

**“ŞEYLERİN MIRMIRI, MİRILDANMANIN ŞEYLERİ” /
THINGS GET TO MURMUR, MURMUR GETS TO BE A THING**

**by
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THINGS GET TO MURMUR, MURMUR GETS TO BE A THING

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ABSTRACT

“ŞEYLERİN MIRMIRI, MİRILDANMANIN ŞEYLERİ” /
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Keywords: encounter, contestation, multiplication, accumulation, perception, time and space, interval, process, duration

This text, accompanying the exhibition, (named as “things get to murmur, murmur gets to be a thing”), aims to provide a possible access to the works. It has been constructed in agreement with the works becoming and emerging in the studio environment. In that respect, rather than giving an interpretation or definition of the exhibition, this text should be considered as an elongated artist’s statement written during the artistic production process.

ÖZET

“ŞEYLERİN MIRMIRI, MIRILDANMANIN ŞEYLERİ” /
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Hasan Salih Ay

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Bu metin “şeylerin mırmırı, mırıldanmanın şeyleri” isimli sergi bağlamında, işlere yönelen muhtemel bir geçişi olanaklı kılmayı amaçlamaktadır. Metin, süreç dahilinde atölye mekanı içerisinde oluşan ve ortaya çıkan işlerle belirli bir uyum içerisinde inşa edilmiştir. Bu anlamda, işlerin bir yorumunu ya da tanımlamasını oluşturmasından ziyade, metnin sergiyi çevreleyen, sergi ve işler boyunca dolaşan bir yapıya sahip olması amaçlanmıştır. Böylelikle bu metnin, hem bu sergiyi ve işleri, hem de kendi yapısını açımlayabilecek bir okumayı olanaklı kılacağı söylenebilir.

TABLE OF CONTENTS

Abstract.....	iv
Özet.....	v
Table of Contents.....	vi
List of Figures.....	vii
Introduction.....	1
Brief Description of the Works in This Exhibition.....	1
Connecting Points.....	2
Appealing to Various Senses.....	4
Time and Space.....	5
Conclusion.....	7
Bibliography.....	8
Appendix (Figures).....	9

LIST OF FIGURES

Figure 1 general view from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	10
Figure 2 general view from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	10
Figure 3 general view from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	11
Figure 4 general view from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	11
Figure 5 general view from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	12
Figure 6 general view from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	13
Figure 7 “ <i>let go</i> ”, drawing on craft corrugated cardboard, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	14
Figure 8 “ <i>let go</i> ”, drawing on craft corrugated cardboard, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	14
Figure 9 “ <i>let go</i> ”, drawing on craft corrugated cardboard, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, detail, 2008.....	15
Figure 10 “ <i>let go</i> ”, drawing on craft corrugated cardboard, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, detail, 2008.....	16
Figure 11 “ <i>let go</i> ”, drawing on craft corrugated cardboard, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, detail, 2008.....	16
Figure 12 “ <i>wall to be scratched</i> ”, drawing and scratching on craft corrugated cardboard, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	17
Figure 13 “ <i>wall to be scratched</i> ”, craft corrugated cardboard, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, dim. 2008.....	17

Figure 14 “ <i>captured ammunition 1</i> ”, drawing table, canson paper, pencils, trash bag, and pencil shavings, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	18
Figure 15 “ <i>captured ammunition 1</i> ”, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008 (detail)	18
Figure 16 “ <i>captured ammunition 1</i> ”, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008 (detail).....	19
Figure 17 “ <i>captured ammunition 1</i> ”, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008 (detail).....	19
Figure 18 “ <i>captured ammunition 1</i> ”, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	20
Figure 19 “ <i>captured ammunition 1</i> ”, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008 (detail)	21
Figure 20 “ <i>take your breath</i> ”, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, video, 5sec., 2008.....	21
Figure 21 “ <i>wish pool</i> ”, orange peels, glass container filled with water, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	22
Figure 22 “ <i>wish pool</i> ”, orange peels, glass container filled with water, from the exhibition “ <i>things get murmur, murmur gets to be a thing</i> ”, 2008.....	23
Figure 23 <i>wish pool</i> ”, orange peels, glass container filled with water, studio, 2008.....	24
Figure 24 “ <i>conversation with peeled and piled</i> ”, orange peels, drawing on craft corrugated cardboard, studio, 2008.	25
Figure 25 drying orange peels, view from the studio, 2008.....	26
Figure 26 “ <i>kiss</i> ” two orange peels, studio, 2008.....	26
Figure 27 “ <i>captured ammunition 1</i> ”, sharpened pencils on the table in varying shapes and forms, detail, studio, 2008.....	27
Figure 28 “ <i>captured ammunition 1</i> ”, sharpened pencils on the table in varying shapes and forms, studio 2008.....	27
Figure 29 “ <i>captured ammunition 1</i> ”, sharpened pencils on the table in varying shapes and forms, detail, studio, 2008.....	28

Figure 30 “ <i>captured ammunition 1</i> ”, sharpened pencils on the table in varying shapes and forms, detail, studio, 2008.....	28
Figure 31 “ <i>holes of escape</i> ”, trash bag and pencil shavings, studio, 2008	29
Figure 32 “ <i>captured ammunition 2</i> ”, trash bag and a table covered with canvas, arrangement varying in shapes and forms, studio, 2008.....	30
Figure 33 “ <i>captured ammunition 2</i> ”, trash bag, table covered with canvas, varying in shapes and forms, studio, 2008.....	30
Figure 34 “ <i>captured ammunition 2</i> ”, trash bag, table covered with canvas, varying in shapes and forms, detail, studio, 2008.....	31
Figure 35 “ <i>captured ammunition 2 – monument 1</i> ”, trash bag, studio, 2008.....	32
Figure 36 “ <i>captured ammunition 2 – monument 2</i> ”, trash bag, studio, 2008.....	33
Figure 37 “ <i>captured ammunition 2 – monument 1</i> ”, trash bag, studio, 2008.....	34
Figure 38 “ <i>captured ammunition 2 – monument 2</i> ”, trash bag, studio, 2008.....	35
Figure 39 “ <i>wall to be scratched</i> ”, placement of eight microphones, craft corrugated cardboard - scratched on the surface, studio, 2008.....	36
Figure 40 “ <i>conversation with scratched and peeled</i> ”, tape and craft corrugated cardboard, studio, 2008.....	37
Figure 41 “ <i>holes to escape</i> ”, trash bag, pencil shavings and drawing on craft corrugated cardboard, studio, 2008.....	38
Figure 42 “ <i>variations 1</i> ”, drawing on craft corrugated cardboard, shipping pallet, 2008.....	39
Figure 43 “ <i>variations 2</i> ”, drawing on craft corrugated cardboard, shipping pallet, a pair of shoes, 2008.....	40
Figure 44 “ <i>variations 3</i> ”, drawing on craft corrugated cardboard, shipping pallet, 2008.....	41
Figure 45 “ <i>variations 4</i> ”, drawing on craft corrugated cardboard, shipping pallet, 2008.....	42
Figure 46 “ <i>variations 5</i> ”, drawing on craft corrugated cardboard, shipping pallet, 2008.....	43
Figure 47 “ <i>Five rooms for a person</i> ”, drawing on craft corrugated cardboard, shipping pallet, a pair of boots, 2008.....	44

Figure 48 “untitled” drawing on craft paper, 2008.....	45
Figure 49 photographs taken during the process, studio, 2008.....	45
Figure 50 photographs taken during the process, studio, 2008.....	46
Figure 51 photographs taken during the process, studio, 2008.....	46
Figure 52 “ <i>conversation with objects</i> ” Sabanci University FASS Building, installation, mixed media, 2007.....	47
Figure 53 “ <i>conversation with objects</i> ” Sabanci University FASS Building, installation, mixed media, 2007.....	47
Figure 54 “ <i>conversation with objects</i> ” mixed media, studio, detail, 2007.....	48
Figure 55 “ <i>objects passing by</i> ”, Sabanci University FASS Building, installation, varying in size and dimension, 2007.....	49
Figure 56 “ <i>objects passing by – tailor’s scissors</i> ”, Sabanci University FASS Building, piece from the installation, 2007.....	49
Figure 57 “ <i>objects passing by – adam asmaca</i> ”, Sabanci University FASS Building, piece from installation, 2007.....	50
Figure 58 “ <i>objects passing by – drop spindle</i> ”, drawing on textile and water color, Sabanci University FASS Building, piece from the installation, 2007.....	51
Figure 59 general view from the studio, 2007.....	52
Figure 60 general view from the studio, 2007.....	52
Figure 61 general view from the studio, 2007.....	53
Figure 62 general view from the studio, 2007.....	53
Figure 63 general view from the studio, 2008.....	54
Figure 64 general view from the studio, 2008.....	54
Figure 65 general view from the studio, 2008.....	55
Figure 66 general view from the studio, 2008.....	55
Figure 67 general view from the studio, 2008.....	56
Figure 68 general view from the studio, 2008	56
Figure 69 general view from the studio, 2008.....	57
Figure 70 general view from the studio, 2008.....	57
Figure 71 ground floor plan of FASS Building, 2008.....	58
Figure 72 plan of the exhibition place, 2008.....	58

Figure 73 first floor plan of FASS Building, 2008.....	59
Figure 74 plan of the studio, 2008.....	59
Figure 75 cover design, walls to be scratched”, sound of scratching, 2h 55m 42s, 2008...	60
Figure 76 exhibition poster, 2008.....	61

INTRODUCTION

This text, accompanying the exhibition, (named as “things get to murmur, murmur gets to be a thing”), aims to provide a possible access to the works. It has been constructed in agreement with the works becoming and emerging in the studio environment. In that respect, rather than giving an interpretation or definition of the exhibition, this text should be considered as an elongated artist’s statement written during the artistic production process.

