

I(m)PRESS:
THE ROLE OF ARTISTS' BOOKS IN THE RELATIONSHIP
BETWEEN BODY AND EXPERIMENTAL TYPOGRAPHY

A Master's Thesis

by
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Ankara
May 2017



To my beloved family...

I(m)PRESS:
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The Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

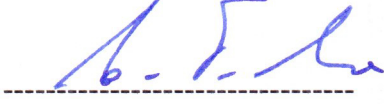
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In Partial Fulfillment of the Requirements for the Degree of
MASTER OF FINE ARTS

THE DEPARTMENT OF
COMMUNICATION AND DESIGN
İHSAN DOĞRAMACI BİLKENT UNIVERSITY
ANKARA

May 2017

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Media and Design.



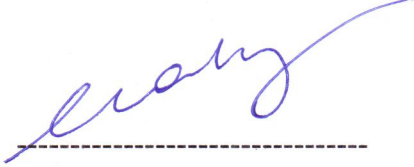
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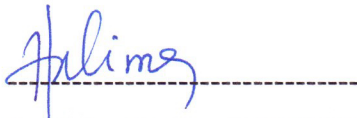
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ABSTRACT

I(m)PRESS:

THE ROLE OF ARTISTS' BOOKS IN THE RELATIONSHIP BETWEEN BODY AND EXPERIMENTAL TYPOGRAPHY

Günönü, Şeyda

M.F.A., in Media and Design

Supervisor: Assist. Prof. Andreas Treske

May 2017

The aim of this project is to approach the relationship between body and artists' books in the context of an autobiographical narrative. This thesis questions the role of artists' books in the relationship between body and experimental typography. It investigates why artists prefer to tackle with body issues on artists' books and how artists implement their reflections on artists' books. This thesis is accompanied with the installation, which is called I(m)Press. This installation demonstrates a self-reflection about conversations which I received from various people about my body. The installation is the result of a response toward words from conversations. These words are projected on hanging papers by two channels video, which is composed of a recorded reaction against words by my body.

Keywords: Artist's book, Body, Installation, Typography.

ÖZET

Baskı(yım):

BEDEN VE TİPOGRAFİ İLİŞKİSİNDE SANATÇI KİTAPLARININ ROLÜ

Günözü, Şeyda

Yüksek Lisans, İletişim ve Tasarım Bölümü

Tez Yöneticisi: Yrd. Doç. Andreas Treske

Mayıs 2017

Bu tezin amacı otobiyografik anlatıcı kapsamında beden ve sanatçı kitapları ilişkisinde yaklaşımda bulunmaktır. Bu tez, sanatçı kitaplarının rolünü beden ve deneysel tipografi çerçevesinde rolünü sorgulamaktadır. Neden sanatçıların beden meselesini sanatçı kitaplarında ele aldığını ve sanatçıların sanatçı kitaplarına bu konuyu nasıl yansıtıp uyguladıklarını inceler. Bu tez Baskı(yım) adlı enstalasyon çalışması ile desteklenmektedir. Enstalasyon, farklı insanlardan bedenim hakkında yapılan konuşmaları öz yansıtma olarak göstermektedir. Enstalasyon, konuşmalardaki sözcüklere karşılığının sonucudur. Bu sözcükler asılmış kağıtlara bedenimle sözcüklere karşı vermiş olduğum tepkinin, kaydedilmiş videosu iki kanaldan yansıtılmaktadır.

Anahtar Kelimeler: Beden, Sanatçı Kitabı, Tipografi, Yerleştirme.

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CHAPTER 1

INTRODUCTION

It is always the body which has a considerable impact in my life. The image of my body has created most of the problems in my life. Furthermore, I have kept this difficulty of mine as a secret and never showed it to the people who are not really close to me. The reason is that this subject is my weakness, and nobody desires to show the weakest part of themselves. Although people have talked about my body, I did not stop their talking because they might have been seen my fragility side. On the other hand, this secret part of mine is a fundamental part of my thesis, and even this secret is demonstrated as an installation which is a shifting period in my life. It was not easy for the first time I have talked about my problem about my body in order to create an artwork for the first semester of the master program, but this was a necessary for my previous project because the body is all my concern. As the time went by I get used to create something about my apprehension around my appearance. Nevertheless, this subject of the thesis was not my first choice because I escaped from creating something again about my body, but I could not escape any more. My body itself becomes my subject. My body is not just about physical but also psychological.

The thesis project *I(m)Press* is the reflection of my cumulative years of receiving every word about my body. In addition, the title *I(m)Press* comes from words “imprint” and “impression” which are related to the psychological effect of the pressure coming from people’s words. This is an installation which is the narrative of myself. The project is the result of research on artists’ books in the scope of the body and experimental typography. My very first idea for the thesis project was to create an artist’s book. Nonetheless, it turned out that the installation is my voice.

Notwithstanding the installation, the project has progressed within the light of the research of artists’ books. The aim of the thesis is formed with the words of Audrey Niffenegger,

To make books is to create physical form for ideas. All artists do this, of course. But the book has been the body of human thought for many centuries, and when we make unusual books, artists’ books, we are messing with that body (as cited in Wasserman, 2007:13).

Messing with the body of human thought within the body of books was the compelling side for my thought. In addition, Tony Godfrey words pushed me to consider “It has been women above all who have turned the camera on themselves and the image back on viewer.” (as cited in Wasserman, 2007:22). Therefore, the objects of the thesis are why artists choose to make artists’ books in the context of the body image or identity rather than other mediums, and how artists approach these subjects to create artists’ books.

Before creating a thesis project on the intention of the body, the research and the project ideas for this thesis were begun with the consideration on typography. My main interest is always typography, and this interest lead me to make something in this particular area. Therefore, for my thesis project, creating something within the

context of typography was a desire for me. However, before the I(m)Press, my other project ideas were not actually corresponding to typography. Therefore, I received a suggestion to make an artist's book with an efficient way of the usage of typography. My aim was not to create a new shape for letters, it was to tell something bothers me through letters. There are a lot of things to consider by myself, but one thing that always limits me is my body and my appearance. As it mentioned the above, the body became my subject in order to tell through letters because this is the best thing, which is an essential consideration and knowledge for myself, to reflect all my feelings as a powerful narrative.

My determination to concentrate on experimental typography was combined a desire with an autobiographical narrative. The manipulation of the visual form of the language demonstrates and approaches the manipulation of thoughts because of the statements about my body. Since experimental typography provides the connection between literariness and visual presence, this particular field offers me endless experimentation and acting through the process of creating.

CHAPTER 2

CONCEPTUAL FRAMEWORK

2.1. The Definition of the Artist's Book

When someone asks about how you define art, the answer always contains a lack of satisfaction and explained parts because there is not one answer for this specific question, on the contrary, various explanation and thoughts have been developed for years.

“What ‘s art?” is a troubled and seriously contested question, as we all know. Troubled questions are music to philosophers’ ears, grist for their mills. The “What is art?” industry certainly is humming along. But the question is problematic in ways that make it ill-suited to define the identity of a major field of philosophy. It is not at all clear that these words —“What is art?”—express anything like a single question, to which competing answers are given, or whether philosophers proposing answers are even engaged in the same debate (Walton, 2007: 148).

Since there are endless thoughts for the question “What is art?”, defining an artist’s book is not straightforward to explain as the definition of art.

Dianne Perry Vanderlip is the first person who used the term of ‘Artists’ Books’ for the title of a catalog which Richard Hamilton, David Hockney, Dieter Roth, Ed Ruscha and other artists’ book works exhibited at Moore College of Art in Philadelphia in 1973 (Phillpot, 1998:31), (Klima, 1998:12). Forster (as cited in

Sciascio, 2010:14) indicates that arguments on the usage of apostrophe of ‘*Artists*’ is not concluded. In order to serve the concept of artists’ books, the following terms are also used: artists books (without an apostrophe), book as art, book art, bookworks and so forth. Kostelanetz (as cited in Rossman, 2003) specifies the term of book art:

There is a crucial difference between presenting an artist's work in a book form – a retrospective collection of reproductions – and an artist making a book. The first is the honorific art book. 'Book art' should be saved for books that are works of art, as well as books.

Along with the description above, Phillpot (1998:33) differentiates “artists’ books” from “bookworks” by explaining that artists’ books are authored books and booklets by artists, and bookworks are artworks in book form. Furthermore, he adds that artists as makers and as citizens integrate their preoccupations and sensibilities on their artists’ books. This viewpoint on artists’ books is a crucial point to me. Artists take shape from ideas of their environment, lifestyles, thoughts or visions. In addition, sensitivities of artists are also taken forms through countries they are resident. In the scope of this situation, it is unavoidable that artists’ creates their artists’ book in the shape of apprehensions and sensitivities which are taken shape by their environment.

The term *livre d’artiste* occurs most of papers and books when I research about the definition of artists’ books. The meaning of *livre d’artiste* is the term of artists’ books in French. In the book of *The Century of Artists’ Books* by Johanna Drucker highlights the term *livre d’artiste*. In the light of this book, the Parisian art dealer Ambroise Vollard produced the early type of the usage of the artist’s work in a book format in the mid-1890’s. This new form has served as a new market in order to display visual arts, poets and artwork in an unconventional and sophisticated way (Drucker, 1995:2). Consequently, *livre d’artiste* has become a marketing strategy for

bourgeois which publishers established a new approach to luxury market to serve works of art. These books were unique with their image and visual based pages, binding methods were upgraded, and materials had high quality. Even though, livres d'artistes developed for the market, every market did not have them because they were not affordable pieces (Rossman, 2003). At this point, Drucker emphasizes that livre d'artiste separates from the meaning of artists' books (Drucker, 1995:3).

In one of the Oregon Humanities Center series, Barbara Altman made an interview with Johanna Drucker, and she shared her knowledge on livre d'artiste and artists' books in the light of her book *The Century of Artists' Books*. Drucker (2010) makes a distinction between livres d'artiste and artists' books as clarifying that livres d'artistes are produced by publishers not artists, but artists create visuals or texts in that book. Although livres d'artistes have qualified thick papers, fine binding, and typographic arrangement around visuals, they do not serve the purpose of artists' books which have a separate scope from them. The contradiction between two type of classification is not limited only the separation above. Another point of this distinction is the relationship between an artist and a writer within the frame of livre d'artistes. As the strategy of livres d'artistes are mentioned above for market, the outcome of the livre d'artiste is a collaboration between a writer and an artist (Drucker, 1995:3). Editors of publishing houses make arrangements accompanied with particular backgrounds, literature and visual arts, in order to represent a unique form of books in those specific times as market productions. Correspondingly, the producer of the product is not the artist is but visionary.

As a result of the summary of the differentiation between livres d'artistes and artists' books, Drucker illustrates what artists' books mean and do not mean, and how the format of artists' books can be defined and cannot be defined. Hence, Johanna Drucker (1995:10) defines artists' books as clarifying that:

Artists' books take every possible form, participate in every possible convention of book making, every possible "ism" of mainstream art and literature, every possible mode of production, every shape, every degree of ephemerality or archival durability. There are no specific criteria for defining what an artist's book is, but there are many criteria for defining what it is not, or what it partakes of, or what it distinguishes itself from. In mapping out this initial definition my intention has been to demonstrate the incredible richness of artists' books as a form which draws upon a wide spectrum of artistic activities, and yet, duplicates none of them. Artists' books are a unique genre, ultimately a genre which is as much about itself, its own forms and traditions, as any other art form or activity. But it is a genre as little bound by constraints of medium or form as those more familiar rubrics "painting" and "sculpture" which also cover a tremendous range of activity.

Furthermore, Drucker (2010) emphasizes the significant shift from early centuries which artists access to the mean of the production and engage the production of their own work directly. Consequently, the mean of the book production has changed the way its meaning uniquely within in the frame of artist's book.

Another definition from Dick Higgins (as cited in Greer, 2009:15) summarizes general lines of artists' books:

... a book done for its own sake and not for the information it contains. That is: it doesn't contain a lot of works, like a book of poems. It is a work. Its design and format reflect its content [...] The experience of reading it, viewing it, framing it, - that is what the artist stresses in making it.

Definitions on artists' books are continuous as long as artists' engage and desire to create artists' books. Regardless of the fact that the ideal term of artists' books has not been concluded, the concept of artists' books is comprehensive in order to experience with them.

