THE ATMOSPHERE OF PLAY/ OYUN HAVASI

A Practical and Theoretical Survey on the Private Space

by
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ABSTRACT

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This study is a complementary text that offers a reading of the works I produced in an intensive two year period and indicates the textual substructure them. The main theme of my projects has been the exploration of one's relationship with its surrounding space, which carries central importance in the construction of identity. In an epoch where the static four walled private space has been liquidated into a more performative sense of personal space, I investigated how people perform in the space and personalize it. I take the space as a playground where the two distinctive, different realms undulate, a ground for practicing the limits of two separate realms: public and private. With the tactics the subject develops, the space is tamed, domesticated, surmounted, and so called outside is incorporated into the territory of the subject; on the other hand, the surrounding environment also follows a similar path and responds to the subject's incorporation tactics.

Keywords: Space, Private space, Domestication, Play

ÖZET

THE ATMOSPHERE OF PLAY/ OYUN HAVASI

Özel Alan üzerine Teorik ve Pratik Bir İnceleme

H. Esra Oskay

M.A., Görsel Sanatlar ve Görsel İletişim Tasarımı

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Tamamlayıcı bir metin niteliğindeki bu çalışma iki yıl boyunca ürettiğim işlerin bir okumasını sunup onların metinsel altyapısına işaret ediyor. Projelerimin altında yatan ana tema, kimliğin oluşmasında merkezi bir yere sahip olan özneyle onu çevreleyen mekân ilişkisinin incelenmesidir. Klasik, durağan dört duvarlı özel alan kavramının daha performatif bir kişisel alan kavramına dönüştüğü bir zamanda insanların mekânı nasıl deneyimlediklerini ve onu nasıl kişiselleştirdiklerini sorguladım bu metinde. Mekânı iki farklı alanın; kamusalla özel alanın sınırlarının tecrübe edildiği, bu iki alan arasındaki dalgalanmaların yaşandığı bir oyun alanı olarak ele aldım ve öznenin geliştirdiği taktiklerle mekânı evcilleştirip, ehlileştirişip 'dışarısı'nı kendi sahasına dahil edişini ve öte yandan onu çevreleyen mekânın da benzer bir yöntem izleyerek öznenin bu taktiklerine karşılık verişini ele aldım.

Anahtar Kelimeler: Mekân, Özel alan, Evcilleştirme, Oyun

TABLE OF CONTENTS

LIST OF FIGURES

ACKNOWLEDGEMENTS

INTRODUCTION

This thesis is a supplementary text that accompanies my two year of studio experience during my master studies. It is a research on the underlying motifs of my works and just indicates where the textual and visual surveys intersect.

The first chapter examines the private realm and the changing relations between private and public. The manner in which people identify with their surrounding space, how they create personal spaces and domesticate the space, in order to feel secure, *at home*, is investigated. My rationale is that the static four walled private space is liquidated into a more performative sense of personal space. Where the strict distinctions between public and private spaces are not valid, private spaces, personal realms are then created through tactics of space occupation, through constant dialogue with space.

In my works, I try to figure out how one creates the sense of private space in the time in which we live. Now, the subject needs to dig cavities in the public space, to deal with it actively, in order to open up a space for him\herself. Where the clear cut edges of public and private realms are blurred, private space is dispersed; subjects need to develop tactics, to open up parenthesis to inhabit, to settle down in the world.

After giving an account on the conception of private space and space occupation, in the following chapter I examine two artists that experience the tension between these separate realms and give a respond to it plastically. Thus, in this chapter I look at the way Kurt Schwitters and On Kawara deal with their surrounding environments.

The third chapter focuses on the concept play; one of the central motives in my works. This chapter also introduces for the next chapter, where I give an account on my works. The particular spatio-temporality of play and its yields are covered in this chapter. Play as an intermezzo, a zone between fantasy and real, interior and exterior realities, childhood and puberty supplies a "potential space" (as D.H.Winnicott defines it) for practicing those borders, experiencing them and thus, creating one's attitude towards the world.

The fourth chapter describes my works that I have produced within the two year period of my master studies. This chapter analyses the relationship between the works and my underlying concerns. While mediating on my works, I attempted to figure out those inhabitation tactics, the way space is experienced and I benefited from these

tactics while producing my works. As a result, my work process has an experimental aspect, as this process was a ground for practicing my relationship with my surrounding space. The visual variety, or in other words, incoherency of the works can be understood accordingly through their experimental character.

CHAPTER 1

PRIVATE SPACE

i) From a Static Entity towards a Personal Space in Flux

private (adj.)

c.1380, from L. privatus "set apart, belonging to oneself" (not to the state), used in contrast to publicus, communis; originally pp. stem of privare "to separate, deprive," from privus "one's own, individual," from Old L. pri "before." Replaced O.E. syndrig. Grew popular in the 17c. as a preferred alternative to the snobbish overtones in common. Meaning "not open to the public" is from 1398. … Privacy is first recorded c.1450. Privatization is attested from 1959; privatize first recorded 1968. [1]

Private space is usually positioned against the public realm, in the sense that private space separates the individual from the rest of the public[2] by providing a personal space. The roots *privare*; "to separate, deprive" to which the concept "private" correlates, underline the separation between these two realms. "Privation" from the public throng is usually conceived as a necessity when confronted by the violence of public space, and thus highlights the role of private space. Privacy is a realm, away from strangers, a realm of amenity, security and familiarity. It is like a blind spot that omits the other's vision. For an image to occur, the eye needs that blind spot, similarly, the individual needs a darkness[3] that neglects the vision of others, apart from the light of publicity.

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[1] "Private." Def. Online Etymology Dictionary. Ed. Douglas Harper. Nov. 2001.
<http://www.etymonline.com/index.php?search=private&searchmode=none>. 26 Jan. 2007.

[2] I will use the extensive concept of "public" in a narrower sense; it is basically the area of social relations and obligations. "Public space is leaving home, and giving up all the comforts of the cluster-places that substitute for the home." as Vito Acconci states.
Acconci, Vito. "Public Space in a Private Time."
<http://www.kunstmuseum.ch/andereorte/texte/vacconci/vapubl_e.htm>. 31 May 2007.

[3] Hannah Arendt draws attention to the Greek and Latin words, *megaron* and *atrium;* which means "interior of the house" and have strong connotation of darkness and blackness.
Arendt, Hannah. "The Public and Private Realm." Twentieth Century Political Theory. Ed. Stephen Eric Bronner. New York: Routledge, 1997, 72.

Hannah Arendt comments in a similar sense when she says that "four walls of one's private property offer the only reliable hiding place from the common public world, not only from everything that goes on in it but also from its very publicity, from being seen and being heard"[4]. In other words, she suggests that, exposure to publicity subjects one to the existence of others. The private realm is a place for what one dare not say and prefer not to show. However, the private sphere not only protects the individual and its darkness through seclusion. Arendt further suggests that, exposure to public world can confine and reduce one only into a "shallow" being: "A life spent entirely in public, in the presence of the others, becomes, as we would say, shallow…The only efficient way to guarantee the darkness of what needs to be hidden against the light of publicity is private property, a privately owned place to hide in" (68). In a sense, she believes that "a privately owned place" is a necessary condition for the development of the subject. As Krishan Kumar tells, for Arendt "the private is the realm of necessity, concerned with the 'maintenance of life,' where human life is sustained and reproduced."[5] Kumar further suggests that, for Arendt the role of the private space is so crucial that, "without this foundation there can be no realm of freedom, no public realm of politics" (212).

Arendt is not alone in stressing the importance of private space. Likewise, Gaston Bachelard, who dedicates his book "The Poetics of Space" to the investigation of intimate spaces, takes the house as an example for his study and sanctifies the four walled private realm. The house is highly beneficial as it " …shelters daydreaming, the house protects the dreamer; the house allows one to dream in peace"[6]. For Bachelard also, private space, exemplified as a house; is where an individual flowers, its identity is constructed.

