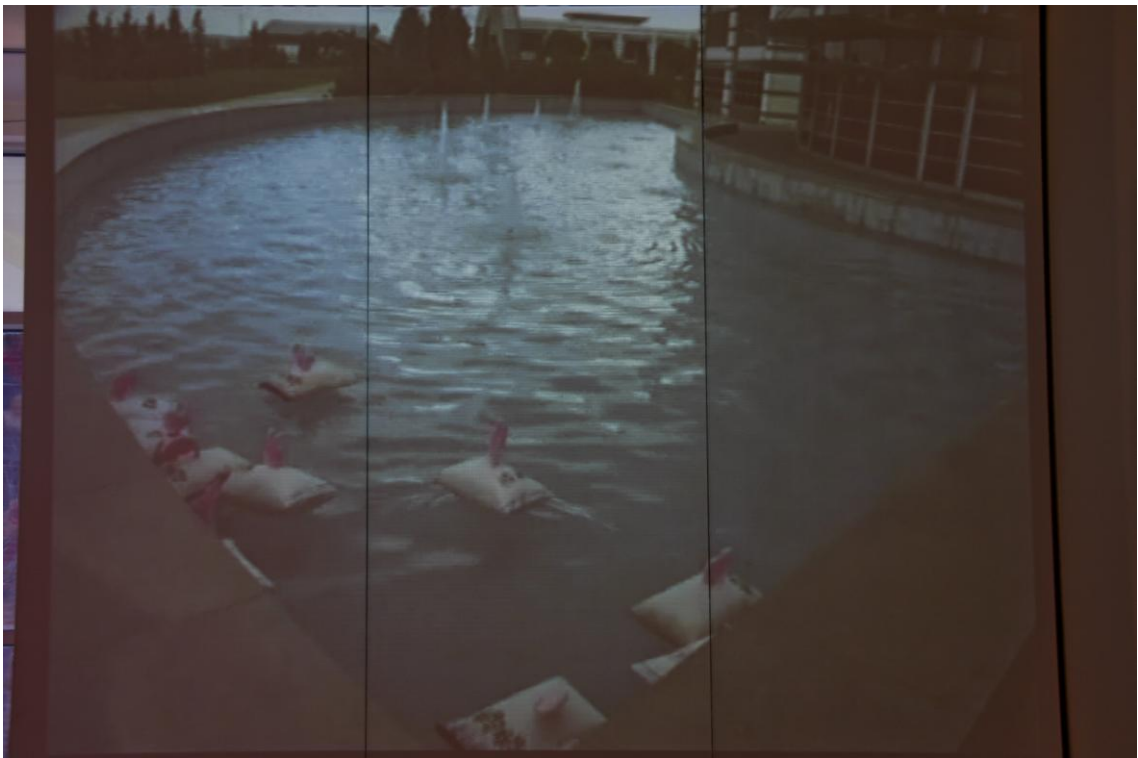
**Figure 19** *Detail from Rabbit-giller 2008*