Brief Description of the Works in This Exhibition

1. Shipping Box Piece

Pencil drawings showing the empty insides of the shipping boxes made of craft corrugated cardboard. These drawings are made on all facets of the actual boxes and are to be seen based on specific viewpoints. These shipping boxes are used as building blocks. The wall(s) are planned to activate the gallery space as if it is a warehouse.

2. Sound Piece

Sound of a pencil scratching the corrugated cardboard surface. This sound is recorded while drawing on 29 corrugated boxes.

3. Ready-Made Piece

A small size garbage bin filled with pencil shavings.

4. Table Pieces

Sharpened pencils on the table in varying shapes and forms and a drawing referring to the other table piece.

Trash bags formed into gloves corresponding to specific positions of the hand and a drawing referring to the other table piece.

5. Video Piece

An amorphous shape created by the orange peels has been photographed as they dehydrate. The photographs have been combined into sequences and reversed in a computer generated environment at times, creating a continuous video loop showing this shape.

6. Orange Pieces

A three dimensional installation made with orange peels. The piece starts hanging from the ceiling and goes on to a glass container filled with water that spreads an intense orange scent into the gallery space.

Connecting Points

Works in this exhibition might be conceived as an arrangement of different encounters. It may be important to identify and explain the relations between pieces revealing the way in which each particular component is connected to all the other pieces of the installation. This, I hope, may provide an understanding of the structure of nonlinear thinking during the production process in the studio. In this sense, shipping boxes with drawings of their insides could be considered a starting point. Later, it can be elucidated to outer bounds of the exhibition with an indication to the other works.

The arrangement of differing encounters will be signified here as a *multiplied contestation* between things. Two dimensional drawings are applied onto the surfaces of

three dimensional objects. Hence, physical existence of the three dimensional shipping boxes competes with the illusionary drawings on them. The forms, or the appearance of the previously mentioned encounters between forms, may also point towards a second rivalry; because physically activated space by the shipping boxes is voided by the drawings depicting the empty boxes. Hence, it could be argued that works are installed into the gallery space as a contestation of constructed spaces that are simultaneously empty yet full. A third contestation could originate directly from the daily use of shipping boxes. Their functional quality is transgressed with the drawings transforming them into nonfunctional items. On the other hand, they may still be considered functional via their utilization in artistic practice; making them functional as art objects. Lastly, boxes are multiplied and they increase in number and volume; however this multiplication results in a solid singular, almost monolithic form, concurrently. That is to say, the shipping boxes could be perceived both as a whole and units.

Multiplication and accumulation by nature generates varying connecting points between the different works. Hence, apart from the contestation between made objects, more important is the multiplication of the rivalries between installed units. Although the connections do not always appear as visual likenesses, there is a repetition and concentration of ideas about the process of making art. In the context of multiplications, it can be argued that each particular idea encountered, within one installed unit, continues to appear right behind another. This would possibly make us think about *symmetrical conversion*¹, which creates continuous fluctuation through these successive ideas. Consequently, rather than conceiving the images, objects or ideas, the intention is that this may incline us to focus on relations between ideas, and transformation or displacement of things. What occurs in our perception, as a result of these fluctuations, is a state of ambiguity, a mood of being in the middle of something, a vague impression of transformation. This particular state of being in the middle may be used as a tool to produce a sort of stammering in thought which effaces, lessens the overload of the objects, and

¹ The term is used in the same manner as which Michel Foucault describes literary language of Maurice Blanchot's fictions. He quotes from Blanchot's "Celui qui ne m'accompagnait pas, Paris Gallimard, 1953, p.125" while opposing to approaches of dialectic negation. "Not speech, barely a murmur, barely a tremor, less than silence, less than the abyss of the void; the fullness of the void, something one cannot silence, occupying all of space, the uninterrupted, incessant, a tremor and already a murmur, not a murmur but speech, and not just any speech, distinct speech, precise speech, within my reach." For further information, Michel Foucault, *Foucault, Blanchot: Maurice Blanchot, The Thought From Outside*, (New York: Zone Books, 1987), p.23.

possibly undoes them. That is the main reason I tried to identify the connection between things with the concept *multiplied contestation*. That might be the threshold where things get to murmur and murmur gets to be a thing.

Appealing To Various Senses

Another area of interest worth discussing here is the intention of appealing to varying senses. The moment the viewers are in the gallery, the objective is that not only do they encounter visual objects but also, they feel things that may spark off tactile, auditory, or olfactory sensation. The odor of the orange peels, the sound produced by the scratching pencil to the rough corrugated cardboard surface, spatial, illusionary and physical interventions with drawings, pencil shavings and other installed objects become integrated parts of the total perception process.

The field of visual arts, despite being literally attained to visual experience, does not have to be restricted to the sense of sight or vision. While our experience of the world in daily practice is formulated and generated by a combination of different senses, a number of works in visual arts are produced under the consideration of only one - most notably to the sight. Furthermore, we are more and more exposed to the flat images of the screen; hence, our physical experience with objects tends to become restricted to the images of things, not to the objects themselves. This exhibition could be considered as an attempt to create a perceptual field that is based on the denial of the vision's priority. In this sense, works are incorporated to the perceptions of smell, tactile etc. senses, so as to widen the perspective of bodily experience.

Time and Space

The sound piece also has a considerable weight on the idea of nullified space and time. Seven microphones are installed into seven of the twenty eight boxes which are constructed as four 7-box blocks one next to another. The bottom-left and top-left boxes have microphones. The remaining 5mics are placed so that a right-pointing arrow-head is formed. (See Figure 39). The last box and the 8th microphone are installed across these blocks. The performance consists of scratching of the aforementioned boxes into 4 blocks and ends up with scratching of the 29th box across them. If we consider the boxes creating separate rooms, the aim is to destroy the physical connection of each room equipped with a microphone to the others with microphone. The only connection left after the arrangement of the rooms is the sound of pencil scratching the surface of the corrugated cardboard while creating illusionary shadows. It is certainly not a musical composition neither do these sounds reach out towards a harmony. It is a pure and intensive block of sound that *escapes* from meaning, form, and composition. Furthermore, it might be argued that the space and time in such particular way of transgression belongs neither of the sides. Again, this is neither inside nor outside, it belongs neither to this time nor to those times; instead, it belongs to all space and all times.

It is important to emphasize the concept of *interval* when considering the notion of time and space; because it presents the proximity of what is most distant. In that, interval causes things to become closer while distance forces things to be apart. Thus, interval gives us the opportunity to organize the relations between things; and in this sense, this exhibition may be considered as an interval within the artistic production process. It is duration of time with neither a starting point nor an ending point. It is both a union and an intersection of different times and varying spaces within the whole process. Therefore, the emphasis on the idea of duration does not aim to give any privilege to the whole process of an artist or an individual.

The sound piece is intentionally installed into the gallery space so that the viewer's presence and mobility within the gallery space could coincide with the time and space of the performed activity of scratching. Sound levels of the speakers located in the gallery space vary in time; since, the sound level recorded during the performance by each microphone is different depending on the place of the box being scratched. The difference or the changes in time between the levels of the sound reveals an idea about the proximity of boxes to each other. As argued by Michelangelo Pistoletto, "one needs to consider that every place creates itself by virtue of a movement, which is to say a distance can be measured in relation to one's speed of travel"². Hence, transgression, as pointed out above, is the transformation and displacement in time and space. If this installation is considered as *becoming*, time and space is the intellectualized time and space in every sense.