On the other hand, the identity of the individual is not formed in total isolation and privation from public. Although Hannah Arendt stresses the importance of private space, she does not neglect the role of the public in the constitution of an individual, of

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[4] Arendt, Hannah. "The Public and Private Realm." Twentieth Century Political Theory. Ed. Stephen Eric Bronner. New York: Routledge, 1997, 68.

[5] Kumar, Krishan. "Home: The Promise and Predicament of Private Life at the End of the Twentieth Century." Public and Private in Thought and Practice : Perspectives on a Grand Dichotomy. Ed. Jeff Weintraub & Krishan Kumar, Chicago: Chicago University Press, 1997, 212.

[6] Bachelard, Gaston. The Poetics of Space.Trans. Maria Jolas. Boston : Beacon Press, 1994, 6.

"the daydreamer" as in the words of Bachelard, for example. Publicity plays also a crucial role in the construction of identity.

In a similar manner, Elaine Scarry draws attention to the analogy between a privately owned space, body and civilization, and evaluates the connection between interior and exterior space with the example of a "room".[7] Scarry tells that, "while the room is a magnification of the body, it is simultaneously a miniaturization of the world, of civilization" (38). She further develops her idea by depicting their similarities:

> It (the room) is, on the one hand, an enlargement of the body: it keeps warm and safe the individual it houses in the same way the body encloses and protects the individual within; like the body, its walls put boundaries around the self preventing undifferentiated contact with the world, yet in its windows and doors, crude versions of the senses, it enables the self to move out into the world and allows that world to enter (Scarry , 38).

First of all, Scarry argues that a room cannot be totally abstracted from what it excludes. The individual senses through the defects, holes on his/her body similar to the way the room welcomes the exterior world through windows and doors. The room, the realm of privacy, is a small representation of the outside world; not independent of it. These two realms develop each other: the sense of home extends to the outside, to public, similar in the way the public extends, fuses into home, into the private realm. "It is, though, back in the inward and enclosing space of the single room and its domestic content that the outward unfolding (so appropriately called "the flowering") of civilization originates"(39). Thus, Scarry also emphasizes the dialogue between exteriority and interiority. Her argument marks private space as a vibrant space that undulates with the publicity, with the exterior reality.

In his study on "home-making" Douglas Porteous defines private space as a "portable bubble" which marks a shift from the classical static conception of privacy as a four walled, concrete entity exemplified usually as a room or a house; a privately

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[7] Scarry, Elaine. <u>The Body in Pain</u>. Oxford: Oxford University Press, 1985, 38.

owned space. [8] Porteous states that "at the level of personal space, that portable bubble of corporeality which surrounds each individual, spatial control is necessary for the maintenance of psychic health" (383). He approaches personal space as an active and ephemeral entity that needs control and constant formation.

Hannah Arendt displays a similar attitude towards personal space when talking about the "intimacy of the hearth": "The intimacy of the hearth, unlike the private household, has no objective tangible place in the world". What she names as the "intimacy of hearth" bears remarkable resemblance to Porteous's portable bubble. Arendt further tells the reader that nor can "…the society against which it protests and asserts itself be localized with the same certainty as the public space"[9]. Neither personal realm nor society that the personal realm contrapositions itself is fixed, as a result of their ephemeral and changing nature the two spheres position and reposition themselves accordingly, in relation to each other. In other words, these two separate realms are not that separate; they define each other.

What kind of motives underlies behind this constant formation and definition of these spheres then? Emphasizing that his argument is valid especially in non-nomadic Western societies, Porteous argues that "in many animal species including Homo Sapiens, both individuals and groups tend to assert exclusive jurisdiction over physical space" (383). Through constantly controlling, dominating the surrounding space the individuals or groups create their personal spaces and territories, since the surrounding space and the surrounded organism are interrelated and depend on each other. "Jurisdiction over physical space", ruling the space is a way to assert one's being to the world, claiming one's existence.

Roger Caillois supports this argument by exemplifying it through a survey the way organisms establish relationships with their surrounding space. Caillois investigates the imitative animals and their relationship with their environment and then reconsiders the human-space relationship in terms of these findings.

Contrary to the common belief that imitative animals mimic their environment to protect themselves, Caillois argues the opposite. He believes that mimicry has nothing to do with defense. Mimesis blurs and even confuses the limits between the organism

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[8] Porteous, Douglas J. "Home: The Territorial Core." Geographical Review. Vol. 66, (Oct. 1976). 383. <http://links.jstor.org/sici?sici=00167428%28197610%2966%3A4%3C383%3AHTTC%3E2.0.CO%3B2 -N>. 2 Feb. 2007.

[9] Arendt, Hannah. The Human Condition. Chicago : University of Chicago Press, 1998, 39.

and the environment. Elisabeth Grosz suggests that the imitative act even makes "the environment an active component of the identity of the organism"(88). The fact that, in spite of their ability to mimic their environment, the imitative animals are caught by other animals, makes one consider the argument of Caillois. Also, Caiilois continues that there are some other imitative and inedible species that do not need imitative abilities, but still imitate their surrounding space (Caillois qtd. in Grosz)[10].

In the light of these facts Caillois concludes that mimicry, as a representation of space, has nothing to do with defense or protection. Therefore he further analyses the tendency for imitation, for representing the surrounding environment. He constructs an analogy between the imitative tendency and what Pierre Janet calls "legendary psychasthenia"; a psychosis in human, "where the psychotic is unable to locate him- or herself in a position in space" (Grosz, 89).

One's ability to locate oneself in space is crucial in the constitution of personality, Caillois argues. For him personality is "organism's feeling of distinctness from its surrounding" (Caillois qtd. in Grosz, 89). Legendary psychasthenia creates a crisis in the personality of the individual, which results in the "depersonalization by assimilation to space".[11] The individual creates its personality, its identity through locating him\herself in space, taking a position in the world. Elisabeth Grosz argues that, "both psychotic and the imitative insect renounce their rights, as it were to occupy a perspectival point, instead abandoning them to being spatially located by/as others". When the individual loses its perspectival point, its point of view that centers the individual in the space, she/he is assimilated by space:

> The primacy of one's own perspective is replaced by the gaze of another for whom the subject is merely a point in space, and not the focal point around which an ordered space is organized. The representation of space is thus a correlate of one's ability to locate oneself as the point of origin or reference of space: the space represented is a complement of the kind of subject who occupies it (Ibid).

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[10] Grosz, Elisabeth. Space, Time, and Perversion : Essays on the Politics of Bodies. New York : Routledge, 1995, 88.

Thus, Elisabeth Grosz clearly emphasizes the relationship between space and identity, the need for a personalized space that will differentiate the individual from others. Moreover, the individual's inability of to locate oneself in space results in a psychic disorder, Caillois argues.