**Figure 20** *Detail from Rabbit-giller 2008*



**Figure 21** *Rabbit-giller projection 2009*



**Figure 22** *Rabbit-giller projection 2009*



**Figure 23** Envelop posted, front 2007



**Figure 24** Envelop posted, back 2007





**Figure 25** *Envelops in the studio 2009*



**Figure 26** *Black silhouette drawings on A4 papers 2008*



**Figure 27** *My mother's black silhouette drawing on A4 paper 2008*





**Figure 28** *Ladies* 2009



**Figure 29** *Ladies* 2009





**Figure 30** *Ladies* 2009



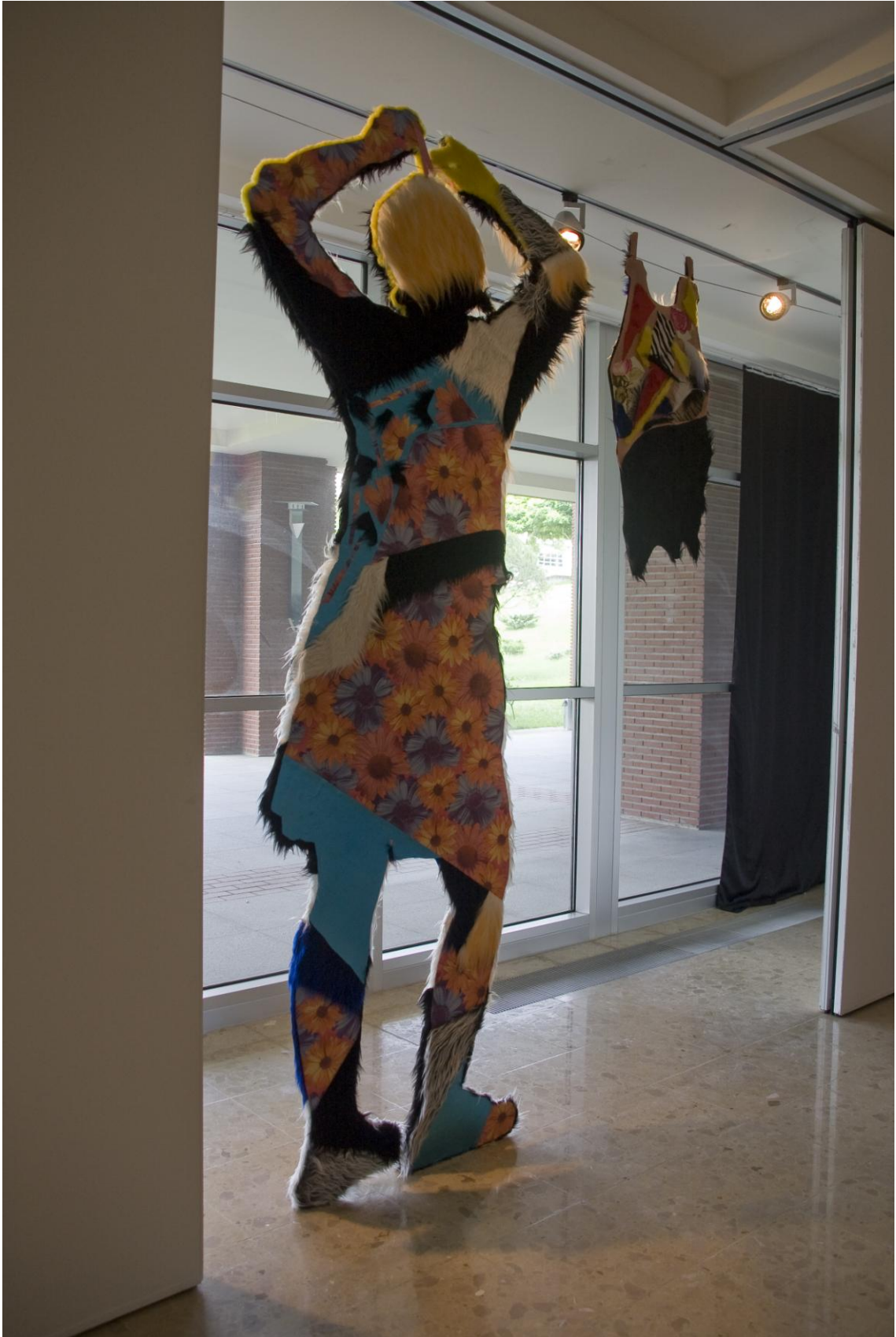
**Figure 31** *Ladies & Rabbit-giller projection 2009*