The works in this exhibition, both conceptually and literally, bear a profound relation to mobility. Pencil shavings, orange peels and molded gloves made of plastic trash bags have a common activity of removing the surface or the skin of something in order to transform it, to change it, to leave it behind. Shipping boxes are also mobile and refer to mobility in their daily use. Orange aroma and the sound piece activate the space with slight increments in movement. While the aroma spreading around the space decreases in density, the smell of rotting orange peels, at times, will increase and it may possibly create a different sensual experience for the viewer towards the end of the exhibition. The video piece named as "take your breath" intends to visualize this continuous expanding and contracting movement. I hope, the immeasurable quantity accompanied by the sound of scratched boxes and the aroma of the orange peels will lead us to think about the works not only as multiplications but also as expansions in every direction.

The mobility of the ready-mades, objects, drawings, illusions, senses and ideas in this exhibition are expected to be re-initialized in the presence of the viewer as if they are produced by the rhythms and routines of everyday life. This potentially could be a way of transgression enabling us to go through and exceed the thresholds of material quality of the objects, ready-mades, boxes, pencils, drawings, shadings, and peelings. In this sense, our

² Michaelangelo Pistoletto, *Michaelangelo Pistoletto*, (Barcelona: catalogue of the exhibition "MP", Museu d'Art Contemporani de Barcelona, January 27 – March 29, 2000), p.71

intention is to take away the created object from its territory both geographical and genealogical means in order to generate “an extremely mobile empty space”³.

CONCLUSION

In conclusion, I would likely say that this text should be considered as an artist’s statement which is written during the process of artistic production. In this respect, it is aimed to be an elaboration of ideas even though it might cause, at times, a sense of confusion which results from the nonlinear way of thinking in the whole process. It is a nonlinear way of thinking because the way that we get an idea, information or knowledge about things in the process is realized in multiple ways. That is to say, when we saw a cup of coffee on the table, we are not only informed by an idea of “a cup”, but also the idea of coffee and table correlates with each other. The confusion is to consider the idea of coffee, table and cup as separate. What dissolves this confusion is to consider them all together with a sense of relation between each other. The sense of relation is, in this thesis, apparently the intuition grasped from both the works in the exhibition and the text written during the process of production. In this respect, apart from the constructed ideas or information about the works, it is argued that this may be an intertwined text which is aimed to provide different ways of entrance for the viewer of this exhibition and for the reader of this text.

³ Gilles Deleuze, *“The Logic of Sense”*, (New York: Columbia University Press, 1990), p. 41

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APPENDIX



Figure 1 general view from the exhibition “*things get murmur, murmur gets to be a thing*”, 2008



Figure 2 general view from the exhibition “*things get murmur, murmur gets to be a thing*”, 2008

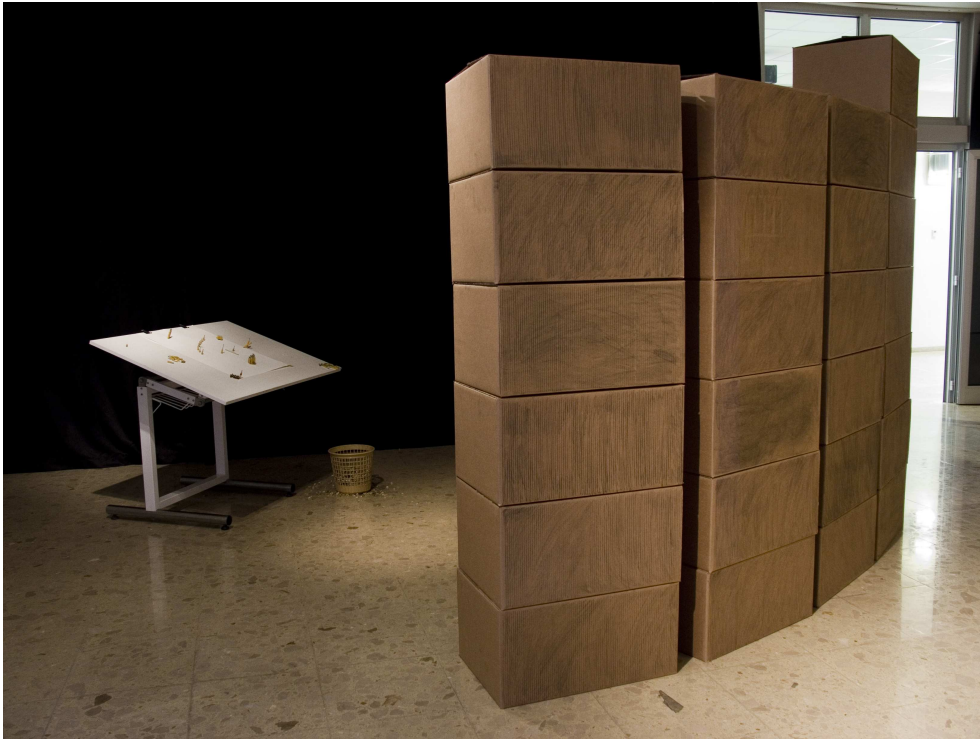


Figure 3 general view from the exhibition “*things get murmur, murmur gets to be a thing*”, 2008



Figure 4 general view from the exhibition “*things get murmur, murmur gets to be a thing*”, 2008



Figure 5 general view from the exhibition "*things get murmur, murmur gets to be a thing*", 2008



Figure 6 general view from the exhibition “*things get murmur, murmur gets to be a thing*”, 2008



Figure 7 *“let go”*, drawing on craft corrugated cardboard, from the exhibition *“things get murmur, murmur gets to be a thing”*, 2008



Figure 8 *“let go”*, drawing on craft corrugated cardboard, from the exhibition *“things get murmur, murmur gets to be a thing”*, 2008



Figure 9 *“let go”*, drawing on craft corrugated cardboard, from the exhibition *“things get murmur, murmur gets to be a thing”*, detail, 2008



Figure 10 *“let go”*, drawing on craft corrugated cardboard, from the exhibition *“things get murmur, murmur gets to be a thing”*, detail, 2008



Figure 11 *“let go”*, drawing on craft corrugated cardboard, from the exhibition *“things get murmur, murmur gets to be a thing”*, detail, 2008



Figure 12 *“wall to be scratched”*, drawing and scratching on craft corrugated cardboard, from the exhibition *“things get murmur, murmur gets to be a thing”*, 2008



Figure 13 *“wall to be scratched”*, craft corrugated cardboard, from the exhibition *“things get murmur, murmur gets to be a thing”*, 2008



Figure 14 “*captured ammunition 1*”, drawing table, canson paper, pencils, trash bag, and pencil shavings, from the exhibition “*things get murmur, murmur gets to be a thing*”, 2008

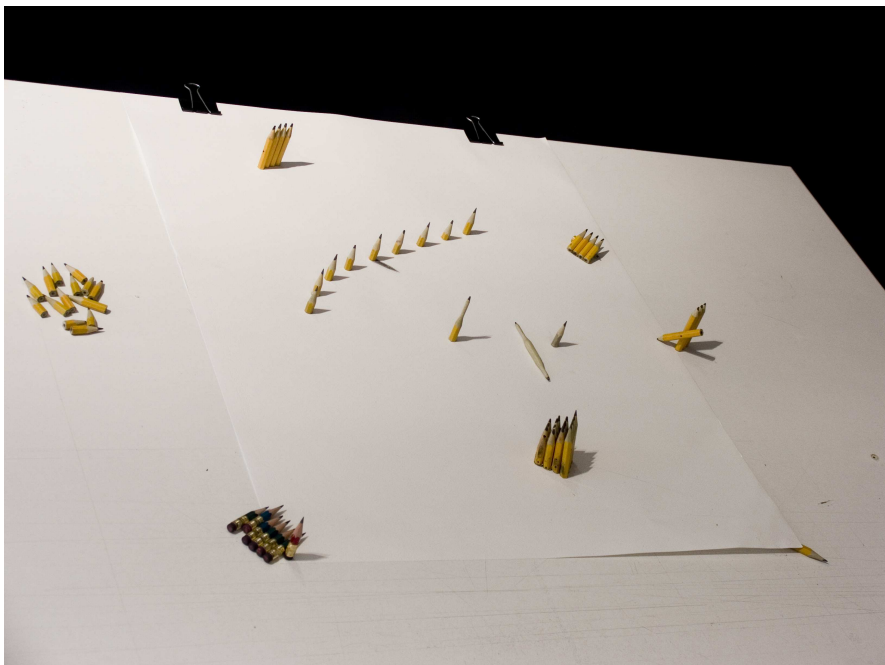


Figure 15 “*captured ammunition 1*”, from the exhibition “*things get murmur, murmur gets to be a thing*”, 2008 (detail)

