

Idil Emiroglu

Residue / Maradvány

Project Description

2022

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How does reality become abstract? The Residue series features the remains after the loss of a good friend. After major incidents, the perception of reality can change, and explaining feelings becomes difficult. The clues on the installation are leftover pieces after this challenging loss. These clues are pieces of evidence that my good friend was here with me once and their meanings change after his departure. The feeling of reality loses its persuasiveness when the so-called incident makes a big impact. The knowledge of memories stays, but the places, objects, and people's meanings change; they go in a different direction than their reality. A loss can be real, but the post-incident becomes abstract while trying to understand how and why it happened. After all, the shreds of evidence, residues, are what is only left behind by a dear person.

The Residue project is an effort to understand the abstractness of the post- incident. Understanding the loss itself is not the focal point, but the process of abstracting the evidences to reflect on their new meanings is the way of understanding this current situation. The series becomes an enigma and pursues the new sensation of these places, objects, and people.

I moved to Hungary in 2017 when I was only 18 years old. Being away from my family and friends, I built up new friendships here. Some became the family I chose, something more than being good friends. Jerome is one of these people. He is someone that I can easily rely on as my older brother.

My workflow started with the unfortunate loss of Jerome. However I have not decided to work on the grieving process right after losing him. It took me some months to realise my own needs in the grieving process. First I was highly against the idea of creating an artwork about him. Because it felt unethical from a point of feeling that I can not express with words. Since we can not communicate anymore, it is almost impossible to get his permission to create on behalf of him and our stories together. However, throughout my psychological therapy sessions and the grieving period that we share with my best friend Cansu, my perception about grief has changed. Death has required my friend but the grief only requires me. So I realised that neither the grief nor this project is about Jerome. These leftover feelings belong to me. It is only about me and the person I experience it with, Cansu. Throughout these realisations the series *Six Feet Under (2001)* has helped a lot in the context of how to approach death.

Next step was to document the evidences I have of the feelings I hold. The places we went together, the gifts he gave me, the things he forgot at my apartment and the people he has been with. All evoked this drifted, wracked and distorted images in me that I call *Residue/Maradvány*. I was looking for how to express my emotions towards these objects, places and people. I wanted to recreate them visually so that I can also see these surroundings in correspondence with how I feel about them. As well as showing others how a normal *Camera* has changed in my point of view because of my experience. It is therapeutic to me that I can physically show and see how I feel looking at these subjects in reality. In my emotional language, sharing these hard feelings through relative images legitimates my confused and oblique emotions.

Deciding on documenting the evidences, I looked for ways to satisfy my need for visual language and the documentation approach. Through many different techniques (long exposure, close-up, distortion, scanning etc.), I have decided that a systematic approach to the documentation with a characteristic visuality was necessary. From the previous techniques, I chose the scanning technique to be the most fitting approach both reasonably and artistically. A scanner is employed to copy a document within its full reality. However the outcome is never the original document itself. It always loses its originality and the importance of being the one and only. This is corresponding with my research of abstract photography and my changing feelings of the original places, objects and people. Scanning, as a documentation technique, has become my tool to capture the real and one and only elements. The next challenge was how to scan people, objects and places systematically. After many technical trials, I settled on a 3D spatial scanner software (MetaShape) that allowed me to photograph/scan all my subjects within the same manner. The software not only provided me with a systematic but it also let me manipulate it in order to express my point of view towards these 'evidences'.

Nonetheless the 3D scanning system did not provide all my needs. Through my evidences there was also a song (*Nothing Compares 2 U, Prince*), the fact that I gained a lot of weight afterwards, the French language, the bicycles that remind me of him and so on. The system of documentation I chose could not provide a possibility to document these intangible evidences I have. In the future of this project I would like to include the left out subjects in different forms.

Another dead-end I have experienced during the project/grief is the people I went through this period with. As much as I needed to include other people into the documentation process, I could not get their will to do it. I chose to respectfully avoid the situation since I know how fragile it is. Unfortunately it gives me an unfinished satisfaction of the project, but the artistic part has never been my priority in this story.

Last but definitely not least hardship I had was that I had to go to these places personally in order to photograph. The hardest part was his apartment (*Dobozi utca 21*) and the Cemetery, *Take a Walk* where he loved to walk and take pictures.

As a result, no matter the hardships, I do not regret the day I made the decision to work on this project. It has helped me to accept feelings, go to these places easier, and turn the grieving process to myself. As per the beginning of my statement, The Residue project is about understanding my position in the grieving process and acceptance.