2.2. The Role of Artists' Books

There is no doubt that books have been evolved their forms through the development of printing machines and letterpress techniques. In addition, the Arts and Crafts movement supported the alteration of books. In the late nineteenth century, publishers expanded traditional books format into livres d'artiste as mentioned in the previous section. Therefore, the change of the image and text relation and the usage of the typography on books can be observed in livres d'artiste. Moreover, artists were associated with the books, not completely, but in order to produce visuals of these specific books. Hence, livre d'artiste has gained recognition with the reputation of artists like Picasso, Matisse and other cubist artists (Drucker, 1995:2).

The situation where artists were not producers of books was changed, and artists had not just producers of visuals, but they became authors, artists and creator of books.

Perrée claims this alteration between text and visual in the following:

It is certainly clear that literature and visual art, text and image had made serious incursions into one another's territories prior to 1920. It was a reunion, in fact, if one recalls that even before the Middle Ages, in the many hand-written and hand-illustrated religious volumes, the bond between text and image was experienced as perfectly normal. One may debate whether it was now a union or reunion, but in the first two decades of the 20th century, the first 'artists' books' were produced, paving a solid and normal foundation so that as a medium in its own right, books by artists could develop and expand from there (2002:16).

Also, Strizever confirms that around Carrion's thought: "The difference between creating text and making a book is the consciousness of the writer/artist and reader about the physical and formal structure of the work (2010:18)."

Artists' books history evolves through history, but the significant shift appeared by Ed Ruscha's book "Twentysix Gasoline Stations", which was first published in 1962, led

a way for artists' books (Drucker, 1995:7). Before this book, there were plenty of artists' books. However, they were not concretized as a specific name. The reason Ruscha's book is an icon among the artists' books is that Ruscha created his book along with the definition and embodying the artist's book (Drucker, 1995:7).

Furthermore, the other reason is time. In the 1960s, art, politics, and new formations were changing, and conceptualism was rising. In parallel with all transformation, definitions were expanded (Wallis, 1998:94). Donald Judd emphasized the entire possibilities of art in 1966 as claiming that "If someone says his work is art, it's art." (as cited in Lauf & Phillpot, 1998:94). Along with that, Drucker also analyses the artist's books and its format's fitting into the sixties, "They fit the sensibility of the 1960s alternative scene, whether produced independently by artists or by galleries as an extension of an exhibition, also giving rise to the hybrid genre of the catalogue as artist's book." (Drucker, 1995:8).

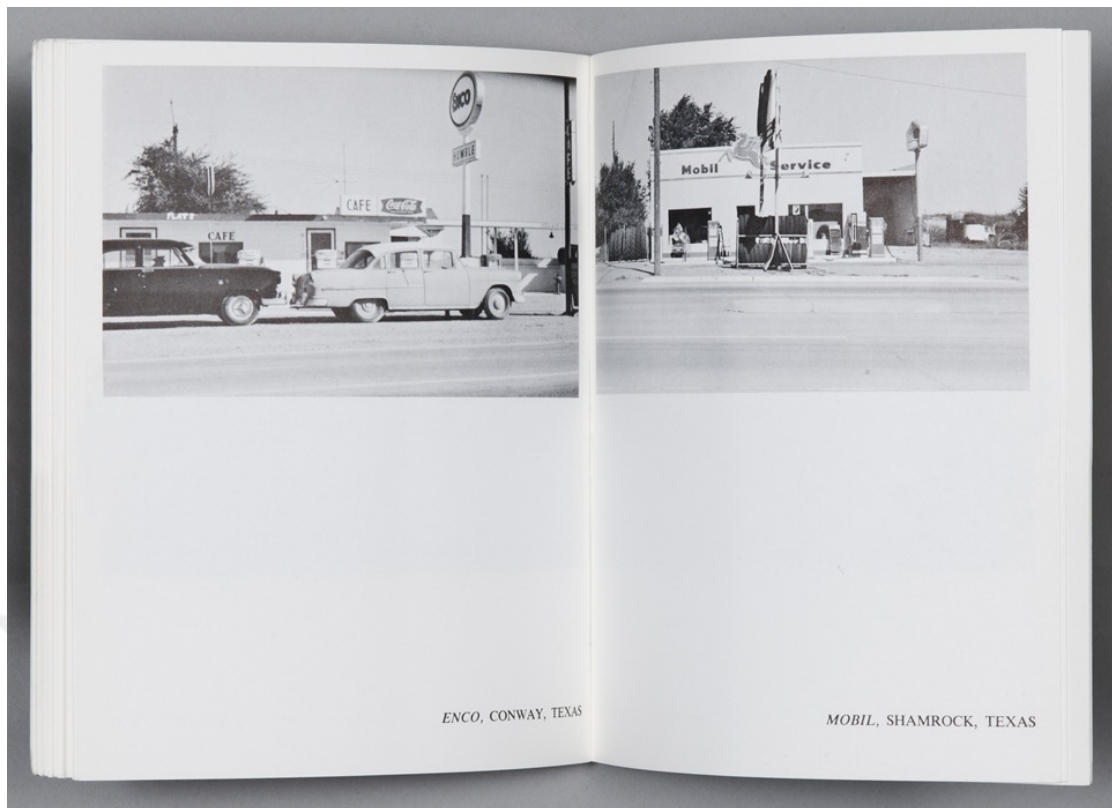


Figure 1. Ed Ruscha. *Twentysix Gasoline Stations*. 1963, 3rd edition 1969. [photo] Retrieved from: <http://www.tate.org.uk/about/projects/transforming-artist-books/summaries/edward-ruscha-twentysix-gasoline-stations-1963>

The significant feature of artists' books is the hybrid form, so they can consist of various medium in the frame of the book such as sculpture, installation, hypertext, printmaking techniques and so forth (Strizever, 2010:17). As well as Hubert identifies the multiplicity of artists book, "Like other postmodern genres, such as installations, artists' books allow, and even require, versatility in the use of materials; and, by virtue of their built-in complexity, encourage intertextuality as well as multimedia experimentation." (1999:7). The capacity of artists' books, which have a malleable format, shows that artists' books reflect the complexity of thoughts rather than other mediums, and Drucker adds:

Where painting or traditional sculpture have recently been perceived as moribund signs of the outmoded artisanal tradition, books remain viable, expressive, and transformable... In addition, because books are largely a reproductive artform, they make use of the expansion of art into the realm of

mechanical reproduction, the multiple, the non-unique and non-auratic object in a way which was not conceptually legitimate in the art world before the 20th century. Rare, affordable, unique, or banal, books are a major staple of the artworld - as yet uncanonized and marginal, but omnipresent (2007:363).

Lucy R. Lippard summarizes the role of artists' books with these words, "Inexpensive in price, modest in format, and ambitious in scope, the artist's book is also a fragile vehicle for a weighty load of hopes and ideas." (as cited in Lauf & Phillpot, 1998:94).

Besides the flexibility of artists' books, the factor of exhibiting them plays a crucial specialty. The effortless transportation, without any technical problem, or arranging a physical space provides the book as an exhibition space itself, so it is not temporary and can be seen after years (Adema, J. & Hall, G., 2013:8). Even though artists' books demonstrate complexity and flexibility, they are all individual and solid in themselves. Hubert expresses this situation, "... books as containers for independent contributions - textual, graphic, and typographic- they take full responsibility for the entire undertaking. The artist's book, whether an offset multiple, a signed limited edition or one-of-a-kind volume, becomes the thing itself." (1999:8). Furthermore, Drucker articulates that:

Early 20th-century publications of visual works provide a precedent for using a publication as a form of exhibition. These proved the value of the journal or book as a form of exhibition space, one capable of circulating images and aesthetic ideas to a wide audience in an accessible and affordable form (2007:320).

In addition to the artist's book and its exhibition scope, the experience of the artist's book is another aspect to consider. The size of the book, the reading experience or inner pages of it gives an influence while the reader/the viewer holds in his hands. Further, Adema and Halls consider the following in the frame of Hunt and Rolo's idea:

The relationship between the book and reading, and the way in which the physical aspect of the book can change how we read, was certainly an important topic for artists throughout this period. Many experiments with artists' books focused on the interaction between author, reader and book, offering an alternative, and not necessarily linear, reading experience (2013:12).

Moreover, Rowell explains the experience of the book and holding it by claiming that:

For the initiated viewer, (the) book offers among the most intimate of art experiences. Holding such a book in one's hand, perusing its pages, scrutinizing its images and text, the viewer relates to this distinctive art form in an altogether personal way. Unlike a painting, which makes a initial immediate impact, a book reveals itself only in a time-related sequence (as cited in Greer 2009:38).

In the 1960s, ideas had to spread and reach in a wide range in the scope of political issues and social events. Therefore, artists' books played a crucial role to expand these ideas expeditiously and affordably. Drucker illustrates activist artists and the function of artists' books in her book:

Activist artists often give little thought to financial return or careerist investment (though both publishers and artists often establish a name and a reputation which they can leverage to future successes as a result of these efforts). Much activist work is topical, politically or socially motivated in its thematics, and distributed through inexpensive editions as cheaply and widely as possible. Artists with a social or political motivation for their work have frequently turned to the inexpensive multiple as a means of gaining a wider audience for the work. Books, because they have the capacity to circulate freely, are independent of any specific institutional restraints (one finds them in friends' houses, motel rooms, railroad cars, school desks). They are low maintenance, relatively long-lived, free floating objects with the capacity to convey a great deal of information, and serve as a vehicle to communicate far beyond the limits of an individual life or contacts. The notion of the book as a means of available communication is part of what informs the myth of the book as democratic multiple, in spite of the many paradoxes of production involved in this idea (1995:7,8).

In conjunction with publishing and supporting artists' books, artists' books propose a space for critical, political thoughts and an experimental area in order to create art (Adema & Hall, 2013:8).

2.3. Perception of Body in Artists' Books

According to Wasserman, a considerable number of artists' books are gathered around subjects of food and the body, and women concern about their physical self (2007:22). Furthermore, she clarifies that,

Women artists also engage in the investigation of the psychological self and are prodigious autobiographers. Tony Godfrey, in his book *Conceptual Art*, claims that "It has been women above all who have turned the camera on themselves and the image back on viewer." He points out the shift from the generic to the autobiographical in the work of conceptual and book artists, many of whom are women, and notes that women artists are often concerned with issues of identity and gender that find expression in confessional and autobiographical narrative (2007:22).

In addition to Wasserman words, Joan Lyons also monitors that the malleability of artists' books provides diaristic and narrative interest, and because of this characteristic, a plenty of women artists turned towards to create books (as cited in Greer, 2009:37).



Figure 2. Susan Joy Share. *Carrots Anyone?*. 1999. [Photo from The Book as Art]

The artist's book of *Carrots Anyone?* demonstrates the words of Wasserman about food and the body. In this book, Share addresses to food industry through messages of industry's reflection such as think thin, low in fat, look and feel good. Additionally, she refers to the negative influence of the industry which makes people obsess about their weight (Wasserman, 2007:64). Wasserman analyzes the relationship between carrots and its message with these words, "It is a wearable component of a

performance piece in which the carrot books are sold the way sensual ‘cigarette girls’ once offered their wares in dance hall.” (Wasserman, 2007:64).

Muriel Prince clarifies that the reason of women making artists’ books is perhaps that women in the society generally keep family records and ephemera, so this could be an inspiration for them (2008:10). Furthermore, she claims that,

One, perhaps pertinent fact, is that in the 1970s when the artist's book emerged, many feminist artists were turning away from painting and other art practices, feeling their gender to be undermined and devalued by the domination and influence of male practitioners and critics. As the artist’s books had not, historically, been coded as male, women could embrace it as an art practice, on equal terms with men (2008:9).

In addition, Drucker in her essay in “The Book as Art” points out that women show their own issues by giving a voice to artists’ books with their way of imagination and lives (Wasserman, 2007:14). Further, she articulates that,

Female practitioners have been highly influential in the growing field of artists’ books, both by virtue of their art and through their careers as teachers as mentors. To find the reasons why women artists are drawn to the book form - a complex format that is difficult to exhibit and laborious to produce - one must consider the power of books to confer authority upon their makers. The cultural icon of a book remains a potent sign, even in this era of technology. At the same time, the experience of making and reading books occurs in a private and meditative space, amounting to immersion in a virtual world. For the woman artist, the paradoxical private-public nature of books serves dual desires -for self-protection and recognition, for the preservation of modesty and the display of competence (Wasserman: 2007:16).