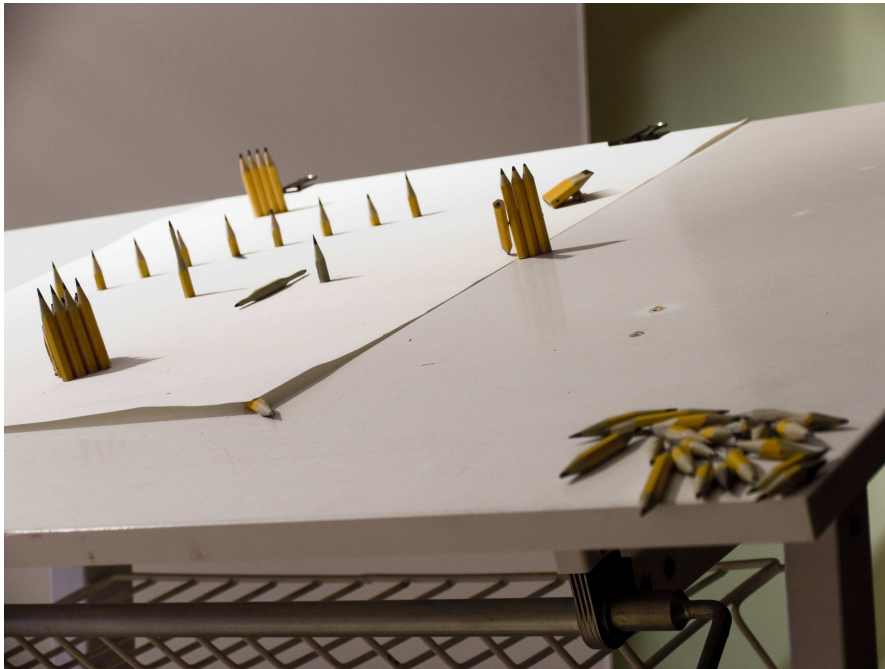


Figure 16 “*captured ammunition 1*”, from the exhibition “*things get murmur, murmur gets to be a thing*”, 2008 (detail)



Figure 17 “*captured ammunition 1*”, from the exhibition “*things get murmur, murmur gets to be a thing*”, 2008 (detail)



Figure 18 *“captured ammunition 1”*, from the exhibition *“things get murmur, murmur gets to be a thing”*, 2008

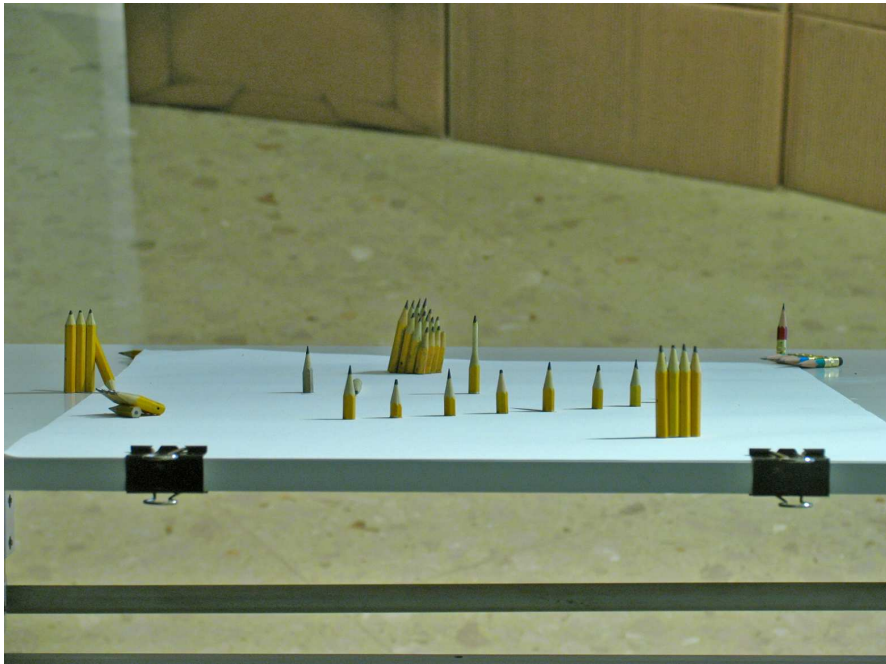


Figure 19 *“captured ammunition 1”*, from the exhibition *“things get murmur, murmur gets to be a thing”*, 2008 (detail)



Figure 20 *“take your breath”*, from the exhibition *“things get murmur, murmur gets to be a thing”*, video, 5 seconds, 2008



Figure 21 “*wish pool*”, orange peels, glass container filled with water, from the exhibition “*things get murmur, murmur gets to be a thing*”, 2008



Figure 22 *“wish pool”*, orange peels, glass container filled with water, from the exhibition *“things get murmur, murmur gets to be a thing”*, 2008



Figure 23 “*wish pool*”, orange peels, glass container filled with water, studio, 2008



Figure 24 “*conversation with peeled and piled*”, orange peels and drawing on craft corrugated cardboard, studio, 2008



Figure 25 drying orange peels, view from the studio, 2008



Figure 26 "kiss" two orange peels, studio, 2008



Figure 27 “*captured ammunition 1*”, sharpened pencils on the table in varying shapes and forms, detail, studio, 2008



Figure 28 “*captured ammunition 1*”, sharpened pencils on the table in varying shapes and forms, studio 2008



Figure 29 “*captured ammunition 1*”, sharpened pencils on the table in varying shapes and forms, detail, studio, 2008



Figure 30 “*captured ammunition 1*”, sharpened pencils on the table in varying shapes and forms, detail, studio, 2008



Figure 31 *“holes of escape”*, trash bag and pencil shavings, studio, 2008



Figure 32 “*captured ammunition 2*”, table covered with canvas and trash bag, arrangement varying in shapes and forms, studio, 2008



Figure 33 “*captured ammunition 2*”, table covered with canvas and trash bag, varying in shapes and forms, studio, 2008



Figure 34 “*captured ammunition 2*”, table covered with canvas and trash bag, varying in shapes and forms, detail, studio, 2008



Figure 35 *"captured ammunition 2 – monument 1"*, trash bag, studio, 2008



Figure 36 *“captured ammunition 2 – monument 2”*, trash bag, studio, 2008



Figure 37 "*captured ammunition 2 – monument 1*", trash bag, studio, 2008



Figure 38 “*captured ammunition 2 – monument 2*”, trash bag, studio, 2008



Figure 39 “wall to be scratched”, placement of eight microphones, craft corrugated cardboard - scratched on the surface, studio, 2008



Figure 40 “*conversation with scratched and peeled*”, tape and craft corrugated cardboard, studio, 2008



Figure 41 *“holes to escape”*, trash bag, pencil shavings and drawing on craft corrugated cardboard, studio, 2008



Figure 42 “*variations 1*”, drawing on craft corrugated cardboard, shipping pallet, 2008



Figure 43 “*variations 2*”, drawing on craft corrugated cardboard, shipping pallet, a pair of shoes, 2008



Figure 44 “*variations 3*”, drawing on craft corrugated cardboard, shipping pallet, 2008



Figure 45 “*variations 4*”, drawing on craft corrugated cardboard, shipping pallet, 2008



Figure 46 “*variations 5*”, drawing on craft corrugated cardboard, shipping pallet, 2008