> For the subject to take up a position as a subject, he must be able to situate himself as being located in the space occupied by his body. This anchoring of subjectivity in its body is the condition of coherent identity, and, moreover, the condition under which the subject has a perspective on the world becomes the point from which vision emanates (qtd. in Grosz, 89).

ii) *Priver/* Domestication

Then, how do individuals assert jurisdiction over space, how they rule, dominate, and control their surrounding space, in order to assert, insist their existence over physical space? When George Duby draws attention to the act of domestication inherent in the concept of private, he gives some insights about this question:

> In nineteenth-century French dictionaries, compiled at a time when the notion of private life first took on its full importance, one finds the verb *priver*, meaning to tame or domesticate…: to pluck a creature from the wild and move it into the familiar surroundings of home. [12]

"The familiar surroundings of home" is not only used to tame the wild creature, it is used to tame the wilderness of public, of outside reality. The familiar tries to surmount the unfamiliar, applies the unfamiliar to the grammar of familiar, it domesticates the wilderness of the unfamiliar. The individual controls the space through personalizing it, through domestication, as Caillois also proposes in his study. In the constitution of a personal space, a space distinct from the surrounding space, domestication plays a crucial role. Creating a personal space is, thus, domesticating the unfamiliarity of surrounding space. In order to elaborate on this unfamiliarity and its

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[12] Duby, George, ed. <u>A History of Private Life</u>. Cambridge, Massachusetts, and London: The Belknap Pres of Harvard University Pres, 1988, 3.

relation with the personal space, with home and non-home, I will introduce the concept of the uncanny, the *unheimlich*.

ii) *Unheimlich* / **Uncanny**

> Heimlich adj., subst. Heimlichkeit (pl.Heimlichkeiten): I. Also heimelich, heimelig, belonging to the house, not strange, familiar, tame, intimate, friendly etc.
> (b) Of animals: tame, companiable to man. As opposed to wild, e.g.
> (c) Intimate, friendlily comfortable; the enjoyment of quiet content, etc., arousing a sense agreeable restfulness and security as in one within the four walls of his house.[13]

As Sigmund Freud quotes from its dictionary definition, the German word *heimlich* means "familiar, tame, belonging to the house". *Unheimlich* [uncanny] in that sense is the opposite of *heimlich* and *heimisch*, which means homely and native respectively (Freud, 220). Of note is that *heimlich* is also the synonym of *unheimlich*. Freud draws attention to this ambiguity of the term: "on the one hand it means what is familiar and agreeable, and on the other what is concealed and kept out of sight".

Mladen Dolar states that, "It was fortunate for Freud that such a paradoxical word in the German language exist, so he could be able to focus on the ambiguity of the familiar and its odd relation with unfamiliar."[14] Dolar further tells that,

> The word (*unheimlich*) is the standard German negation *heimlich* and is thus supposed to be its opposite. But it turns out that it is actually directly implied by *heimlich*, which means familiar, homely, cozy, intimate, "arousing a sense of agreeable restfulness and security as in one within the four walls of his house"; by extension, what is familiar and securely tucked away is also hidden, concealed from the outside, secret, "kept from sight…withheld from the others"; and by a further extension, what is hidden and secret is also threatening, fearful, occult,

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[13] Freud, Sigmund. <u>The Standard Edition of the Complete Psychological Works of Sigmund Freud, (1917-1919) An Infantile Neurosis and Other Works</u>. Trans. James Strachey. XVII vols. London: The Hogarth Press and the Institute of Psychoanaysis. 1955, 224.

[14] Dolar, Mlan. "I Shall Be with You On Your Wedding Night.": Lacan and the Uncanny." October. Vol. 58, (Autumn 1991). 5-23.. < http://www.jstor.org/view/01622870/ap030056/03a00020/0>, 30 May. 2007, 5.

"uncomfortable, uneasy, gloomy, dismal…ghastly" –that is, *unheimlich*, uncanny (5).

In other words, the threat caused by the unknown in the realm of familiar is inherent in the word *heimlich*. It means secrecy, intimacy, being away from the eyes of the strangers on the one hand, and contrarily *heimlich* is also something agreeable, which needs the uncovering of the private realm, *heim* [home]. In order to agree one needs to leave one's realm and step outside of it. In other words, the word *unheimlich* embodies the porous relation between outside and inside, public and private, familiar and unfamiliar, within its oxymoronic nature.

iii) Personal Space: Performing Home

> The home is itself both a site of agency and a site of mobility, rather than simply a kind of symbolic system that acts as a backdrop or blueprint for practice and agency.
> David Miller

> To inhabit a house means to go through a mutual process of molding in which house and inhabitant become adapted to one another.
> Hilde Heynen

Where the conception of private realm as an enclosed physical space has changed and dispersed, private space gains a performative character. Therefore, it would be better to contemplate about private space in terms of domestication and space occupation tactics[15]. How can we now experience, construct privacy, intimacy if it is dispersed, merged into the public realm?

Personal space, a space we can also call home, is not simply a place away from the publicity, as discussed before. As Theano S. Terkenli states "home is no longer primarily a place: it is more and more a state of being, constructed on the accumulation

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[15] I use the term "tactic" here, in the sense Michel de Certeau uses it. De Certeau differentiates strategy from tactic: whereas the strategy belongs to the dominant, the tactic belongs to the dominated. "Many everyday practices (talking, reading, moving about, shopping, cooking, etc.) are tactical in character." he suggests (xix). On the other hand, " Political, economic, and scientific rationality has been constructed on this strategic model" (xix). That is, tactic is the way people deal with the strategies of the dominant rationality and order, the way they incorporate, interpret in their own unique way.
De Certeau, Michel. The Practice of Everyday Life. Trans. Steven Rendall Berkeley.: University of California Press, 1984.

of personal habits, thoughts, or emotional patterns of the lifeworld"[16]. So, home-making, or in other words creating a personal space, is digging a cavity in the public spatio-temporality. Contrary to 19th century bourgeois dwelling terms that conceives home analogous to a shell or a case enveloping its inhabitant, with modern life this static conception has changed as Hilde Heynen states[17]. Since the rhythm of modern life demands a constant adaptation process in every domain, "making a home" has become a process that is obviously never ends as Heynen quotes from Walter Benjamin, which marks the performative and dynamic character of home-making.

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[16] Terkenli, Theano S. "Home as a Region." Geographical Review. Vol. 85, (June, 1995). 332. < http://www.jstor.org/view/00167428/ap010356/01a00040/0>. 28 Feb. 2007.

[17] Heynen, Hilde. "Modernity and Domesticity: Tensions and Contradictions." Negotiating Domesticity : Spatial Productions of Gender in Modern Architecture. Ed. Hilde Heynen &Gülsüm Baydar. London ; New York : Routledge, 2005, 21.

CHAPTER 2

 CASE STUDIES

Filling the Space with Existence

This chapter will focus on two artists; Kurt Schwitters and On Kawara, who feel the difficulty and stress between public and private realms, between inner and outer reality and try to compensate this tension through their gestures. Both Kurt Schwitters and On Kawara are dealing with the prevailing reality, prevailing norms and conceptions of their epoch, and try to open up a parenthesis (between parenthesis lies another sentence, a silent articulation that deepens the meaning of the main sentence. However, when read together with the main sentence with the same emphasis it can destroy the coherency of the main meaning) for themselves. Both take a critical stance towards the accepted reality, and settle down within that reality in their own way.

i) *Merzbau*: Introverted Exterior Space

Merzbau is a work by Kurt Schwitters which he began to build in 1923. He was building this *bau* bit by bit everyday and transformed the cubic space of his house in Hannover into a distorted, multi-centered spatial structure. The actual center of the *Merzbau* was a free-standing sculpture, called *Die Säule des erotischen Elends* [Column of Erotic Misery] that Schwitters began to build in 1920. Starting from that centre he extended towards the space of his house.

Schwitters covered the house with objects he found, took from his friends or constructed by himself. In time, the house was covered with those relics of his everyday life. We can say that, he introverts the outside world through his act; he kind of appropriates his surrounding space. Of note is that, he constructed his space with the relics of this outside world; with the stuff he took from his friends, things he found on streets, with the relics of everyday life. He composed, rearranged, and thus refashioned the outside world and his own little world by his gesture. The intervention on the physical spatial structure of his house was in fact an attempt for refashioning, ordering his psychic space.

Figure 1. Kurt Schwitters, *Column of Erotic Misery* in <u>Merzbau</u>, 1923.