Figure 3. Ana Maria Devis. *Partitura*. 2003. [Photo] Retrieved from: UC Irvine, Libraries, Special Collections https://calisphere.org/item/ark:/87280/t0w66hpf/?_pjax=%23js-itemContainer

As it can be seen in figure 3, Ana Maria Devis shares her experience in Spanish by making an artist's book while she was pregnant with her daughter Antonia. She says "In an interactive way, I talk about the transformation and invasion of what I initially feel alienated in my body, the abnormal, the perverse, the permanent dreams and what is vital in nature that is the beginning of life." As a result of the process of this book, Devis adds that she faces with the experience of sharing life and death fearlessly.

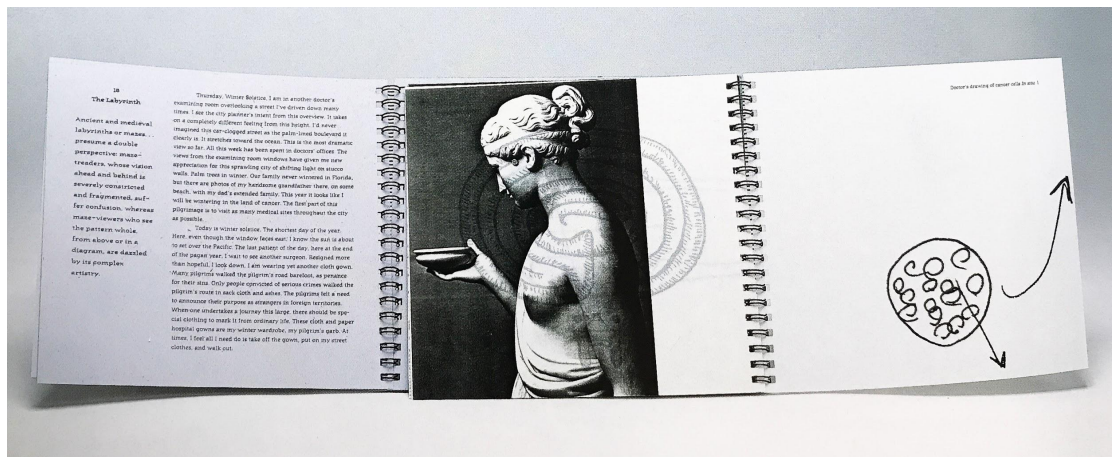


Figure 4. Susan King, *Treading the Maze, an Artist's Book of Daze*. 1993. [Photo from *The Book as Art*]

In the book of Susan King, two journeys united as in one relation: one of them is a sabbatical visit to Europe in medieval sites in summer, and the other one is a winter time in order to recover from breast cancer. King assimilates that “Spending time in the land of illness was like traveling through a foreign country. Consequently, what started as an artist’s book about travel took on a more layered meaning as I struggled through cancer.” (as cited in Wasserman, 2007:78). Furthermore, she explains her reason why she made an attribution between cancer and labyrinth,

As I labored at my drawing table to refine the structure, I looked up and saw a labyrinth on a poster I’d brought back from France. I found the key to the book: the reader would explore a maze, treading her way through a series of looming images to the center of the book and then reading her way out again. Once inside, she would suffer the disorientation of being lost in a maze, because the book embodies my experience struggling through the labyrinth of illness (as cited in Wasserman, 2007:78).

Clearly, *Partitura* and *Treading the Maze* clarify Drucker’s words which artists’ book are a vital form for women to express themselves, who have various backgrounds and education when in the progress of the twentieth century, traditional book arts altered toward books which demonstrate interdisciplinary art (as cited in Wasserman, 2007:15). Additionally, Drucker confirms the power of the artist’s book “The

overwhelming force of this medium its power to give form to the stories according to which women imagine their lives will be led. The symbolic orders of imagery and text shape experience into knowledge and then memory.” (as cited in Wasserman, 2007:16).



Figure 5. Muriel Prince. *From Acapulco to Ovarian Ablation*. 2005. [Photo from *The Bonefolder: an e-journal for the bookbinder and book artist* Vol.4(2)]

Likewise Susan King, Muriel Prince also created an artist's book to express herself while she was diagnosed with breast cancer. Before making a book, she keeps a diary to write down her good and bad memories, so she used this diary as a reference and inspiration to her artist's book. Within the light of this diary, she wrote short poems and prose pieces. Prince clarifies why she chose to make an artist's book for her experience with these words, “I needed to find beauty in such a frightening experience and I did that through my choose of color, images, and materials.” (2008:4).

In the scope of artists' books, the medium has a role of narrative which gives voice to speak out notion, experience, and stories behind all of them. Brian Wallis defines the aspect of storytelling and its function,

Given that storytelling is a form that melds personal experience and political desire, it is appropriate that many artists and writers have turned to storytelling and other fictional modes as a form of cultural criticism. Artists' books often use such fictions to suggest the social relationships that underlie artistic production and the ties between individual experience and mass culture or mass consumption. In other words, these writings suggest that it is not a special perception that lends credence to these artists' writings, but a particular cultural position - of simultaneous marginality and authority (as cited in Lauf & Phillpot, 1998:94).

In conjunction with narrative and storytelling feature of artists' books, artists apply metaphoric side to them. Drucker makes attention to this,

The idea of using books as the material or site of metaphoric work has developed in tandem to the production of artists' books. Many works which make use of books as objects with metaphoric value use them generically: it is the general category of "book" rather than a particular book which serves to indicate "book-ness" within a sculptural work assemblage (2007:360).

Furthermore, she informs that most of the medium, such as painting, writing, sculpting, video and film, associated with metaphoric specialty and pragmatic value. Nevertheless, she articulates the difference between artists' books and other mediums, "These metaphors attach to the book's iconic form as well as its cultural significance in so many ways it is impossible to invoke the book as a form without some of these many phantoms attaching themselves." (2007:360).

2.4. Materiality in Artists' Books

One of the crucial thing in artists' books is to give voice to this medium. In order to provide that feature, materiality has an essential role for contribution. After 1945, Ulises Carrión, theorist and artist, made an attention to the relationship between books

and materiality. Adema and Hall state the importance of materiality within the scope of Carrión,

He defines the book as a specific set of conditions that should be (or need to be) responded to. Instead of seeing it as just a text, Carrión positions the book as an object, a container and a sequence of spaces. For him, the codex is a form that needs to be responded to in what he prefers to call 'bookworks'. These are 'books in which the book form, as a coherent sequence of pages, determines conditions of reading that are intrinsic to the work.' From this perspective, artists' books interrogate the structure and the meaning of the book's form (2013: 11).

Although artists concern to the notion of materiality are associated with a book as a material metaphor, pre-existing books which were transformed by artists is an artifact. Moreover, these transformed books compose a category which artist manipulate more than once as an edition of a book (Strizever, 2010:10). The single page is not adequate for the conceptual artist in order to communicate, so the book as a whole creates integrity with its elements (Perrée, 2002:68).

Strizever (2010) debates the contradiction between artists' books and materiality.

Even though artists' books mess with materiality, artists still utilize the book and its materiality in which the book does not incorporate unexpected objects. Plus, she adds that in the book's production and its impression, paper has a considerable role.

Therefore, artists make a preference between using machine-made papers and making their own paper (2010:9). Artist consider that a book is an object because they are used to work with objects. Therefore, artists pay attention to paper whether it is sufficiently bound and produced (Lauf & Phillpot, 1998:143). Glenn O'Brien asserts that "Artists may not know everything but they know their paper. And by now they should know a real bind when they see one." (Lauf & Phillpot, 1998:143).



Figure 6. Lise Melhorn-Boe. *A Sad Little Girl*. 1995. [Photo] Retrieved from: UC Irvine, Libraries, Special Collections https://calisphere.org/item/ark:/87280/t07h1ggn/?_pjax=%23js-itemContainer

A Sad Little Girl consists of a wardrobe trunk which includes a cast-paper doll and her dresses which composed of handmade paper dresses with lace, ribbons, beads, and hanging on pink wire hangers. This is a story of Beth Cook who has a touching story about growing up. During this period, she believes that she was bad. Therefore, every dress shaped page reflects her memories with stamped text behind pages about herself why she thinks she is a bad girl.



Figure 7. Richard Minsky. *Freedom of Choice*. 2009. [Photo] Retrieved from: <http://minsky.com/choice-details.htm>

Freedom of Choice is an installation by Richard Minsky whose aim is to create a reading experience within the frame of his philosophy “material meets metaphor.” The book in this work “Three Poems Love and Death” by Lucie Brock-Broido handle shotgun suicide and electrocution. Minsky records these poems as his reading, and it plays on an MP3 player which is attached to a head restraint. Moreover, this head restraint consists of three electrodes and one of them applies it to the leg. Plus, shotgun, a Manila hangman’s noose, a wakizashi sword, razor blades, poison and a hypodermic syringe stores on the back of the chair (Minsky, 2010: 32).



Figure 8. Richard Minsky. *Freedom of Choice*. 2009. [Photo] Retrieved from: http://web.library.yale.edu/sites/default/files/files/Material_Meets_Metaphor-Minsky2.pdf

Kurt Vanbelleghem claims that an artist's book is an exhibition space which is actually a mental space, in fact, it is also a physical fact. Hence, the work must demonstrate an original piece and reflect the consciousness of the medium of the book

(as cited in Perrée, 2002:112). In most cases, artists' books are not seen as a mental space or metaphorical image, and N. Katherine Hayles points out this situation, "We are not generally accustomed to think of a book as a material metaphor, but in fact it is an artifact whose physical properties and historical usages structure our interactions with it in ways obvious and subtle." (as cited in Strizever, 2010:2). Also, Drucker (2007) states "All books are tactile and spatial as well - their physicality is fundamental to their meaning." Even though books depend on the type, or extraordinary materials, or those which just contain blank sheets as a visual existence and character, all books are visual (Drucker, 2007:197).

CHAPTER 3

EXPERIMENTAL TYPOGRAPHY

Art and design movements of the twentieth century -Dada, Futurism, de Stijl, Constructivism, Postmodernism, and others- questioned the existing situation, reacted to new technologies, and demonstrated considerable approaches in the field of typography (Carter, 1997:7). Within the scope of these art movements and their visually striking experimental works, “Typographic experiment,..., offered an opportunity to move between the fields of literary and art historical studies in a manner which seemed closer to the activity of the early twentieth-century artists than the pursuit of either field on its own.” (Drucker, 1994:7). Therefore, standing on the line between these fields, many early twentieth- century artists and poets integrated experimental typography with synaesthetic investigations (Drucker, 1994:7). Nevertheless, computer desktop technology made a significant progress of typography establishment in all of technologies except the invention of movable type (Carter, 1997:7).



Figure 9. Theo van Doesburg. *A poster for 'Dada Matinée'. 1923.* [Photo] Retrieved from: <http://www.sightunseen.com/2013/04/joel-evey-graphic-designer/>

Frequently, modern art and literary movements in the early twentieth century produced their manifestos, treaties, critical texts and practiced theoretically in the field of experimental typography (Drucker, 1994:9). With the twentieth-century painting, poetry, and architecture are interangled with the roost of modern typography (Spencer, 1991:11). Spencer (1991,11) clarifies that “Photography, technical changes in printing, new the frontiers between the graphic arts, poetry, and typography and have encouraged typography to become more visual, less linguistic, and less purely linear.” Furthermore, he states the beginning of the modern typography which showed a bright showed with these words “The ‘heroic’ period modern typography may be said to have begun with Marinetti’s Figaro manifesto in 1909 and to have reached its peak during the early twenties.” (Spencer, 1991:11).

The movements Futurism, Dadaism, de Stijl, and Constructivism were created in different countries. Even though their objectives were different and sometimes conflicting, they influenced and devoted each other, and they had a considerable impact in order to shape modern typography and merge word and image (Spencer, 1991:27). Marinetti's article was published in the June 1913, and this article announced a typographic revolution against the classical tradition (Meggs & Purvis, 2012:259). This revolution contains this,

Harmony was rejected as a design quality because it contradicted "the leaps and bursts of style running through the page". On a page, three or four ink colors twenty typefaces (*italics* for quick impressions, **boldface** for violent noises and sounds) could redouble words' expressive power. Free, dynamic, and piercing words could be given the velocity of stars, clouds, airplanes, trains, waves, explosives, molecules, and atoms. A new and painterly typographic design, called *parole in libertà* or "words in freedom," was born on the page (Meggs & Purvis, 2012:259).