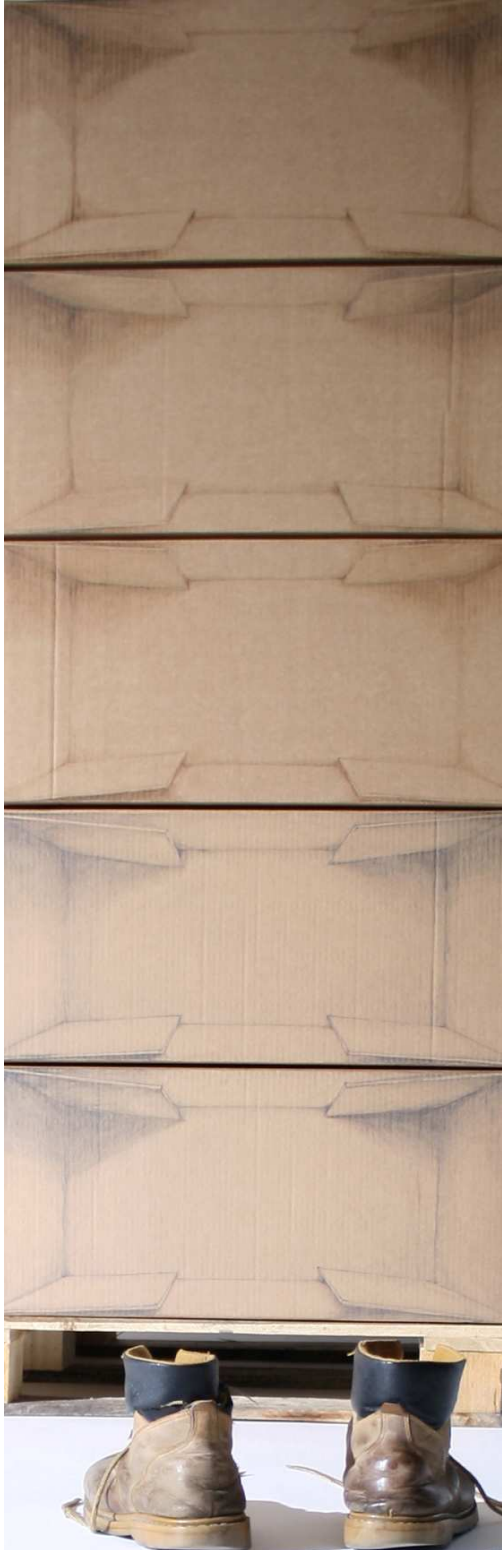


Figure 47 *“five room for a person”*, drawing on craft corrugated cardboard, shipping pallet, a pair of boots, 2008