Critical about the world he lives in, Schwitters creates an alternative environment, an alternative history and space with *Merzbau* on the other hand. He rearranged the collected artifacts of everyday life and created an environment with them, in a sense he "plucks a creature from the wild and move it into the familiar surroundings of home" (Duby, 3). Thus, he applied the grammar of the interior space, of home to the wilderness of the outside world and domesticated it. "For the maintenance of psychic health"[18] Schwitters "flees" into the realm of personal, where he has total control over his surroundings. In a similar way art historian Werner Haftmann states that in the work of Schwitters, "we encounter the dread of space which uses things as a defense" (qtd. in Webster). [19]

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[18] See Porteous at page 6.

[19] As quoted in Webster, Gwendolen. "Kurt Merz Schwitters." <http://www.stunned.org/merz2.htm>.31 May 2007.

Day by day, as the Merzbau grows, the older interventions become embedded in the ever changing structure, and thus objects, relics disappear, hidden in the structure. As a result, the former interventions existed only in the memory. Each time, with each act he covers his previous act. Schwitters tells that; "Many grottoes have long since disappeared below the surface" (qtd. in Mansoor).[20] While the structure was growing, the parts that are put earlier stayed inside the structure and hidden. The structure became an organism with its inconsistent character. Confronted with the ever changing construction, he positions, repositions himself. In course of time, as the huge assemblage grows, the empty space of the room diminishes and little space has left for him to act.
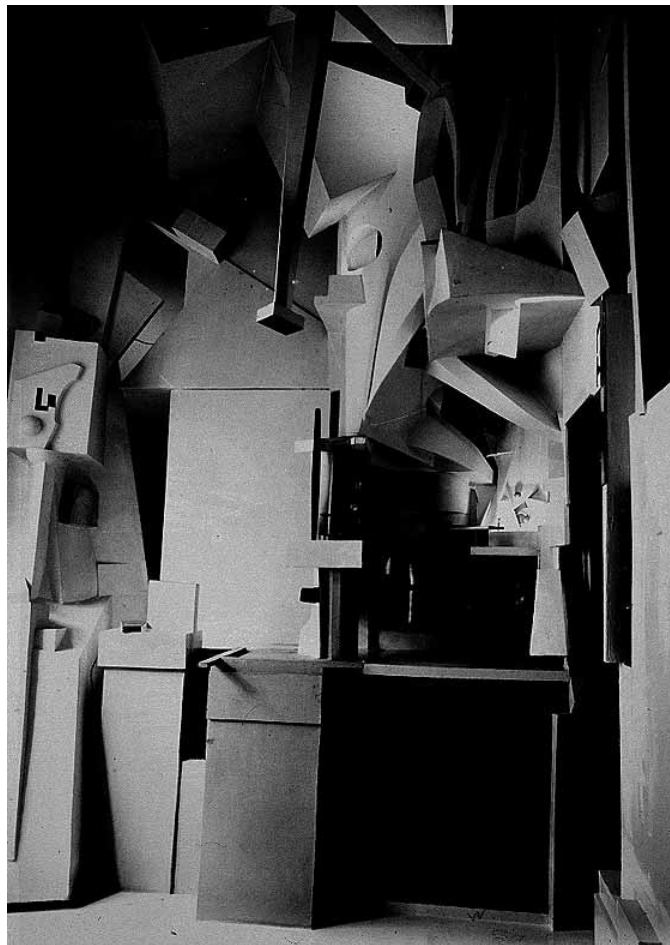

Figure 2. Kurt Schwitters, *Merzbau* Hannover situation, 1933.

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[20] Mansoor, Jaleh. "Kurt Schwitters' Merzbau: The Desiring House."
<http://www.rochester.edu/in_visible_culture/Issue4-IVC/Mansoor.html> . 1 June 2007.

The *Merzbau* was a result of Schwitters' "old habit" suggests Gwendolen Webster; "as a student in Dresden Schwitters had also papered the walls and ceilings of his room with his pictures, as if surrounding himself with his art safeguarded him against the outside world." In *Merzbau*, he was creating his own territory in his apartment, away from the outside world. Schwitters constructed his autobiography with those relics, thus, the *Merzbau* was a diary that develops, grows with him day by day.

Considering that the time Schwitters built the *Merzbau* in a time of wars, depressions, crisis of reality and rationality, a time where the exterior world made felt its presence strongly, make us think his gesture more elaborately. Zvonomir Bakotin argues that;

> It was under the pressure of the changing political situation in Germany that Schwitters' *Merzbau* became an alternative to restrictive reality. Schwitters came to terms with the political reality of the outside world by withdrawing within himself, by fleeing into the personal, domestic world of artistic fantasy.[21]

With *Merzbau*, Schwitters refuses the rational space, time, history conceptions of his era. Where the daily life's structure is based on planning, control and efficiency, the *Merzbau* and Schwitters were standing on the other side. Schwitters denies the rationality of his surrounding space by his act.

ii) On Kawara and Date Paintings: Extroverted Interiority

Kawara began to do his Date Paintings (also known as Today Paintings) in mid 60's. In these series of today paintings, On Kawara paints the numerical equivalence of the "today", the "now". What makes these simple paintings fascinating lies in the process he does his work; more than paintings, they are performances that questions the everyday reality. Kawara uses tiny brushes to paint the dates; bit by bit he covers the surface of the canvas, which costs a lot of time – the whole day usually- for him to complete his work. Some days he even cannot complete the work, in that case he

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[21] Bakotin, Zvonomir. <www.merzbau.org> . 24 May 2007.

throws away the canvas. His performance consumes, exhausts the day he represents, the day he is living. At the same time, he is consumed, absorbed by his performance. The desire to represent the time, the "now", paralyses, cancels On Kawara's being.

Figure 3. On Kawara, *Two Tankers and two tugboats crashed in a fiery disaster in Lower New York Bay.*

"Every painting in the Today Series conforms to one of eight predetermined sizes, all horizontal in orientation, ranging from eight by ten inches to sixty-one by eighty-nine inches." tells Lynda Cooke, when she talks about the way Kawara produces.[22] All of the preferences about colors, format, and typeface are preset. All the paintings, thus, look similar. "Eschewing stencils in favor of hand-drawn characters, Kawara skillfully renders the script, initially an elongated version of Gill Sans, later a quintessentially modernist Futura" (Cooke). His preference for typeface is also crucial; he avoids the subjective implications of a script of his own, and imitates a "modernist" typeface. Within this act of imitation of an anonymous typeface, that claims not carrying any subjective trace, Kawara questions modernism, and its relation with subject and subjectivity.

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[22] Cooke, Lynne. "On Kawara." <http://www.diacenter.org/exhibs_b/kawara/index.html>. 31 May 2007.

Figure 4. Exhibition view of Date Paintings.

Another thing that underlines Kawara's problematic relationship with the outside reality he lives in is that, although he travels a lot, he sits on a chair and consumes the day on it dealing with his date painting; he is stuck to a table and chair while doing his work. Kawara performs his paintings in 89 cities, each painting looks like the other except from the little differences in the form of the dating. He usually considers the language and calender conventions of the country. Thus, to some extent, the paintings reflect the identity of the space where Kawara paints. In that sense they are not only date paintings but also paintings that belong to a particular space.He offers, in a sense, a different kind of body configuration, his date paintings are *nature mortes*; he liquidates the possibility of the day he lives in, makes the time idle in the name of representing it accurately. His gesture is subversive in the sense it opposes to the accepted conceptions of his era with his alternative notion of space-time notion.

Kawara includes also newspaper excerpts, which makes the gap between his own conceptions of spatio-temporal with the prevailing one. He puts his canvases on top of the newspaper excerpts, covers them.

Figure 5. On Kawara, *26.Dec.1970.*   Figure 6. On Kawara, *14 Nov.1968.*

In a condensed spatio-temporality, where everything slips he stands still. Kawara's date paintings can be described as performances where he consumes, exhausts the day he lives in, he is obliged to live, and thus, where he takes a critical stance towards the outside reality. Similar to Schwitters, Kawara questions the space and time conceptions the epoch, in which he lives.