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The final form of the installation is formed by eleven pieces of 70x280 cm on-fabric prints hanging from the ceiling. Two of the fabrics have video projection on them. The projectors are mantled on the opposite sides of the room. The installation room is chosen to be a black cube in order to have a black background to the artworks as a compositional element, and the closed space is designed to serve the purpose of a 'maze' structured by the fabric pieces. The curtains are closed (with a slight opening for entrance and the exhibition abstract on the floor) in order to create an enclosed space with dim light provided by the projectors. This enclosed space should attract the audience to flow into the rhythm of the maze by the curtains, meanwhile it represents my inner world of memories.

The scans are printed on fabrics for several reasons. A hanged curtain is receptive to what is going on around itself. To the movement of the audience or to the wind created by them. The context of *Residue* is a total receptiveness of the subjects in the scans to my experience. They are never still but they are moving and changing according to my experiences. I move with these elements throughout my grief while they change depending on my perception. The curtains are blocks of evidences. The audience should get around them to see the next ones to go more into or out of the maze. Each subject is prior and as important as the other one in priority level. So that the dis-organised layers allow the audience to perceive the experience in a non-narrative order. There is no left-to-right or up to down reading of these evidences. They are unique and have one of a kind stories for themselves.

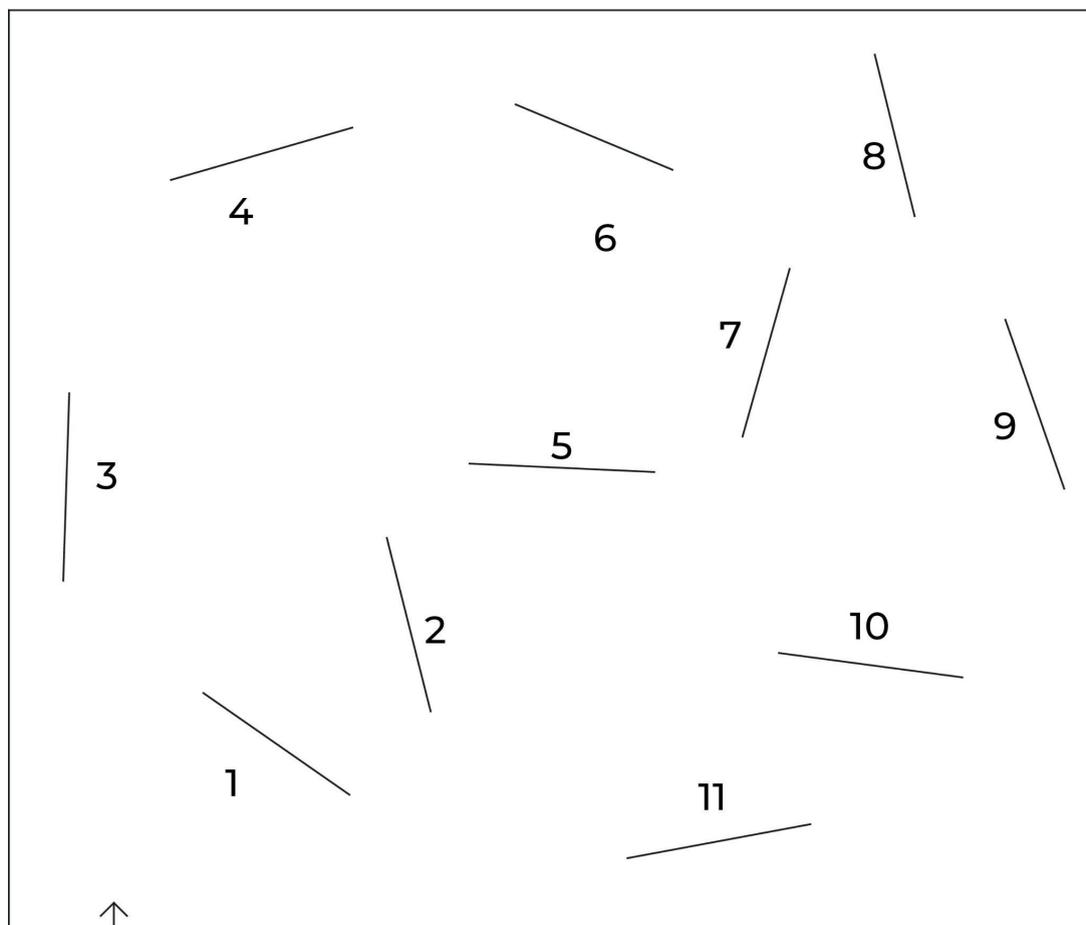
The two videos serve the purpose of their contents' stories. In the video one *Dobozi utca 21* turns into *Necklace* Slowly. This gives the relation of that object's relevance to that place. In the second video *Cemetery* morphs into *Camera*, representing the story of his long walks and photography sessions in the cemetery. Meanwhile serving a more narrative aim, the projections supply the light source for the other fabrics. The two images in the videos slowly turn into each other. The visual identity of the whole project created an illusion in this part of the installation. How the evidences can morph into each other over time and patience expresses my loss of identification over a building or a necklace. After this despair related objects become the same meaning to me.