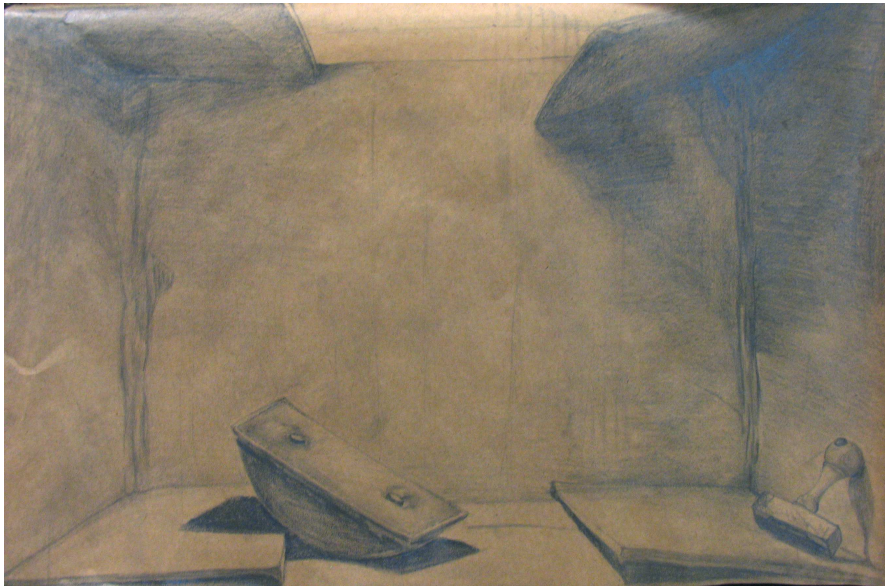


Figure 48 “untitled” drawing on craft paper, 2008

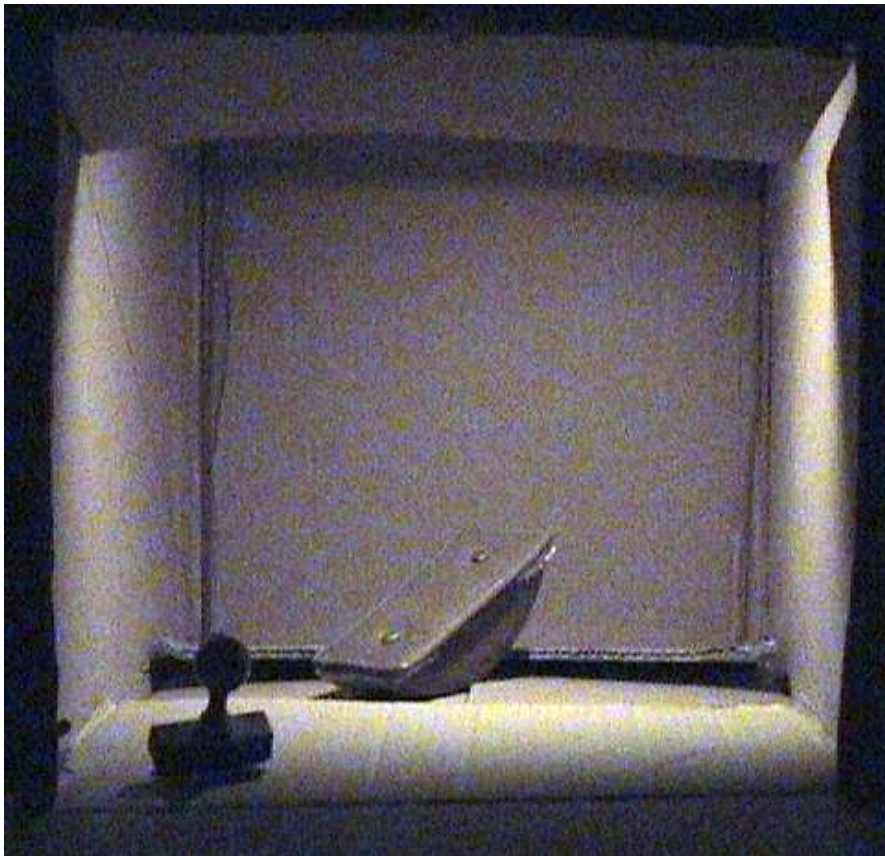


Figure 49 photographs taken during the process, studio, 2008

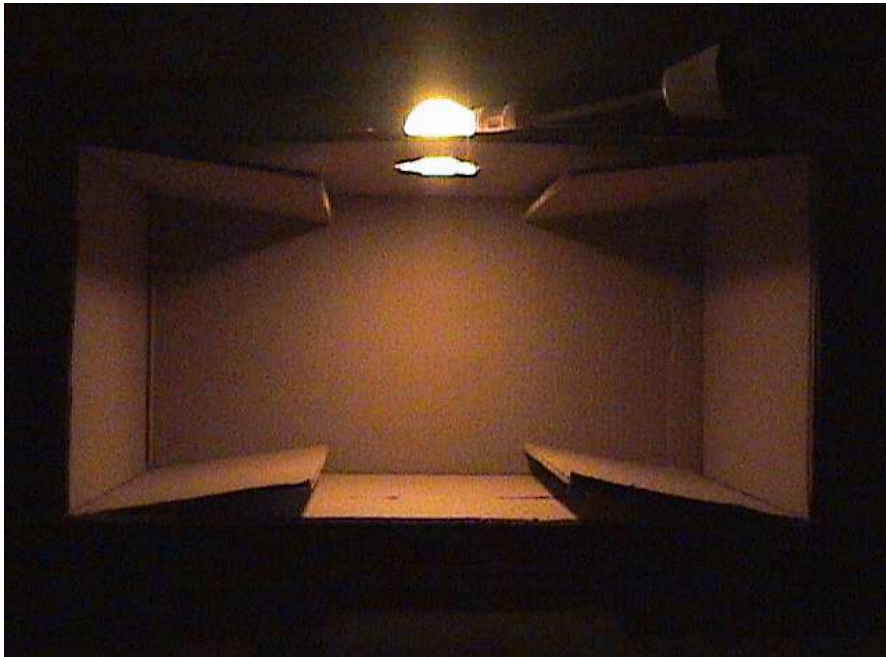


Figure 50 photographs taken during the process, studio, 2008

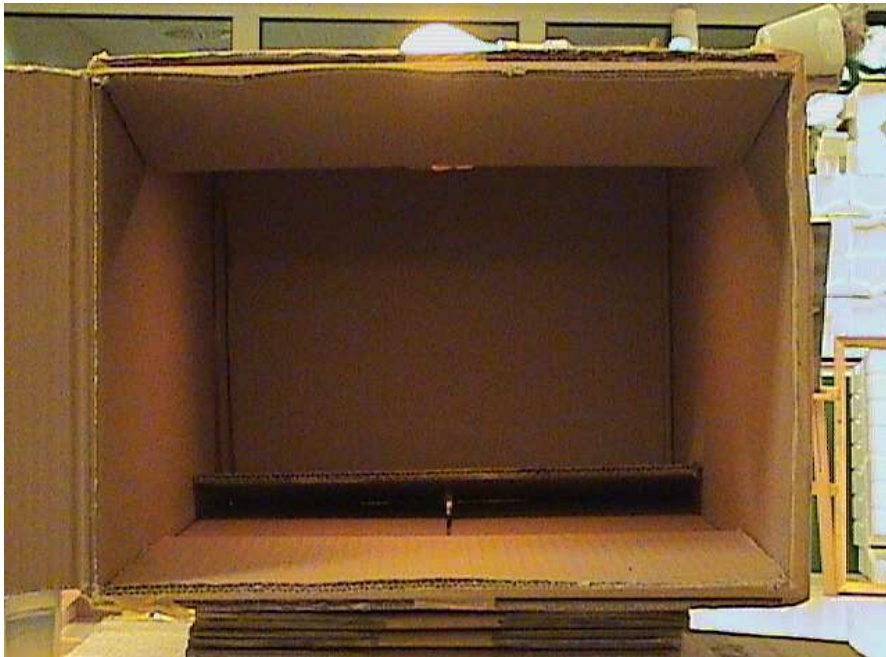


Figure 51 photographs taken during the process, studio, 2008

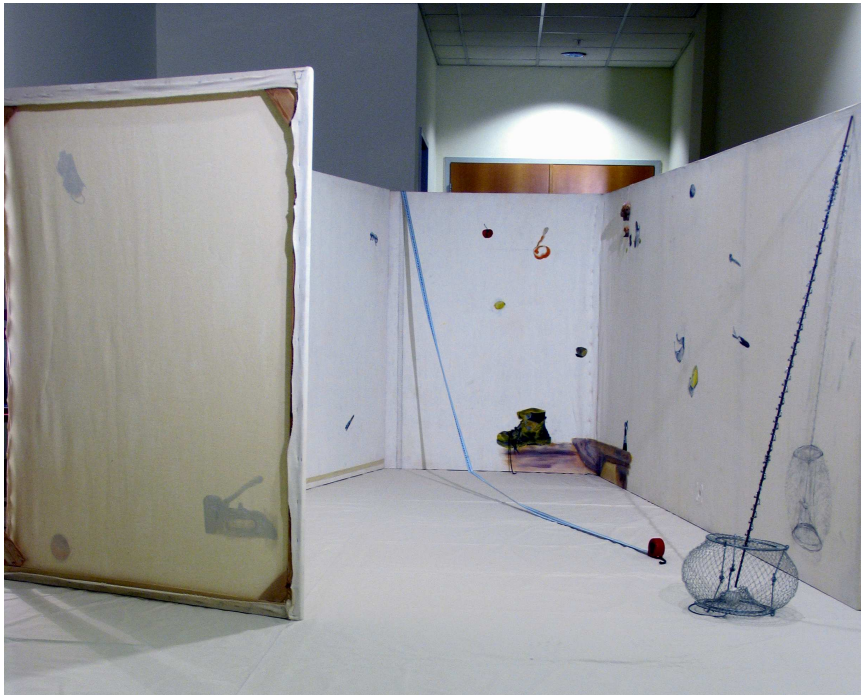


Figure 52 “*conversation with objects*” Sabanci University FASS Building, installation, mixed media, 2007



Figure 53 “*conversation with objects*” Sabanci University FASS Building, installation, mixed media, 2007



Figure 54 “*conversation with objects*” mixed media, studio, detail 2007



Figure 55 “*objects passing by*”, Sabanci University FASS Building, installation, varying in size and dimension, 2007

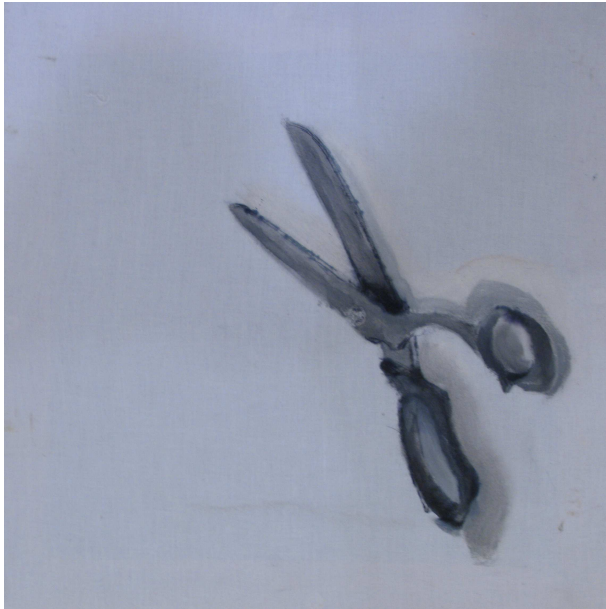


Figure 56 “*objects passing by – tailor’s scissors*”, water color on textile, Sabanci University FASS Building, piece from the installation, 2007

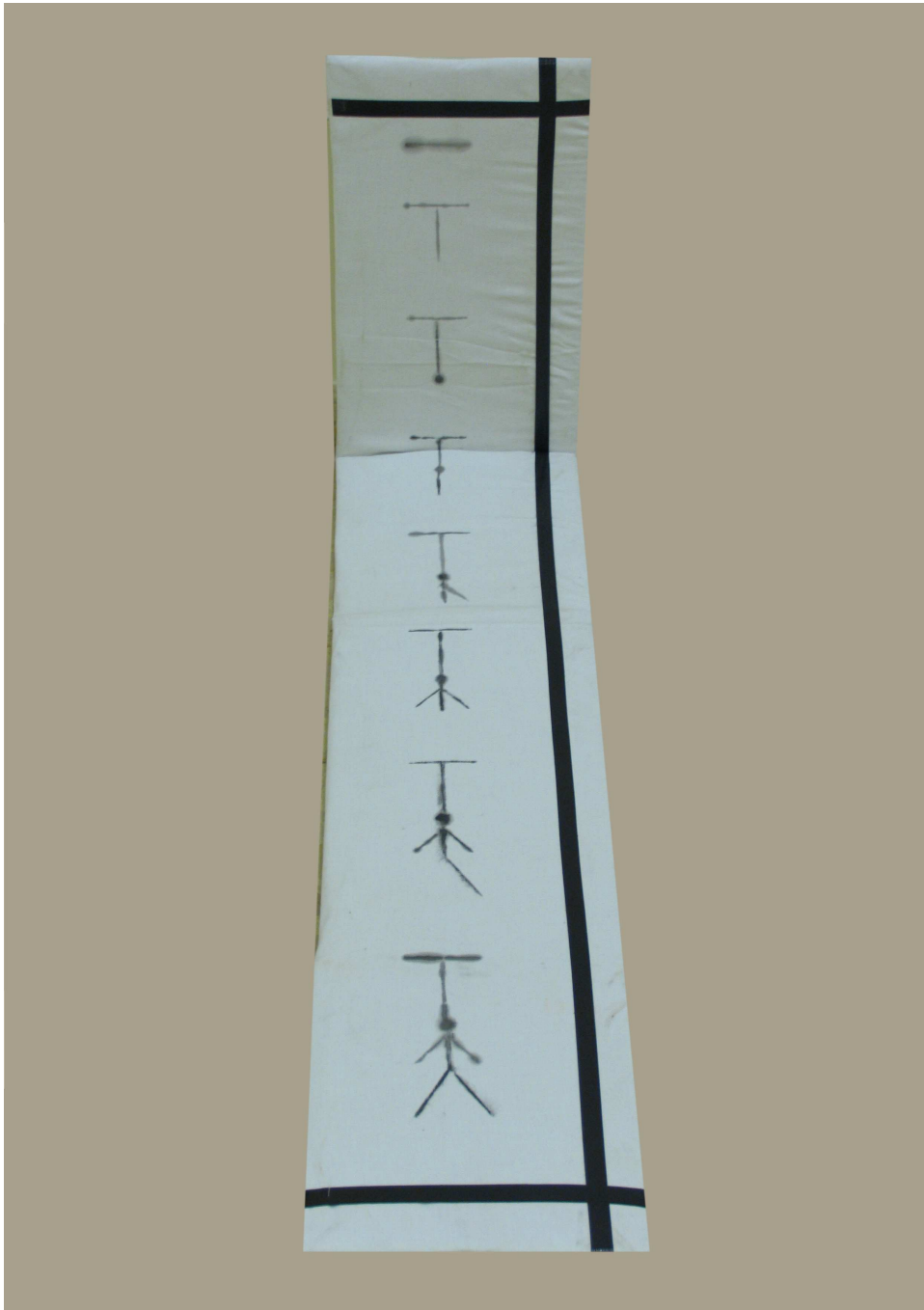


Figure 57 "*objects passing by – adam asmaca*", water color on textile, electricity tape, Sabanci University FASS Building, piece from the installation, 2007