CHAPTER 3

PLAY

> In this sphere of sacred play the child and the poet are at home with the savage.
> Johan Huizinga

In this chapter I will give a brief account on the play as a ground for experiencing borders between real and imaginary, private and public. Moreover, I will try to show the underlying play element, the atmosphere of play in my works.

Play is a zone of transition to adult life, to puberty, thus publicus. "The root of the word 'public' – the Latin public us – is influenced by the Latin puber, pubes: grown up, adult, puberty." suggests Vito Acconci.[23] Thus, the norms and rules as well as the bodily configurations are transferred through play. While it is a zone for relaxation and pleasure, play also teaches that pleasure is framed within the rules. In that sense the playground rehearses publicus, and miniaturizes the public realm, outside reality. It is like a room in the way Elaine Scarry defines the room; "a miniaturization of the world, of civilization" (38).

Every play needs its rules and condition in order play to exist. Johan Huizinga, who examines play widely in his book Homo Ludens suggests that, "Inside the playground an absolute and peculiar order reigns"[24]. In its pre-determined and special set of rules and determined space and time, play differs from the everyday life, he suggests. The playground is kind of a sacred place; one enters into the realm of play within the frames of certain rules.

> We found that one of the most important characteristics of play was its spatial separation from ordinary life. A closed space is marked out for it, either materially or ideally, hedged off from the everyday surroundings. Inside this space the play proceeds, inside it the rules obtain (Huizinga, 19).

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[23] Acconci,Vito. "Public Space in a Private Time."
<http://www.kunstmuseum.ch/andereorte/texte/vacconci/vapubl_e.htm>. 31 May 2007.

[24] Huizinga, Johan. Homo Ludens: A study of the play element in culture. London: Routledge, 2002,10.

On one hand, play differs from "ordinary" life in terms of spatio-temporality. It has its own course of meaning. Huizinga suggests, "it is rather a stepping out of "real" life into a temporary state of activity with a disposition all of its own" (8-9). On the other hand, one is always aware of the outside reality of play even in the realm of play. It regards the everyday life as well, like the private space regards the public always.

Neither totally intrinsic nor totally extrinsic of life, play is a basic form of it, quotes Asuman Suner from Winnicott.[25] D.W. Winnicott defines an intermezzo, a zone of experience between interior and exterior world, inner and outer reality, in his book Play and Reality.[26] Play is one of those potential spaces where the player experience his\her borders between real and non-real, between one's personal space and the realm of others. It allows one to find one's path through experience. Winnicott suggests that,

> Accepting reality cannot be fulfilled totally; no one is exempt from the anxious task of reaching a consensus between inner and outer realities. The intermediate zone of experience supplies a non-questioned zone for relaxation of these concerns. This intermezzo is related with the playground, where the child loses itself (32).

In that sense, Asuman Suner comments that, what the play does is not to define the intrinsic and extrinsic realities strictly, and thus eliminate the ambiguity. On the contrary play accepts, approppriates this tension and instability(140). Through accepting the instabilities between inner and outer realities play settles down between these two zones. Thus, the play exists in-between the borders. For children it supplies a ground where they get accustomed to the conventions of those borders. As Suner comments, "Like adults, children construct an ethic of existence through testing the borders between their inner worlds and exterior reality, through testing themselves and their environments" (141). By practicing this in-between space between inner and outer realities, one constructs "an ethic of existence", draws a particular path with the responses she/he gives to the stress between borders, and constructs an identity, if we

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[25] Suner, Asuman. *Hayalet Ev: Yeni Türk Sinemasında Aidiyet, Kimlik ve Bellek* [Phantom House: Belonging, Identity and Memory in the New Turkish Cinema], İstanbul: Metis Yayınları, 2005, 139.

[26] Winnicott, D.W. Oyun ve Gerçeklik. İstanbul: Metis Yayınları, 1971.

accept that identity is the way one responses to the world, it is constructed between those borders.

ii) Atmosphere of Play

In my works, I benefited from the possibilities play offers. Since play wants interactivity between players, in that zone of experience one practices the relationship between oneself and others, thus learns to perform oneself, create one's personal space. If we look at the definition of *oyun* [play] in The Turkish Language Institution Dictionary we will find out its several other cultural meanings in the usages of the word:[27]

1. A free time entertainment which has particular rules.
3. An astonishing skill
4. The way the artist interprets her role in theater or cinema
…
6. A piece of drama prepared for (doubling) or for playing on stage
…
8. Deceit, artifice, fake, conspiracy
9. (At wrestling) the movements one does in order to beat one's competitor
(Dictionary of Turkish Language Instituion,1711-1712)

I used different tactics, possibilities of play in my works. I benefited from the analogy between playground and everyday life situations. Sometimes, I used different plays directly; like in *Seksekutu* [Hopscotch Box] and *Kaygan Zemin* [Slippery Ground]. The other works also have an atmosphere of play. In *Default/Defo* [Default/ Defect], where I doubled the voices of others, in the series that I played with the identities of vegetables and fruits and created fake, artificial entities, in *Hemzemin* [On the Same Level with the Ground] , where the wallpapers create an illusion in the space, different senses of play are all at work. Lastly, I decided to name my graduate exhibition as *Oyun Havası* as a result of this underlying play element.

Oyun Havası means literally atmosphere of play if it is translated word by word. More than that, *oyun* can be a dance where people gather, interact. Thus, the title underlines the interactivity of play as well. Another implication of the *Oyun Havası* is

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[27] " Oyun" Türk Dil Kurumu. *Türkçe Sözlük* [Turkish Dictionary]. 2 vols. 8th ed. Ankara: Türk Dil Kurumu Yayınları, 1988.

deception, artificiality, sham; thus embodies the sense of uncannyness which arises as a consequence of disbelief, crisis in the realm of reality. In the following chapter I will describe my works more deeply, try to show how I try to deal with my concerns.

CHAPTER 3

DESCRIPTION OF WORKS

i) *Elmarmut* **[Apple-pear]**

In this work I turned apples into pears by eating them. I played with the identities of two different entities, to create a fake entity from the real one. I ate the exterior part of apples and created pears with the interior skin of them. As the interior skin of the apples are more fragile when confronted with the exterior conditions, the "pears" rot, decay and change color in time. Subject to external conditions, the apples that I turned into pears with my teeth traces on them resembled more pears than apples. The new form is an apple in the disguise of a pear. The result is a hybrid entity that depends on the relation between apple and pear, in the threshold, both pear and apple, thus, it is in between.

Figure 7. *Elmarmut,* 2005

ii) *Kiwi-Paprika*

I continued playing with other vegetables and fruits. This time I chose exotic fruits; kiwi, avocado and turned them into vegetables that are familiar, known to us, such as paprika and onion. Through refashioning their exotic, unfamiliar totality, I transformed them into something familiar. In those cases the act of taming the unfamiliar was underlined. Giving meaning, making sense of the world, thus refashioning is in a sense a kind of taming, humanizing what is threatening because of its unfamiliarity.