**Figure 32** *Ladies* 2009





**Figure 33** *Ladies* 2009



**Figure 34** *Ladies* 2009





**Figure 35** *Ladies (view from the outside)* 2009



**Figure 36** *Basic Mind (left) & Ladies (right)* 2009



**Figure 37** *Envelops in the gallery 2009*



**Figure 38** *Detail from the envelops 2009*



**Figure 39** *Detail from the envelopes 2009*

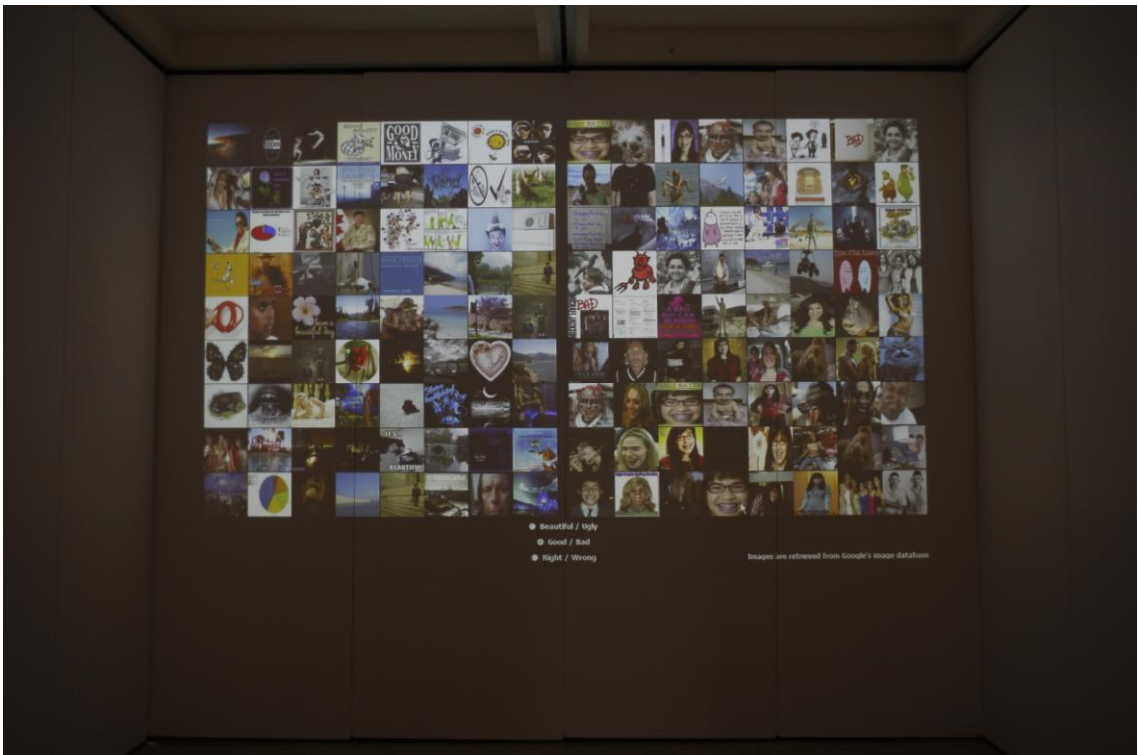


**Figure 40** *Basic Mind 2009*





**Figure 41** *Basic Mind* 2009



**Figure 42** *Basic Mind* 2009

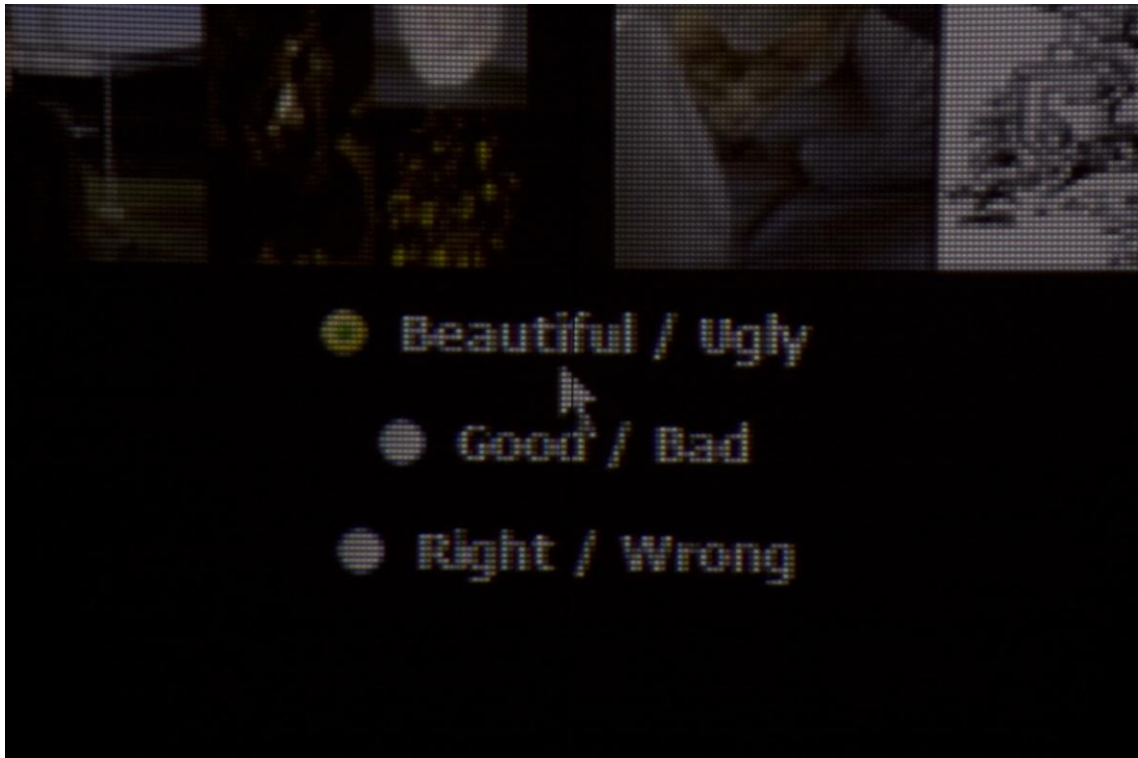


Figure 43 *Basic Mind (detail)* 2009