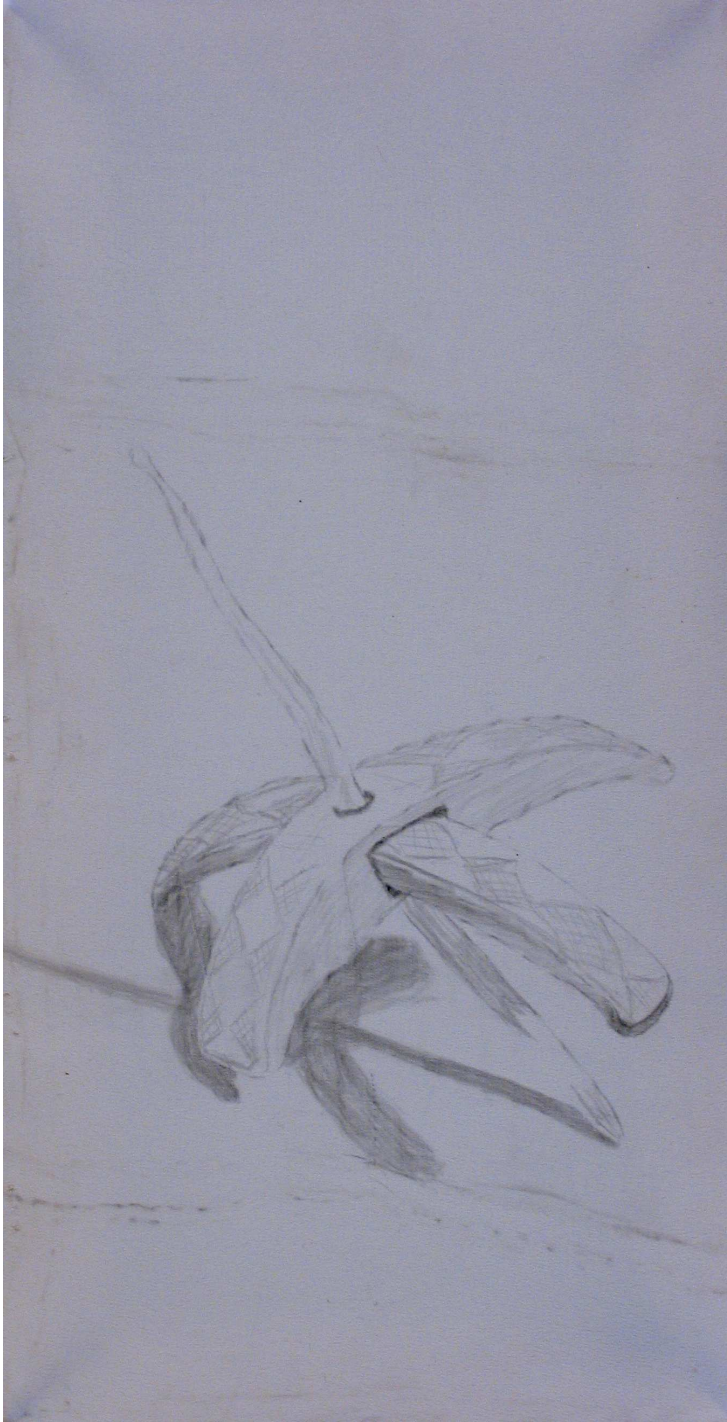


Figure 58 “*objects passing by – drop spindle*”, drawing and watercolor on textile and water color, Sabanci University FASS Building, piece from the installation, 2007