Figure 8. *Kiwi-Paprika,* 2006

In this case, instead of using my mouth I chose a knife for giving form to the fruits. When turning the kiwi to the paprika I tore off the top part of a real paprika, which I was using as a model, and put it on the kiwi that I modeled. The new paprika looked more "real" and credible with this act. It's shinny surface appeared more real than did the authentic paprika on the one hand and the synthetic and artificial one on the other.
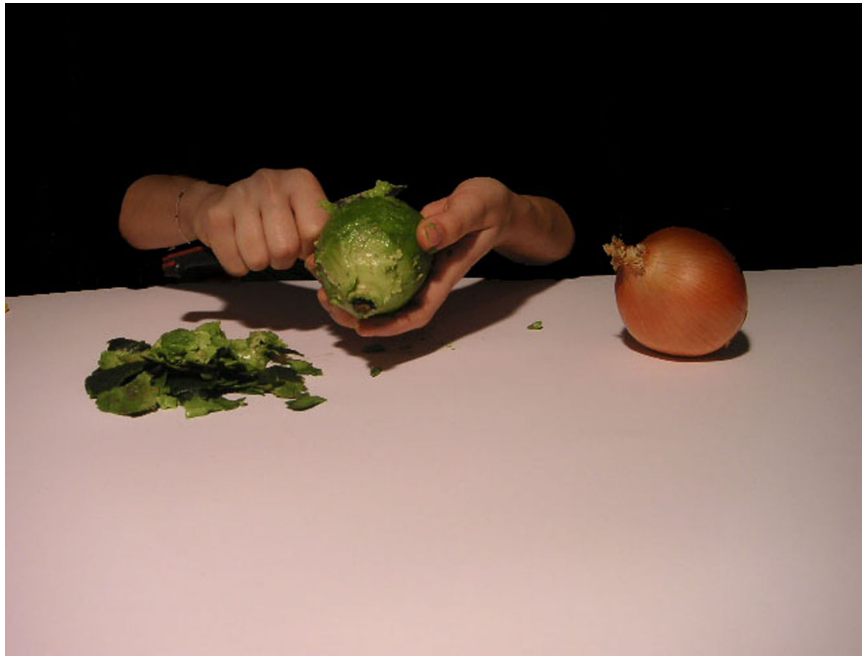
iii) Avocado-Onion

Figure 9. *Avocado-onion,* 2007

When dealing with the avocado, I first pealed the skin of it. Then I turned the light green flesh of it into an onion, a familiar, common vegetable. and then took the onion and turned it into a house, to underline the associations of them with familiarity.
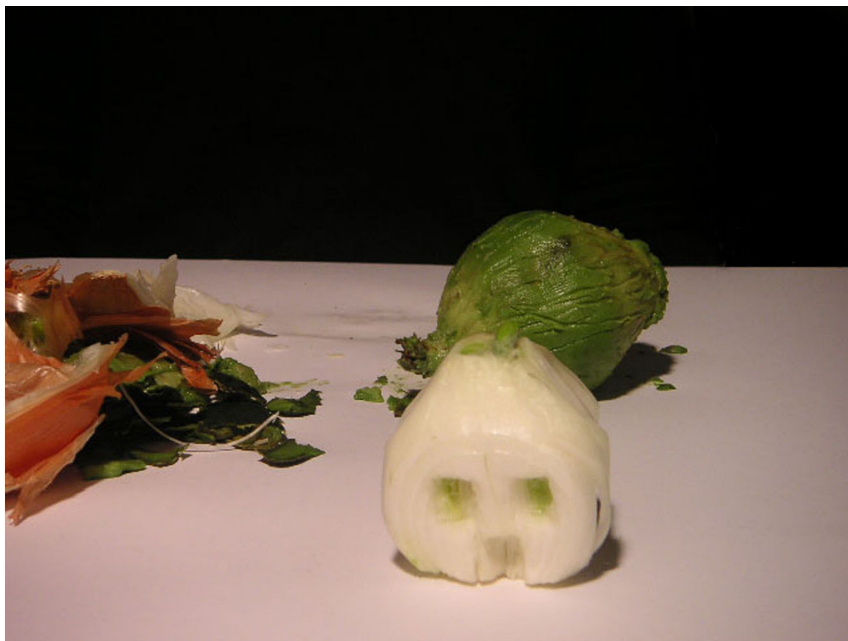

Figure 10. *Avocado-onion,* 2007

The work with avocado and onion stresses again the domestication process. In these works, especially where I familiarized, domesticated the exotic fruits, using domestication as a tactic for creating a sense of familiarity.

iv) *Hemzemin* **[On the same ground]**

To inhabit a space is to leave traces to that place, to besmear into it. The process of settlement is, in a sense, turning the space into something familiar, something less threatening. Inhabitation is where the space is territorized, gains the identity of its occupier. The contrary will resulted in the assimilation of the subject by space will cause a psychotic disorder as Caillois argues.

How one fills the void, makes that void its own territory, how the space is occupied are the concerns of this work. When becomes a room, a room of one's own, a place one can embed oneself in, in which one feels safe.

Figure 11. Detail from *Hemzemin,* 2006

Usually conceived as a private space, one's "corner of the world" the room supplies one the privacy, intimacy, secure familiarity one needs. Nevertheless, except its positive connotations, a private space can also be a place that confines, deprives. "Home, on one hand means privation, limitedness and gloominess, on the other hand intimacy, familiarity, amenity" as Asuman Suner states (174).

I had a default room at the beginning; a room with some furniture such as a table, shelves, cupboard. The room does not have the traces of anyone, having not been used and inhabited at that moment, so it was devoid of any personal mark. It does not have the traces of anyone, have not being used and inhabited at that moment, so it was devoid of any personal mark. As a space that waits for the settlement, it was embraced with that void, emptiness that arouses a sense of disinterest on the looker. It was just an undefined "a" room.

Figure 11. Wallpaper detail, 2006

I covered that room with wallpaper which has a repetitive motif on it. The wallpaper is created through repetition of a module that I composed with my own self-portrait. The empty walls were papered with this repeating module, with my own image. When turned into a pattern, the portraits loose their recognizability; images do not suddenly give themselves to recognition; it is hard to identify them at first glance. On one hand, I marked the room with my own image; on the other hand, as the image was hard to recognize, the room still looked empty. From distance only wallpaper with

turning motifs appears, portraits tend to disappear. The more one comes closer to the walls ,to the borders of the room, the more one senses the portraits and borders, that separates the room from the other rooms.

On the wall paper, the portraits appear and disappear constantly. The black layer of the patterns dominates sometimes; the background comes forward and competes with the black layer at other times. The ebb and flow between appearance and disappearance turns the walls, and thus the space into an organism; the patterns expand towards the space with this undulation which makes it harder to take a position in it. The movement plays with the solidity of the walls, and the position of the spectator, that locates him/herself accordingly.

Figure 13. Detail from *Hemzemin,* 2006

While I was working on this project, I found out that, *arabesque*[28], which is widely used in Islamic architecture, serves to play with the restrictions of the structure

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[28] I use the term Arabesque in the sense as a decorative element widely used in Islamic art; it is composed through repeating a form numerous times. Arabesques arise on the looker a sense of infinity, in a material world, where everything has an end.

of the building. The sense of infinity the arabesques arouses put the solidity of the walls in question. The highly adorned walls loose their burden through repetition which implies infinity. The tendency to embellish without leaving any empty space eliminates the background on which the ornament appears, as a result. Eva Baer suggests that the repeating patterns are used in order the inhabitant of the space to feel less the burden of the enclosed space.[29] Thus, the illusion of constantly repeating patterns overwhelms the wall's solidity.

Figure 14.Detail from *Hemzemin,* 2006

In the room *Hemzemin* the tide between ground and figure blurs the boundaries of the room; subject breaks up the concrete, clear-cut edged walls. Figures come forward at times and at other times the white ground, negative space, creates a slight, vibrant movement.

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[29] Baer, Eva. Islamic Ornament. New York : New York University Press, 1998, 129.

v) *Untittled*

I take a plate of goat leather and turned it into a lacework by cutting it with wood knife. In this work I focused on the process of taming and domesticating the unfamiliar again. In that sense, it has affinities with the pieces I did with fruits and vegetables, as well as with the *Hemzemin.*

Figure 15. Detail from *Untittled* , 2006

I focused on the act of decoration, as apart from its beautifying function it is used also for domestication, breaking up the resistance of the strangeness. In the act of decoration there is a tendency to tame the decorated, incorporate the unfamiliar into the familiar, thus ordering, disciplining it according to the grammar of the idea of the known. Like putting a lacework on a TV set, there is a tendency to dress the unknown with the familiar, applying the grammar of the familiar to it. Thus, the knowledge of unfamiliar can reveal itself only within that grammar of the familiar. As far as we are now able to liken it to what is known, it is no more a threat.