Exhibition installation: 2022.05.30

Exhibition allows the audience to enter from a single spot. The exhibition abstract, on the floor, should be read before the entrance. The audience should make their own decision of walking routes in the exhibition that is aimed to have a feeling of 'maze'. The flow and interest of the audience should determine the narrative and priority of the artworks depending on each individual visitor.

During the visit, a maximum of 2 to 3 people at a time is recommended to walk in the exhibition.

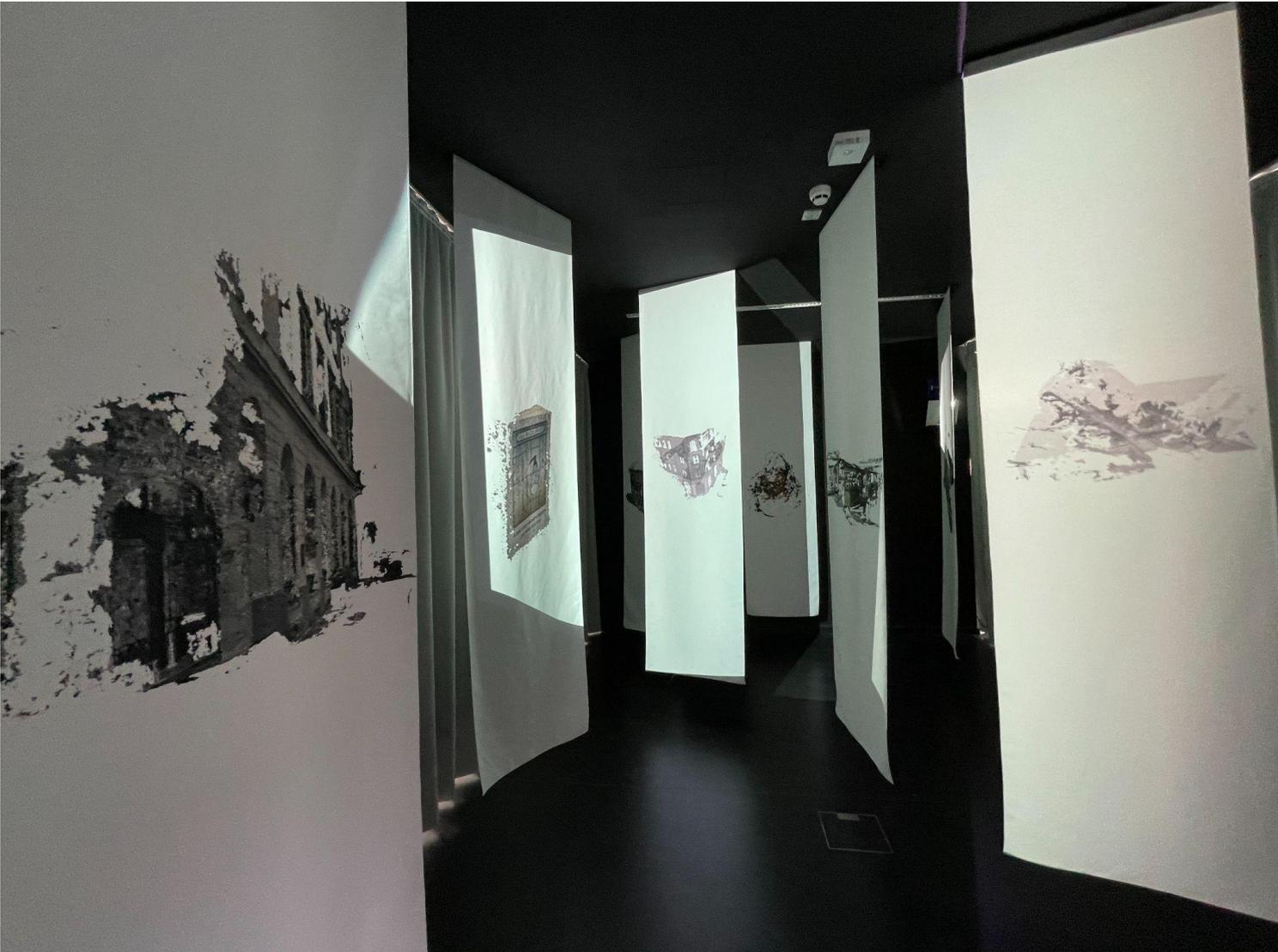
The videos are slow and require patience. The audience can be exposed to different stages of the videos during their walk, or, they can choose to stay and observe the videos in detail.