Within the context of revolution calling, the experimental typographic work of Filippo Tommaso Marinetti demonstrates visual, literary, and graphic form (Drucker, 1994: 105). Moreover, futurist artists demanded that in typography, the form should strengthen the content (Spencer, 1991:15). Spencer also identifies Futurism,

Futurism was a violent reaction against the status quo and the oppressive weight of the past. It enthusiastically embraced modern civilization and recognized the beauty of machines. The Futurist sought new forms that would enable them to break the limitations of two dimensions and to express 'revolution and movement' without resorting to illusionary visual effects. The violent, incendiary technique of propaganda which they used was later widely imitated throughout Europe-by the Dadaist in France and Switzerland and Germany, by the Constructivists in Russia, and by the De Stijl in Holland among others (1991:15).

Graphic designers used an ascendant horizontal and vertical structure in their designs since the invention of Gutenberg's movable type, however, the futurist poets threw this restriction of the structure (Meggs & Purvis, 2012:261). Furthermore, Meggs and Purvis (2012:261) acknowledges that "Freed from tradition, they animated their pages

The art movement which established in Russia is Constructivism whose “experimentation in typography and design characterized their futurist publications, which presented work by the visual and literary art communities.” (Meggs & Purvis, 2012: 298). Constructivism is one of the art movements which shapes and gives an identity to the art of 1920s, and its stylistic movement has significant role to influence and make a trend in the history of art (Henry, 1990:15). Aleksei Gan, one of the founder of Constructivism movement, highlighted the fundamental problem,

The conditions of our work are very difficult. We must fight first of all for social existence. We are completely cut off from the consumer, because there is still a stage between us and them-the store buyer. They give us the orders, taking into account only their own tastes, and so all we can do is either take the work or work experimentally. Secondly, we have to fight the critics. The critic comes from somewhere or other and destroys all the work of the productivist (Henry, 1990:144).

Aleksie Gan worked generally as a typographer, and he used typography and its power in order to give his message for the social and political area (Lodder, 1983:183). Lodder identifies the situation in 1920s around the Constructivist artists,

Recognizing the impossibility of working within the existing industrial framework of the Soviet Union in the early years of the 1920s, the Constructivists in general eagerly embraced graphic design as an area of work which could respond to their social and political imperatives, and through which they could participate in the construction of a Socialist society, although at one remove from the material constructions they initially envisaged producing. This field had originally been an incidental form of experimentation, as for example in Gan’s designs for Constructivism, but as the 1920s progressed Constructivists became increasingly reliant upon it for their economic survival (1983:204).

Along with the Gan, Lissitzky’s work illustrates an exceptional example with his creative book design and his striking typographic work (Spencer, 1991:33). Lodder (1983:191) also explains the principle of Lissitzky “His principles of ‘optics instead of phonetics’ and that the idea should be given form through the letters.”



Figure 12. El Lissitzky. *Book cover for The Isms of art. 1924*. [Photo] Retrieved from: <http://www.bl.uk/learning/images/whywrite/new/large7421.html>

De Stijl is one of the major art movement in 1920s which was created and promoted by the Dutch painter, designer, writer, and propagandist Theo van Doesburg who also published the magazine *De Stijl* the with the same name of the movement (Overy, 1991:7). The crucial thing for the De Stijl movement is harmony which could only be provided by abstract means (Hans as cited in Walker, 1982:11). Moreover, Hans (Walker, 1982:11) clarifies the importance of abstract means “In visual terms, the group had a shared point of departure: the principle of absolute abstraction-that is to say, the complete elimination of any reference to objects in nature.”

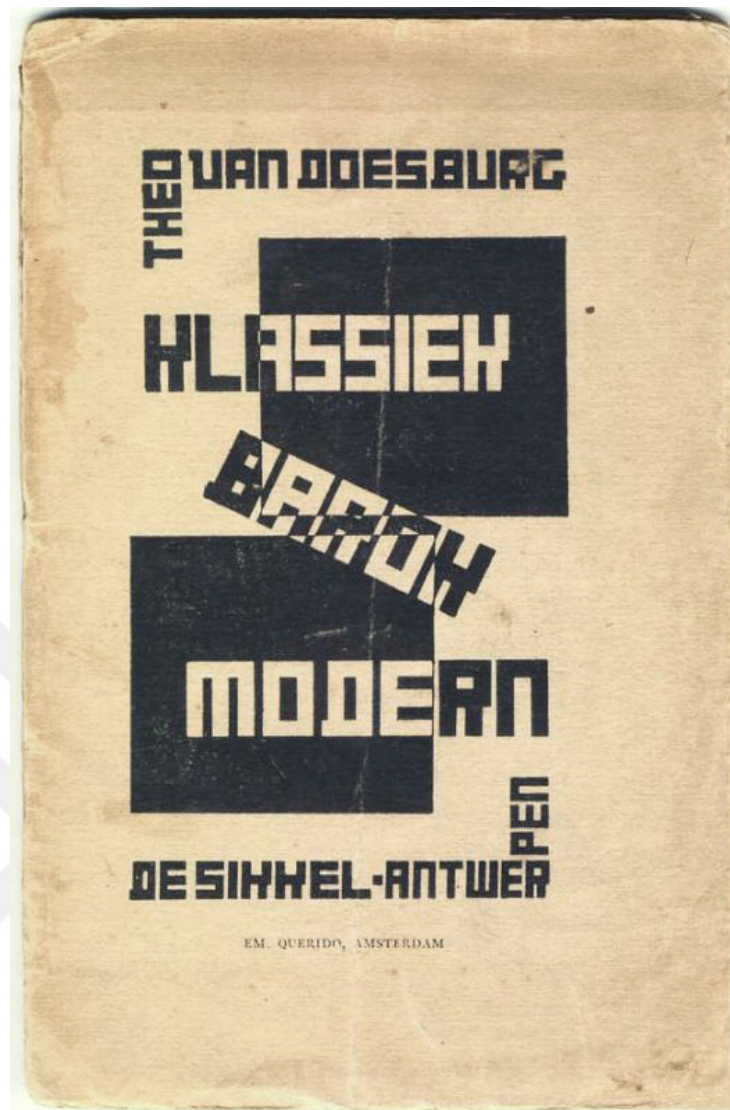


Figure 13. Theo Van Doesburg. Cover for *Klassiek, Barok, Moderne*. 1920 [Photo] Retrieved from: <https://www.behance.net/gallery/5509877/Typography-De-Stijl-presentation>

“The Bauhaus and De Stijl had similar aims.” (Meggs & Purvis, 2012:328). Moholy-Nagy, one of the artists in Bauhaus style, had passion about typography and photography. His passion and inspiration from Bauhaus style led him to experiment in both field, and accordingly, he made a unification (Meggs & Purvis, 2012:329). Furthermore, Moholy-Nagy clarified typography as,

...a tool of communication. It must be communication in its most intense form. The emphasis must be on absolute clarity...Legibility-communication must never be impaired by a priori aesthetics. Letters must never be forced

into a preconceived framework, for instance a square... We use all typefaces, type sizes, geometric forms, colors, etc. We want to create a new language of typography whose elasticity, variability, and freshness of typographical composition [are] exclusively dictated by the inner law of expression and the optical effect (Meggs & Purvis, 2012:329).



Figure 14. Laszlo Moholy-Nagy. *Proposed title page from Broom*. 1923 [Photo from Meggs' History of Graphic Design]

The meaning of the word of 'experiment' in the field of typography and graphic design is to indicate unconventional stuff or to confound possibilities and beliefs (Bil'ak, 2005). Drucker emphasizes the importance of typographic experimentation,

But the most important context for typographic experimentation, the realm in which these printed artifacts gain their specificity, is in their relation to mainstream publications, including advertising graphics. The graphic arts witnessed the development of typographic forms to accommodate the burgeoning needs of the advertising industry. In tandem with the increased production of consumer goods resulting from industrial capitalism, the advertising industry provoked production of an unprecedented variety of typographic means. (1994:93-94).

Nonetheless, the question of what comprises an experiment in typography cannot be explained definitely, so the definition of the experimental typography and its purpose will be redefined continually when more people study in this field. (Bil'ak, 2005).

Drucker (1994:9) clarifies that “To come to terms complexity of this typographic work requires a critical inquiry into its structure, forms and processes.” Furthermore, she addresses that “To understand typographic experimentation as a theoretical practice requires analysis of specific works within the context of writings about the character of materiality and in both literary and visual arts domains.” (Drucker, 1994:11). The experiment is during the process of creation, and it forms and remains as part of the body of work when the process is completed. Moreover, Bil'ak (2005) declares that “As soon as the experiment achieves its final form it can be named, categorized and analyzed according to any conventional system of classification and referencing.”

David Carson, the Godfather of grunge typography, affirms that “Experimental is something I haven't tried before ... something that hasn't been seen and heard”. (as cited in Bil'ak: 2005). In addition to Carson, several other designers also propose that “the nature of experiment lies in the formal novelty of the result.” (Bil'ak: 2005). Carson, whose works are a significant model for experimental typography, has gained his reputation with his editorial design for the magazine Ray Gun. In his work, he

challenged legibility which is an essential part for typography. In the book of ‘Meggs’ History of Graphic Design,’ the experiment of Carson is described,

He explored reverse leading, extreme forced justification, text columns jammed together with no gutter, text columns width of a page (and, on at least one occasion, a double-page spread), text with minimal value contrast between type and image or color underneath, and text columns set in curved or irregular shapes. White display type placed over text covered some of the words, but the text could still be understood. (Meggs & Purvis, 2006:495).

Even though he experiments with typography and legibility, his designs are possible to be read. In this case, Meggs emphasizes Carson’s consideration with these words “Writing and subject matter receive Carson’s careful attention, for his designs emerge from the meaning of the words, or comment on the subject, as he seeks to bring the layout into harmony.” (2006:495).

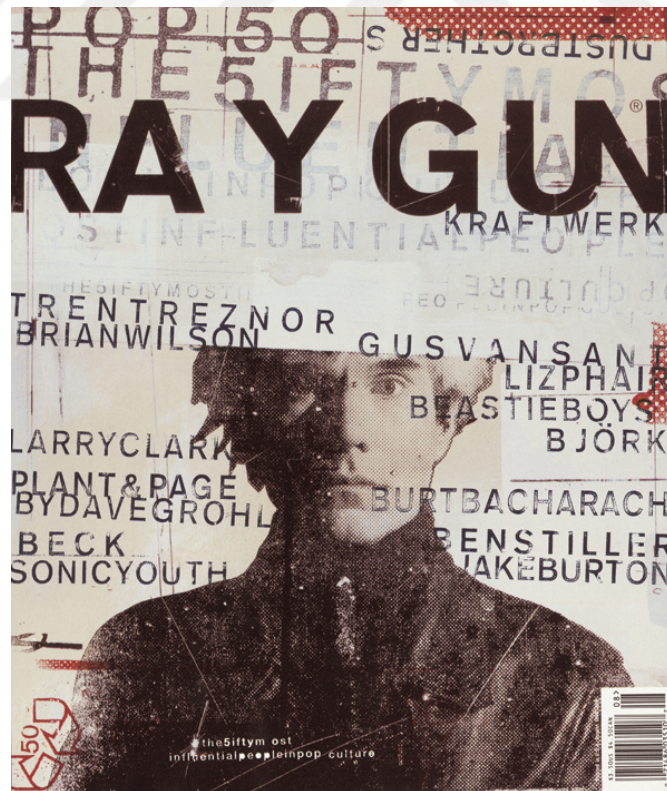


Figure 15. David Carson. *Ray Gun Magazine*. August 1988. [Photo] Retrieved from: <https://nvtodorova.files.wordpress.com/2013/10/2.jpg>

Bill Hill asserts “Once we have learned the pattern of the word ‘window,’ we never again read the individual letters; the larger pattern is immediately matched as a gestalt.” (Hill, 1999 as cited in Ayiter, Yazıcıgil, Çetin, & Türkmen, 2013). Therefore, words are not read instead they are perceived as a pattern or shape, and the legibility of typographic artwork comprehend in the following “...text that is meant to be ‘felt’ as an artwork, rather than to be ‘read’ as informational content.” (Ayiter et al., 2013).