In the 'battle' between the savage and the domestic, familiar and strange, we are in a sense reproducing the story of Robinson Crusoe. As is well known, Robinson Crusoe must live on a deserted island, which he As is well known, Robinson Crusoe has to live on a deserted island, which he later named Esperanza. Robinson's experience with its savage environment displays the relation between man and its surrounding space. His story sheds light on how a deserted island, a space remote from humanity and civilization turns into a home, how and why it becomes inhabited.

Figure 16. *Untittled* , 2006

Robinson creates a world of his own by taming the island through several ways. He names it first, then began to cultivate it, thus taming the earth in order the earth

31

serve him. He puts rules to regulate the space, and he makes himself the governor of the deserted island, controls the time by a watch he builds by himself, and begins to keep a diary which proves and claims the presence of Robinson on the island and in his final attempt to control, he names a man and makes him to speak Robinson's language. Robinson who is confined to live in a 'blank' nature, devoid of any meaning and touch of the humanity turns Esperanza into his shelter with these strategies his efforts indicate the ways human domesticate their environment.

In this work, similar to Robinson, I refashioned, domesticated the goat leather. the surface of the stretched leather, the wilderness of the human and animal meet, those easily accepted oppositions of wild and domestic encounter one another, and in that meeting the relation between savagery, wilderness and human comes into question.

vi) *Seksekutu* [Hopscotch Box]

Hopscotch is played all around the world with some little differences in the diagram, material, or rules. The diagram that I chose and played as a child was an eight stepped one. Each step was outlined with rectangle. After three steps, the player needs to hop on one foot, the fourth and fifth steps follow which the player can rest on two feet, and give its weight on the feet equally. Then a single hop comes, followed by seventh and eighth steps, again on two feet. The extension of the box lacks the last two steps of the hopscotch diagram; these two steps were drawn by chalk on the sites where the box was opened for play. In that way, the play left temporary marks that show its existence once upon a time. This act also underlines the distinction between the real world and that of play, inside and outside. As Johan Huizinga states, "play is not "play is not "ordinary" or "real" life. It is rather a stepping out of "real" life into a temporary state of activity with a disposition all of its own" (8). The player gets through the hopscotch box and then get out of the box, lands on the ground of the local place, the actual place where the box lays.

Figure 17. *Seksekutu,* 2006

In this work, *seksekutu* [hopscotch box], I take a box as a literal symbol for a room, for an enclosed space. Apart from my personal understanding of the game, this play is also called as *hane* [home], at some regions of Turkey. Furthermore, one of the goals of the game is to win one's own space in it, occupy one of the steps, and thus reorder the rules of the play. If a player completes the play, she/he can choose one of the steps of the play as his/her home, and prohibit the others to step into the 'house' and the rules are organized accordingly. To underscore this relation I decided to transform a box into a portable hopscotch, a 'hopscotch box'.

As I discussed earlier in the Chapter 2, on play, play is a plane where the reality is suspended, just like the room where the burden of the real world, public space, is temporarily kept away. However, even in the realm of play and intimacy, the burden of the real world still exists. Thus, turning the interior of the box into a playground, where people pass and go away, where the traces, personal marks of others inscribed onto the interior part of the box underlines the connection between the two spheres.

33

Figure 18. *Seksekutu* in Ankara, 2006

I carried the box to several places, opened it on streets, parks, in front of houses, apartments for play. Each time, with each play, the box was torn, worn out, become dirty with the footprints of the players. The footprints of players overlap and converge into each other. The box becomes a space where different places, people, times merge into each other and create a space where past and present, public and private, real and non-real, meet.

The playground becomes a place that collects the traces of the players, a memory box that keeps the imprints of the players. Thus, in time, the hopscotch box begins to carry these traces and display them to strangers who contributed to the analogy that I see between a private space and a box. Moreover, the spectators, people who come to watch the game also contributed to the game. By telling about their childhood memories, about how they played hopscotch as a child, how their way of playing differed, they share and, leave their stories.

Figure 19. Story teller, 2006

Figure 20. The story, 2006

34

For my graduate exhibition, I decided to use the documentation of the adventures of the hopscotch box with photographs. I preferred to display the documentation in black and white photocopy format as I thought it was convenient for a performance that takes place on streets. I brought together these photocopied photographs in the form of an accordion book which also mimics structurally the opening and closing of the box.

Figure 21. *Seksekutu* Exhibition View, 2007

vii) *Seyahatname* **[Itinerary]**

The closed spaces, which Vito Acconci names as "cluster-spaces"[30] supply temporary shelter; they are substitutes for home. The places change, but their task is basically the same: to supply shelter. In search of a shelter to settle down in the absence of a home, one moves steadily.

I began to draw the grounds of the "cluster-spaces" that I temporarily inhabited. The drawings become similar to a diary that documents the places I have been, it merges them on a surface. Though the proportions were arbitrary, the way they were drawn make them look formal and claim they are loyal to the proportions of the actual space. The drawings look like formal plans without personal clues on them.
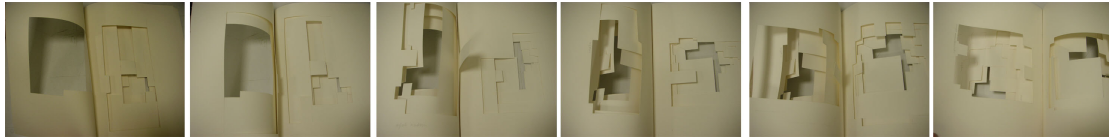

Figure 22. *Seyahatname,* 2007

I cut out the plans on papers and draw them out of the paper. Thus, the drawings left its space on the paper and exist with their absence; in other words, they have a negative presence on the paper. Parallel to the nature of memory, they exist through their being not now and here, but as something in the present past and somewhere else and still insist on its existence. Each time when the pages close upon each other, different topographies, compositions appear. Spaces and the memories of them merge into each other, they overlap. The diary, the story of the self take place in the turning of the pages, which changes the scene constantly.

viii) *Kaygan Toprak* **[Slippery Earth]**

Then I decided to use a book called *Kaygan Toprak* that I found in a second-hand bookseller. I thought that the name of the novel conforms to the situation of changing place constantly. While turning these pages, the holes, the spaces, change constantly. Also, the narrative of the novel was shattered and recreated by the act of the

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[30] Acconci,Vito. "Public Space in a Private Time."
<http://www.kunstmuseum.ch/andereorte/texte/vacconci/vapubl_e.htm >.31 May 2007.

holes that the spaces leave on the pages. The overlapping pages create other alternative narratives that break the narrative of the book.

The book and notebook are similar structurally; in the way pages are put together, between the front and back covers. It can be suggested that a book is a publicized notebook. Whereas a notebook offers its empty pages to a particular person, the book is already acquired by an author and accepts its reader as tenant.

