

KUŞLAR GEZEGENİ, *ve bir varlık olarak zaman*

[THE PLANET OF BIRDS, *and time as an entity*]

by İrem  
Arıkan

Submitted to the Institute of Social Sciences in partial  
fulfillment of the requirements for the degree of Master of  
Fine Arts in Visual Arts Visual Communications Design


Sabancı University  
Spring 2005

Approval of the Institute of Social Sciences



Prof. Dr. Nakiye Boyacıgiller  
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Fine Arts.



Prof. Dr. Ahmet Alkan  
Dean

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Fine Arts.



Erdağ Aksel  
Supervisor

Examining Committee Members

Name



Selim Birsal

Name



Wieslaw Zaremba

## ABSTRACT

"KUŞLAR GEZEGENİ, *ve bir varlık olarak zaman* "

["THE PLANET OF BIRDS, *and time as an entity*"]

İrem Arıkan

M.F.A., Visual Arts Visual Communication Design

Thesis Supervisor: Erdag Aksel

Spring 2005, v + 73 pages

This supplementary text investigates the exhibition, ["The Planet of Birds, *and time as an entity*"] at Fass Art Gallery, Sabanci University between 2-15 June 2005 and the works within as the process of this exhibition. The text is considered as a part of this exhibition. The first part introduces the process of the transition from the works with moving images to the painted objects. Later, the text investigates the transitory phases of time which play the order among the painted objects, so as to focus on the connections of the diverse mediums, offered by these phases. The exhibition concentrates on the concept *time* as observed within the text as the crucial element which resolves the representation of diversity, problematic as an aesthetical statement.

Key words: time, moving image, transparent, plastic, painted object, dream, hunting, bird, diversity, ritual, healing, tunnel, material, medium, video, see through

# ÖZ

"KUŞLAR GEZEĞENİ, *ve bir varlık olarak zaman* "

İrem Ankan

Görsel Sanatlar Görsel İletişim Tasarımı Yüksek Lisans Programı

Tez Danışmanı: Erdağ Aksel

Bahar 2005, v + 73 sayfa

Bu çalışma, 2-15 Haziran 2005 arasında Sabancı Üniversitesi Fass Sanat Galeri'sinde gerçekleşen "Kuşlar Gezegeni, *ve bir varlık olarak zaman* " sergisini ve bu sergi süreci olarak içinde yer alan işleri inceler. Bu metin serginin bir parçası olarak amaçlanmıştır. İlk bölüm, hareketli görüntüye dayalı işlerden resmedilen objelere geçişin sürecini irdeler. Ardından, bu objeler arasındaki düzeni oynatan zamanın geçici aşamalarını, bu aşamalar tarafından sunulan çeşitli araçlar arası bağlantılar üzerine yoğunlaşabilmek amacıyla, ele alır. Sergi, bir anlayış olarak *zaman* üzerine gitmektedir; ki (zaman) bu yazılı çalışmanın içinde, bir estetik hesap olarak çeşitlilik sorunsalında karar aşaması olarak izlenir.

Anahtar kelimeler: zaman, hareketli görüntü, transparan, plastik, resim objesi, rüya, avla(n)mak, kuş, çeşitlilik, tören, şifa, tünel, materyal, araç, video, saydam



## ACKNOWLEDGEMENTS

I would like to thank Erdag Aksel for his guidance, comments, ideas that improved and transformed my work. Thanks to Wieslaw Zaremba for sharing his invaluable teaching experience with his assistant and giving inspiring comments about the presentation of my work. I would like to thank Selim Birsal for showing me alternative and detailed ways of looking, for generous guidance; to Hasan Biilent Kahraman and Lewis Johnson for opening up a new world of words and introducing inspirational texts. Thanks to Leyla Özcivelek Durlu, Orçun Goğuş and Deniz Erk for my postcard invitations and the attractive exhibition poster. I would like to thank Murat Germen and Selçuk Artut for their guidance and ideas .

I am thankful to my dear family, my mother and my father Hiilya&Soysal Arıkan, to my sister İpek Arıkan, for the love, inspiration, support and courage they give. Thanks to my friend Önder Arslan who stood by me in hard times, to Soner Biricik, İnci Ceydeli, Viket Galimidi, Selay Biltekin for their generous help and support. Thanks to my classmates, colleagues Tan Mavitan, Mark Wyers, Ender Gelgeç, Numan Kahveci, Adnan Yıldız, Aylin Sunam, Nameera Ahmed, Zeynep Günel, to all the friends I met and I will meet, for the inspiration and our meeting.

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## INTRODUCTION

This supplementary text investigates the exhibition, ["The Planet of Birds, *and time as an entity*"] at Fass Art Gallery, Sabancı University, between 2-15 June 2005 and the works within as the process of this exhibition (2-15 June. 2005). In this exhibition, objects that resemble bird paintings on transparent pvc-plastic tablecloths are arranged in an exhibition space with other bird paintings on opaque material along with a video portrait "2'19"". The video consists of an image of unclothed dorsal side and spine of my body's slight forward and backward movement from the back at sitting position. In addition, two photographs, burnt sage tea herb and sound accompany the video and painted objects in the exhibition space.

Throughout this text I would like to point to the issues and processes that brought my work up to its present level of diversity. Another aim of this text is to find the appropriate channel to formulate my thoughts and insights about the learning, observing, producing, and showing process experienced here, in the graduate programme of Visual Arts and Visual Communications Design at Sabancı University. I suggest the expression of these thoughts and insights to be empowered under the responsibility and the support of my presentation and of my art work. This text about the recent work and the exhibition attempts to detach itself from the body it investigates. However, I do not claim to write as an art historian or to analyse my own work as an art critic. One could possibly choose such an approach but in my case it is crucial to begin with the chronological events that carried the works to this point and to formulate my work's main concerns in relation to "meaning".

After majoring in economics, I moved to fine arts which I completed on the undergraduate level. The reason to study art further at the M.A level had basically emerged

from my belief that art conveys responsibility since the basic quality of contemporary art is displacing the borders of art and non-art. Art works to take these borders further, always to enlarge the space imparted to art.

The debates on the role and the evaluation of contemporary art and art works transgress the scholarly criteria of aesthetics, as well as the borders between art production and theory. Art moves people; people travel literally to see contemporary shows. Art works and the events make people act, talk, write, transport, insure, restore and exhibit art. Less palpable objects such as mental categories and frameworks of perception, forms of theorizing are also displaced by artworks. The use of the term 'postmodernism' seems to define the awareness of the recent displacements in theory making and developments in art. Art making and theories of art do not correspond to a labour distinction but they work on and investigate the same grounds. Their common discussions reflect the belief that a lucid change in sensibility, affect the world today. This change in our sensibility has distinguished the time we live in from the era of 'modernism'. 'Postmodernism' is defined both as a *form of theorizing* and a *period in social thought*<sup>1</sup>. The term gained its currency in 1970s and became formalized with the publication(1977) of Charles Jenk's *The Language of Post-Modern Architecture*.

The system of discussing art and theories of art was long based on *meaning*. Within the period and social thought of postmodernism, the very concept "meaning" began to be debated. The capacity of "meaning" is loaded and corroded around representation. The objects seemed to fade away as representation and reality started to resemble a wholeness rather than defining a duality. Representation and reality became one with Baudrillard's term *simulacrum*<sup>1</sup> He uses the term 'sign' to describe an internalization of language in experiencing the representation. Language, reality, and representation intersect, move on, and intersect

again. This is the "play" Derrida argues to reveal and compose the meaning for reality. His term "deconstruction" refers to the revealing and composing process in this very play.

This cultural and social period wherein dualities and oppositions are discussed on the common ground of meaning has given speed to a tendency of interdisciplinary approach. The status of *object* as a mirror to the subject belonged to the description of a projective, imaginary and symbolic intimate universe according to Baudrillard.<sup>4</sup> Accordingly, mirror was bound with the depth of imagination and with a "scene" for a private space time, for interiority something opposite to public was invested.

"But today the scene and mirror no longer exist; instead, there is a screen and network. In place of the reflexive transcendence of mirror and scene, there is a non reflecting surface, an immanent surface where operations unfold-the smooth operational surface of communication."<sup>5</sup>

The terms "moments of uncertainty", "confusion", "crossover", "displacement" emerge in a welcoming trend to declare power in an institutional framework today. This trend can not be thought separately from the early wholistic intimate world view that Baudrillard argues. Artist residencies are the facets of such an institutionalization.

In art academies and art programmes, the oppositions object/subject and public/private somewhat still remain meaningful despite the awareness of the challenge that meaning demands. Art schools respond in a more interdisciplinary approach to the problems of evaluating meaning.

My academy training was specifically on photography, drawing, and moving images with a drawing background. The world photography opened up seemed fascinating. Having

practised with photography intensely, I started to explore the possibilities of the moving image.

### The Act of Time in Moving Images

The distinctive pattern of the moving image was its delicate saturation threshold and the precision time can supply. The saturation of the moving image means that a moving image, whether it is video or film/motion picture, can not endure the mistargeted framing. This is firstly because time leads imagery in video. Frame is not a limit for the image but also it is for time. Nevertheless time determines the image or are we in control of time that appears to determine anything?

*"Time itself has become the materia prima of the art of the moving image. The «unsticking» of the image in time has been a gradual process, and its effects are permeating art and culture in the late twentieth century, moving beyond the domain of conventional cinematic form and serving to dislodge the dominant compositional model of the dramatic narrative (based on Aristotele's theories of 400 B.C.). [...] No doubt the first examples of time-based visual art in the twenties century will be regarded by future observers as being clumsy and childlike, much in the same way that the modern eye tends to see the medieval painter's first attempts at three-dimensional representation. "*

At the point where video was bound with time, it seemed not possible to wrestle with time or undermine its dominance. My work's first approach was to combine time with its sub-matter; *space* which meant to relate the moving images to the space or to the audience. This approach is similar to the extent that once the audience is forced to relate to the space, s/he becomes part of it too. These phenomena had been the obligatory control of the audience which turned out to be the most successful approach. Once time leads the work, there is no

way of avoiding time's relationship to other material aspects, like to the space or audience. To face this relationship had then been a challenging encounter. The video or film as art work shown in white cubes, museums, or at art events requested more deliberate control of the audience. This demand moved me to the line where the installations with video work cross. To illustrate this paragraph on the matter of audience control, I would like to point to the video works of a contemporary new media artist Pipilotti Rist. Her first video work in 1986 "I am not a girl who misses much" shows her skipping up and down while she is calling out this sentence of the work's title. Her later work "Ever is All Over ", she starts to fill the space with melodious music, which was shown as an installation and is obviously more experienced of the possibilities of moving images. In her 1994 work "Selfless in the Bath of Lava", she looks at the viewer from a small monitor recessed into a wooden floor; her upper body naked, surrounded by sea of flame, screaming for help. The audience awareness she applies to her work is evident as she presents her videos in different ways/installations in every situation. The "Selfless in the Bath of Lava" which is installed differently in 2001 than in first appearance: the work is shown along with her other video work in colourful lights, in a chapel-like environment of the Utrecht Centraal Museum.

Another prominent debate subject on art with moving images has been the metaphorical fetish value of moving image as "film:cinema" in two different categories: in "art films" and "popular films; Hollywood, French, Italian, Indian, etc. Cinema". Whatever we watch anything of a moving image, the memory of our collective historical narratives recalls "scenarios" from our own phantom movie recollections. This metaphorical fetish value delineates moving images in artistic scenes that have the production value. Production value refers to *montage and subtitles, sound and visual effects, technical innovations in the field of camera, actors, recent shooting techniques, script and scenario*.



In addition to audience awareness and production value, moving image related art has another language explored by digital media; that is, *videography of the work*. This is the photographic quality encountering time which is in question. Cinema film, 35 mm, or 16mm is expensive and has its own familiar image quality. It can be developed like a photograph as rich or as pale as one intends. It is basically sequential photography. Cinema is interested in the stillness of the images because from these stillness plots, motion can be started and separated.

Video, particularly digital video, has considerably high quality today. Anyone with a digital video camera and an editing software can make a video. This is fascinating. While video, a narrow concept for digital medium, becomes art, it finds success by articulating the awareness of its own grounds as a medium. One with a camera and sincere ambitions to convey a message in sociological, political, psychological grounds, can transmit his/her meaning by the awareness of the medium's simple rhythm. The photographic quality of time based media, digital mediums today, has been investigated in their own limitations. They have been compared to the identicalities previous mediums-cinema, music- showed. But digital mediums are not identical to cinema and music. Rather cinema becomes "what is cinema?". Music becomes "sound". Or it is vice versa. Video can be defined also as a cheap medium (which means alternative) if compared with cinema. This claim is actually insignificant and as such can abuse what it achieves. Video can not be compared to the merely photographic beauty aspect of cinematic conventions; video is the possibility of longer shooting, a privilege of showing and *becoming* the motion of any life form or any object.

The expression "moving image" can be misleading says Bill Viola in "Mortality of the Image". He refers to cinema and claims that it is cinema which makes the images move by montage. The transmission of meaning by montage is different than the transmission of

meaning by camera's "*videoing*", continuous watch. Video shows its distinct function in that difference. The term videography refers to this capacity of temporal continuity the camera can impose. Accordingly video image has always been there to be recorded. This is the difference where cinema exactly becomes *motion picture*. Viola states:

"One of the most fascinating aspects of video's technical evolution, and the one that makes it most different from film, is that the video image existed for many years before a way was developed to record it. . . . Taping or recording is not an integral part of the system. Film is not film unless it is filming (recording). Video, however, is "videoing" all the time, continually in motion, putting out 30 frames, or images, a second. . . . *Video's roots in the live, not recorded, is the underlying characteristic of the medium.* Somehow, in a way no one has really been able to explain time becomes more precious when dealing with video. . . . When one makes a videotape, one is interfering with an ongoing process, the scanning of the camera. . . . In film . . . the basic illusion is of movement, produced by the succession of still images flashing on the screen. In video, stillness is the basic illusion: a still image does not exist because the video signal is in constant motion scanning across the screen."<sup>2</sup>

When video is about to compete with the conventions of cinema which focuses to move the images, it begins to yearn the characteristics of film-movie making . This is the thin line and might become a trap where art with moving images should consider because there is a decision to show. Will the preference be to focus on the movement or the stopping of the image? This is the question for cinema conventions. Will the preference be to focus on the stillness of the image? This question lies on the common ground of photography and cinema. Cinema is made up of photography, beautiful photographs. Cinema is interested in making the beautiful photographs move. With this concern, cinema and photography are visual mediums. Video on the other hand is the capacity itself to investigate the life of any time-space. Video's

function would be narrowed within the mere arrangement of still images, beautiful photographs. It can video (tape, record) continuously without being focused on the pressure of making the images move because what it videos (tapes, records) is already in its motion. With this dimension, video becomes a musical medium whereas cinema and photography can be compared as being a visual medium.

Bill Viola refers to the role the temporal continuity video is after:

"Once I realized I could take a video of this coffee cup on the table, lock the camera down, not move it, and do a close up of the cup, shoot for 20 minutes that is so vastly different than taking a photograph of this cup. Even though there is nothing in the image that could possibly indicate it is moving, no shadow passes over it, nothing happens, it is identical to a photograph but its not. It's a 20-minute chunk of temporal existence in the life of this cup. That kind of idea of the body, like, that's why I started making these installations, I wanted the viewer to be inside the image with their body, not with their intellect, not regarding it from a distance where it is framed off from you and therefore we are studying, looking at this thing. It's whoa, you are not standing over the side of the pool and looking at the ripples on the water, someone pushed you from behind and you are under the water, you are the water, you become the water. That is a special form of knowledge that you can't gain in any other way except with direct experience. "[www.resartis.org](http://www.resartis.org))

Videography, audience control and production value are components of the play camera is directed to the relationship between rhythm of life and the desire to fasten it. And they influence each other. The audience control by the interference of space, metaphors of production value and videography are connected each other by time. They are the means to analyse and to capture the overwhelming existence of time or the challenge to overcome time's presence.

Keeping the influence of time in mind, there is also the historical basis in the field of knowledge to take into consideration, for moving images that claim to be art works. Along with time and its components argued earlier, a firm knowledge and keen observation of cinema - from the beginning of cinema till today- is added to the list. Without this base, the recent information and the keen interest might bring insufficient visual outcome with digital medium. This has been my observation about video and cinematic works presented in art galleries, museums and events.

### The Exhibition and Time

There is an elaborate solidness with the thing we perceive as time. The awareness it brings with itself is the source of all the technological progress in video, digital effects, sophisticated softwares, new computer games. The visual language of digital media and video is working harder everyday to beat time in the race or to fasten time. Technology fetishism and endlessly renewed software technologies respect time and try to catch it because time is taken to be a solid matter.

At this point I found myself at a crossroads. I had to respect the technology and all its information that turned the helm to the lee, which meant to compete with time. Is time really a solid thunder as people think goes fast? The other road for me seemed as to reveal what is covered with time and what is beyond the time.

Art seems to situate itself on a very critical place where it suggests a potential to transform anything in question into itself. It does that by many ways. Beauty which means perfection in stability is one approach, but discussions on its problematic are not enough. The successful endeavours in art define and redefine- *deconstruct\**, the social issues, whether they

are philosophical, sociological, or psychological. Art is a means to transform time to something beyond time. How it can bend and transform time's solid spatiality is the question.

["The Planet of Birds, *and time as an entity*"] exhibition is the product of an attempt to question and to abandon the solidness of time in favour of a magical chamber illusion atmosphere.

Meanwhile I am warned by a short text:

"More than anything else I wish I had never sung a single song; then, like other lowlife and scum, I would have entered paradise!" "Music led me astray when I was within reach of the truth."

The Relationship between Painting Objects and Time: Chronology and Events:

During the production process in Sabancı University Visual Arts and Communication Design programme, my work focused on representation, concentration, presentation, attachment in the diversity of works. The first task in the first week of October 2003 I had done at the studio I was given, was to choose a working area which was a 3 meter high, 5-6 meter long wall and peel and clean that wall for a week. I softened the wall with chemicals, and then cleaned the first layer with sand paper, followed by an emery machine. This wall became my first medium (Figure 1). It represented a compass that displayed time in this programme. The wall painting pointed to basically nothing different in its message as my video work did. That claim is a bit early to state in this paragraph. However I suggest the reader look at the two images together, the wall painting and the video still, in order to grasp the similarity in their mood (figure 27). These works (figure 1 and figure 26, respectively) invite the viewer to offer them a room where it becomes immediate to catch the possibility of time's transformation into vacuum.