“Typography can function is dutifully deliver a message, just as a postman delivers a letter, but it can also provide the elements and inspiration for uninhabited play.” says Carter (1997:24). Moreover, he adds through play the pleasure of typographic expression is experienced, and designers accept new approaches in order to solve problems of typography.

Text, type, and related subjects, which deliver ‘message,’ are essential in the context of books. On the other hand, Drucker (2007:227) emphasizes the appearance of text by claiming that “In artists’ books the appearance of text is malleable and liable to be subject to manipulation through formal means.” Furthermore, Marley comments that “...artists now emphasize the *textuality* of writing itself, that is, of writing as a visible form functioning within a specific space...” (as cited in Greer, 2009: 28).

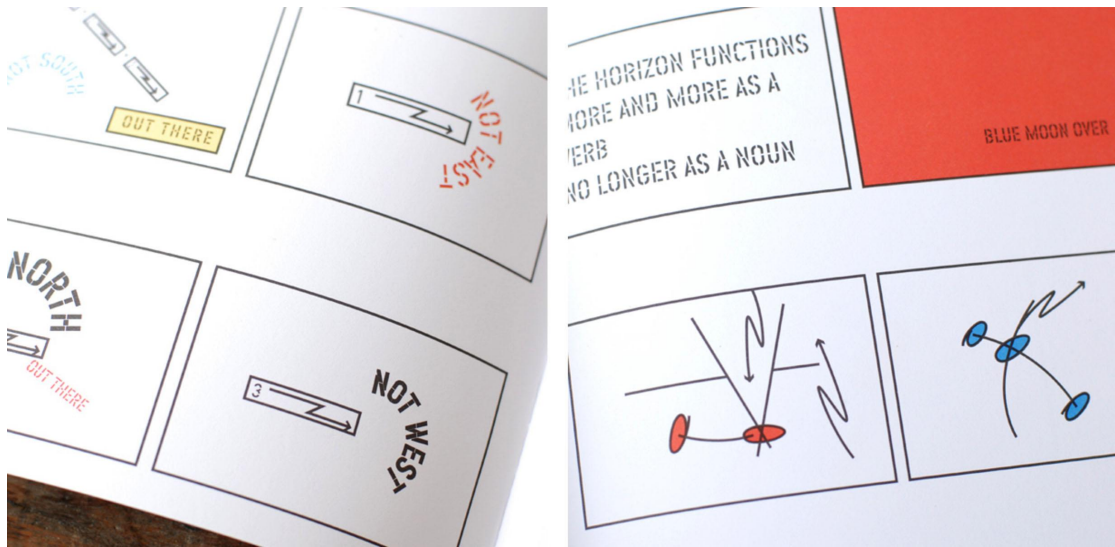


Figure 16. Lawrence Weiner. *Blue Moon Over*. 2001. [Photo] Retrieved from: http://colonbooks.com/0engine/tokyo_bbs.cgi?mode=show&now_log_num=30&call_dir=..%2Fmuscat%2F&engine_dir=..%2F0engine%2F

In the artist's book of Weiner, objects are letters and words. Weiner sees texts as sculptures. Hence, he frequently uses letters in different work in the various medium. Nonetheless, Perrée makes a clarification about Weiner's thinking "Weiner does not want us to see the texts as metaphors, although in their abstract quality, they lend themselves to this." (2002:33).

CHAPTER 4

THE PROJECT: *I(m)PRESS*

4.1. Development Process of the Project

I(m)Press is an artist's book based installation which consists of approximately 2-meter diameters of hanging thirteen papers and two video channel project words through paper. In this chapter, I will clarify how the project has taken form considering inspiration from different artists' works and feedbacks from meetings of the Media and Design program.

From the beginning of the journey, the idea of the project had a distinctive purpose that I have now. My previous project was created previous semester, which was not the point, but one thing was common with the beginning point of two projects which is typography. My curiosity towards typography has begun since I was a little child. Of course, I did not know what typography was in that times, but I have known that I was passionate about letters and writing them differently on paper. When I preferred to study on science rather than fine arts in high school, I was not pleased at all. Before enrolling a college, I have changed my major in last months to study on fine arts.

Then, my starting point with typography has begun since I had a class on graphic design. From that point, typography becomes sort of a passion for me.

Before creating the thesis project, my previous project's idea was offered in the early design meetings, but it did not seem to correspond to typography. After a couple weeks later, a feedback to my previous project changed the way that I have not thought at all. That was sure that my main interest is typography. Accordingly, Mr. Brzozowski asked that why I do not make letters my main character and suggested a book that is named 500 handmade books. This was the starting point for me, so my previous project idea has changed to a new project into artists' books.

There was no consideration to create an artist's book, and there were questions how letters can be used in artist's book, and how letters can be my voice as my project. In other words what the topic and my question will be to research in the scope of the artist's book? The answer came from thinking my previous work in the Master of Fine Art program's classes, which are graduate studio I and II, which I have experienced to find my voice and my style to study on. In the graduate studio, my two artworks were exhibited which were discovery for me to explore my subject to study. Instead of just studying about my desire, I put also something which I have never desired to work on or talk about. That was my body which I hate. The reason I hate my body is based on my childhood memories, and this hate becomes my ambition to release my bond with that. Accordingly, there were thoughts in my mind about to study on body rights and body activism. On the other hand, body rights, body activism or body politics are extensive areas. Therefore, my necessity was to be specific what the research will be about the body. Also, the statement by Ramsey (2014) made me think of the situation

I am in: “Our culture’s obsession with image is holding us back.” After thinking these words, I have made a decision to make my body as my study subject because this is part of me, and this is a subject I know surely. Also, this is the subject which I can reflect my thoughts in the best way.

There are three main headings, which are my body, typography, artists’ books, in order to narrow down the boundaries of the project. The next question is how typography can be used in the frame of the subject of my body. While I was thinking about words, letters and the body connection, I was also questioning myself why I hate my body. The reason of this situation is conversations that I have had with most of every person that I meet. After gaining considerable weight as an adolescent, I have received similar estimated question whether I gain too much weight. Then, the question is followed other parallel statements and questions. Subsequently, I have been exposed endless comments and judgments. On the other hand, my reaction was to be quiet or not to talk too much about this body topic, and it is still going.

Nevertheless, this silence has become turmoil in my head. Consequently, the same words and the same statements from other people make an effect that I hate my body, and I do not love myself because of the impression of my appearance. All the same words cause harmful memories in my life. Therefore, my desire was to display this pain as my answer to all cruel words that I have received. As a consequence, this demonstration could be possible with typography. Besides, my aim is to experience these words as a typographical approach.

Whereas the draft of the study on body and typography is somehow defined until this paragraph, how the creation of the artist’s book is undefined. For the paper of the

artist's book, my first thought was to create my own handmade paper, which I have never experienced, as a representation of my skin. For this reason, making my paper from different scratches was a first experience, but the result was not pleasing for my very first handmade paper attempt because of the variety of paper scratches. Then, another idea came to me in order to use the papers in printmaking press for the typographic approach of words. In order to show the pain of words, the first following idea occurred that statements about my body appear on paper in the form of arrowheads which extend outside the book in the vertical way of the direction of the reader. Letters of statements will lose their forms from the middle to the end of letters, so the legibility of words will be lost. This reason is that after receiving endless statements about my body, my mind involves a vicious circle of the same words. In this circle, they lose their forms and their meanings, and just the impression of words remain in my mind. Therefore, my plan was to demonstrate this reflection of words as implying printmaking process. Next, I reshaped the forms of letters and transferred to linoleum block in order to emboss by printmaking press. The reason for the choice of embossing method is to demonstrate the effect of the trace of words, which cause unforgettable trace in my mind. It cannot be seen outside of my appearance, but my desire was to show this impression in contrast to this invisible part of mine.

Another point was the size of the work. There was uncertainty whether the size will be nearly body size or not. Maybe, this artist's book could be a book which can be experienced by bodies. Then, for the meeting, I have made a draft to somehow demonstrate what I had in my mind, and one feedback was to make an installation to represent the body as its size. Also, the typeface of the project was a question whether it will be a unique typeface. In that matter, Mrs. Kılıç Ezer suggested a video clip

which words are projected on female bodies, so letters change their forms in accordance with the shape of bodies. Thus, the video inspired me in a way that there is no need to be worried for the specific typeface of the project, which is actually not my main concern, because the following idea corresponds to my project which the experience can be made with the transformation of a typeface by my body.

After all the consideration on material and techniques of the project, the decision of the heading of the project was not clear. Every word or every letter was not enough to represent the work. One day, I wrote down all words that are related to my project which are the artist's book, the body, words, letters, type, typography, impression, reflection, impressive and so forth. Accordingly, the word "impression" was striking because words are impressed me in a way of my life, and these impressions will be reflected in the meaning of my project, so I have tried to alter the word impression in order to internalize its meaning. Then, the word ImPress or I am press came in sight after altering which emphasizes the pressure in my mind because of my body, and conversations about my body make me under pressure while having conversation with someone. Next, there are three options, which are ImPress, I-m-Press and I(m)Press. The reason I(m)Press was chosen is because parentheses are about internality which is connected to my project.

After these processes, a new prototype was ready for the next meeting. Hence, my first attempt for the prototype was handmade papers and tried to press the linoleum cut. The result was not close to my expectation, but this was the starting step of following steps.



Figure 17. Şeyda Günönü. *Gittikce kilo ali...* 2016. [Photo]

Figure 12 is a page from my first attempt, and my inspiration was Figure 13. My plan of the artist's book pages was similar to Figure 13 but not exactly. My plans was to exhibit my work similar to the work of Wei Lin Yang, and my linoleum cuts could be placed vertically.

Comments for my first prototype made me think other possibilities. First necessity was to find another material for the paper because the one I have made is not quite fine. Next one was to change the scale and the format of the book. One comment was that maybe when the reader opens the book, he/she can see my body through folding pages. Another feedback was that in my prototype there is nothing to represent the body if my plan was to make an installation within the frame of the artist's book, so it was compulsory to think about how the relationship between the artist's book and the body can be settled. For this issue, a new develop for another solution was must.



Figure 18. Wei Lin Yang. *Stream of consciousness*. 2011. [Photo] Retrieved from: <https://weilinyang.me/fiberart/%E6%84%8F%E8%AD%98%CB%99%E6%B5%81stream-of-consciousness/>

Sculpture is one of the areas which gives plenty inspirations in order to analyze the body and consider the abstract form of the body along with typography. One of the works that I am quite impressed is Plensa's work. When I first saw this sculpture in 2014 at Rice University, I was amazed. Still, it gives inspiration to me for my project. Another work, which is very attractive, is Sawyer's book sculpture. The sculpture does not show the body exactly, but viewers comprehend that this is the sculpture of the body. Also, the form of papers supports the idea of the body. Additionally, Park's sculpture has an exciting form of the body. The approach of topography on the body features has given an idea to me for my next concept.