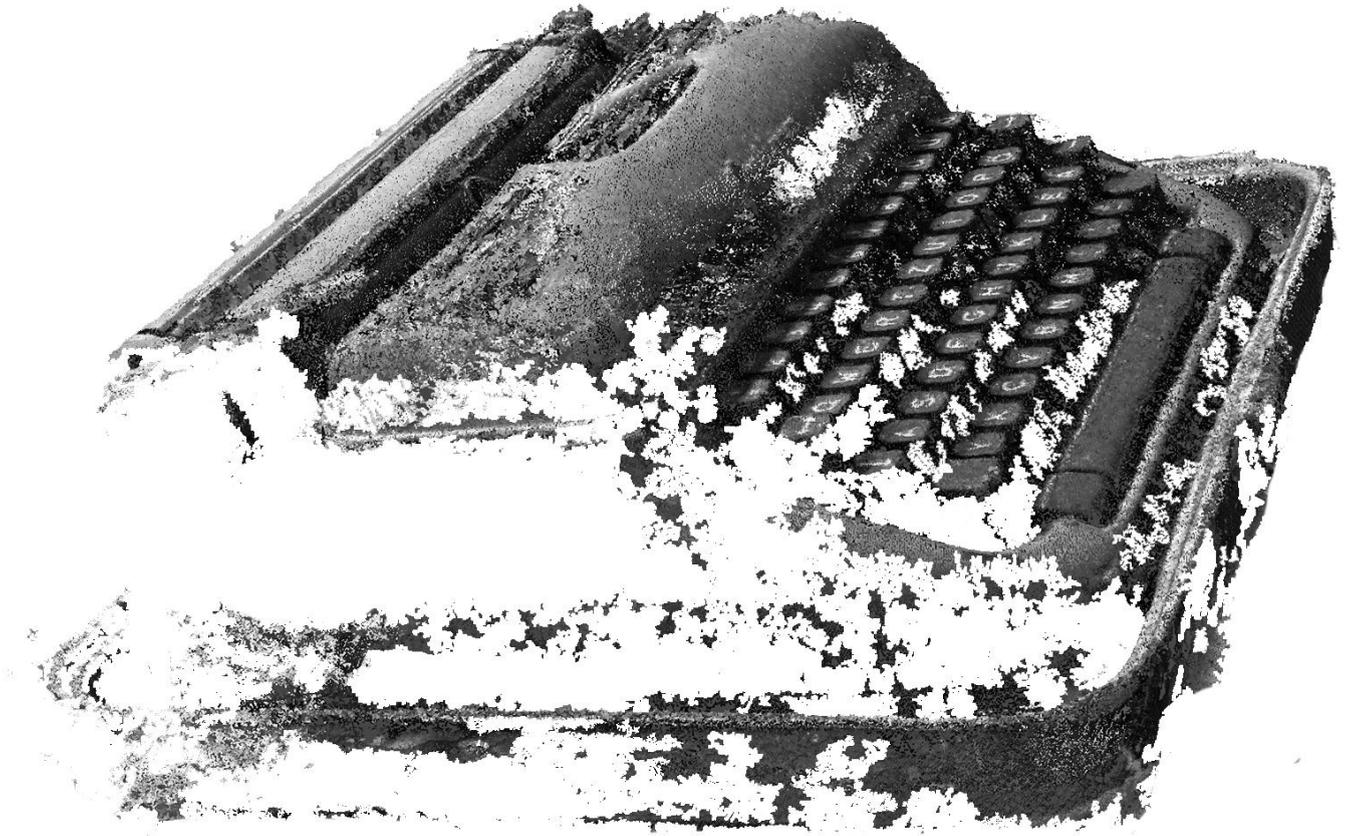
Exhibition Floor Plan

1. *Typewriter*
2. *Video 1 (Cemetery, Take a Walk & Camera)*
3. *Cansu*

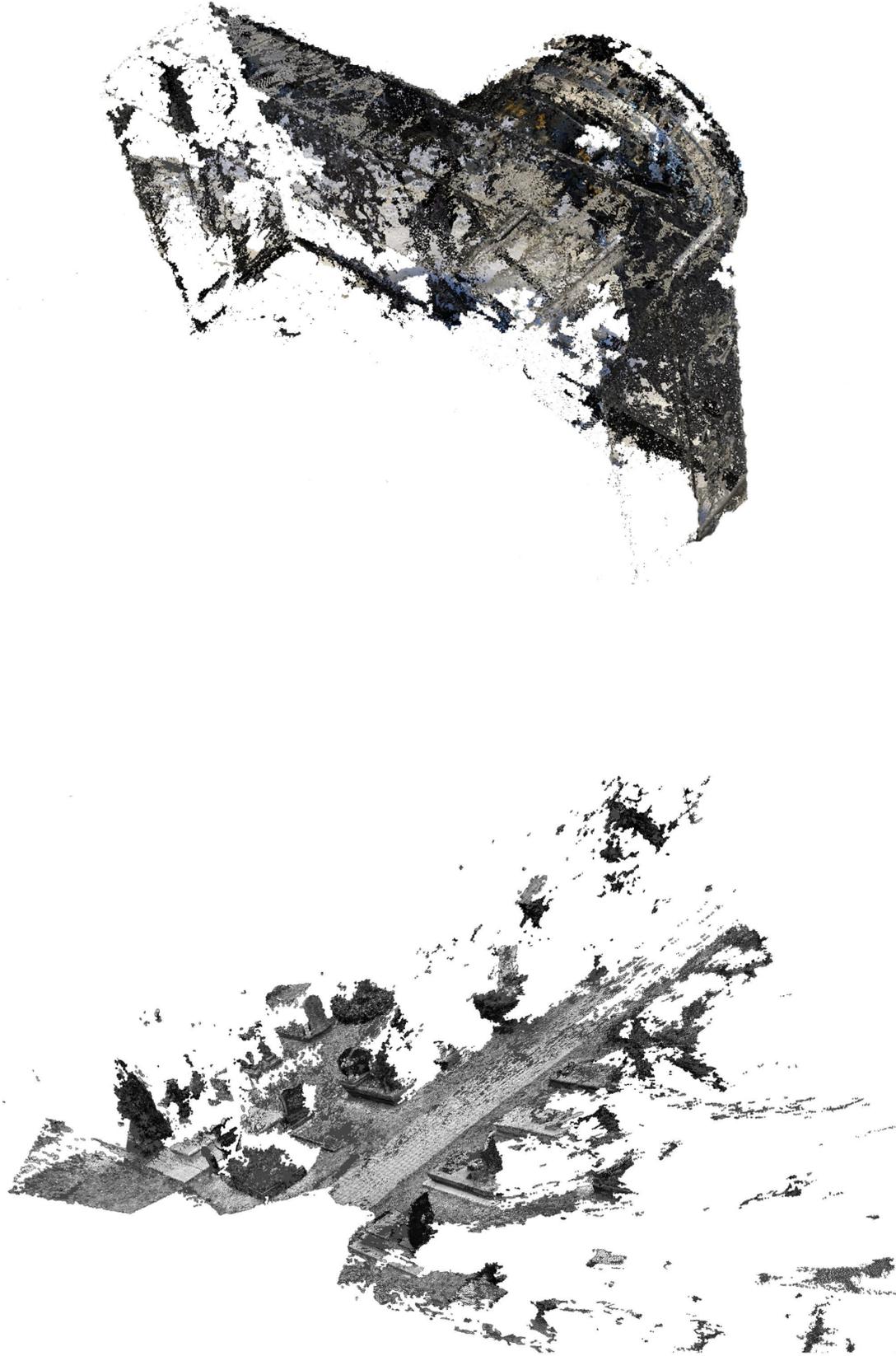
4. *Dob utca 31*
5. *Nagykořósi út 156*
6. *Book*
7. *Video 2 (Dobozi utca 21 & Necklace)*
8. *Kis Diófa utca 2*
9. *Idil*
10. *Jelly Beans*
11. *Corvin tér 1*