I have made a wall painting on the new wall. I suggested that every time a wall painting finishes, it is erased and a new one comes, so that nothing of solid quality stays in hand except of the documentation photos. Having tried to reject the solid qualities of a work, I have pulled and produced the very solidness in advanced forms.

Drawings and paintings on paper (Figures 2-5) followed the wall paper. Because I realised that, the focus more was on the non-solidness or temporality the more I was pulling solidness towards my work. I have experimented with soil, plaster and empty plastic water bottles(Figures 6,7,8). Along this process the work became objects influenced from the working atmosphere of the studio. The act of making an object influences also the time. It has become a way to grasp the motion of the life that seems invisible via making it an object.

In a few months, the work became to be paintings on tablecloths (for an illustration, see the detail in figure 9). The language value of this material was colourful and domestic (Figure 10). The focus of the work was on image making and particularly on the subtlety of the image. There are many image designs on these kinds of plastic material in the market. With the influence of these designs, kitsch and colourful, I worked a self portrait on one of these table clothes (Figure 11,12). At this point the work's main focus was on painting and drawing. The transparent quality emerged in the two sided material ,the tablecloth, carried me to make painted objects. The ready print images on these table cloths were already powerful as a painting. Painting plastic tablecloths began firstly by erasing the prints with chemicals. .

The work investigated purely visual aspects. In the image level stage which was the preliminary to the other two, the print designs on these pvc's are erased and distorted. In Figure 15, the flower prints on plastic are distorted with thinner to become a tiger figure. To distort the ready images and make new images on them has brought a significant transformation towards a new understanding in painting objects.

To figure out the potential in the representation level that the material and visual concerns carry, self portraits and paper roses (Figure 18,19) are transformed into a sensuous figure, a blue tiger, an archetype from which the meaning is transmitted. Tiger belongs to the *representational level* and pvc plastic material on the *presentational* with its transparent quality. The archetypal image is painted on a transparent plastic. Figure 14 illustrates the object that is presented in a combination with a wall painting. The pvc prints became in this mean time painted objects. Figure 15 illustrates one of these painted objects (for details see figure 16,17). These objects became cushions (Figure 20,21) and maquette like environments (Figure 22, 23). After looking at them separately the challenge of combining them became the next demand of the work process (Figure 24,25).

#### The Dream Tunnel with Simultaneous Ends

By leaving aside all the respect for technology, art history, history of cinema - It has not yet become cinema history. There is a tremendous movement in the technology of digital media. Cinema as an identity is under discussion - the divine quality which is attached conventionally on art works starting from archaic periods; my own work faced solely to insight and tried to leak into the collective dreams.

Where do the collective dreams materialise? *Are they materialised at the immediacy where the time is suspended if not eliminated?*

The question of how time can be suspended must have pointed to an intriguing concern.

New Year symbolism, calendar divisions, history making methods and rituals give us clues how contemporary societies cope with the solidness of time. These mediums serve to give birth to new time. Why would it be desired to declare new time?

I would like to put the account of Mircea Eliade from his book ["The Myth of Eternal Return: Archetypes and Repetition"] about the efforts of archaic societies to suspend time since that they could not bear secular time. He discusses the function of rituals and religious celebrations as the mediums to suspend time:

"According to traditional man the imitation of an archetypical model is the reanimation of the mythical moment where this archetype is firstly generated. Consequently, these rituals, which are neither periodic nor collective stops the flow of the duration of secular time and carry the celebrating person to the mythical time *in illo tempore* "

He suggests that primitive societies live in the paradise of archetype, and since they register time only biologically they do not let time become "history". This phenomenon means that they do not let their own corroding act insist upon the consciousness of the events and, therefore, illustrate their irreversibility. However, they conduct still rebirth processes and periods, just like contemporary man's New Year or celebration symbolism, by the confessions of the sins and the driving away the "malignity". The need for a periodical rebirth for such societies represents that their memory, even though it is less dense than the contemporary societies', has an ability to register time and have the ability to illustrate the irreversibility of the events. In the most simple, primitive societies, "historical" memory, which means the remembrance of the collection of events that are not derived from any kind of archetype, of the collection of personal events, is something unbearable. The function of the confession rituals has been emerged from the need of getting rid of the consecutive personal events that compose history.

My aim is not to arrive into immediate conclusions on the judgements where suspension of time is declared to be desired or is not declared to be so.



It is intriguing that as *the denser*, time is experienced due to the density of memory, the *more difficult* it becomes to bear the sequential personal events and therefore connections with archetypical myths and rituals stay aside.

Lighter dense time environments mean lighter dense spaces which let us connect with any cosmogony point anywhere, to bend time to any and everywhere.

It follows then, that if archetypical myths and the repetition of rituals function to attenuate the density of time, they have a quality that dreams do. Yet the archetypical myths and repetitions are the ones to be eventually abandoned to the extent that contemporary quality of societies is evaluated by the concepts "history" and "progress".

"When you understand all things are the function of time then you understand that all things exist because of some cyclical, temporal realities that human beings have sought to codify in the form of ritual. Then the idea of a ritual itself is a very high fidelity snapshot representation of how the world works, an essential part of the world. It's not just a series of activities that human beings do, to honour things. It is actually a reflection and embodiment of how the world works from the temporal domain."<sup>11</sup>

On transparent plastics: From Tigers to Birds:

*"This beast is a native of Hyrcania, and it is something like a panther from the various spots on its skin. It is an animal of terrible swiftness; the hunter when he finds its young ones carries them off hastily, placing mirrors in the place whence he takes them, and at once escapes on a swift horse. The panther returning finds the mirrors fixed on the ground and looking into them believes he sees its young; then scratching with its paws it discovers the cheat. Forthwith, by means of the scent of its young, it follows the hunter, and when this*

*hunter sees the tigress he drops one of the young ones and she takes it, and having carried it to the den she immediately returns to the hunter and does the same till he gets into his boat. "*

It is that, time is suspended at the cost of narration, history and progress, has been kind of an awakening from a dream.

Tigers represented the sensuous imagery; the colourful approach remained in my eyes from the table clothes. This imagery could or could not suspend time had then not yet been my awareness. The work demanded a sensuous, colourful image, one that is between kitsch and dreamlike.

The need to play within time, to bend and fly through it has taken me further in the search of other sensuous imagery. The mood of the work demands fluidity as the diversity in the whole increases.

In the first week of June 2004, I painted an owl on a plastic (Figure 28). The transparency and fluidity of this new material allows a spatial quality that work investigates further. These plastics with animal imagery on them would be a part of a sensuous chamber atmosphere, composed for a ritual space.

By the end of August, another bird painting on the same material followed the process. It was a cassowary bird (Figure 29). At that time, the problems with the material made the durability of the painting on the surface difficult. Physically it was a problem to let the paint hold the surface completely. The plastics were vulnerable and sensitive to folding or to any means of transportation. Despite the pressure I wrestled with the question of "why birds?" and the unsatisfactory physical result that the relationship with plastic material and paint pushed onto my shoulders, I decided to carry on the same material basically because the transparency and the fluidity qualities it referred and displayed had already captured the process.

That decision has defined the dominant character of these objects. To have durability by keeping the transparency...

After this decision, the difficulty of working on the material stopped representing pressure.

New painting techniques (- The resolution with material and paint has begun to become visible with this particular object called "painted snipe"-Figure 30) onto a variety of transparent pvc material has relieved the problem of material endurance. The only concern left for resolution then was how to keep the diversity of my production. The first attempt has been on the problem of combining the moving images in my video work with the bird objects on transparent plastics (Figure 31,32).

Between 28. December 2004-13. January.2005, my work presented these challenges of studio environment publicly at Sabanci University Gallery within the exhibition "Public vs. Private"<sup>13</sup> (Figure 33,34,35,36). A trio of bird objects in a gallery space and the rhythm of their motion meet another space's motion by the video projection on one of the objects. "Ritual" is what I mean by meeting the ends of different temporalities: the temporality of the object and that of time based digital motion.

The production diversity the process demands in the mood of the magical chamber illusion has brought circles and spheres with birds on paper. Figures 37, 38 display the possibility painting on paper can open up. The paper work with ink and pencil of figure 38 is generated from a pvc table cloth pattern. The circle flower shapes are enlarged and the distance to each other is extended for another pattern. A very recent work where its detail is

illustrated with figures 43, 43 i, 43 ii illustrate more direct attempts to manipulate the printed image on the material itself.

(Figure 42) *"Although partridges steal each other's eggs, nevertheless the young born of these eggs always-return to their mother "*

The flexibility of painting on plastic material has passed to a more transparent plastic which was meant to work on a more slippery surface. Figures 39 and 40 chronologically illustrate the situation on this new material. With the work illustrated in figure 41, I aimed to search the degree of the quality the material can offer to me with a photographic print of the painting.

The magical chamber in my visual library needed more convincing reality, serene and sincere that I painted on paper for one of the bird imagery, "cassowary", which was before, painted on transparent plastic. The first reason for painting it again, with oil paint on paper, had been to deal with perfection and to be more conscious on the problematic of beauty on an image which is being worked for a period of time. Figure 41 illustrates the step I took from the two dimensional visual quality the object carried to a mere painting on paper.

At this stage, the painted objects and images on paper encounter each other in the frame of a magical chamber. This frame is not meant to be the boundary that will let one inside and put another one outside. It would be being untrue to me if I say I knew beforehand what the capabilities of this frame are and how it operates during such an encounter. Derrida asserts that the truth is in the text" and I suggest, this text is supplementary, aside to the exhibition I have some ideas, nevertheless, they can only be "supplementary, foreign, secondary object"(The Truth in Painting) to the exhibition ["The Planet *of Birds, and time as an entity*"].

Figure 44 represents the encounter of different materials and similar imagery which is interpreted as a "collage" in the studio which I take into account for further development. Here collage has associations more to montage than to the conventional meaning of the term. Collage has been a painting innovation by Braque and Picasso to question the problems of analytic cubism and became a mean to point out the "perspective" illusion in Western art from Renaissance. Montage, on the other hand is the term borrowed from cinema. Montage started to be used from year 1900, to catch and emphasize the climax of the events rather than to edit the time space relationships directly or to compose a linear logic of narration.

Exhibition Notes:

Opening: The exhibition consisted painted objects of bird imagery on large pvc transparent plastics flowing from the ceiling. Among these objects, there were works with bird imagery on opaque materials, sound and one photograph. The walls at the right side of the gallery are painted marine blue.

Three days after the opening: Smell is added to the exhibition space. Sage tea herb is laid on the ground under cassowary and flamingo images. Twice a day, this herb is burnt as incense to clean the space. The smell provided that the exhibition move in the building.

Four days after the opening: Another photograph is added to the exhibition space (Figure 50).

A week after the opening: Another wall facing the right side of the gallery space is painted light blue.

The exhibition view is photographed in Figures 46,47,48,49,50,51,52,53,54,55.

## CONCLUSION

*"Nature has given such knowledge to animals, that besides the consciousness of their own advantages they know the disadvantages of their foes. Thus the dolphin understands what strength lies in a cut from the fins placed on his chine, and how tender is the belly of the crocodile; hence infighting him it thrusts at him from beneath and rips up his belly and so he kills him.*

*The crocodile is a terror to those that flee and a base coward to those that pursue him. "*<sup>16</sup>

The exhibition ["The Planet of *Birds, and time as an entity*"], a ritual, becomes a dream tunnel if time is convinced to surrender itself. The role of the mediums I used acts significant roles in the movement of the exhibition space. I am aware of the fact that to display the diversity of mediums in a capturing path is the door of the chamber.

Time is the element under observation and investigation for combining different materials at an exhibition space. Video work, 5' (Figure 45), which is installed with the ideas emerged at the studio courses of this graduate programme, serves to bring the ritual function of bird objects into focus. The circle paper bird supports the turn of the round video image. The images on different material and objects represent the order of the diversity. An aesthetic statement, that is the play among different mediums, lies in their getting along with each other. Showing where the peace and battles start, demands sharpness in the process of displaying methods.

The question of the hierarchy of the objects or mediums at such an order can admit itself. Nevertheless time bends and ties them to each other in its expertise that each medium object plays its own role with their self authority. That play is accepted in this order.

The first works that are named have been the videos. They are named according to their duration. Videos became time and kept me concerned with the problematic of time's solidness. Such awareness actually emerged while naming and making the bird objects. By

the names to which they are associated, they became the bodies of these names. In this case, they became these times. The duration of the video connects the viewer to the time, that life which was in motion.

With such knowledge this exhibition is named as ["The Planet of Birds, *and time as an entity*"]. *The* ritual value of this exhibition catches the accumulation these objects came from and transforms them to an illusion of lighter time density. At this present situation the way to deal with this accumulation has been the acknowledgement of the multiple continuities from which they came.

## DISCUSSION WITH THE EXHIBITION

Music -a-b-c-d- can lift *one, some anything*, up to a vacuum where even magic dreams on air: Even the dream tunnel leads to the centre. "Bend the time, ride on it". The celebration is under the beat of my palms; either they would like to open like wild flowers or turn to fists.

Do not let any dream rider invade your dreams *to* bury the vagabond places into your dreams. Be the only knight of your dreams. Dreams become what a battle to fight sometimes for a dusty big silence. After meting this silence in one of the planets you see through, precious time is offered free for you to leak into other dreams. A battle in a foreign dream took place only because the thousand star(t)s shone to follow one smile that was already sent, without any sign, a very long time ago, long before you thought it was a... tree, a tale, a gap, a lie, a job. What an illusion that melts in the confession that dreams are sometimes foreign and can be yours at the same time. If you find yourself hunting a foreign dream would you do it to heal? You see you will be healed only if you ask for. Measures between the hunter and dreamer are protected with planetary agreements. Hunter can not kill the dreamer even if the dreamer surrenders. The agreements are strict and protected in clear stones so that they slice the light into its due segments.



## NOTES

1A citation from the sociologist Norman K. Denzin is referred in the article *Postmodernism and the Art of Identity*; in (Hall Foster, *Concepts of Modern Art*, New York and London:Thames and Hudson, 1994,p. 271 ).

2 Jean Baudrillard, *Simulations*, trans. Paul Foss, Paul Patton and Philip Beitchman, New York, 1983.

3 Jacques Derrida, *"Structure, Sign and Play in the Discourse of Human Sciences "Writing and Différance*; trans. Alan Bass, London and Henley: Routledge and Kegan Paul Ltd. The university of Chicago Press, Chicago, 1978

4 Jean Baudrillard, *The Ecstasy of Communication; The Anti-Aesthetic Essays on Postmodern Culture*, ed. Hal Foster, New York: Bay Press, 1983.

5 Jean Baudrillard, *The Ecstasy of Communication; The Anti-Aesthetic Essays on Postmodern Culture*, ed. Hal Foster, New York: Bay Press, 1983,p.127.

6 Doug Hall, Sally Jo Fifer (edited by), *Illuminating Video. An Essential Guide to Video Art*, Aperture Foundation, New York 1990, p. 482.

7 Marjorie Perloff, *The Morphology of the Amorphous : Bill Viola's Landscapes*, <http://wings.buffalo.edu>

8 The term was first used by Jacques Derrida to refer to the ways in which close textual analysis, the deeper essence of Western texts were opposed and undermined by the text's more superficial form and vice versa (wikipedia.org).

9 In the story told in the Green Book of Khazar's dictionary, a famous lute player Masudi Yusuf realises he is a dream hunter. He is advised to do it professionally and with special care. The dream hunter Masudi Yusuf confesses with these sentences in the end of his biggest dream hunt during his death. (Milorad Pavic, *Dictionary of the Khazars, A lexicon novel*, Female Edition of the Dictionary, Reconstruction of the Original 1691 Daubmannus Edition, Vintage International Vintage Book, New York)

10 Mircae Eliade, *Ebedi Dönüş Mitosu*, cev. Ümit Altug, 1994, İmge Kitabevi, Ankara

11 Bill Viola, interview with Clayton Campbell, [www.resartis.org](http://www.resartis.org) (worldwide network of artist residencies)

12 Leonardo da Vinci, *The Notebooks of Leonardo da Vinci* .compiled and edited from the original manuscripts by Jean Paul Richter, New York: Dover Publications, 1970, p.329-330

13 The exhibition details can be seen from the [Fass gallery](#) link at [www.sabanciuniv.edu](http://www.sabanciuniv.edu)

14 Leonardo da Vinci, *The Notebooks of Leonardo da Vinci*, compiled and edited from the original manuscripts by Jean Paul Richter, New York: Dover Publications, 1970, p.318

15 Jacques Derrida, *The Truth in Painting*, Translated by Geoffrey Bennington and Ian McLeod, 1987, Chicago Press

16Leonardo da Vinci, *The Notebooks of Leonardo da Vinci*, compiled and edited from the original manuscripts by Jean Paul Richter, New York: Dover Publications, 1970, p.332