Figure 19. Jaume Plensa. *Spiegel*. 2010. [Photo] Retrieved from: <http://www.toledomuseum.org/2016/06/17/june-17-art-minute-jaume-plensa-spiegel/>

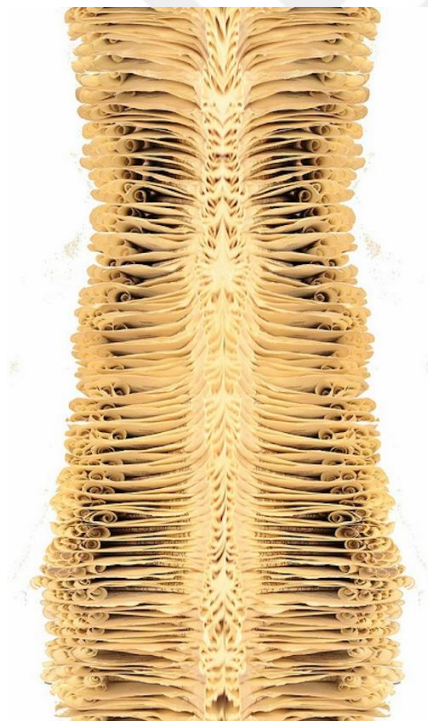


Figure 20. Bronia Sawyer [Photo]



Figure 21. Park Chan-Girl [Photo]

In the light of last meeting's feedback and ideas from the field of sculpture, my progress was to tackle the issue of the body which is a reflective object to demonstrate the conversation about my body. Therefore, the presentation of mine was a

demonstration of my idea in the next meeting. In order to emphasize the conversation on my body, there are a table and two chairs, and there is a lying body sculpture on the table. Even though it looks like a body sculpture, it has layered pages with the variable thickness of surface to study with letters of the conversation. One of the chairs is for the viewer to read the artist's book which has the first conversation, and another is for me to join the second conversation with the reader, which is silence performative conversation. In the idea, there is installation alongside the performance of the artist. Nevertheless, most of the meeting's members did not find the shape of the body which is not exciting. In the last meeting, the feedback was the absence of the body. On the other hand, there was a full body for this idea, so it was necessary to find something like in the middle. Another feedback was that a media element must be in the project to my work because my program is the Media and Design, but there was not a sign of the part of media in the idea of project. Therefore, my next challenge is to put media within the frame of the artist's book.

What it has come up to me is to project letters instead of embossing them on papers for my next idea. Actually, the idea of projected letters was attractive because this somehow represents the temporality of speeches about my body. These conversations do not have marks on appearance but inside of me. For this reason, I have searched some projection mappings on books. My desire was that whenever pages are turned over, the projected typographic work change because every page has to tell various things, otherwise the book will be just a projected book. The problem of this idea was how the motion of pages can be detected. The answer could be using Kinect or QR reader which are not affordable at that moment, so it must need to figure that problem out with another idea.



Figure 22. Die Kelten. *Augmented Reality Book*. [Video still] Retrieved from: <https://www.youtube.com/watch?v=1btIjVWykCs&t=90s>

Although, I was wondering whether the augmented reality book is my answer. Nonetheless, this might take away my concern in another way. Hence, my consideration should take other possibilities because of the problem of changing pages.

While exploring installations, the usage of mirrors is inspired me. It was in my knowledge that mirrors have different possibilities and meanings, but this is must to consider all possibilities because they are beneficial to progress for the output. Therefore, my new draft consists of three mirrors, and the book above the table as sketched in figure x. One of the mirrors' size is small, and behind of it, there is GoPro which records live-action. Also, there are two projections which one of them projects the video of typographic work which is composed of statements on my body, and one of them reflects the live video of the audience display on the book.

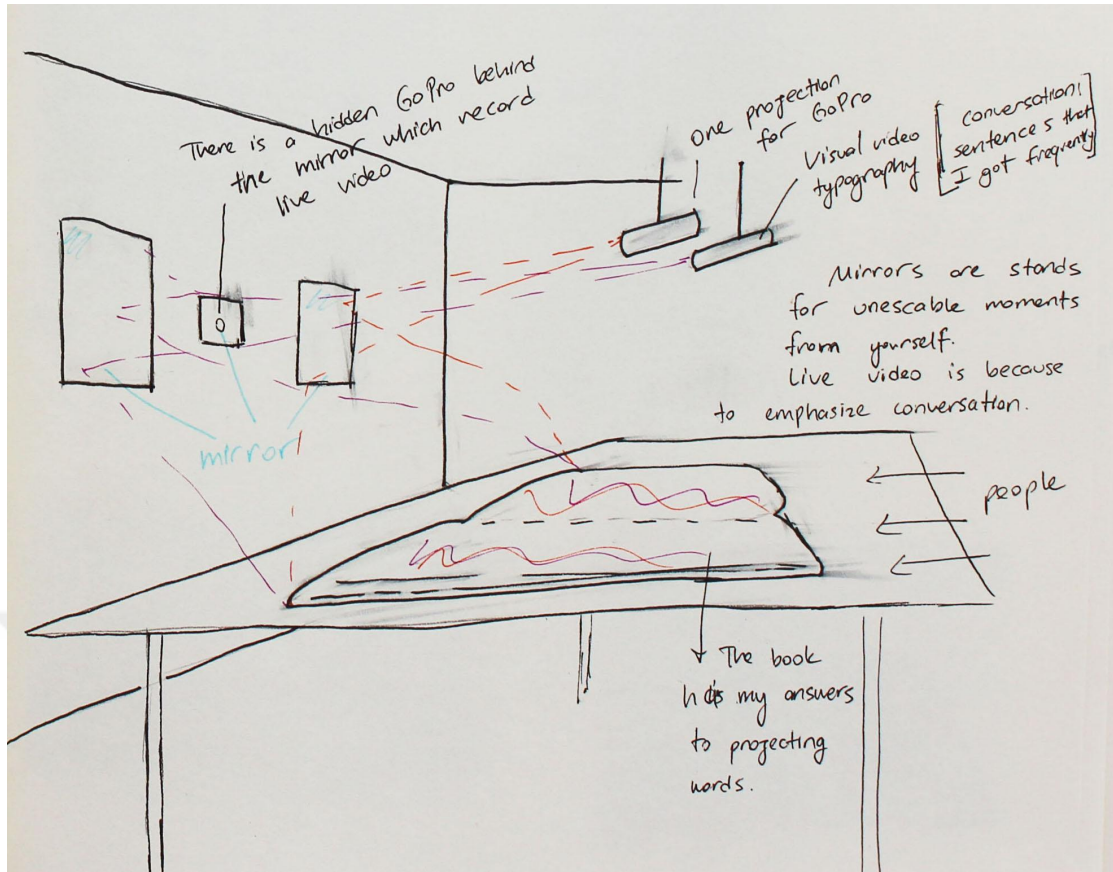


Figure 23. Şeyda Günönü. A Sketch. [Photo]

Mirrors are stands for inescapable moments from yourself and emphasize the endless statements about your appearance. However, there are many problems with this installation. Is GoPro necessary to record live? Do two mirrors and two projections make the crowded placement for the artist's book? For these issues with that installations, my decision was to move on next ideas.

Besides the installation's ideas, also my consideration was what shape the artist's book will be. Will it be a normal book shape or something more extraordinary? I have encountered some work by Lorenzo Nanni as in Figure 19. These works take the issue of the body in textile design, magnificently.



Figure 24. Lorenzo Nanni. Textile design. [Photo]

Alongside with Nanni's work, the book named "Fold" by Anish Kapoor was inspired me as in Figure 20. In the light of these work, I made some sketch and explored the way of the result. Finally, my decision was to make a simple round shape which resembles my body, its curve and its fatness.



Figure 25. Anish Kapoor. *Fold, I*. 2014. [Photo] Retrieved from: <https://www.artsy.net/artwork/anish-kapoor-fold-i>

After deciding the shape of the paper, the material of it is the next issue. My desire was to make it myself instead of regular papers or artificial things in order to approach the naturalness as the body. Therefore, something that gives the touch of skin was in the consideration. While I was looking through the book 500 handmade books, I encounter the book by Jennifer Hines. This was the book that answers my problem about materials. By virtue of these materials, finding rice paper was tough because all papers have patterns on them, so I have tried to make edible rice paper whether it works as rice paper for the craft. However, the making of them was not successful. The reason of making the rice paper, nowhere has the edible rice paper, but finally, there was a market which sells this product. In addition to rice papers, also purchasing beeswax was necessary to give the pattern of skin. However, edible rice

paper did not work with beeswax because it does not hold on the smoothness of the edible rice paper, so finding something similar to rice paper was necessary.



Figure 26. Jennifer Hines. *Skin*. 2004. [Photo from the 500 handmade books]

In the same book, there is a book which was made of tea bags by Heather Crossley. It seemed that the material of this book could work for my project from the picture, at least, that material could be experimented if this serves as a supply that I seek to find it. Therefore, purchasing some tea bags was essential. The problem with tea bags was size, so I teared them up and make them paper dough because I was going to made it in a traditional way of handmade paper making by a round mold and deckle, and the result is tea bags worked as a material for papers.



Figure 27. Heather Crossley. *Ti*. 2006. [Photo from the 500 handmade books]

Also, I have experienced tea bags paper with beeswax if it resembles the skin. However, fibers of tea bags absorb beeswax exceedingly, so the paper looks unnatural, and it was heavy, so my decision was to keep papers in its natural substance. Furthermore, the papers have been colored as skin tone by pomegranate skin which was boiled in water.

After finding supplies for papers, some ideas for inspiration was needed to shape the installation. My search was to look for something that has mirrors or installment with papers. Then, I have come across with the installation by Jenna Marie David. This work inspired me, and my imagination was close something similar to this project

which was composed of mirrors in similar spiral line instead of papers, and in the middle of the spiral, there would be round which papers would be lined up (Figure 24). In addition, a projector projects the video on paper and mirror through the gap between papers.



Figure 28. Jenna Marie David. *Labyrinth*. [Photo] Retrieved from: <https://tr.pinterest.com/pin/194358540141297199/>

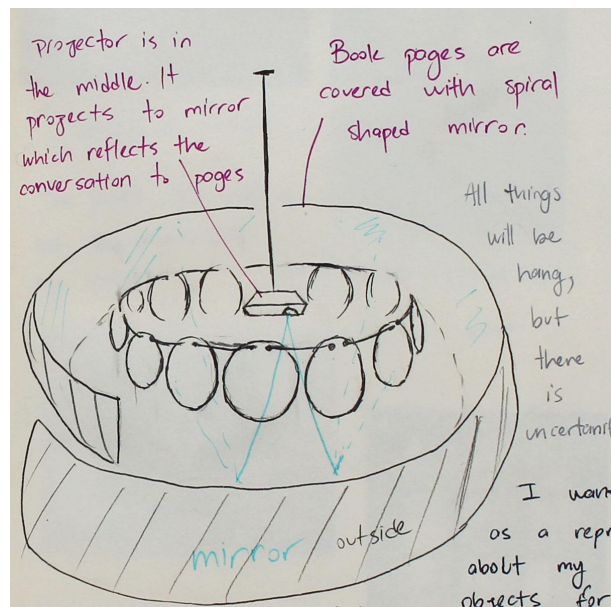


Figure 29. Şeyda Günönü. A project idea. [Photo]

Nevertheless, that idea has many problems such as hanging all mirrors and papers, displaying the video and its reflection properly between papers and mirrors while spectators are visiting the installation, and so forth.

The new idea occurred as a mental image suddenly. As it can be seen in Figure 25, mirrors face each other, and in front of them, there is a setting by papers which will be turned with pulley wheels. Papers' size are approximately thirty centimeters, and every page has the word of 'Merhaba' in English is 'Hello,' and page by page, the word loses its form. This Merhaba's are answer and reaction to the video which is reflected to papers through the mirror.