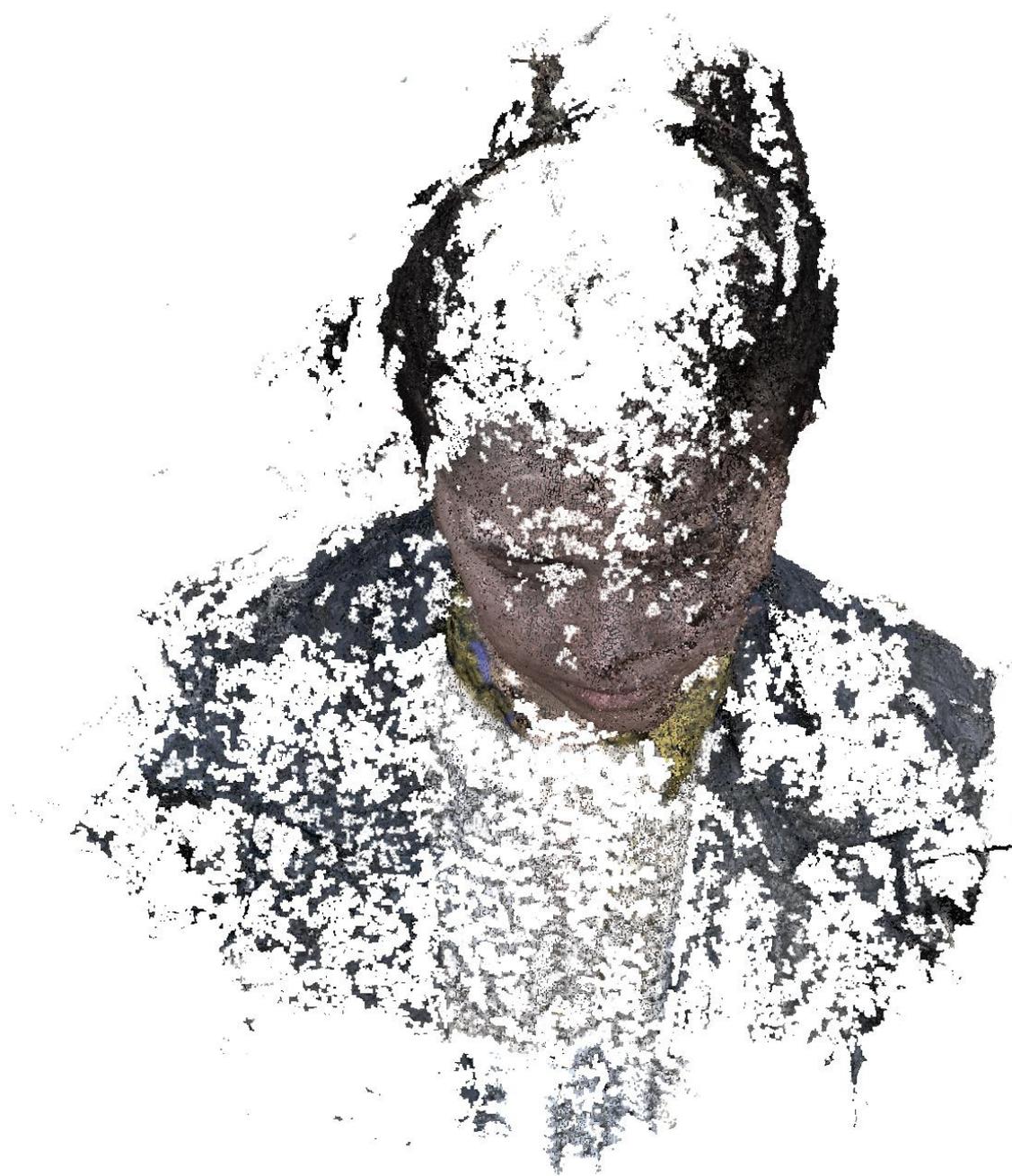




1. *Typewriter*, 70x280 cm print on fabric (various sizes available)



2. Video 1 (*Cemetery, Take a Walk & Camera*), 70x280 cm projection on fabric



3. *Cansu*, 70x280 cm print on fabric (various sizes available)



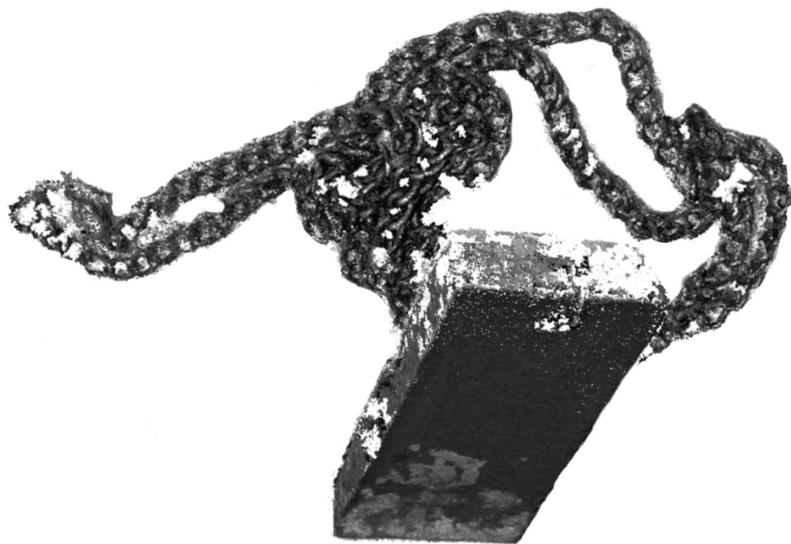
4. *Dob utca 31*, 70x280 cm print on fabric (various sizes available)