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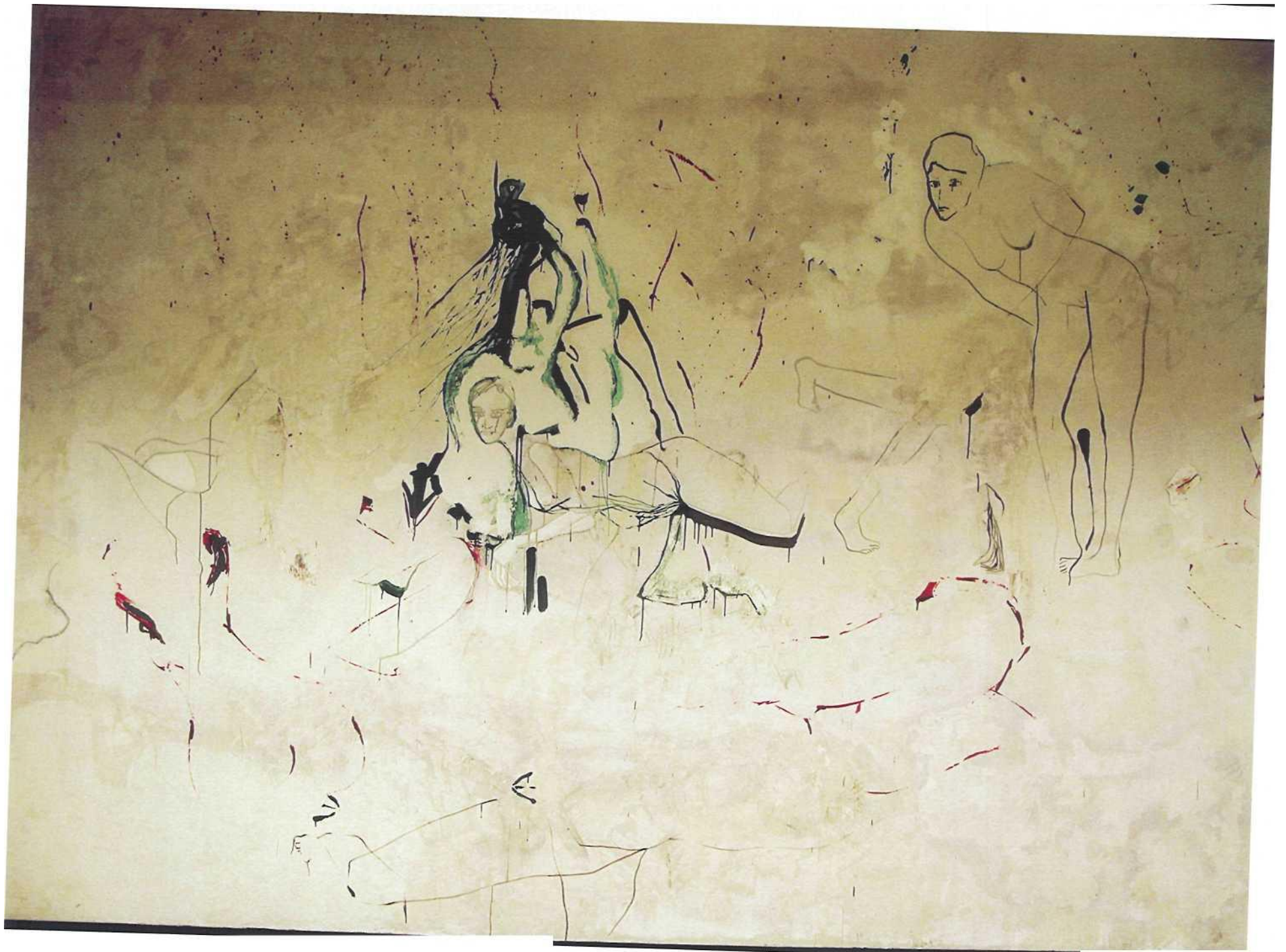


Figure 1 wall painting;silicone,plastic and oil paint, 3\*4,5m October-November 2003



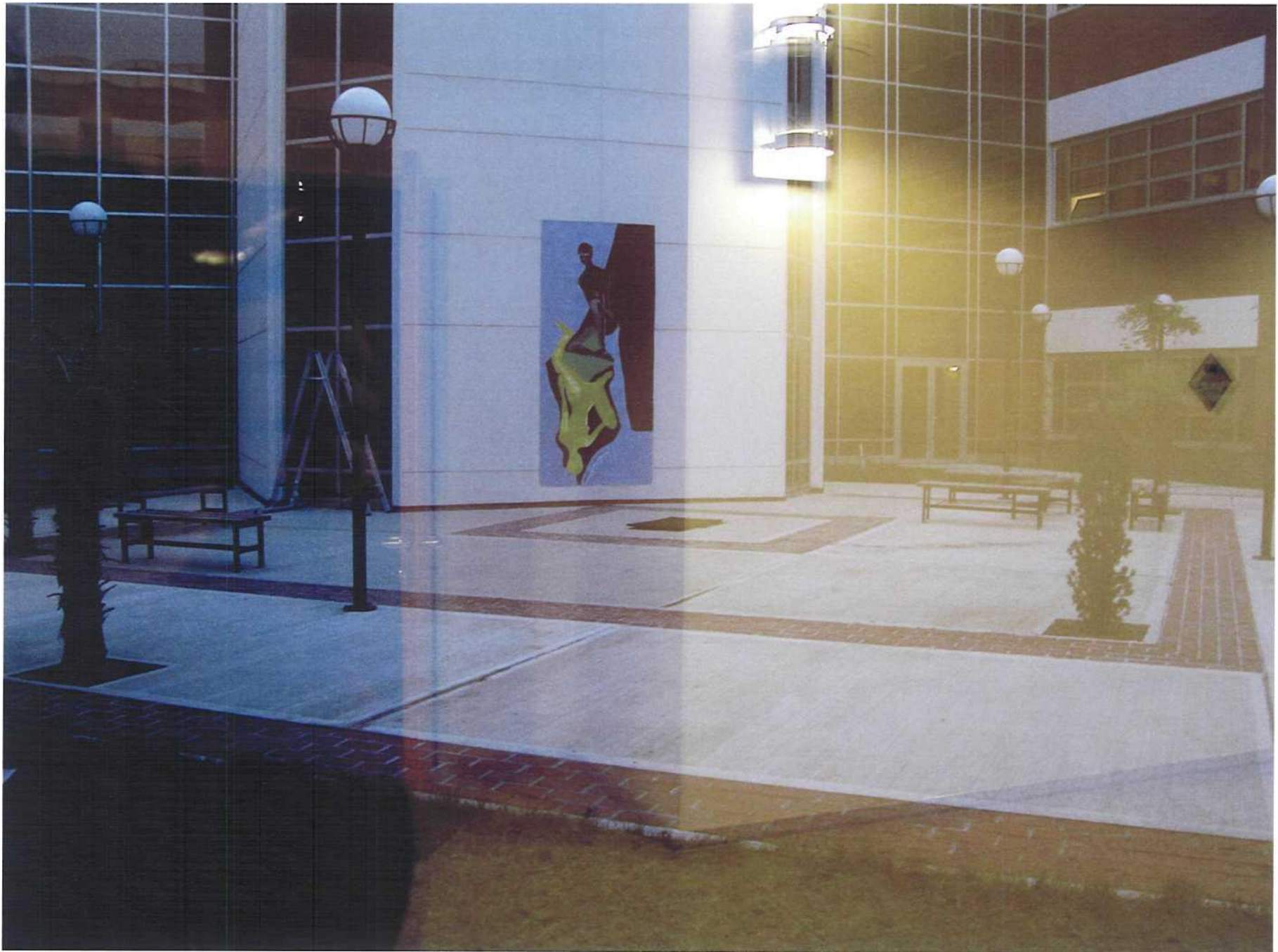


Figure 2 "untitled", painting on ssbf atrium wall, acrylic and oil on paper, 1,5\*3,5m, november 2003



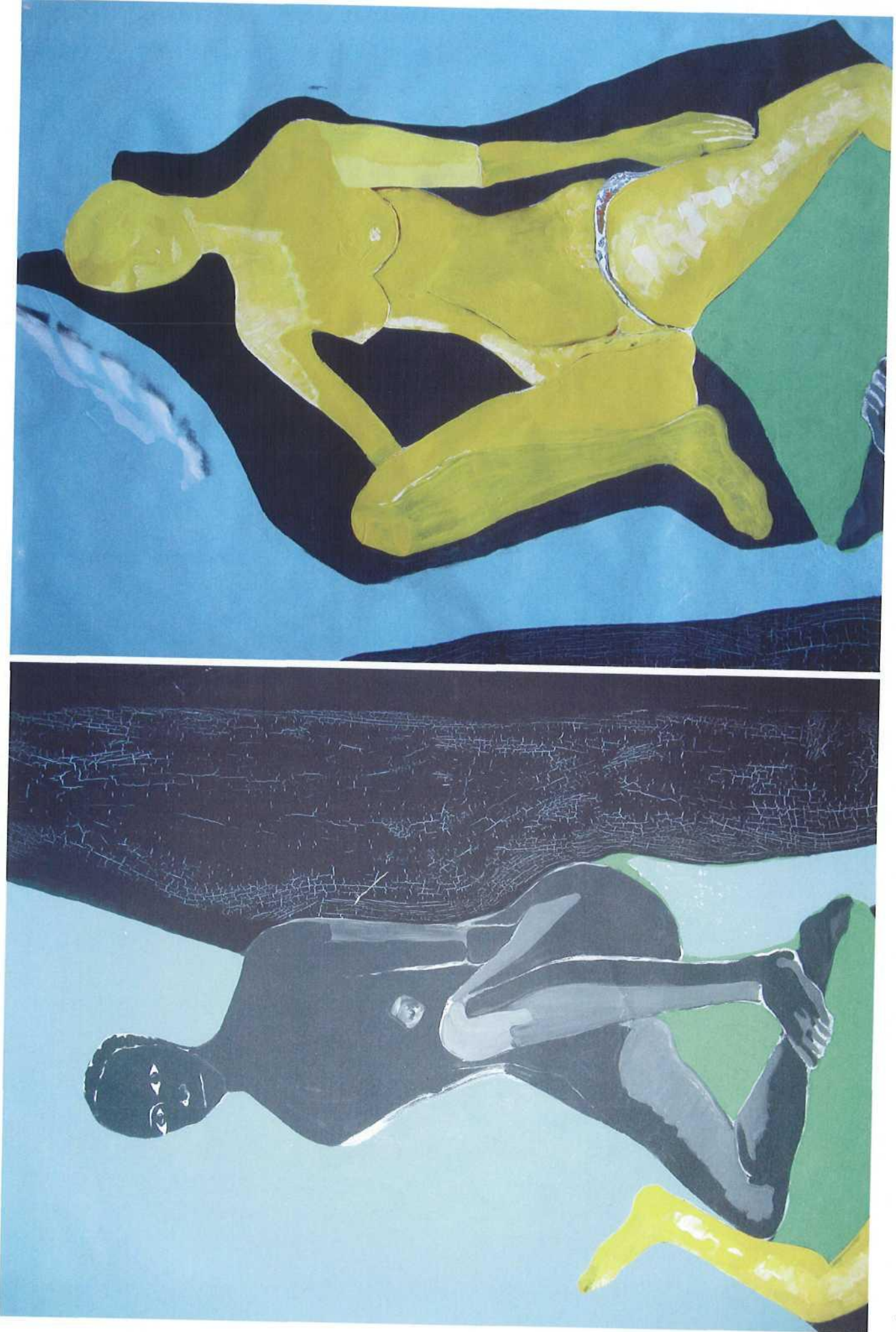


Figure 3 Detail from "untitled" (figure 2), acrylic and oil on paper  
left:top right:bottom



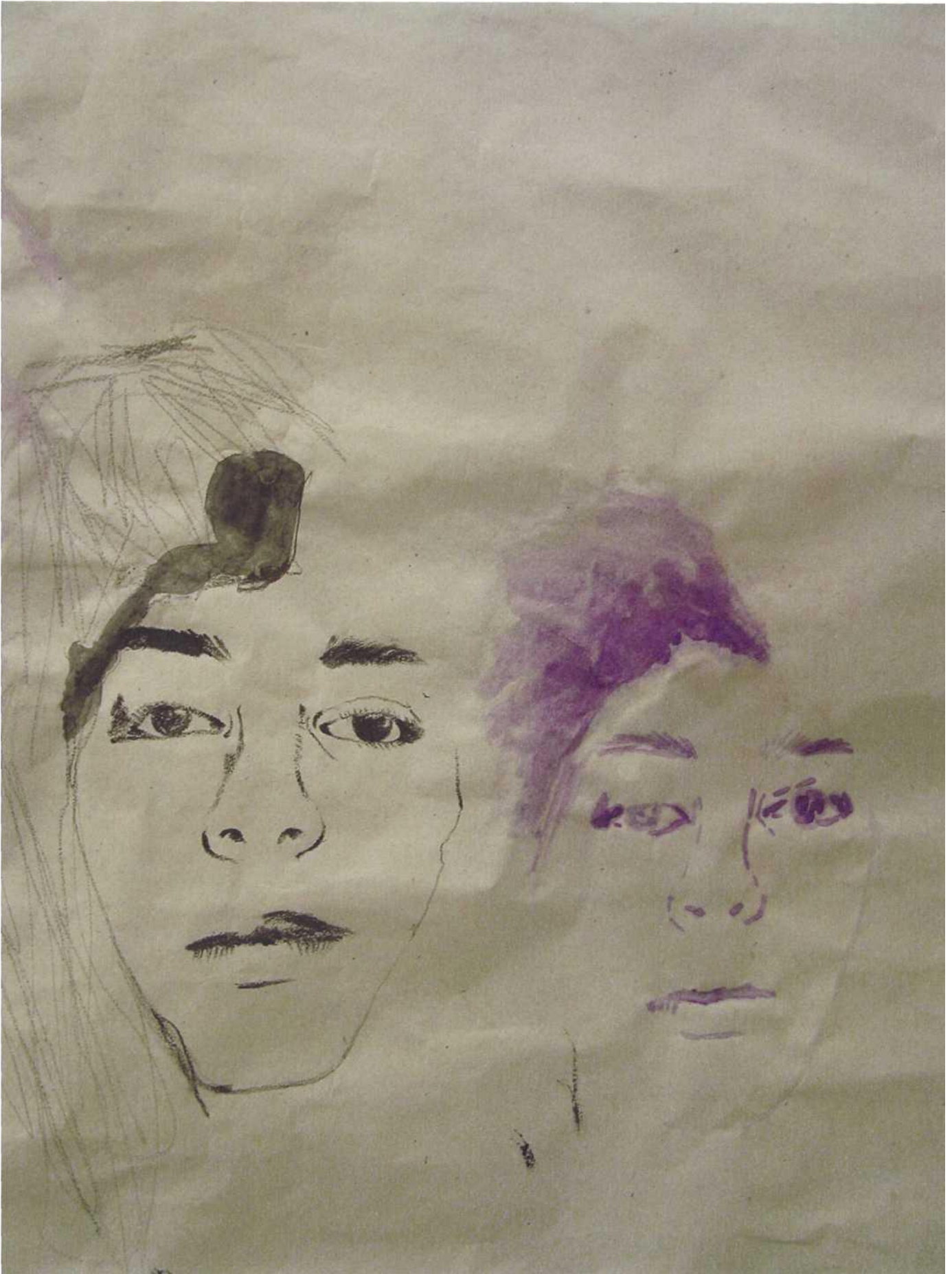


Figure 4 "self portrait", ink and charcoal on paper, 35\*50cm, November 2003

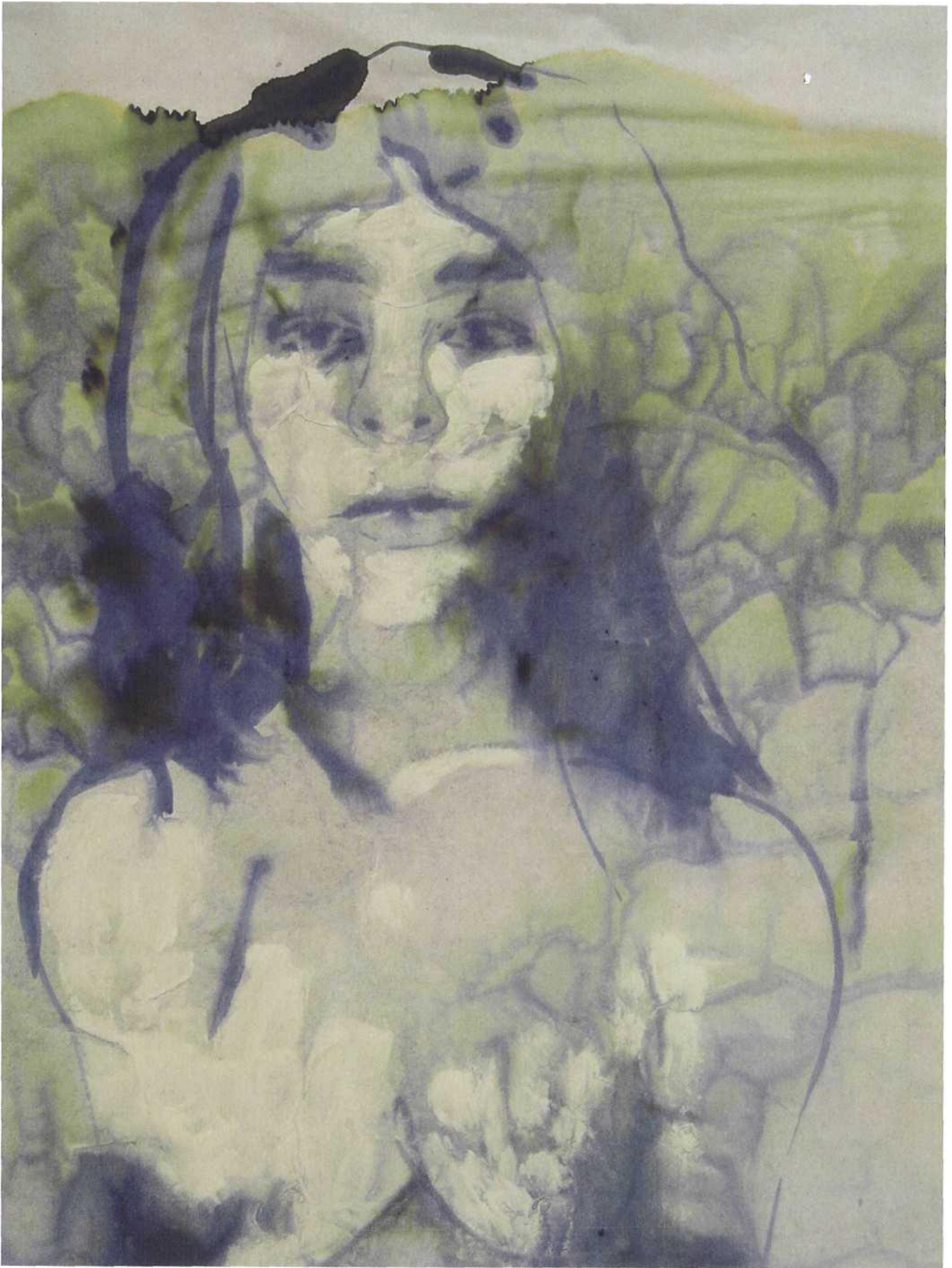


Figure 5 Detail from "portrait", ink and acrylic on paper, 35\*50cm, October 2003





Figure. 6 "Bottle", plastic bottles, November 2003.