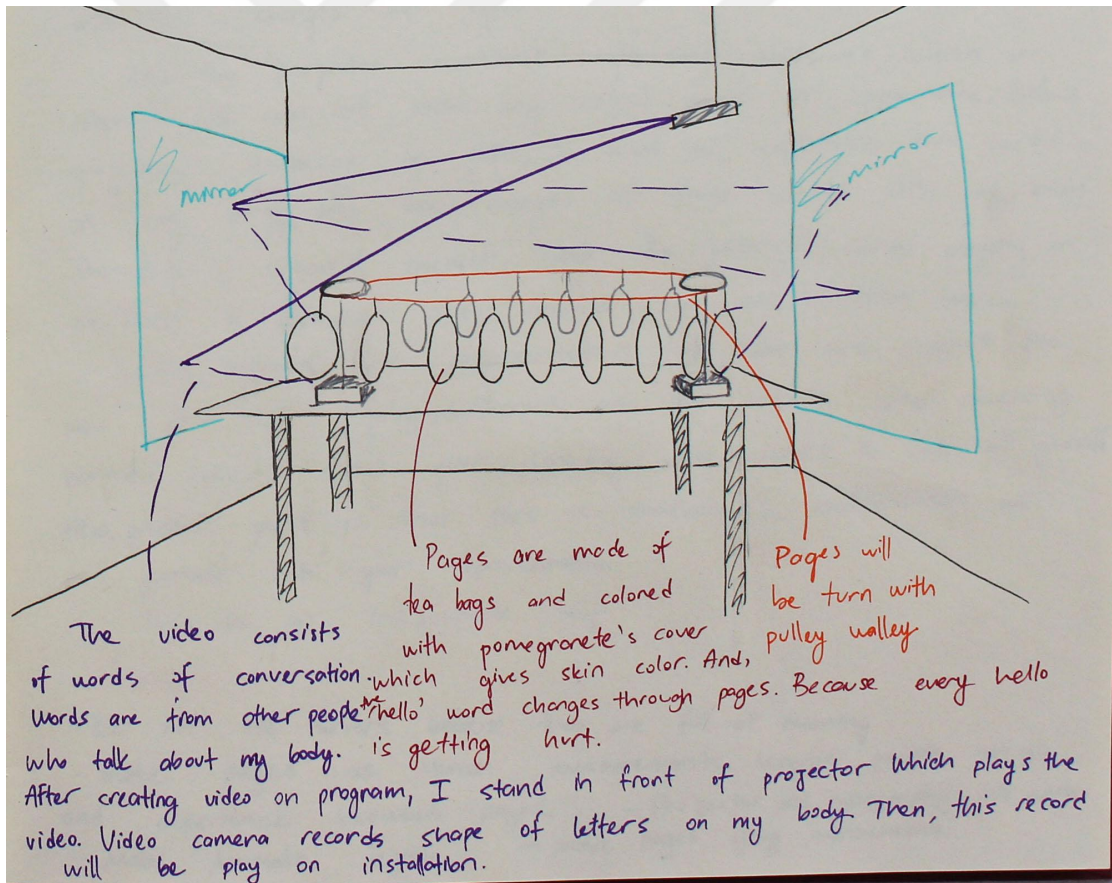


Figure 30. Şeyda Günönü. An idea for the project. [Photo]

The idea of making this installation was that my desire was to create a loop because every conversation and every hello from somebodies foreshadows upcoming sentences which are changes of about my body or appearance. Unaware of every conversation, it turns out that I am in a loop. I see someone and say hello. Then, he or she says hello, and this person thinks that he/she has right to say anything about my body because it seems that I give the permit as saying hello which is actually a starting point. Moreover, every hello hurts more and more, so I do not want to start any conversation because just a hello becomes so much pain. For that reason, these hanging papers represent this pain with the changes of type. Then, the projector displays unpleasant sentences which I receive with every hello. However, the pain of them are external and do not show any actual marks on appearance, so the projected visual represents this invisibility. Before projecting sentences on paper, my desire was to experiment this sentences as a visible subject on the contrary of its feelings. Therefore, my body's movement was recorded in accordance with the shape of words while the video of words was playing on me. Then, this record is project on mirrors and reflects on papers through them. These mirrors are the representation of the idea of loop dialogues. Consequently, this installation idea demonstrates the inescapable loop.

A new prototype for the installation's idea was composed before presenting them to members of the meeting. As sketched in Figure 25, there are two mirrors in the size of 60x75 centimeters. For the system of hanging papers, pulley wheels, rods, wood blocks, and rope were also purchased. After obtaining all materials, papers were

hanged as in Figure 26. However, wood blocks did not have sufficient weight to carry papers' weight and gravity, so the blocks had to be taped.



Figure 31. Şeyda Günönü. The prototype of the idea of a loop installation. [Photo]



Figure 32. Şeyda Günönü. The prototype of the idea of a loop installation. [Photo]

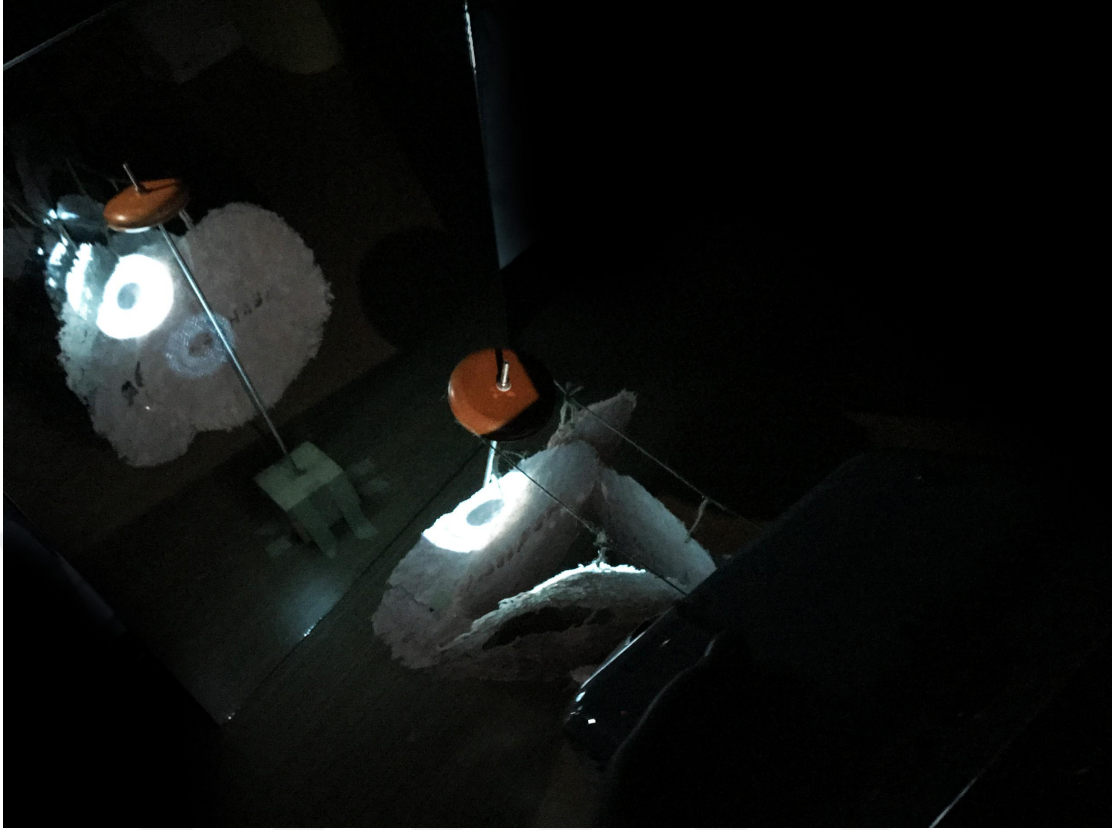


Figure 33. Şeyda Günözü. The prototype of the idea of a loop installation with projector. [Photo]

When I setup the demo of the installation at the meeting, things did not go on as my expectation. Because of the light weight of wood blocks, all papers on the rope fell down and stuck on rods while I was trying to explain the project. Then, there were feedbacks to remove mirrors because they have strong and various meanings which I agree because I also was not sure or I did not have a strong feeling that the usage of mirrors was must. The other feedback was the size of this work. As a metaphoric value of the project, everything was seen as miniaturized. When the demo setup was at home, it did not seem so small, but I realized that my materials did not give the effect at the huge meeting area.



Figure 34. Şeyda Günözü. The prototype of the idea of a loop installation when it fell down. [Photo]

While talking with the meeting's members, Mr. Brzozowski held the projector and experimented the typographic video through falling papers (as in Figure 29). Then, he asked me how big I can make papers. However, there was no clear an answer. Next, the idea was getting wild in order to make a huge dimension installation. Hence, there will be hanging massive size round papers and the projector, but there is a certain agreement on making papers as big as I can.

The idea of making a huge installation made me excited, in the meanwhile, I was worried because there was no a clear thing how enormous papers can be made, but about making papers within traditional methods with a mould and a deckle. Therefore, my possibilities of making papers in the traditional way is limited. For this reason, my

consideration was to think and search the paper options in huge size. First, there is certain that any fabric related material was not going to work for the project. The reason is that fabric reminds me something that is artificial and not from myself. Therefore, the search was under something which I can create myself and apply my thoughts to it.



Figure 35. Peter Gentenaar. Paper Sculptures. [Photo] Retrieved from:
<http://www.thisiscolossal.com/2014/05/delicate-paper-sculptures-suspended-in-mid-air-by-peter-gentenaar/>

After exploring ideas around paper sculptures, I encountered Peter Gentenaar's sculptures. The dimension and the impact of them made me search the material of sculptures and the technique of the artist. Gentenaar creates a bamboo stick

framework for the structure. Next, he puts his own making long-fiber pulp, and the sculpture takes an organic shape while pulp is drying. Nevertheless, this is a long process, and perhaps this will not work for me. However, his work gave me an inspiration to explore more.



Figure 36. Megan Bostic. *I'm Writing This Letter*. 2011. [Photo] Retrieved from: http://www.worldofthreadsfestival.com/artist_interviews/078_megan_bostic_12.html

While searching something to find other materials with the keywords installation, paper and artists' books, I ran into the installation created by Megan Bostic (in Figure 31). The form and material she used are very attractive to me as giving the idea of using some materials. In this work, she stiffed fiber and tissue paper with the combination of wax and oil pastels. Since trying beeswax, which was not satisfying for the projects, my approach was not to use wax, so just tissue paper gave an idea for using in some way.



Figure 37. Leslie Pearson. *Cells*. 2012. [Photo] Retrieved from:
http://www.worldofthreadsfestival.com/artist_interviews/091_leslie_pearson_13.html

Another material frequently used from the different artwork is an intestine. Most of the artists make a frame to work with intestine such as Leslie Pearson in Figure 32. Therefore, my plan was to make a framework to work with paper and intestine. On the other hand, before purchasing intestine, my desire was to try tissue paper, but I did not find the how I can combine tissue paper in a proper way. In the meantime, I was watching videos of the technique of paper mache. Generally, newspaper or paper is used for the technique, but I thought that I can give it a try for tissue paper. Hence, my experimentation was in a small scale with tissue paper and paper mache, and the result made me very satisfied (as in Figure 33). However, it must be sure that before making in a huge scale, an opinion was needed. Hence, Mr.Brzozowski approved the paper. Therefore, supplements were prepared in order to make in the real size scale of the paper.

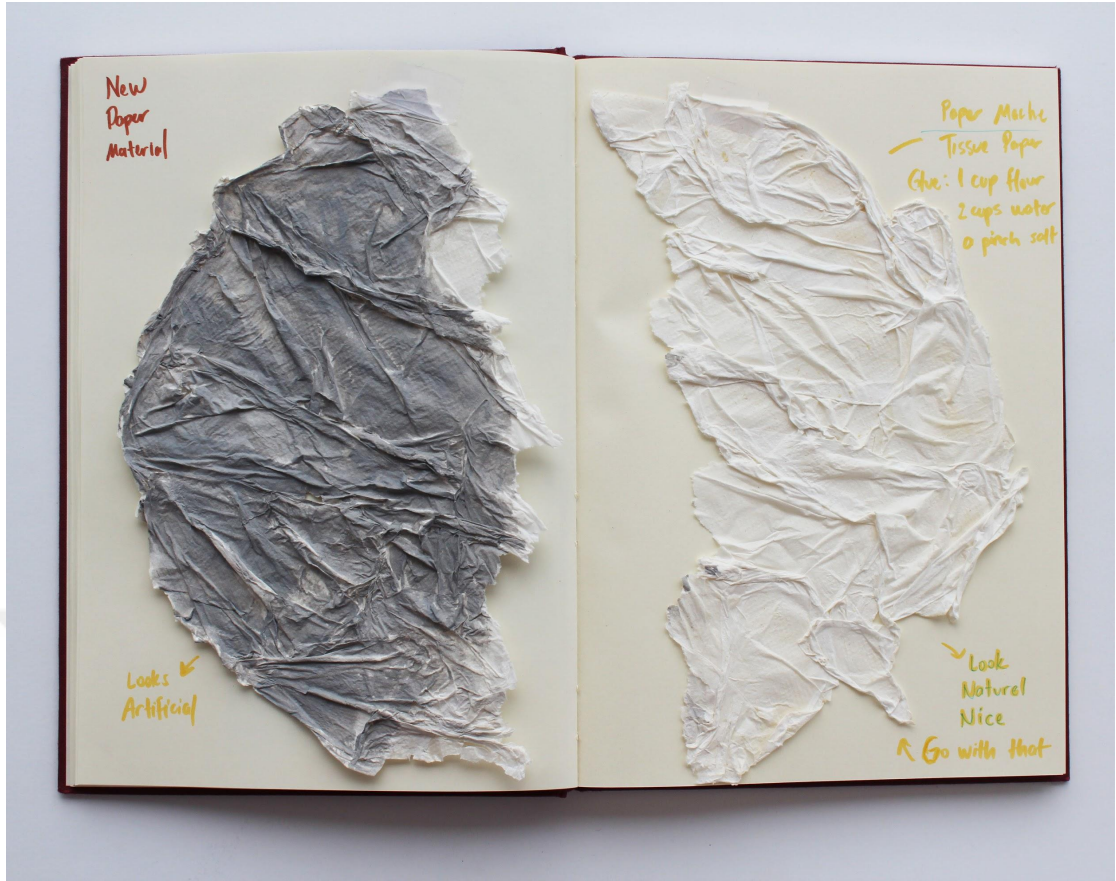


Figure 38. Şeyda Günönü. A small scale paper attempt. [Photo]

Cardboards on the ground, whose dimension is 210x200 centimeters, were ready, and napkins were purchased instead of tissue paper because it seems thinner than tissue paper. Then, tablecloths covered the cardboards. Next, a mix with flour and water in a bowl was also made. Finally, everything was ready to start making the paper. I dipped every napkin in flour mix and laid them out on the ground. Approximately, the first demo was completed five and a half hours later (in Figure 34), and it dried nearly one and a half day completely.