Figure 23. *Kaygan Toprak,* 2007

In a similar understanding, Michel de Certeau suggests that the reader fuses slowly into the text, which belongs to someone else. The reader "poaches on it,

transported into it, pluralizes himself in it like the internal rumblings of one's body. Ruse, metaphor, arrangement, this production is also an intervention of the memory"(Certeau, xxi). In other words, the reader inhabits the text through his/her reading, i.e., interpretation. And with this interpretation, he/she transforms the narrative; creates an alternative narrative of his/her own out of it. The act of interpretation of a text is analogous to the way a renter transforms a rented apartment: "It transforms another person's property into a space borrowed for a moment by a transient"(Certeau, xxi). Just like readers inhabit a book, one inhabits a public clustered space temporarily.

ix) *Kaygan Zemin* [Slippery Ground]

Figure 24. Detail from *Kaygan Zemin,* 2007

For the work "Running Ground" I cut small maquettes of the drawings out of styrofoam and paint them in white. I used the positives of the plans this time, and created a puzzle with those pieces that will constitute a whole. Styrofoam pieces begin to cover the ground of the room like parasites. As the pieces do not join to each other perfectly, the actual ground of the room can also be seen. With the spaces that are left on ground, it is also possible to wander on the ground and between the puzzle pieces. Thus there is a competition between the ground of the actual room and the artificial surface created by the miniature grounds of the other spaces of another time; the actual space becomes where all the journeys, all the ways meet and coexist.
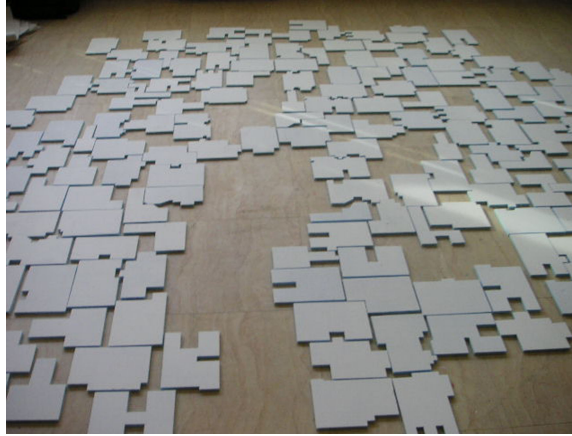
Figure 25. *Kaygan Zemin,* 2007

x) *Living Room*

I take a toy living room and put fermented dough on the furniture, in the form of cushions and documented the growth of the dough cushions. The dough changed in time as a result of the warmth the table lamp gives. First it grows and then it begins to die out, and later cracks begin to appear on the surface of the dough.

Figure 26. Stills from the *Living Room,* 2007

I used the quality of the fermented dough to re-comment on the uncanny, threatening aspect of the home. The still, silent, inanimate furniture turn into an animate thing, as a result of its nature that is subject to exterior conditions.

The initial idea was to do apply the fermented dough on real sized living room furniture. As a result of technical problems, I moved on to diminish the size. Playing with the size also enables me to underline the pseudo-authority at home, within the

39

household. The toy is the object where the child exercises its power, through playing with the size of the furniture, using toy furniture rather than a "real" one, I tried to discuss the handicaps of authority, which brings safeness. Although home is thought as a controlled space, and as a result, a safe place, with its pores and defects, [31] it allows the outside world come in. Thus home does not stand still.

Figure 27.Exhibition View of *Living Room,* 2007

Moreover, the way I exhibit them, by putting the stop-motion animation that represents the change in the dough, in the living room, as a framed photograph like any other framed photographs one can encounter on a house wall, stresses on the real, non-real relationship as well.

xi) *Bü-yü-me* **[Growing Up]**

I modeled a child with fermented dough and put it on a little chair (15x6x6cm). In course of time, while the dough grows, so the child grows, extends. Her legs touch

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[31] see Elain Scarry at page 5

40

the ground slowly, step on it. After a while the fermented dough begins to wither slowly and diminish in size. The small child on the chair is the only actor on the stage, where the silent, static composition is destroyed by its growth. In the process of growth, the form of the modeled child is exposed to deformation; the limits that define it change constantly until they become unrecognizable.

Figure 28. *Bü-yü-me,* 2007

Growing up in which one passes from childhood to the puberty is a process where one leaves the familiarity of childhood behind. Growth is where the dimensions, sizes and meaning of the surrounding environment change constantly and where an understanding towards the surrounding space, and thus adaptation needs to be developed. To enter the realm of puberty (adulthood), pubes (adult population, adult) is then to grow up.

Figure 29. *Bü-yü-me* Flipbook, 2007

I prefer to show the change the modeled dough undergoes through photographic documentation, so I put the successive photographs in a flipbook format. Also called thumb cinema, a flipbook allows the photographs to be animated, when turned with the thumb in right speed. Thus, it allows the spectator to animate the still frames, re-animating the growing process.

Figure 30. *Bü-yü-me* Exhibition View, 2007

I placed the flipbook on a real-size table and the little chair next to that table, but without the dough child on it. I used a light that casts an enlarged shadow of the chair on the wall. In a sense, I duplicated the growth of the fermented dough through the relationship between the chair and its shadow. And the absence of the dough child on the little chair implies an absence, remoteness from original state.

xii) *Default/Defo* **[Defect]**

> Home is no longer primarily a place: it is more and more a state of being, constructed on the accumulation of personal habits, thoughts, or emotional patterns of the life world.
> Theanos Terkenli

The different accents, how people use the same language in different manners, the way they refashion language hint their identity. In that way, people occupy a language, marking their identity on it. These differences reveal where they belong, live and grew up; thus one's identity can be seen in the way one incorporates a default, given language. Through incorporating the same language in their own way they are settling in it; moreover, creating the possibility of turning any space into a home by their unique way of using, sharing the language.

I decided to use the voices of my family members, the first voices I hear, the voices that create my first environment and thus that I have an old familiarity.

In order to make them speak without bothering them, to prevent any unnatural effect, I tried to prepare an informal everyday situation, so they do not need to feel an obligation to change the way they speak. So, I asked them if they can explain me how to cook rice.

Cooking is an activity taught at home by family members, recipes are transferred, handed on from the elder family members to the younger ones. It is a way of maintaining traditions, conventions which are not written. There is an affinity between the way accents, the "defects" of language, are inherited from the members of same community and the way cooking is taught. Likewise, the different accents, pronunciations, rhythms are contagious, spread by contact, with close communication. Both mark the body with the environment he\she lives in.

Later on, when I am done with the recordings, I re-pronounce the recipes in my own way while listening to them from the earphone. In a sense, I re-performed the process where the body is marked, territorized by its surrounding space.

I recorded this performance by my handy cam in my dorm room. The spectator will hear the different voices, my voice and the voice that I am representing at the same time. My voice will be heard from the earphone and the voice of the others, the original voices I imitate will be heard, will accompany my image on the television. So, the spectator will see my image and hear the voice I imitate at first and then, when she\he takes the earphone, the spectator will hear my own voice.

Figure 31. Exhibition View of *Default/Defo,* 2007

The idea behind the work was to create a sense of home by using familiar sounds, with the sounds of the acquaintances in a place away from home. In that sense, voices help to create a familiar space.

CONCLUSION

The concern of this study has been the exploration of one's relationship with its surrounding space. This complementary text has indicated the textual substructure of the works I produced during my master studies, where I investigated and experimented with the creation of personal space. The relationship that one constructs with its space is crucial for the constitution of identity, personality, for the maintenance of psychic health as I stated in the first chapter of the thesis. I experimented with the relation with space, tried to express my experiments in different ways, and different manners in my works. My work both in practice and theory attempts to unfold the private space and the tactics used for creating it. I investigated the personal space, its use, and implications. The works I produced also take their reference point, as motivation from these questions: How does one fill this void, what kinds of relations does one have with ones surrounding space, what does one's relation with the space signifies?

Another component that relates my works to each other is the element of play. I used the tactics of play as a way to investigate, experiment the process where one relates oneself with space.

There may be some unclear, "hermetic" parts in this survey, especially in the parts that I describe my works. One point should be made clear: this text does not aim to uncover the works in detail, it would be a contradictory attitude to try to reveal everything without leaving any space for me. Moreover, a text talks also with what it does not tell. The unspoken sentences need to remain hidden not only for creating a space for me, but also for providing a space to the spectators/readers, welcoming them to inhabit the work with their interpretations. I merely indicate my concerns, and the works are the way in which I deal with these concerns, successful or not.

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