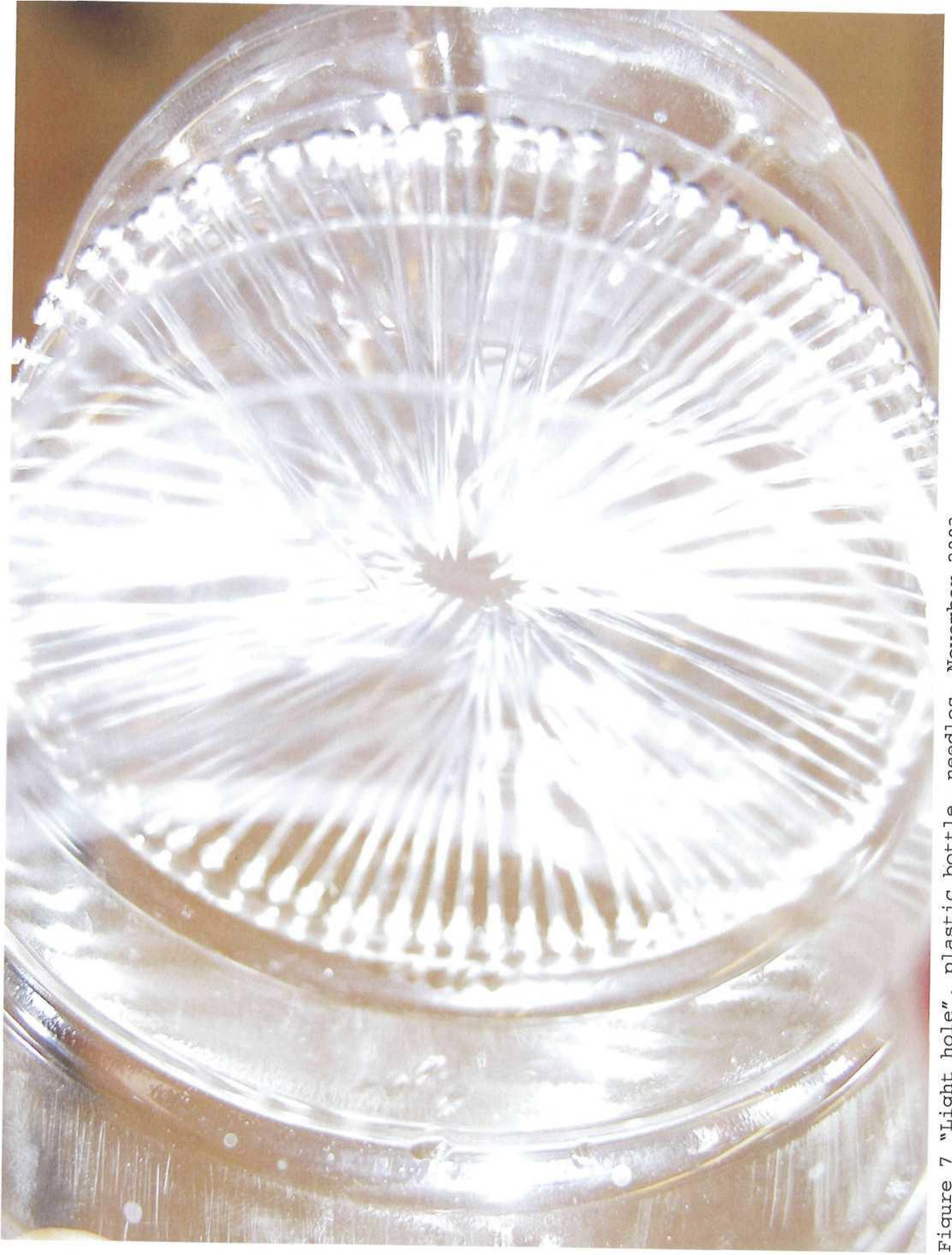


Figure 7 "Light hole", plastic bottle, needles, November 2003



Figure 8 "sphere" soil, paraffin, radius 5cm, November 2003





Figure 9 Detail, oil and acrylic on pvc table cloth, 1,4\*2m December 2003



Figure 10 uncitled, painted table cloth&its detail, radius 140cm

December 2003



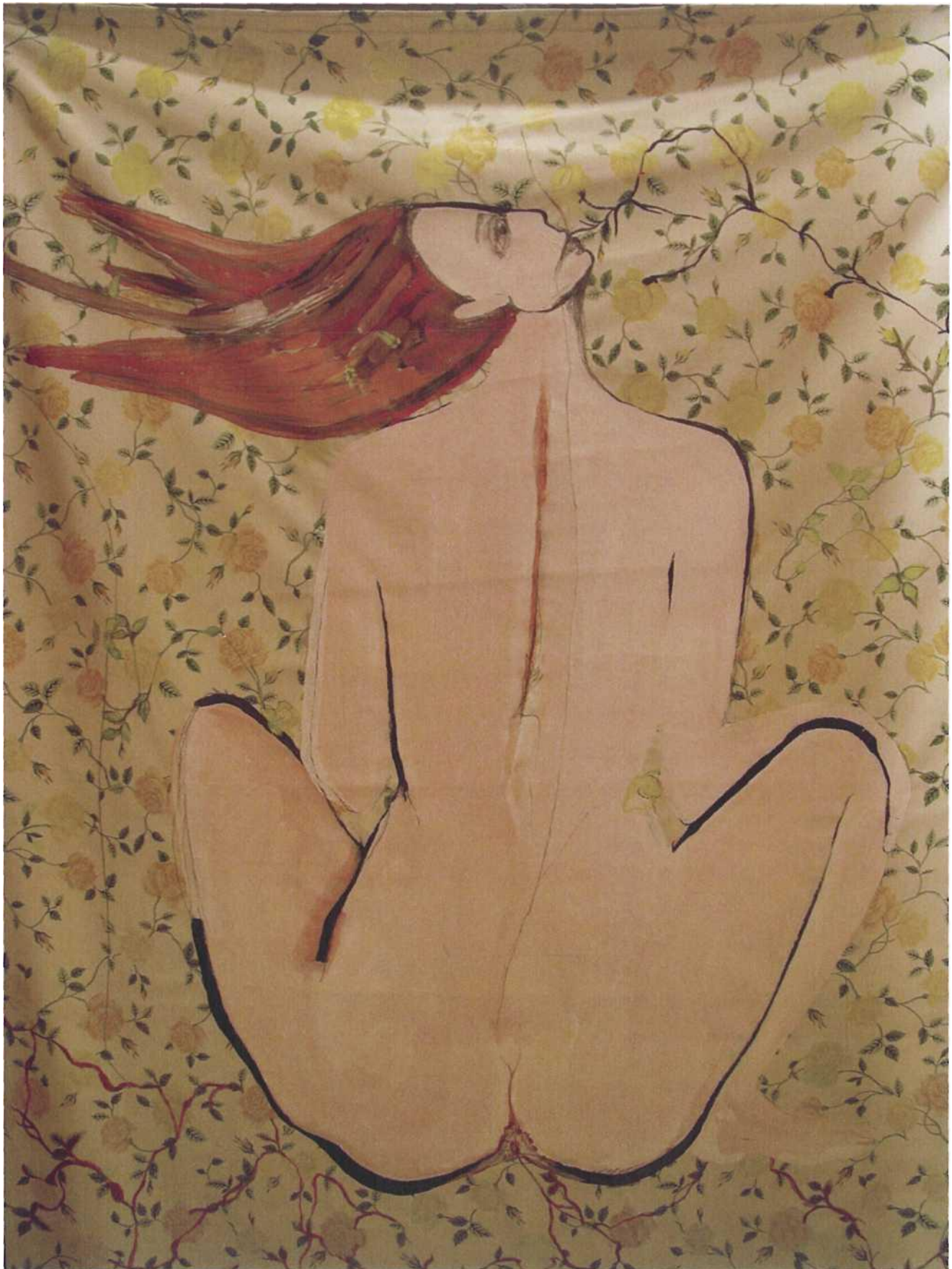


Figure 11 untitled, acrylic and pencil on pvc plastic table cloth, 1,5\*2 m  
January 2004

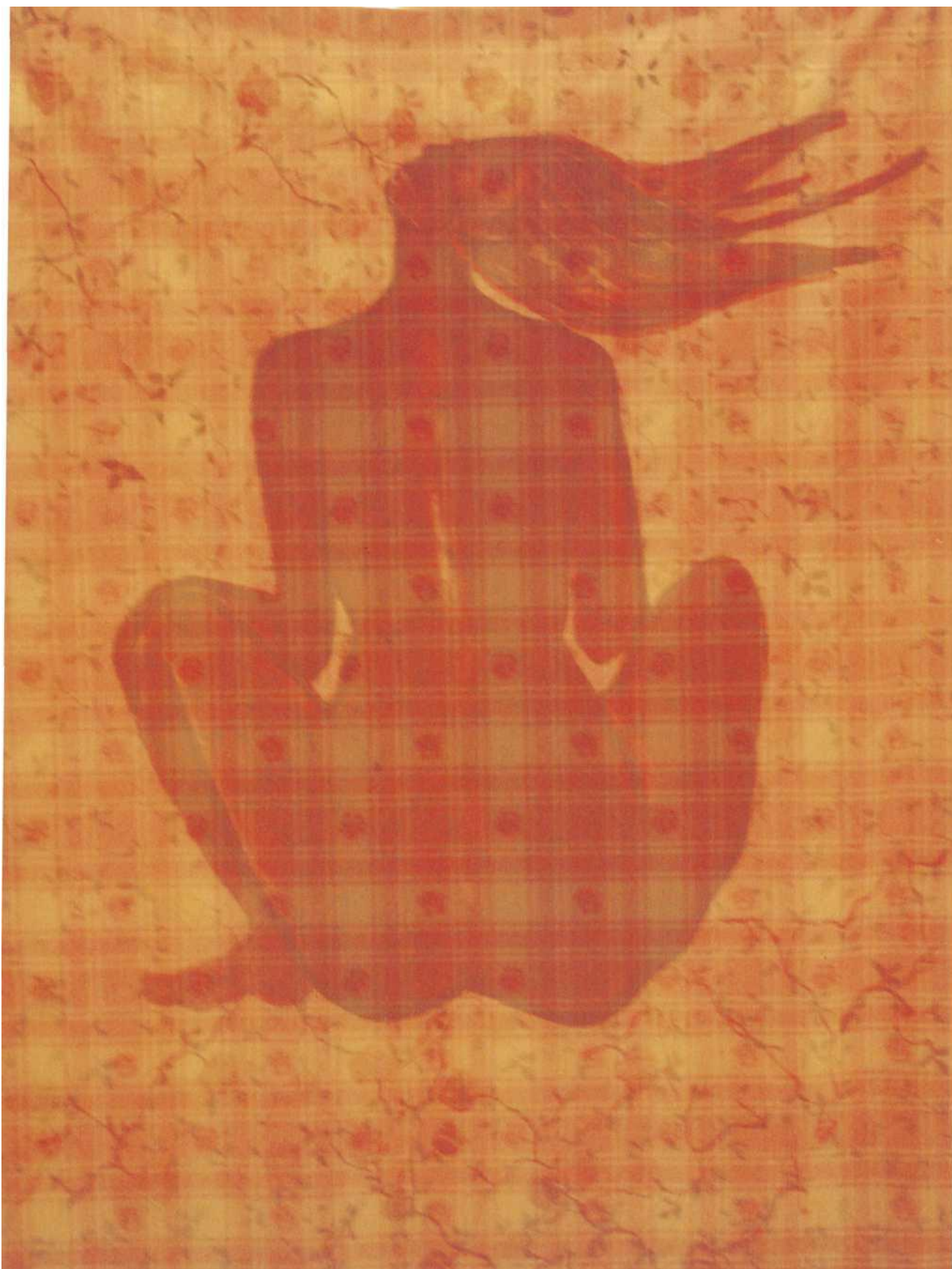


Figure 12 Back/transparent side of the work in figure 11



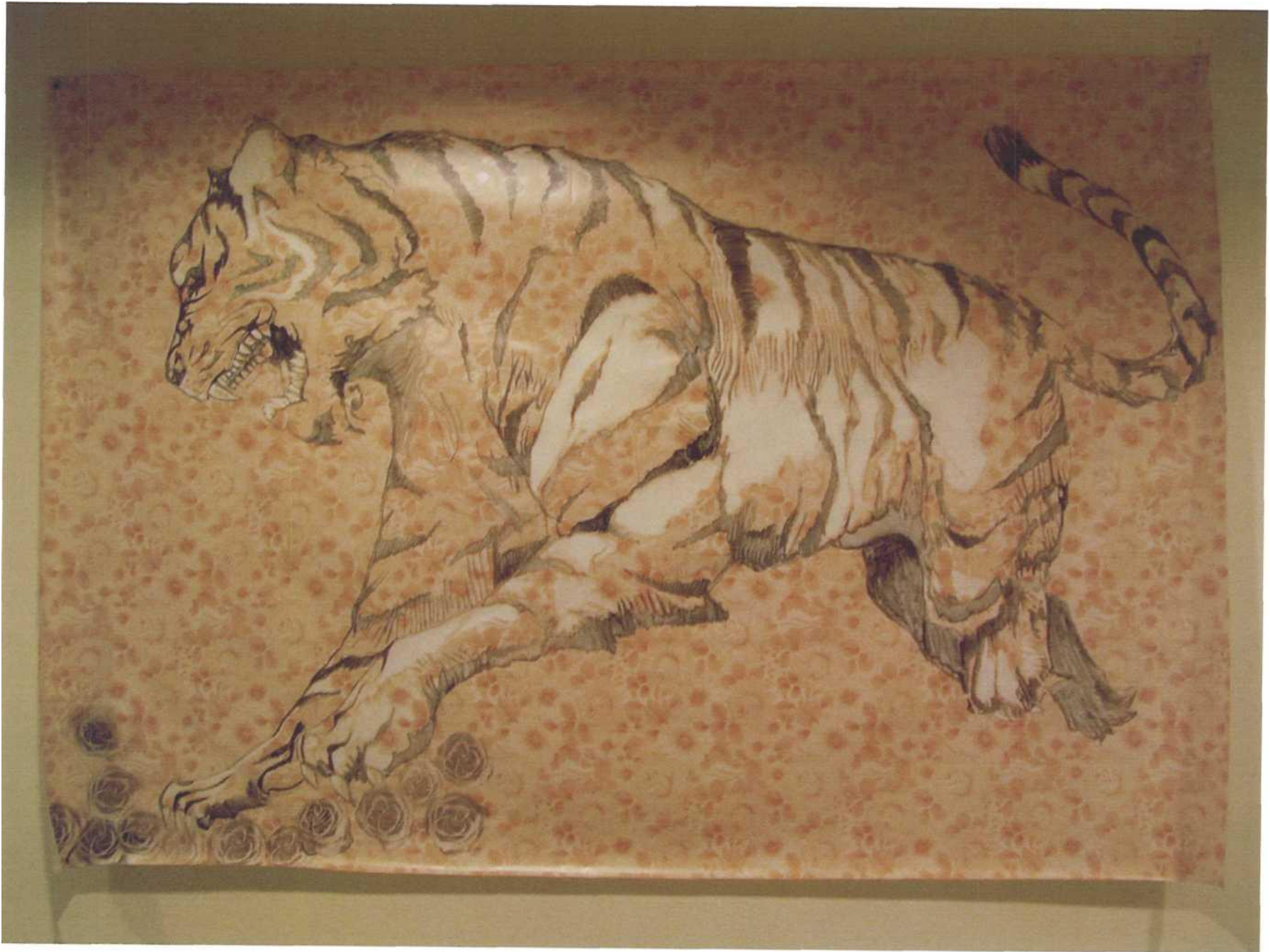


Figure 13 untitled, xerox ink on erased pvc plastic tablecloth March 2004



Figure 14 untitled, plastic paint, pigment on transparent plastic, 1,5\*3,5m April 2004





Figure 15 untitled, pvc plastic tablecloth on erased tablecloth, 1,5\*2m  
April 2004