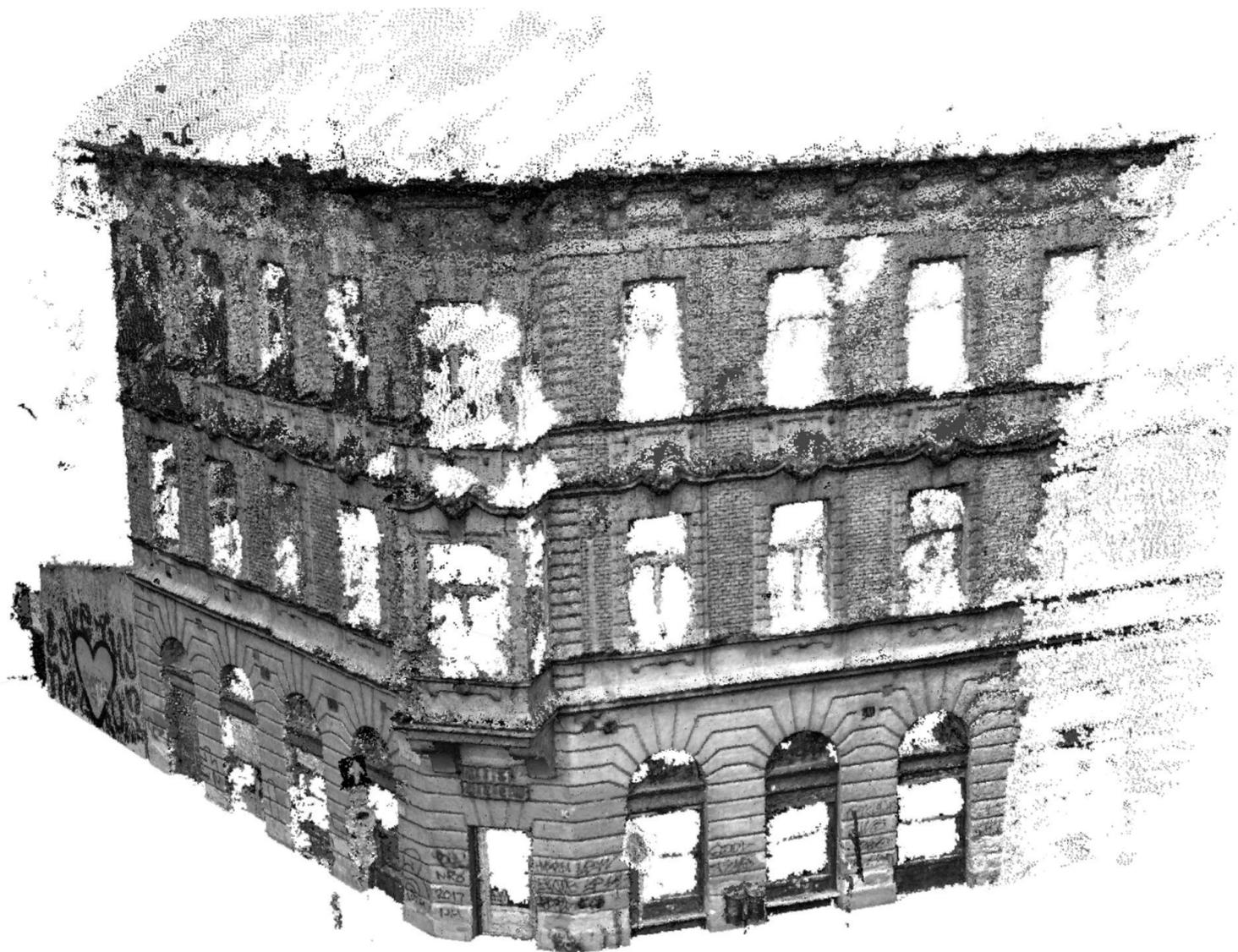
5. *Nagykovácsi út 156*, 70x280 cm print on fabric (various sizes available)