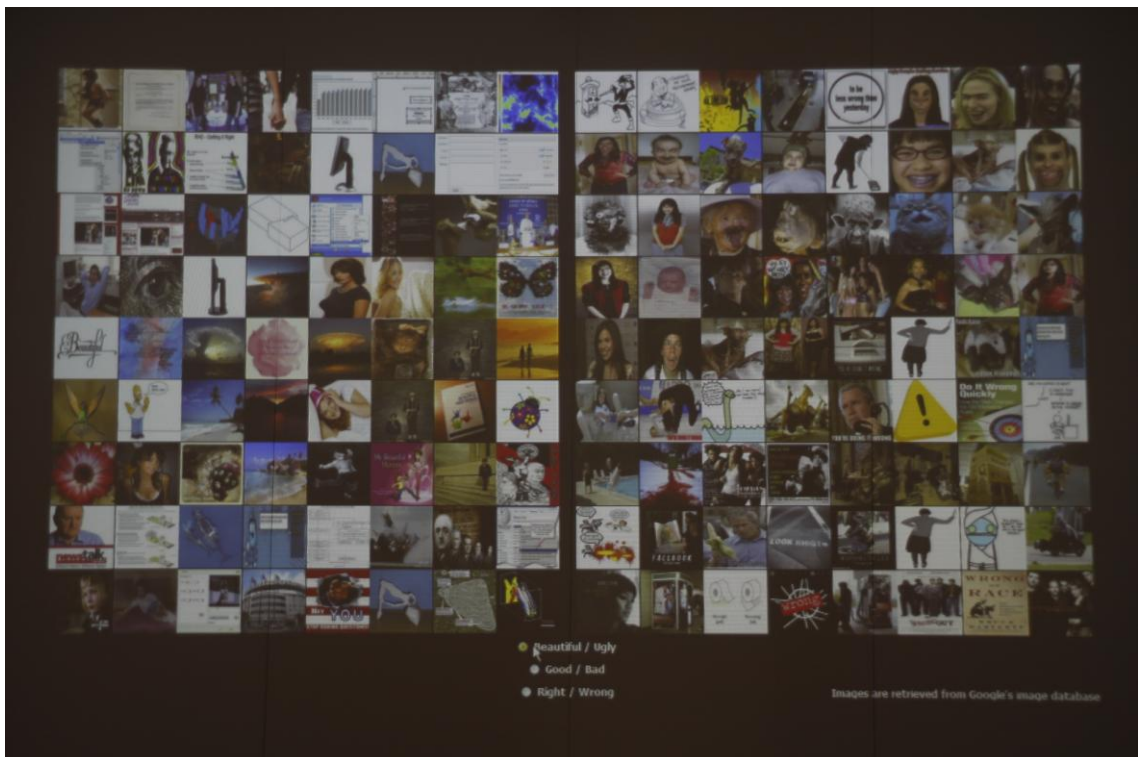


Figure 44 *Basic Mind (Beautiful/Ugly images)* 2009

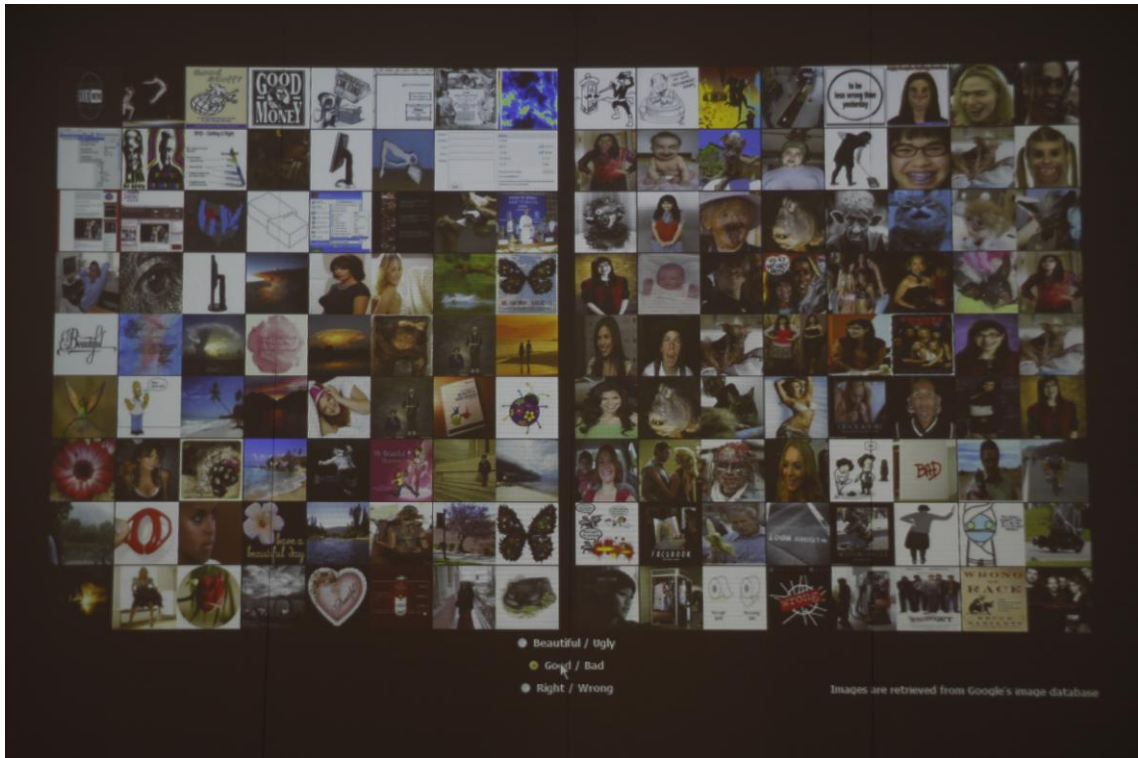


Figure 45 Basic Mind (Good/Bad images) 2009

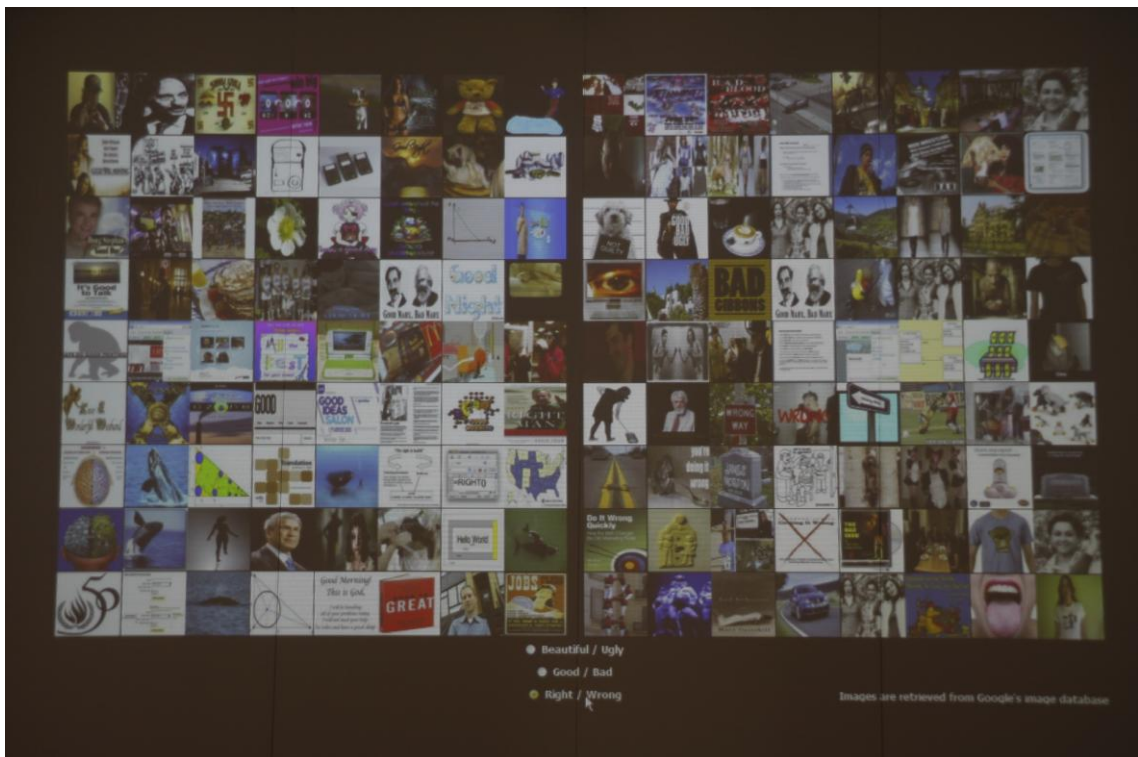


Figure 46 Basic Mind (Right/Wrong images) 2009