Figure 16 Detail from the work in figure 15



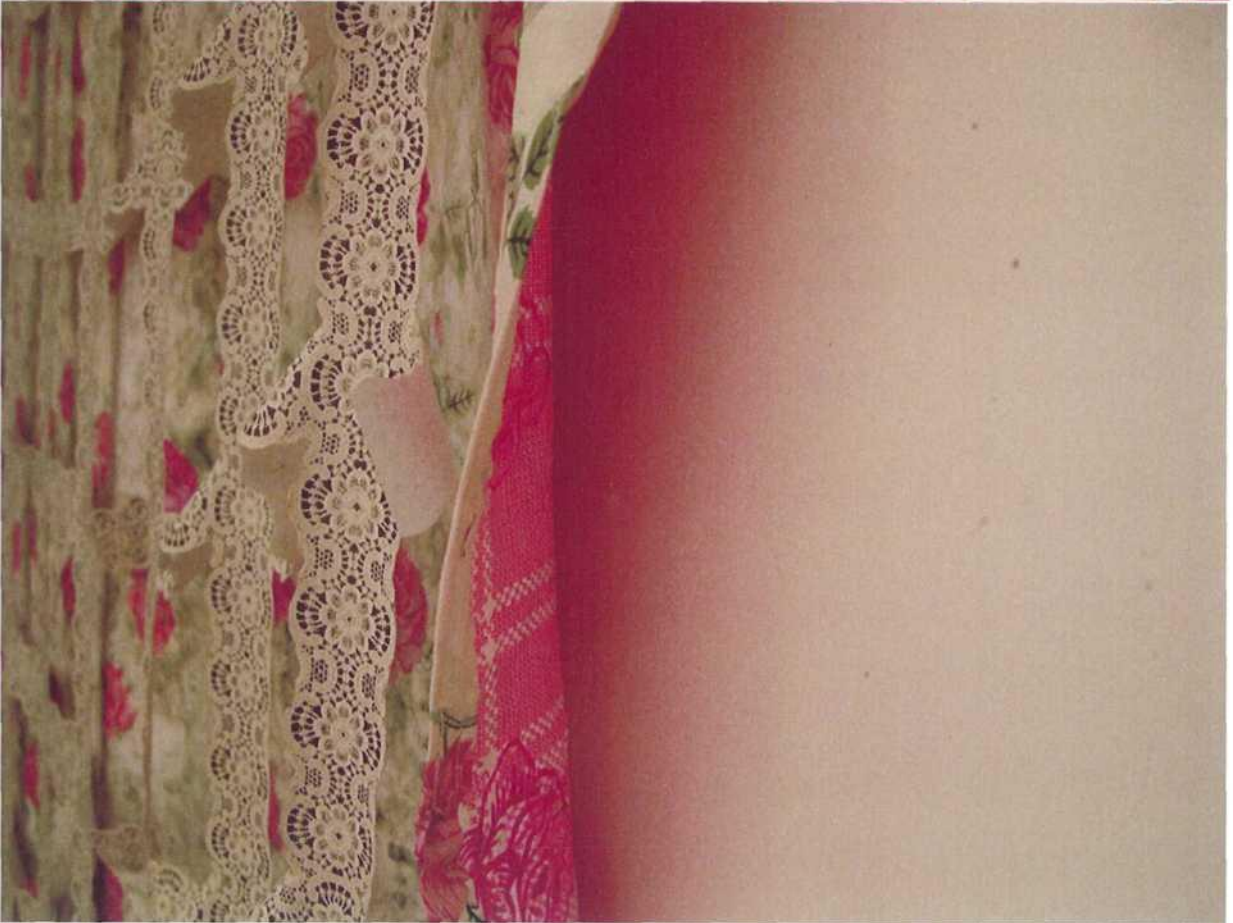


Figure 17 Detail of figure 15,16; erased and sewn tablecloths

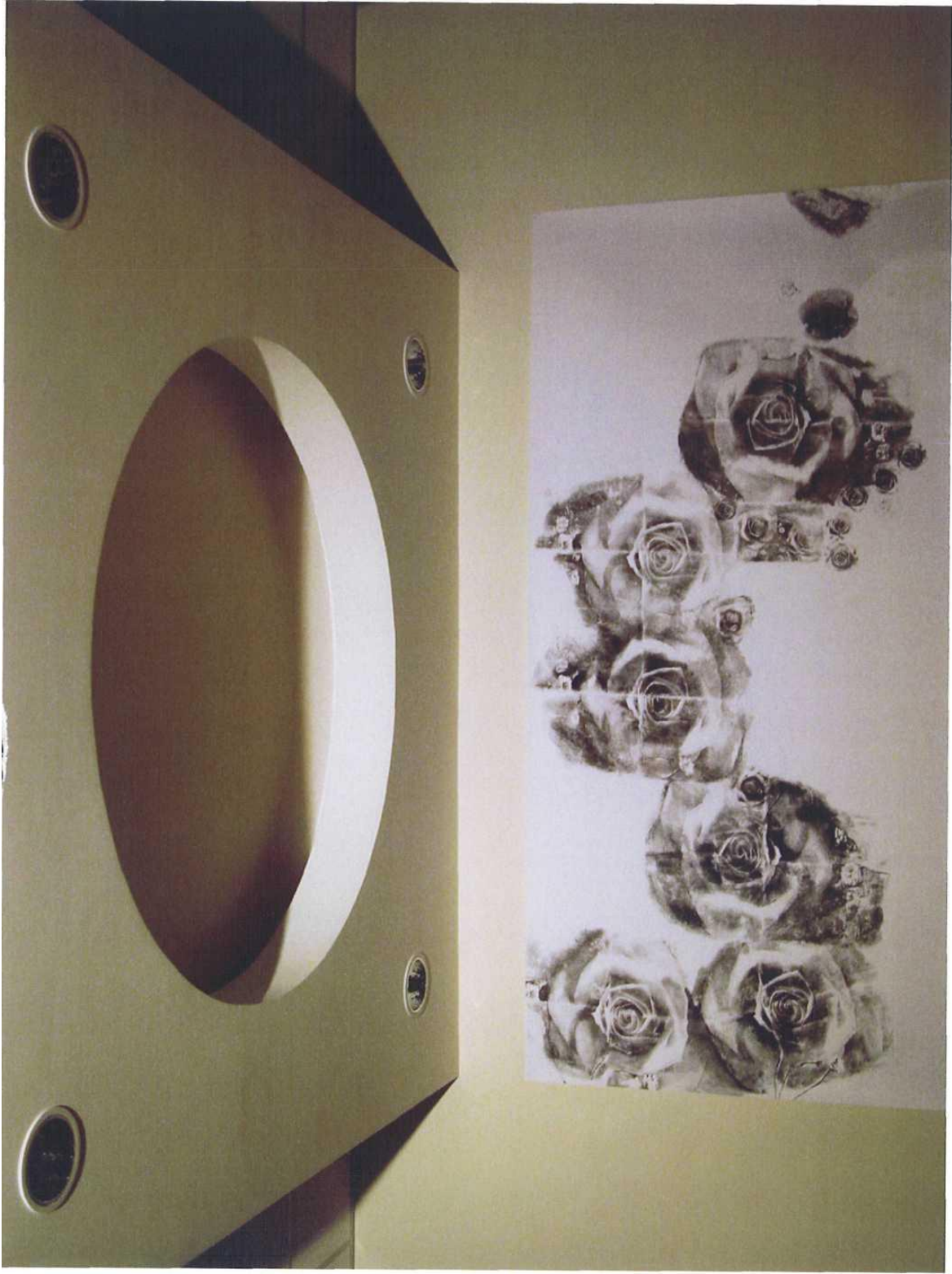


Figure 18 untitled, thinner print on paper, 1,5\*3m April 2004





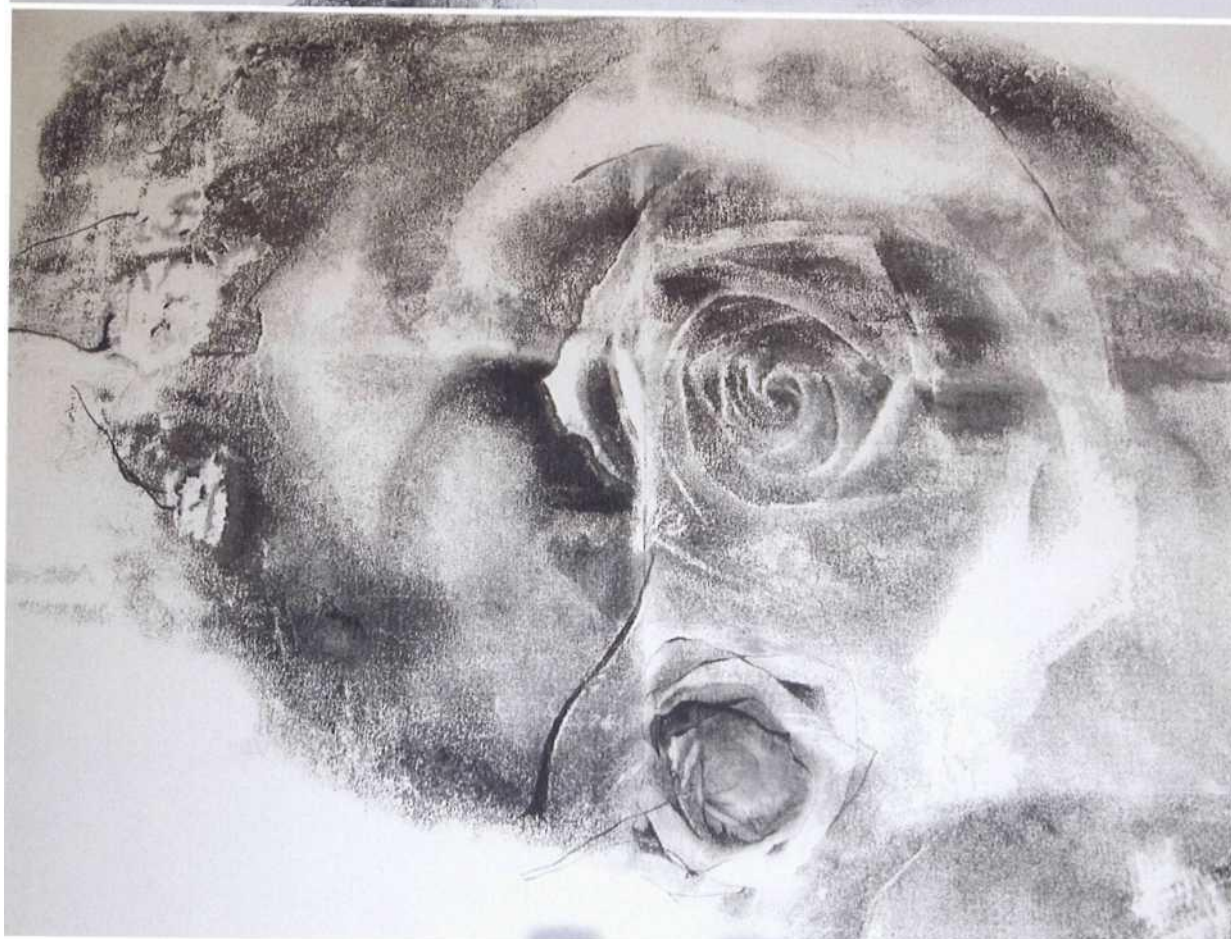
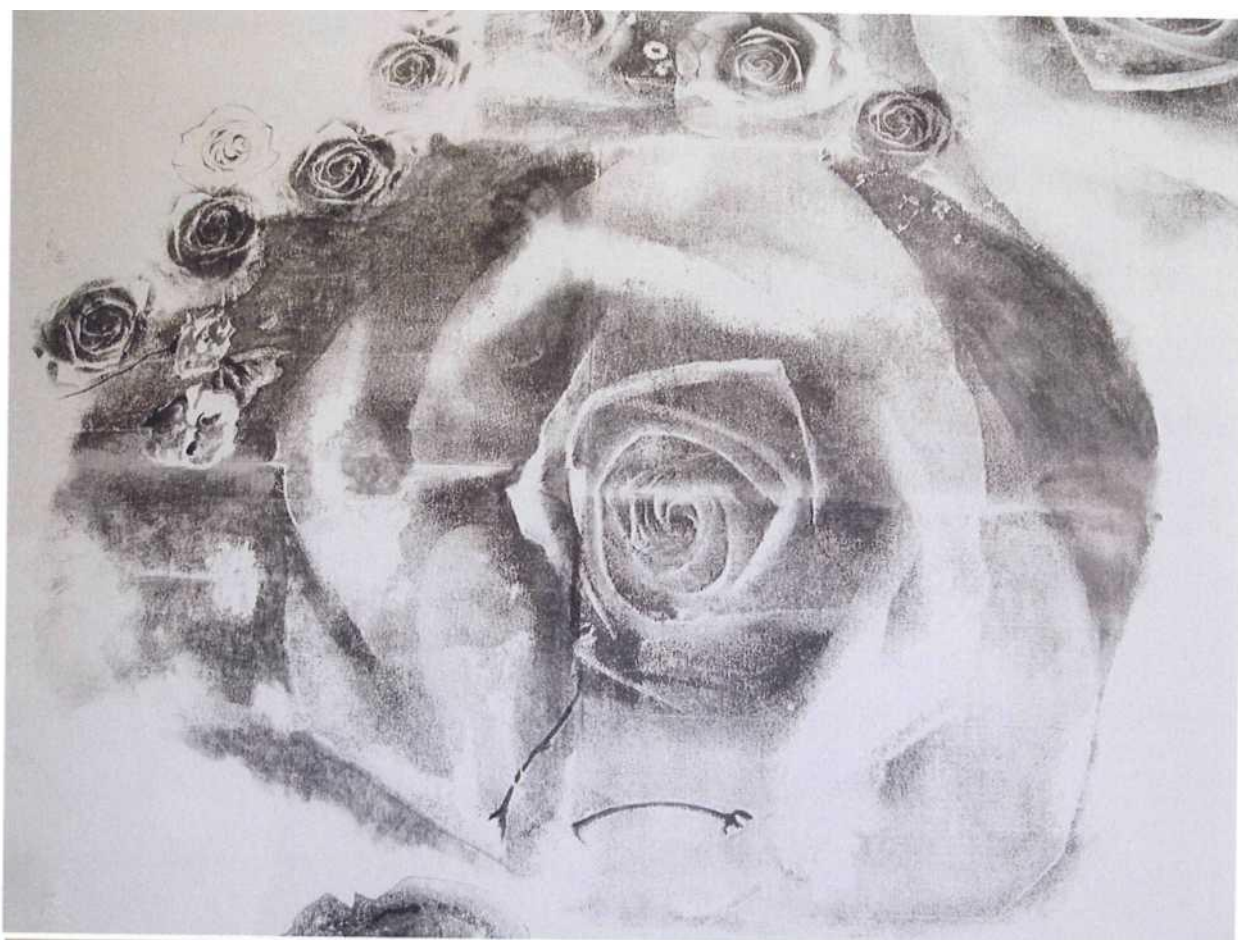


Figure 19 Detail from the work in figure 18





Figure 20 "Cushions", Plaster, nylon, fiber variable dimensions April 2004





Figure 21 "Cushion", pvc tablecloth, fiber, radius 30cm April 2004





Figure 22 Maquette like environmentl, sewn paper,foam,pvc tablecloth, variable dimensions April 2004



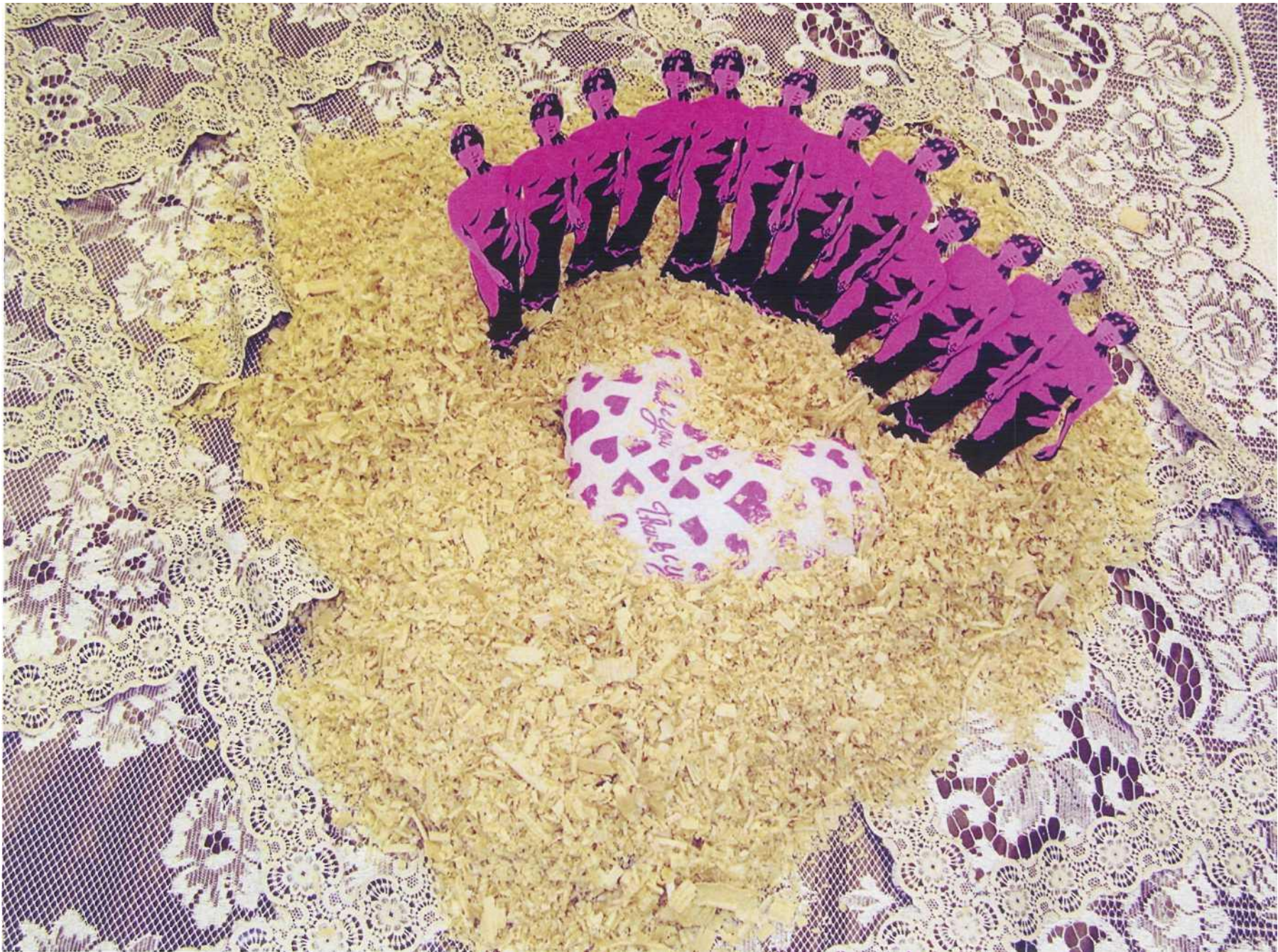


Figure 23 Maquette like environment2, sewn paper, fiber, sawdust, pvc tablecloth, variable dimensions  
April 2004





Figure 24 untitled, installation with thinner print on paper, hair, pvc tablecloth cuttings, Sabanci University SSBF Hall view April 2004