6. Book, 70x280 cm print on fabric (various sizes available)



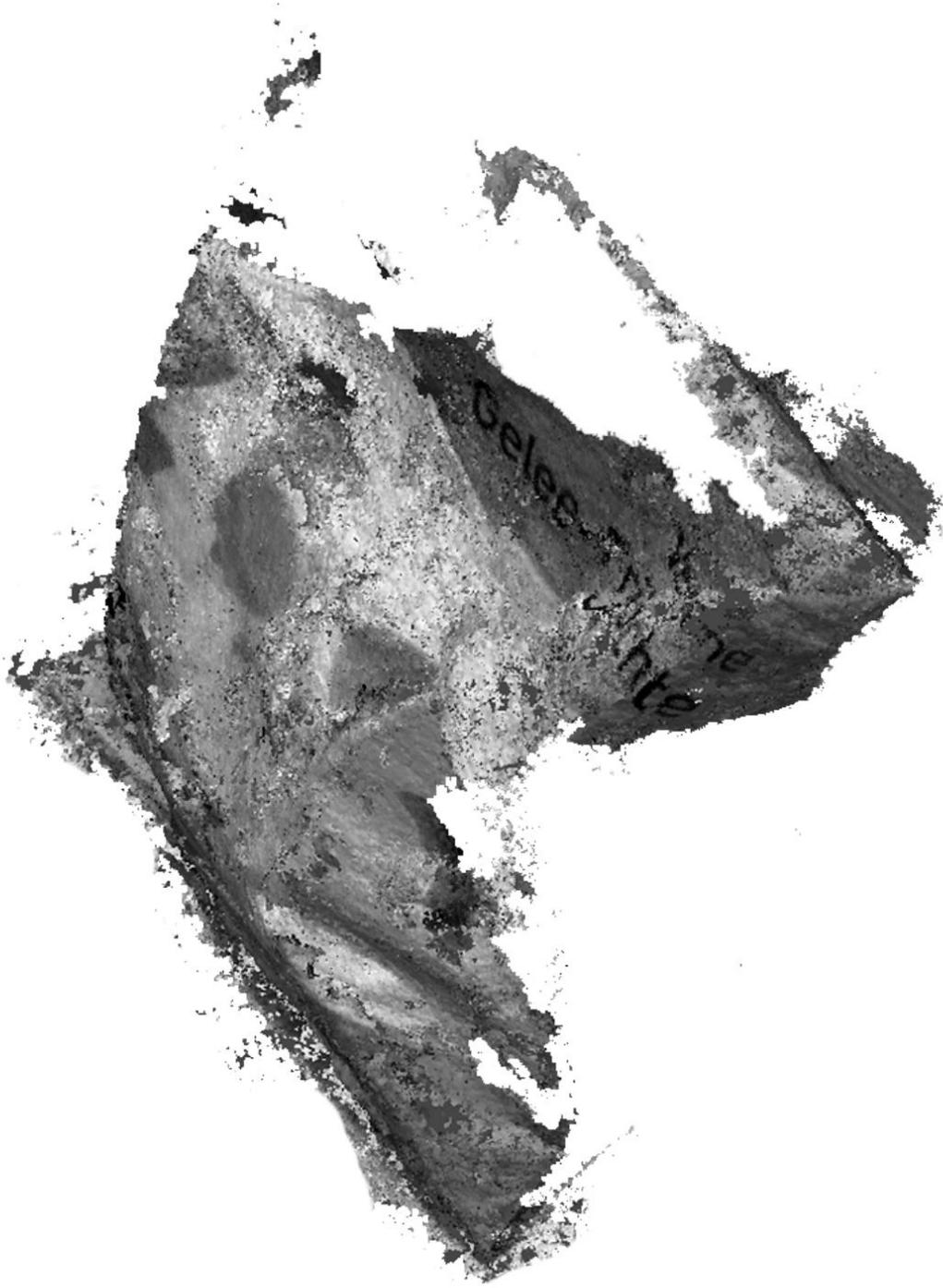
7. Video 2 (*Dobozi utca 21 & Necklace*), 70x280 cm projection on fabric



8. *Kis Diófa utca*, 270x280 cm print on fabric (various sizes available)



9. *Idil*, 70x280 cm print on fabric (various sizes available)



10. *Jelly Beans*, 70x280 cm print on fabric (various sizes available)



11. *Corvin tér 1*, 70x280 cm print on fabric (various sizes available)