Figure 59 general view from the studio, 2007



Figure 60 general view from the studio, 2007



Figure 61 general view from the studio, 2007



Figure 62 general view from the studio, 2007



Figure 63 general view from the studio, 2008



Figure 64 general view from the studio, 2008



Figure 65 general view from the studio, 2008



Figure 66 general view from the studio, 2008



Figure 67 general view from the studio, 2008



Figure 68 general view from the studio, 2008



Figure 69 general view from the studio, 2008



Figure 70 general view from the studio, 2008

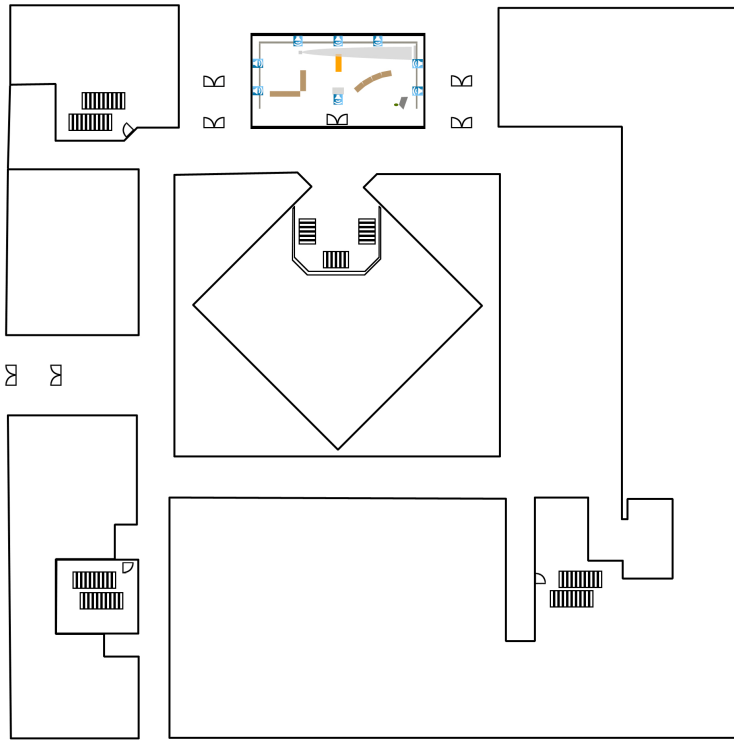


Figure 71 ground floor plan of FASS Building, 2008

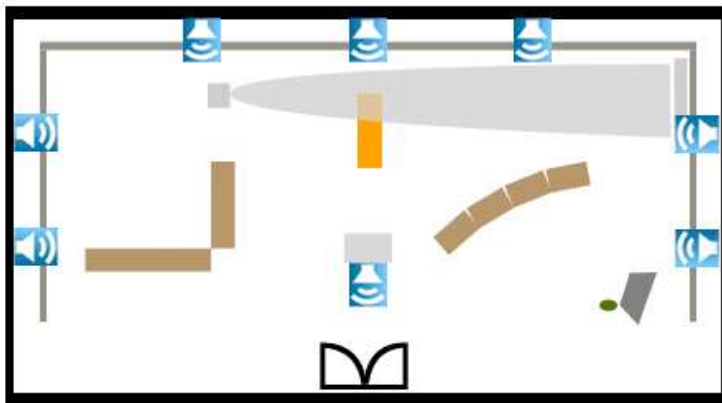


Figure 72 plan of the exhibition place, 2008

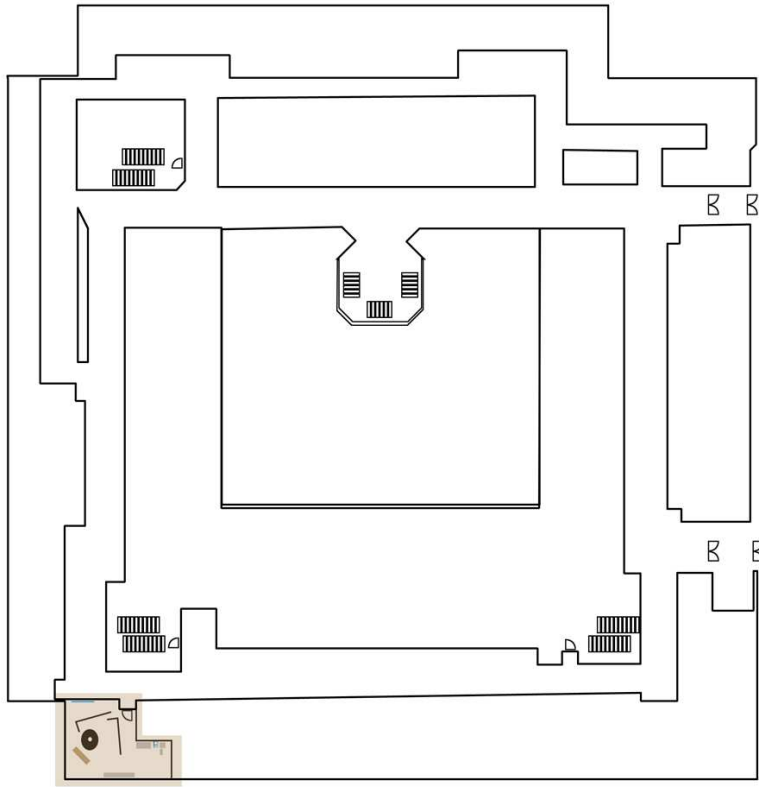


Figure 73 first floor plan of FASS Building, 2008

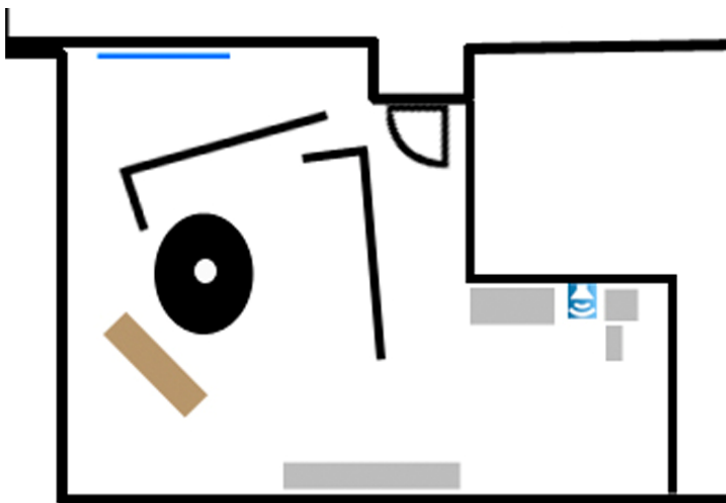


Figure 74 plan of the studio, 2008

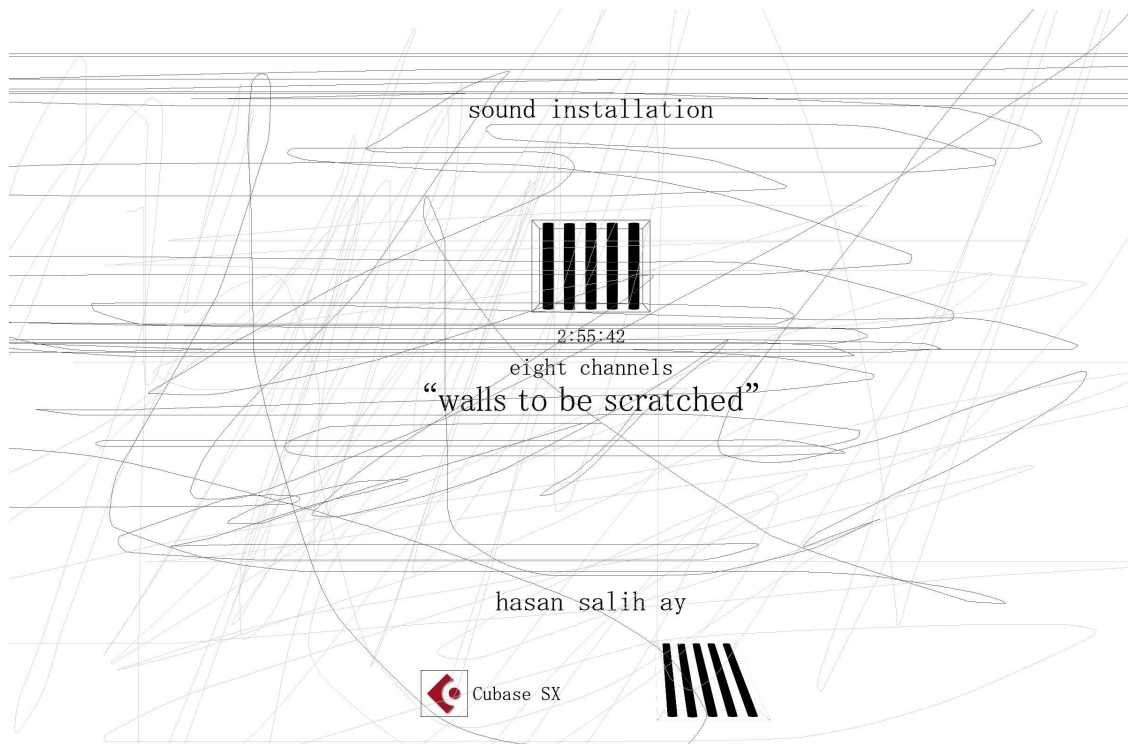


Figure 75 cover design, "walls to be scratched", sound of scratching, 2h 55m 42s, 2008

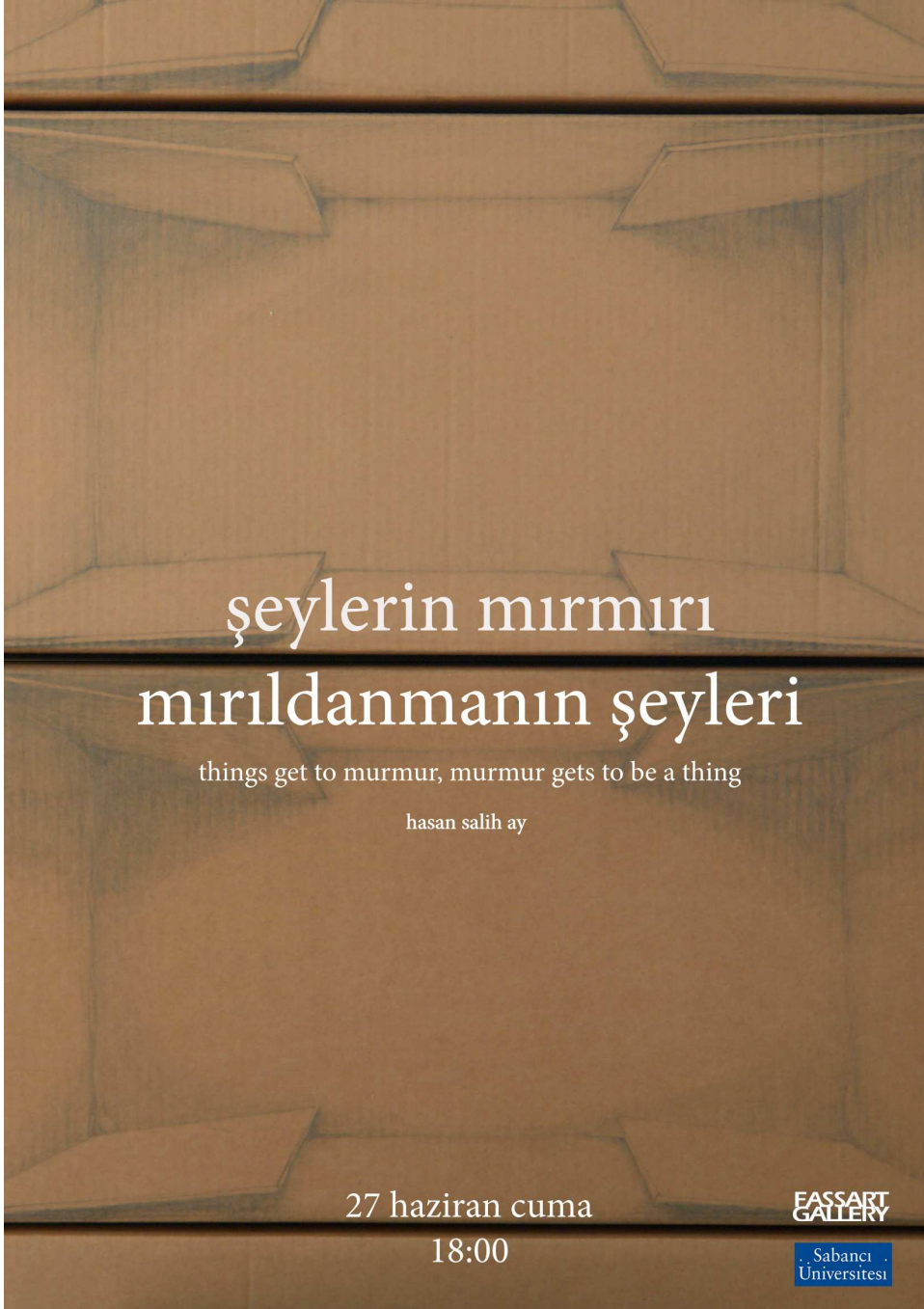


Figure 76 exhibition poster, 2008