Figure 25 "Painted snipe", acrylic on transparent plastic, 4\*2m November 2004





Figure 26 Video Still, "2'28'", colour video with sound 2001

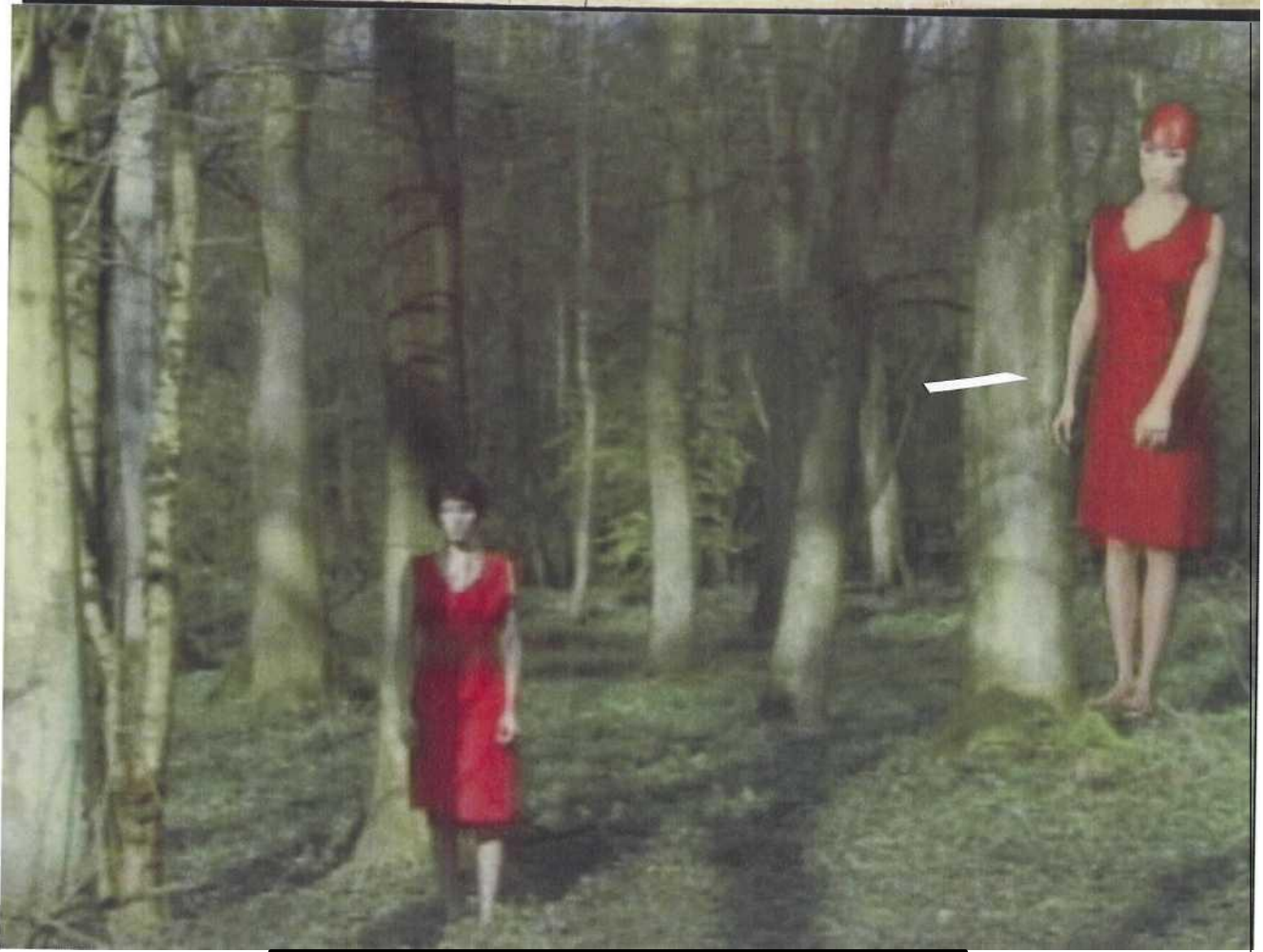
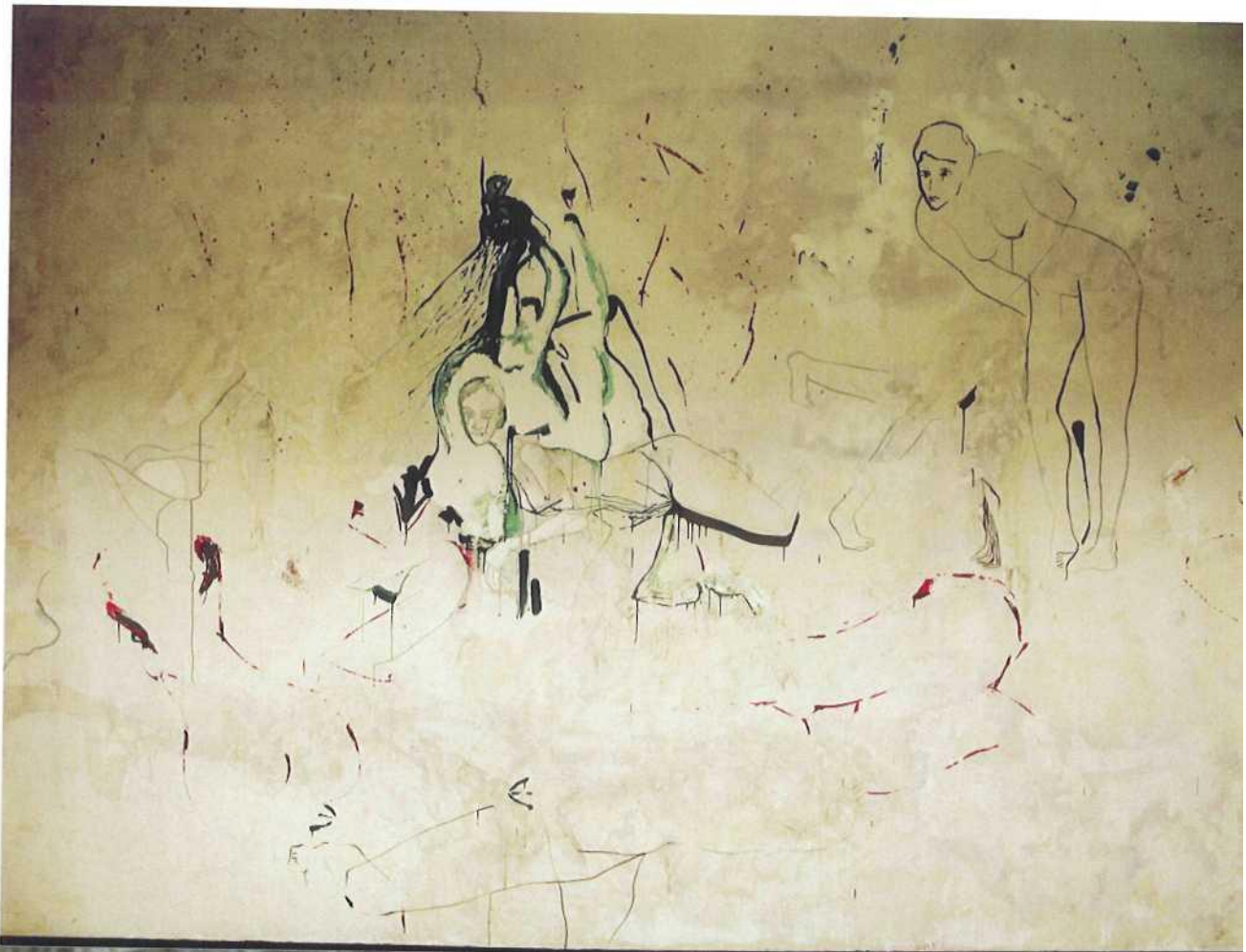


Figure 27 Comparative look to two different works;fig 1&26





Figure 28 "Owl", acrylic&plastic paint on transparent plastic, 1,9\*3,25m  
June 2004

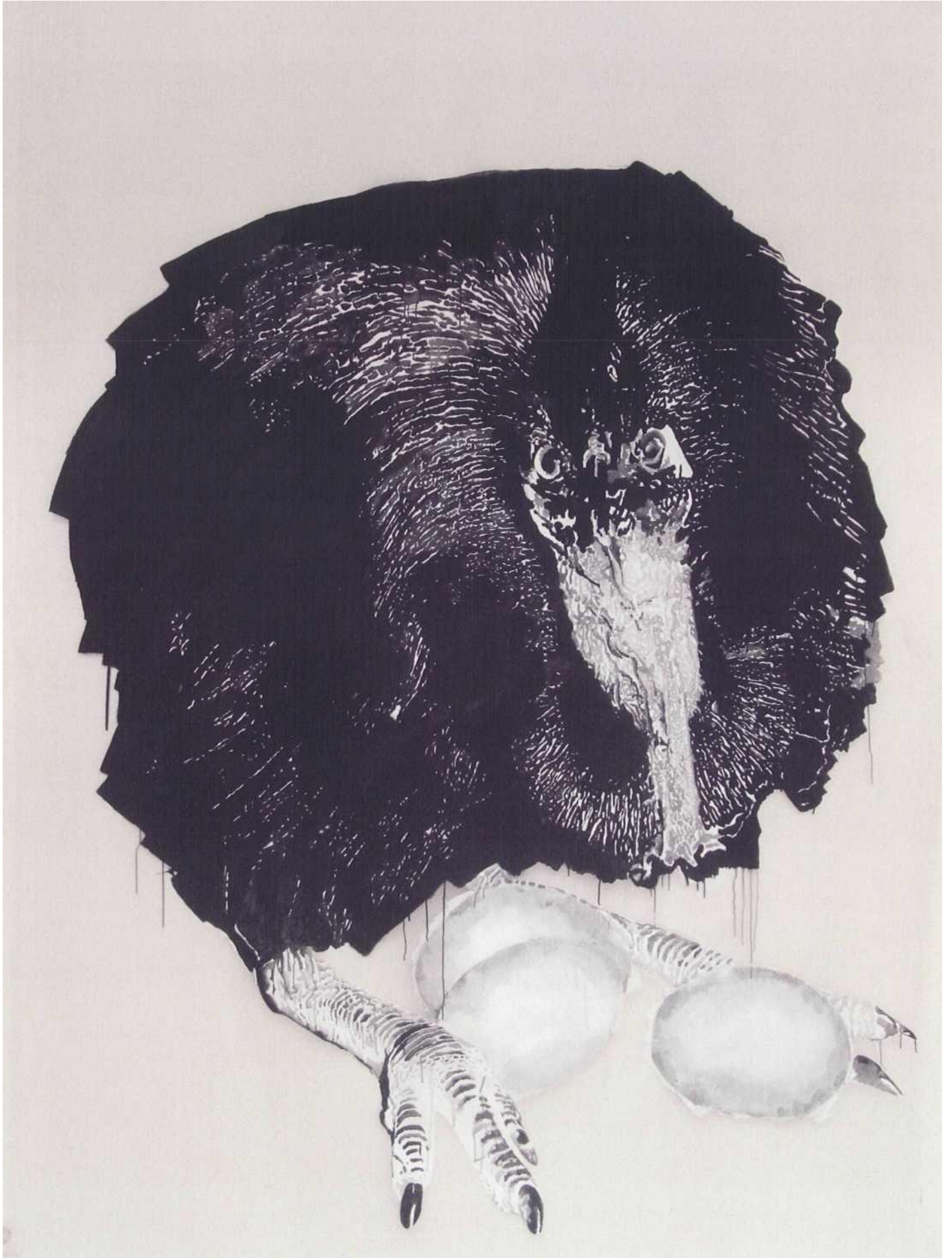


Figure 29 "Cassowary", acrylic on transparent plastic, 3\*2,10m August 2004





Figure 30 "Painted snipe", acrylic on transparent plastic, 4\*2m  
November 2004



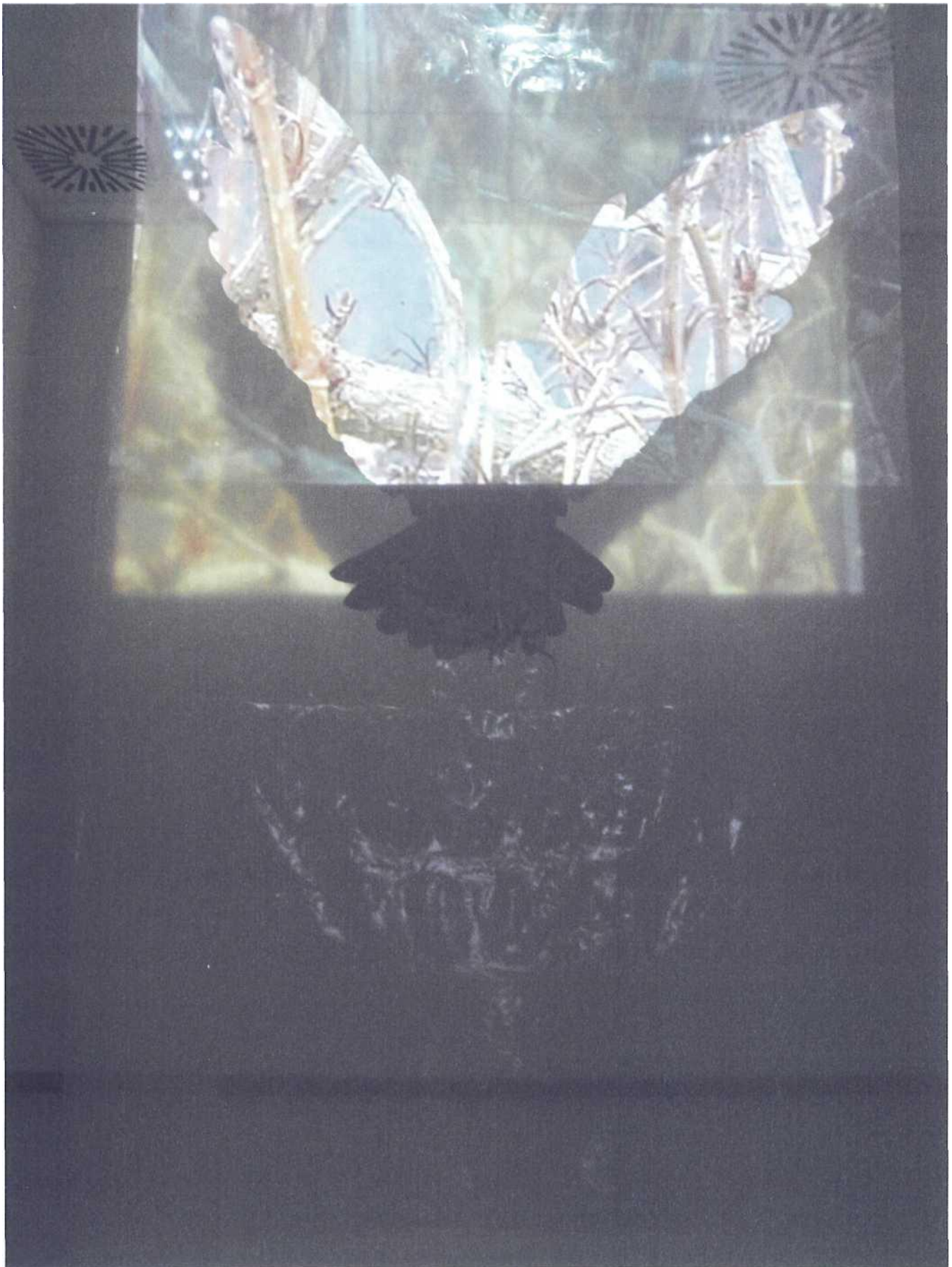


Figure 31 Moving image on painted object, variable dimensions  
December 2004

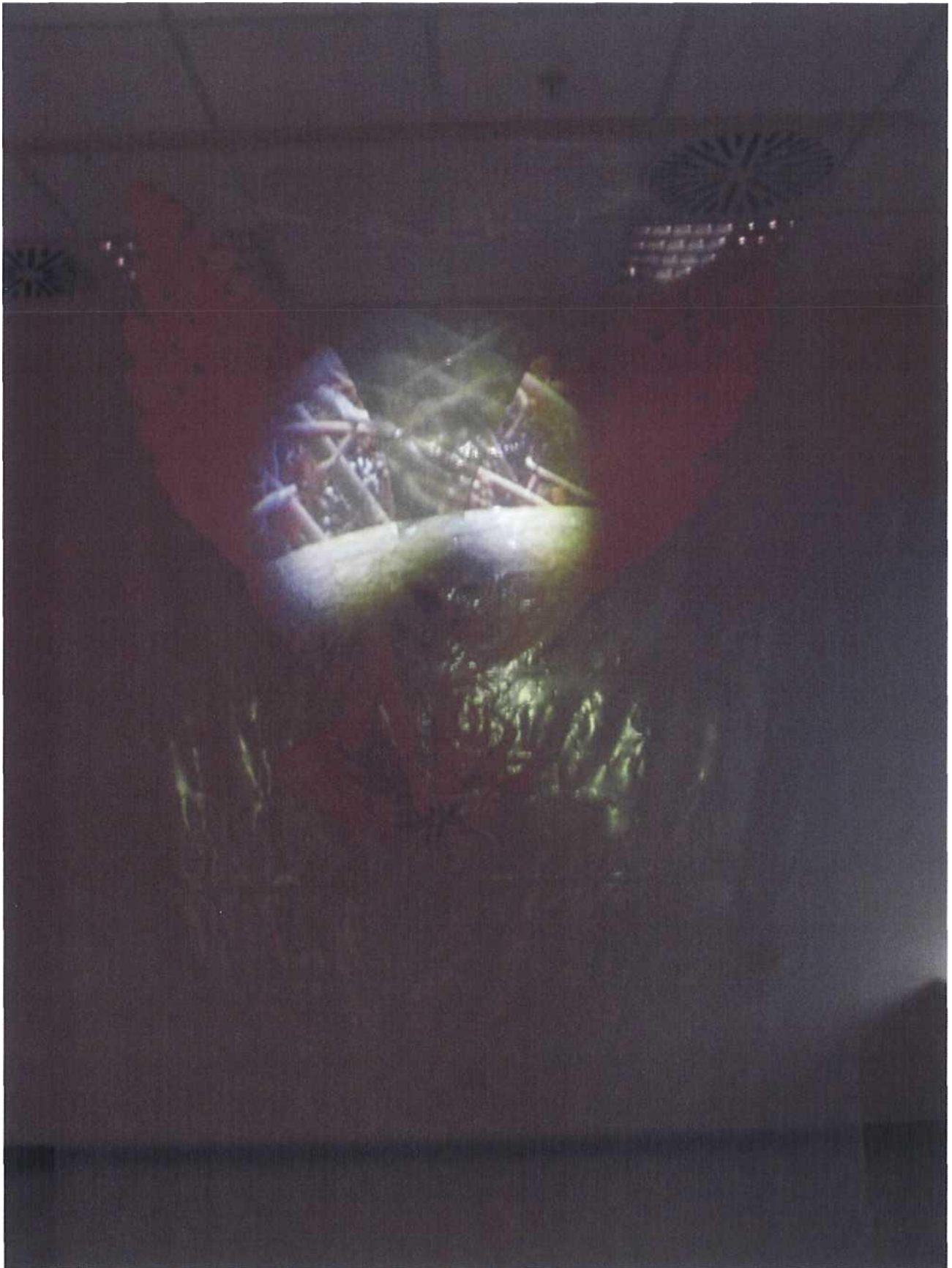


Figure 32 Moving image on painted object, variable dimensions  
December 2004



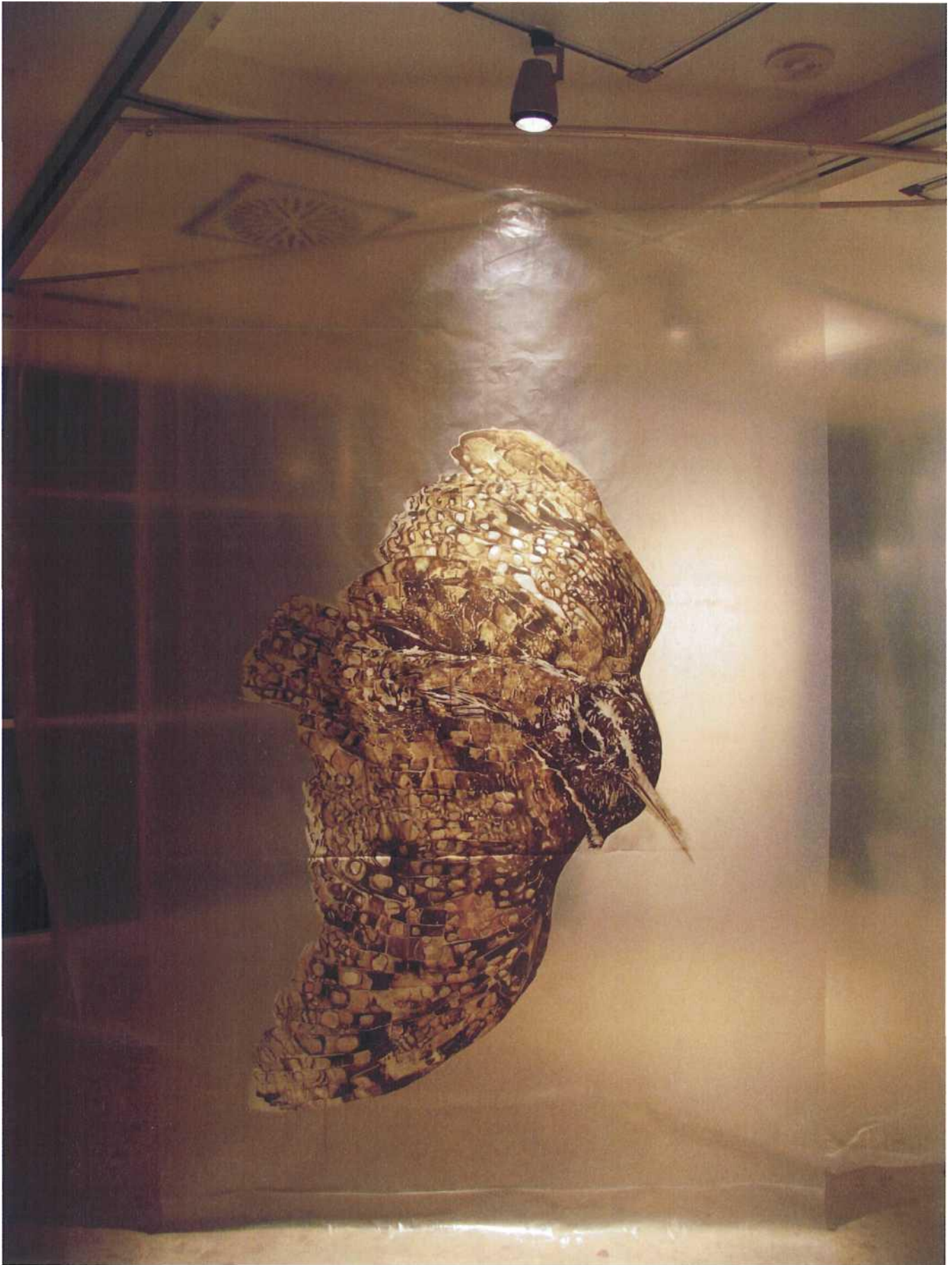


Figure 33 "Painted snipe", 4\*2m  
"Public vs. Private" Exhibition view, 28.12.2004 - 13.01.2005  
Sabanci University Fass Art Gallery



Figure 34 "Barn owl/Before sun/After Sun", projection on painted transparent plastic.variable dimensions  
"Public vs. Private" Exhibition view, 28.12.2004 - 13.01.2005  
Sabanci University Fass Art Gallery



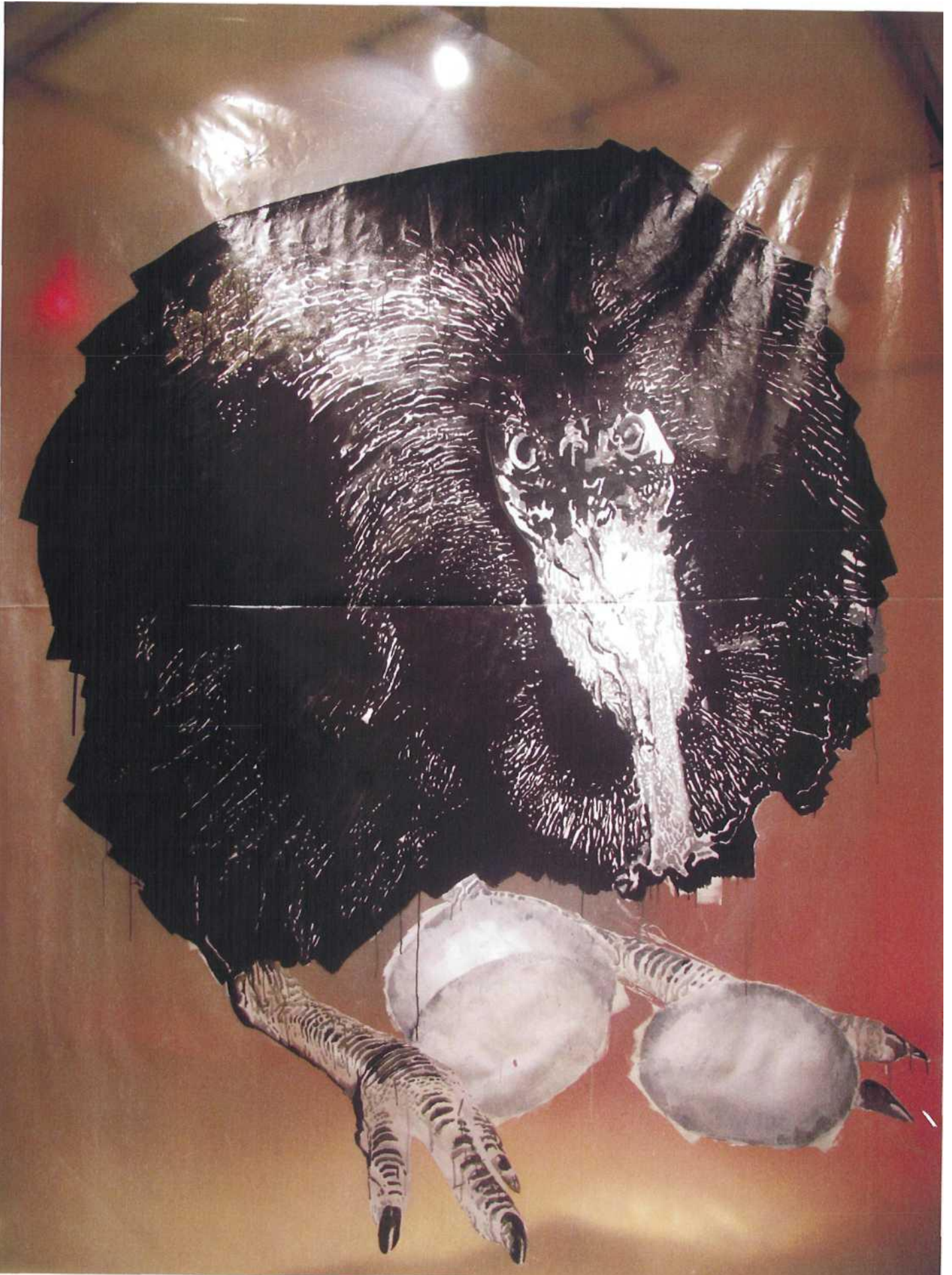


Figure 35 "Cassowary", acrylic on transparent plastic, 3\*2,lm  
"Public vs. Private" Exhibition view 28.12.2004 - 13.01.2005  
Sabanci University FASS Art Gallery





Figure 36 Three painted objects & projection, "Public vs. Private" Exhibition view  
28.12.2004 - 13.01.2005 Sabanci University Fass Art Gallery



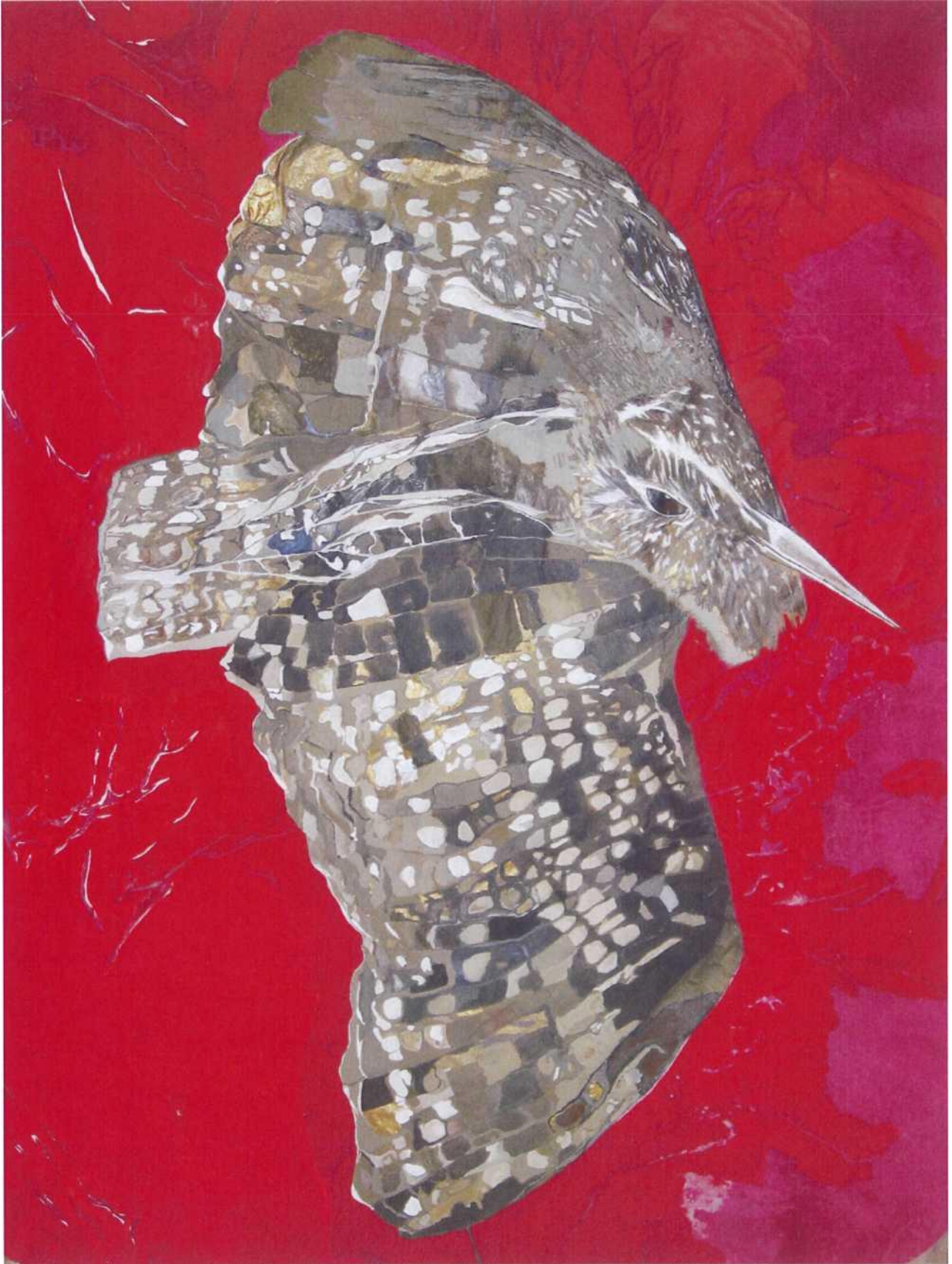


Figure 37 untitled,detail, acyrlic, pencil,oil on paper, 140cm radius  
March 2 005



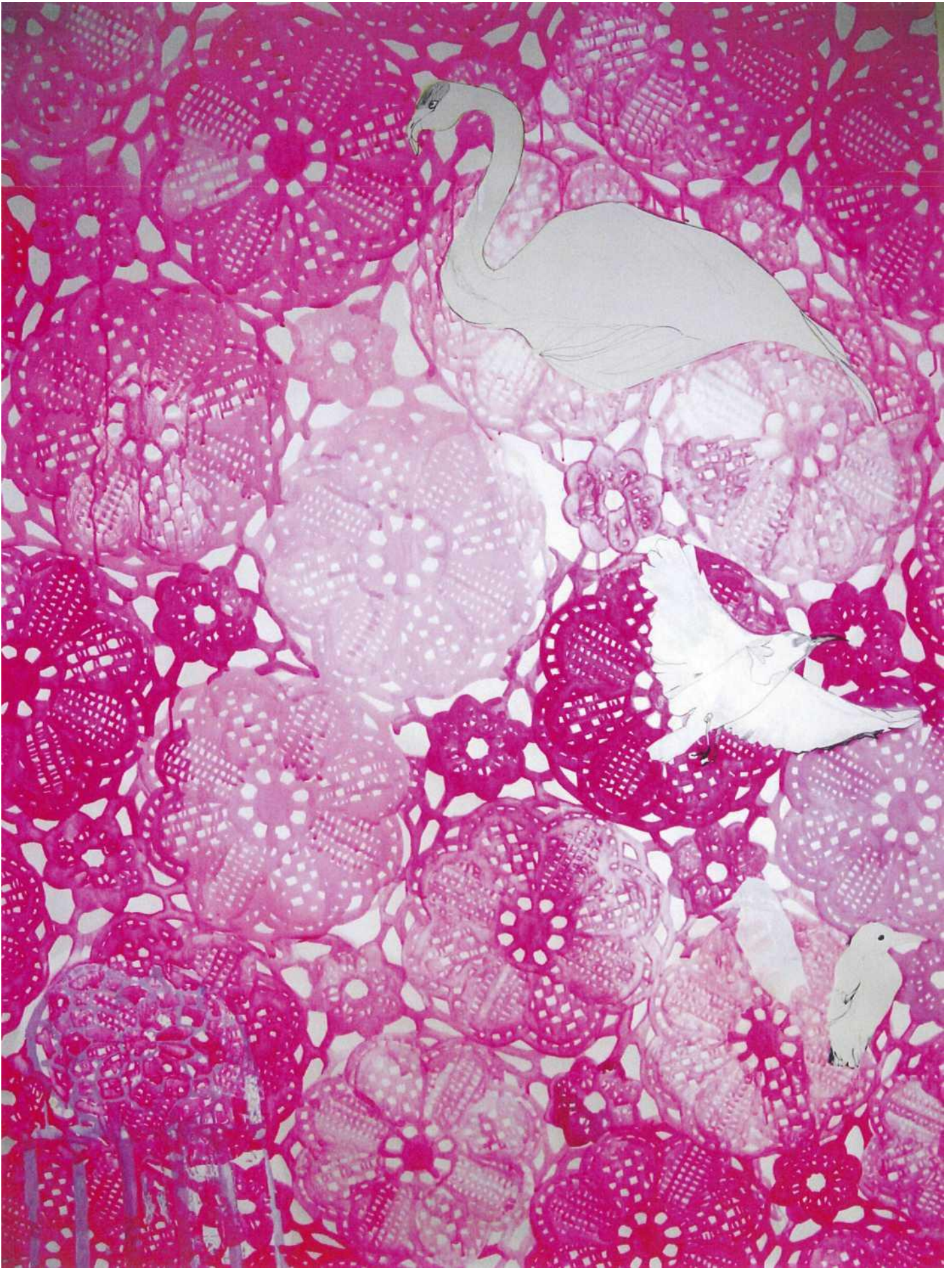


Figure 38 untitled, ink, acrylic & pencil on paper, 1,5\*1,93m  
March 2005





Figure 39 "Eagle", detail, acrylic on transparent plastic, 1,5\*3,2m  
March 2005



Figure 40 "Swallow", detail, acrylic on transparent plastic, 1,5\*3,5m April 2005



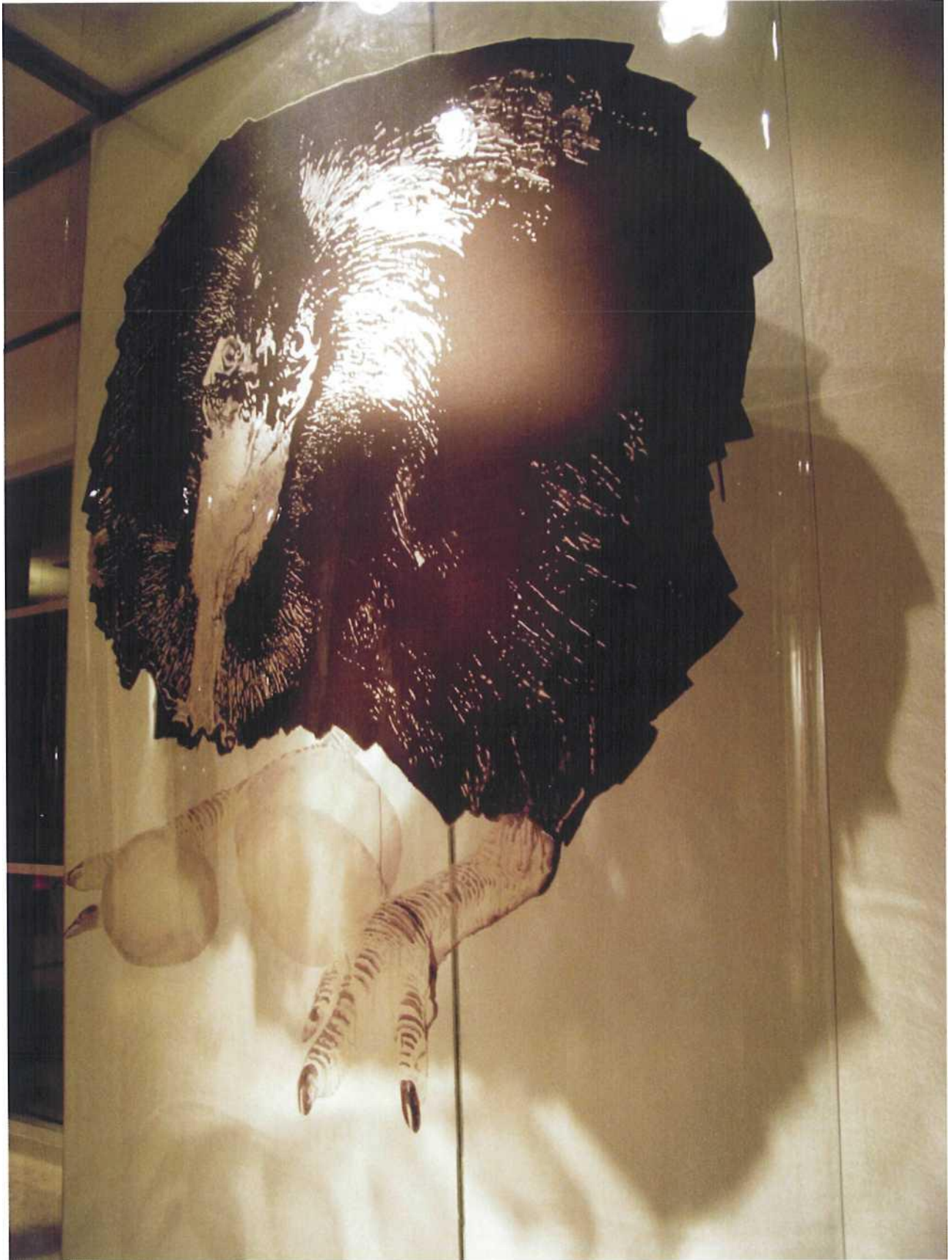


Figure 41 "Cassowary", print on pvc transparent plastic, 1,5\*3,25m  
"The Planet of Birds, and time as an entity" Exhibition view 2-15  
June 2005 Sabanci University Fass Art Gallery





Figure 42 "Cassowary", oil on paper, 1,5\*2,4m May 2005





Figure 43 Detail, left axis of the canvas (1,31\*1,31m)  
*Painted and erased pvc plastic tablecloth* May-June 2005





Figure 43i Detail, right axis of the canvas (1,31\*1,31m) of work in figure 43 May-June 2005



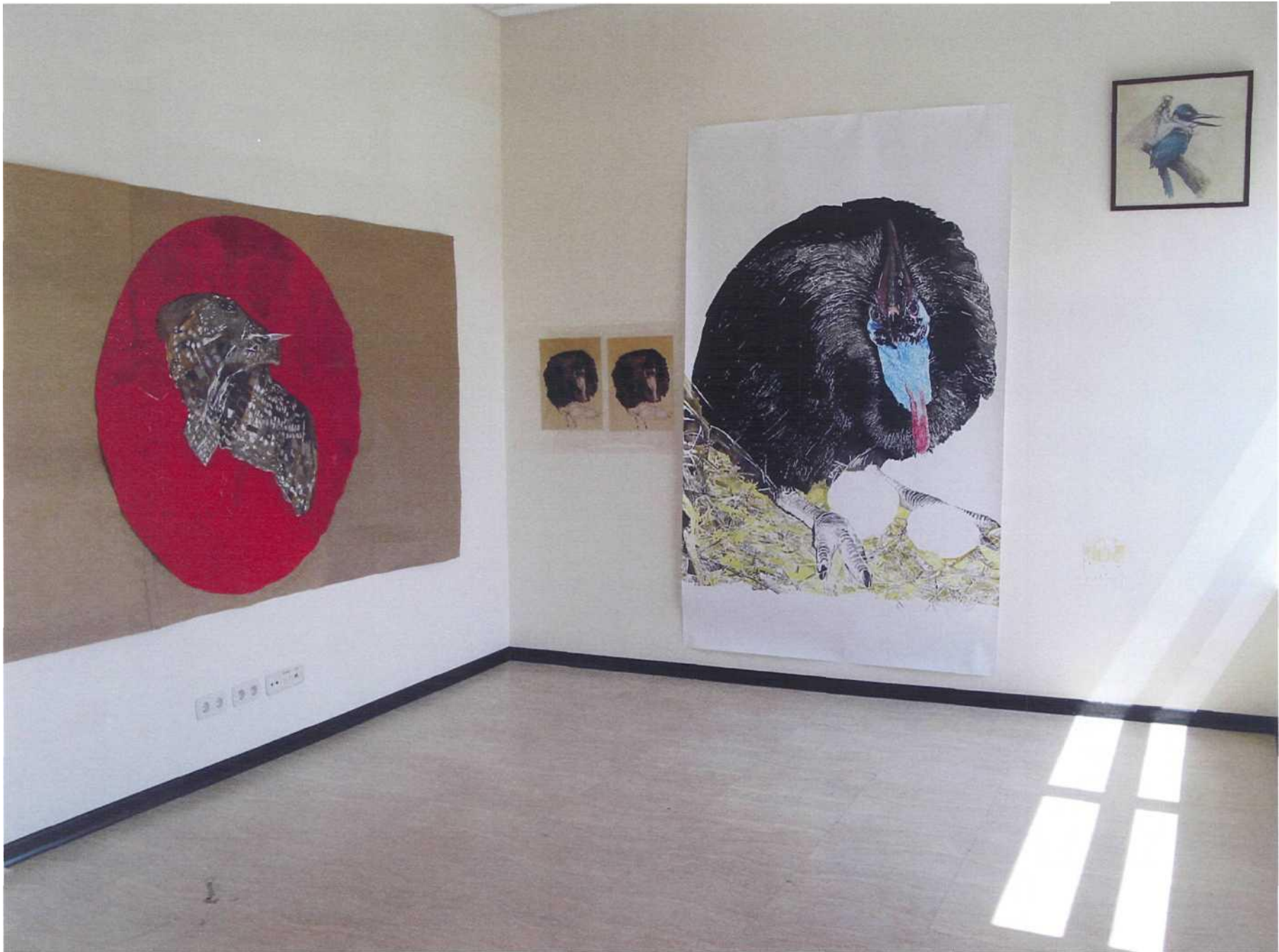


Figure 44 Collage, variable dimensions, works on paper May 2005



Figure 43ii left: Detail from the canvas of erased and painted pvc plastic tablecloth  
right:Detail, canvas with pvc plastic tablecloth,sage tea herb,1,31\*1,31m,  
"The Planet of Birds,*and time as an entity*" Exhibition 2-15 June 2005  
Sabanci University Fass Art Gallery



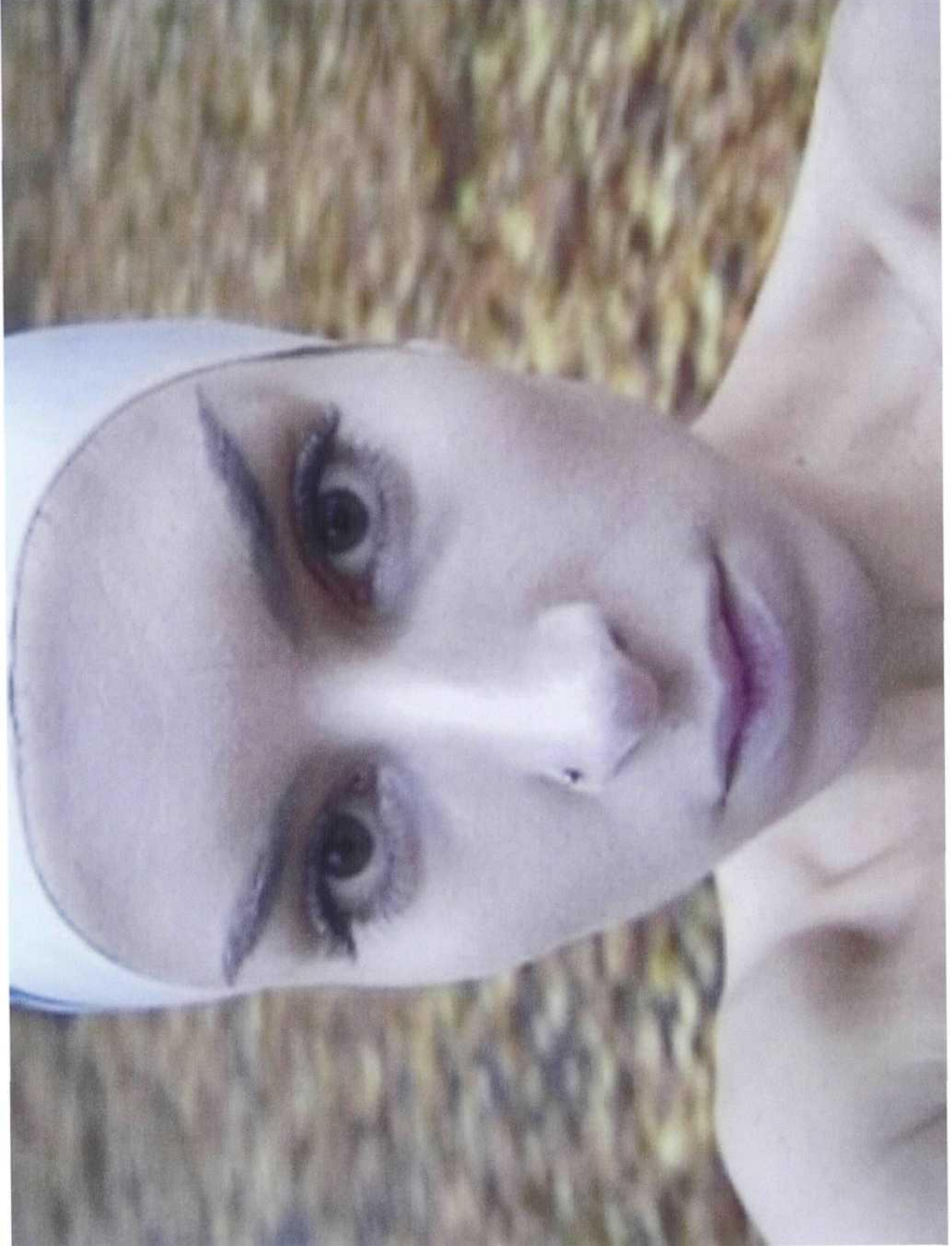


Figure 45 Video still: "5" colour video with sound 2002





Figure 46 untitled, photograph from negative, 45\*60cm 2001



Figure 47 untitled, oil on paper, erased & painted pvc tablecloth, dried sage tea herb, variable dimensions  
"The Planet of Birds, and time as entity" Exhibition view  
2-15 June 2005 Sabanci University Pass Art Gallery



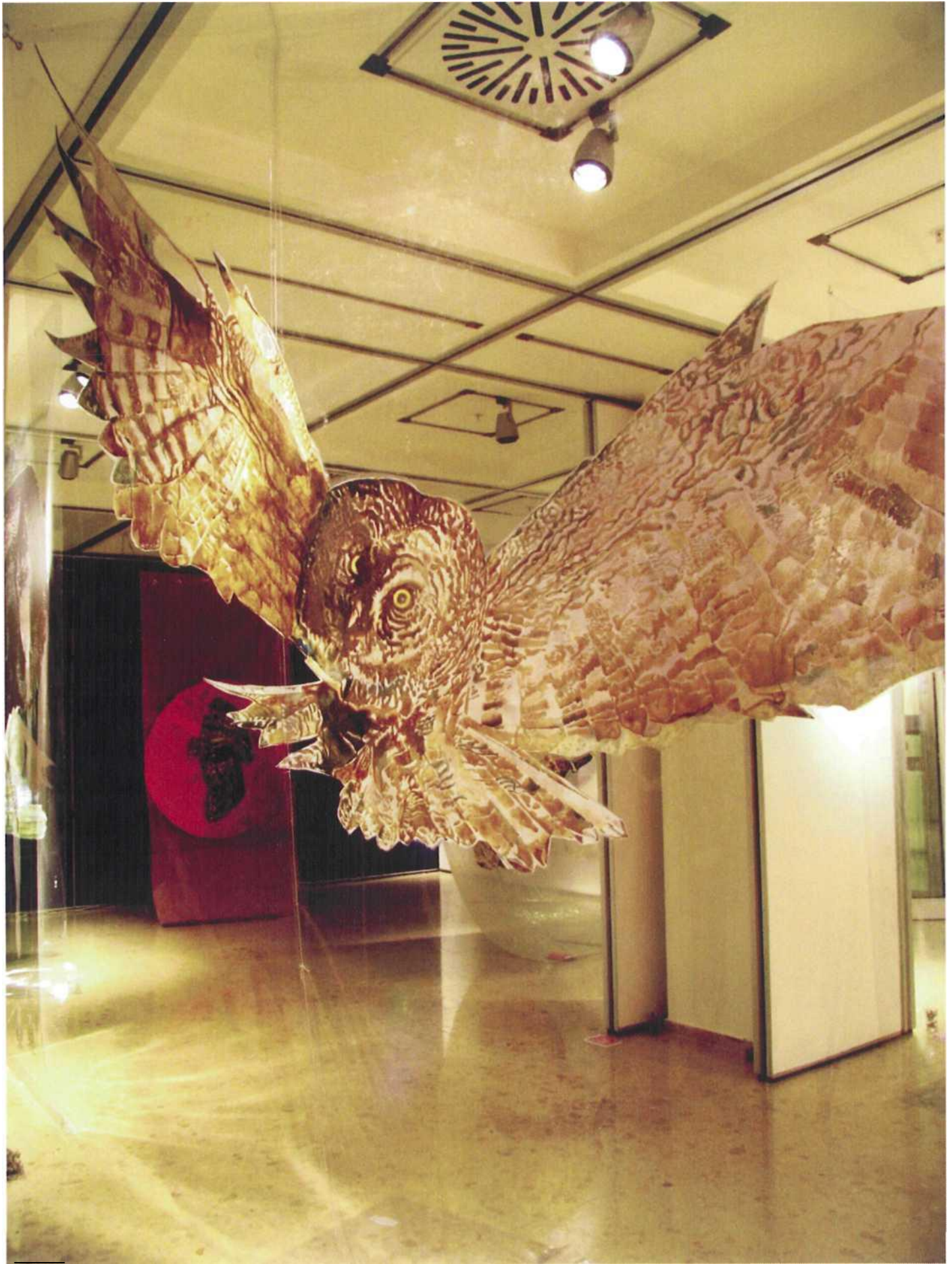


Figure 48 "Owl" ink and acrylic on transparent pvc plastic, 2,1\*3,5m  
"The Planet of Birds, and time as an entity" Exhibition view 2-15  
June 2005 Sabanci University Fass Art Gallery





Figure 4 9 "The Planet of Birds, and time as an entity" Exhibition view Sabanci University Fass Art Gallery

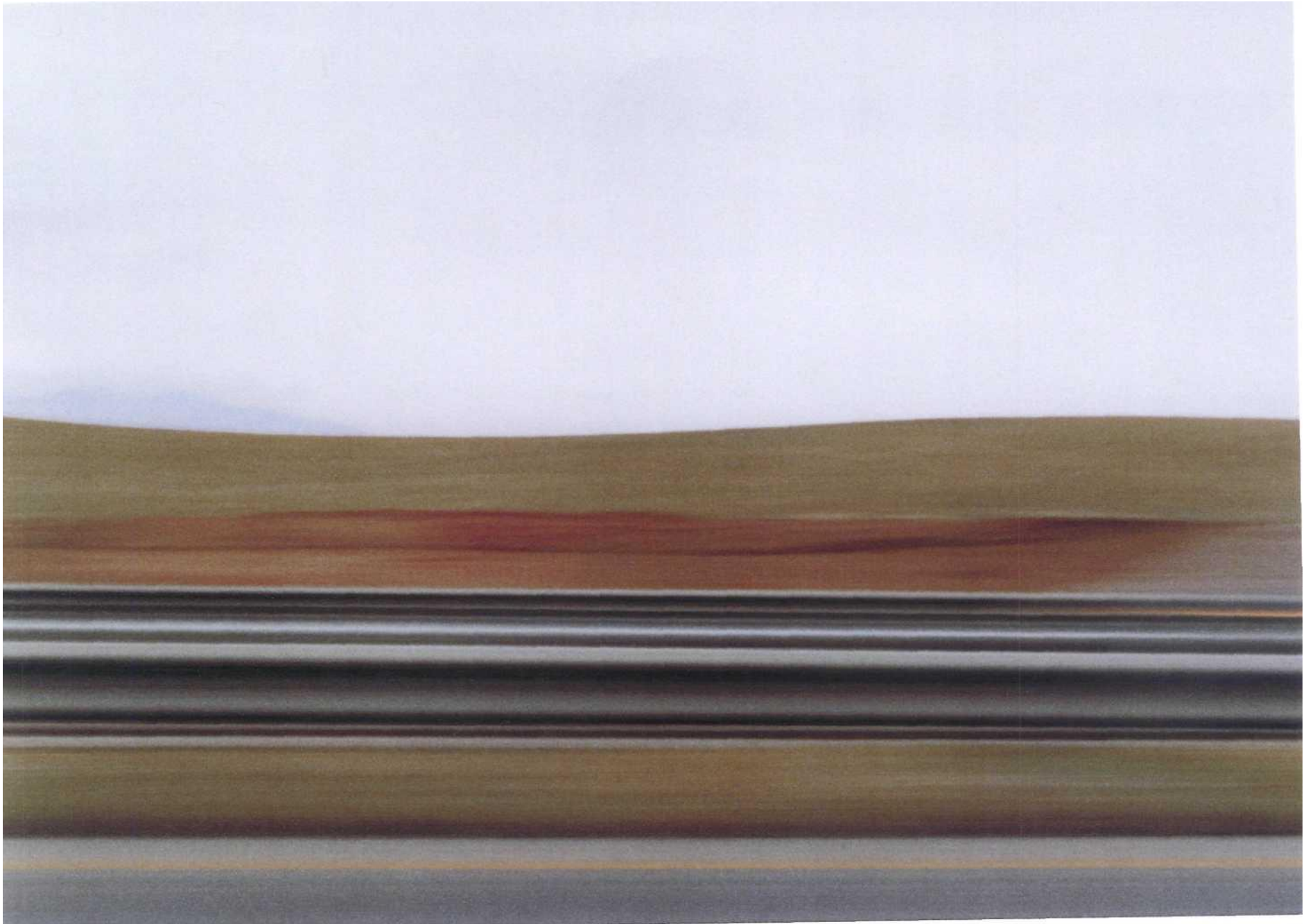


Figure 50 untitled, photograph from negative.. 50\*75cm. 2002





Figure 51 "2' 19'", colour video, projection view "The Planet of Birds, and *time as an entity*"  
Exhibition 2-15 June 2005 Sabanci University Fass Art Gallery





Figure 52 untitled, ink and acrylic on transparent pvc plastic, 1,5\*3,5m  
"The Planet of Birds, and time as entity" Exhibition view 2-15 June 2005  
Sabanci University Fass Art Gallery





Figure 53 untitled, back view of work in figure 52





Figure 54 "The Planet of Birds, *and time as entity*" Exhibition view  
2-15 June 2005 Sabanci University Fass Art Gallery





Figure 55 "The Planet of Birds, and time as entity" Exhibition view  
2-15 June 2005 Sabanci University Fass Art Gallery