Figure 39. Şeyda Günönü. Making the first demo paper. [Photo]

When it dried, it was difficult to separate from the tablecloth, but also there was not the softness of the material that I desire. I supposed this was from the napkin, so choice was to make it from tissue paper. At the end, my experimentation with these supplements will work for my project. When I carried this and show to Mr.

Brzozowski and Mr. Treske, they approved to make more. Therefore, a hundred sixty packages of tissue paper which are four layered were purchased. However, four layers are thick and might make papers heavy, so every tissue paper was separated in a half layered. Consequently, three hundred twenty tissue paper were used to make all 2 diameters sized thirteen papers.



Figure 40. Şeyda Günönü. The first real size paper with Mr. Brzozowski. [Photo]

During thirteen days, every day I made a paper and let them dry. The experience of making them was tough because every time I had to sit on the ground in the same position, and my whole body was in pain. Actually, this project is about my body, because whole papers were made by my body. Therefore, this situation adds more integrity for the installation.



Figure 41. Şeyda Günönü. The progress of making papers. [Photo]

After completing all papers, my focus was to create of the video of experimental typography. For this video, words from the statements I received frequently was the main part because of my appearance in thirteen years. Every conversation begins with ‘Hello’ and subsequently ‘How are you?,’ so the video starts with this intro, and all words are in Turkish because I received them in Turkish. Then, the video consists of the statement *Gittikçe kilo almış gibisin* - *You seemed like put more weight*, and all statements are related to ‘weight’ and appearance. All words come as individually not the whole statement, and all the word *Kilo* ‘weight’ appears as individual letters because everything was related to weight on my appearance.



Figure 42. Şeyda Günönü. *Gittikçe*. [Video still]



Figure 43. Şeyda Günönü. *Ver*. [Video still]

After completing the video, the video was projected on my body, and I reacted to these words while it was flowing. The effect of words in my mind cannot be shown, but with this reflection, my reflection to these statements can be demonstrated.



Figure 44. Şeyda Günönü. *Merhaba*. [Video still]



Figure 45. Şeyda Günönü. *Verirsin*. [Video still]



Figure 46. Seyda Günönü. *O.* [Video still]



Figure 47. Seyda Günönü. *Tut.* [Video still]

4.2. Artist's Statement

Hello. How are you?

Every conversation begins with these statements which are actually permissions that you give somebody who assumes that he/she has right to talk about you. Whenever I start a conversation with someone, all dialogues turn to the appearance of my shape and pieces of advice to my body. After having a considerable amount of conversations, this was the realization that there was no difference of conversations' structure even though words have been received from different people. Although conversations become ordinary for me, without noticing these words made impression on me and affect me in a way of obsessed with my appearance. Pursuant to the situation, this installation demonstrates a self-reflection to statements which have been expressed about my body and my appearance for thirteen years. How would you react to declarations which cause damage in your personality if you receive over years?

The installation is the result of a response toward the same statements from various conversations. These words appear on hanging thirteen papers through a recorded video which is composed of the reaction of my body to against words as in the context of experimental typography.

4.3. The Installation

The previous day of the exhibition was the setting day, so before that, my plans for the placement of the work in the exhibition hall were not exactly clear. After making a decision on placements with classmates, I decided to take the main area. However, this could have been blocked the other participants, but I needed two walls were crucial. Then, a quick sketch helped me to visualize my placement. Also, the decision the placement of the projectors was not clear, so it is shown as options in the sketch.



Figure 48. Şeyda Günönü. First draft for the placement of the work. [Photo]

When this sketch was shown to the last meeting's members, Mr. Ocak suggested that instead of the horizontal line, placing the installation in vertical line would be much better. Around the light of this contribution, there is another sketch.



Figure 49. Şeyda Günönü. Revised draft for the placement of the work. [Photo]



Figure 50. Şeyda Günönü. Revised draft for the placement of the work. [Photo]

Drilling walls was necessity to hang papers, but with this placement, drilling the ceiling could work. Therefore, my decision was to place eye hooks on the ceiling for the chain, and papers will be connected to the ceiling by wire through paperclips.

Consequently, the final placement was ready to set up. On the other hand, the placement of the projector will be decided after completing the construction.



Figure 51. Transporting papers to the university. [Photo]

Before setting up the installation, my main problem was the transportation. Therefore, my father asked his friend to use his pickup to transport to the university. In order to fit all papers into the pickup, papers were folded and grouped them into five groups, so the back side of the vehicle was full of paper. My other problem was to drill the ceiling because the height of it was approximately three and a half meters, which is gigantic for me. Therefore my father and my brother came and helped me, and also my father's friend too.



Figure 52. The team of the construction. [Photo]



Figure 53. The ceiling construction. [Photo]

The descent of the papers was provided by the length of wire. After nearly five hours later, everything was completed. However, after clipping papers, a part of the descent was sort of straight because of the weight of papers and inadequate eye hooks

placement, but it was not the considerable problem. The descent is crucial because it demonstrates the past through the present years metaphorically.

The next problem was the placement of the projector. My projector did not work because of its power of lumen, and one projector could not work for the project. Therefore, the dean's office provided two projectors for me. At the first time, lights were turned off. Then, Mr. Treske commented that we cannot see the monumental effect of the project. Therefore, lights were turned on, which did not affect projectors' light, and everything seemed fine.



Figure 54. The projector's placement. [Photo]



Figure 55. The placement of projectors. [Photo]

One of the projector covers some of the papers vertically, and the other one projected on the third paper. In order to break the ordinary placement of papers and to be read of the reflection on the third paper, Mr. Brzozowski tore the first and the second papers which make the effect of a hole and demonstrates the pain of words. Even the construction of the installation was experimental to the last minute. At the end, the installation was ready to exhibit.



Figure 56. The view of the installation from the back side. [Photo]



Figure 57. The view of the installation. [Photo]

CHAPTER 5

CONCLUSION

From the beginning to the end of the research, it can be seen that there is an extensive shift. The project decision was to create an artist's book, but the progress of the project turned out that an installation, instinctively. Accordingly, this research lead me the creation the project I(m)Press. This process contains a lot of steps, but this is the clear that the design process changed my way in a better way in order to find my voice. The reason of the shift from the artist's book to the installation is that I wavered in the process of creating the book, and my ideas for the artist's book was not satisfying. Nonetheless, previous ideas within the light of the research around artists' book, the body and experimental typography showed me a way to create an installation which I can say that this my voice. Even though artists' books and installation are different medium, the approach of artists' books is close to installation. Therefore, the process of this installation is not so much different from the creation of the artist's book, except size.

In order to understand the purpose of artists' books, the definition of the artist's book. Within in the scope of the research on artists' books, it can be said that there is no

particular definition to define it whereas definitions are various depend on people who define. As Drucker verifies that although artists' books cannot be defined specifically, what the artist's book is not can be identified. Nonetheless, we can closely say that artists' books are the experience of writing, reading, viewing, making and creating artwork, which is the situation the artist also becomes the author or narrator. It cannot be said the definition of artists' books exactly, but within the light of the research, the definition of the artist's book to me is an exhibition space in a book format because of its hybrid form, which is also portable, and the artist becomes the creator, who takes all parts of the creation progress, not just author or artist.

This is a realization for me after completing the research and creating the project that One of the crucial thing both in artists' books and installation is to give voice to this medium. In order to provide that feature, materiality has an essential role for contribution. For the creating the pages of artists' book choosing paper, combining various materials within the harmony, or using typography according the aim of artists are crucial steps for the creator. Within the lights of this, for creating my installation, all these steps had a significant role in my process. In my project, the paper and its creation process within several steps of experimental side made my project itself. Most of the time of the creating process, I failed to make the paper, but when I found the one, it makes everything worth it because the feeling of the creating something gives power to move on.

Along with the materiality, typography also provides a visual component and a narrative side to artists' books and to my project. The function of the typography is to deliver message, and the experiment in typography demonstrates an expression. As

one of the Bauhaus style artists Moholy-Nagy clarifies that typography is a communication tool, so it must be in its intense form, and its composition must show an expression. In order to demonstrate expression on typography, the experimentation has a crucial role for this purpose. Another point is typography can show up with different purpose of the usage such as its purpose might be writing of the message, or typography can be objects in the books depends on the aim of artists, and texts or letters can be metaphors. Therefore, artists and their experimental process lead the way of the usage of typography, and the process of experiment in typography is during the acting, changing, and creating, and when the process is completed, the result of the experimentation can be seen.

As in my project, the usage of typography could not be seen until the experimentation and acting was completed. This part of my project is a communication between artists and spectators. My body reaches to spectators as papers, my thought, which are shaped from the statements, reaches to spectators as the experimentation of moving my body around letters, and my message reaches to spectators through the digital trace on paper. As the statement in the movie “the Pillow Book,” “Use my body like the pages of a book. Of your book.” I did not use my body as a book, in contrary, I used my papers as my body as the process of the creation of my skin and my appearance. Furthermore, the trace of the statements in my mind is received in the experimental process of the words by my body in order to reflect the transparent trace in my mind as a visual reflection. This is the experiment from transparent to physical presence.

The installation itself was my body, my thoughts, and my voice. When I could not talk about my body during thirteen years, *I(m)Press* helped me to release pressure on my mind. Still, I have been feeling the weakness in my mind, but I became to feel freer than before the project. Thirteen papers were made by my body, and all hours of making them were sort of meditation for me to think all those years I have been gone through. I sort of danced against all words that made me feel the pressure of myself. My creation helps me to reduce my bias about myself. This project was about facing myself, so *I(m)Press* cannot be fallen as I have internalized deeply.

While viewers were visiting the thesis exhibition, I observed that all of them were impressed the size of the installation and the material of papers. They were not interested what it is the behind of the project until they had a conversation with me. I suppose they understood me, but they could not feel my feelings, which is a situation that was expected. On the other hand, visitors' reaction to my project made me proud, so I was able to say that I create this from my weakest side and my sorrow.

The unexpected moment from the exhibition was that one of the visitors hold the paper to himself and let it flow on the space, and he repeated it for some papers. Therefore, this movement created kind of oscillation which was quite impressive to watch. To be honest, I did not think to make something like that, but I was quite impressed that the visitor made an experiment from another point of view, which inspires me.

Although the project is somehow accomplished, there are two points which are not satisfying. The first one is the experimentation process on typography with my body could not be demonstrated on papers. Hence, the letters were sort of curvy shapes, but

these curves are actually the movement of my body. The second one is the language of words because it is Turkish. Therefore, these points has need be under consideration for further exhibitions.

Consequently, in further years, I hope to explore and work on this installation and its series. I know that there were technical issues on the project such as the placement of lights and projectors, and according to that problem, the aim of the project could not be reflected perfectly. In spite of small problems, I can say that I found my unique style in order to give my voice to my artwork. I believe that I will develop the project through working on it, and I will demonstrate how I become myself even though the pressure of offending words about my body pulled down me.

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APPENDICES

A. APPENDIX A

THE PHOTOS FROM THE INSTALLATION



Figure 58. The exhibition. [Photo]



Figure 59. The exhibition. [Photo]



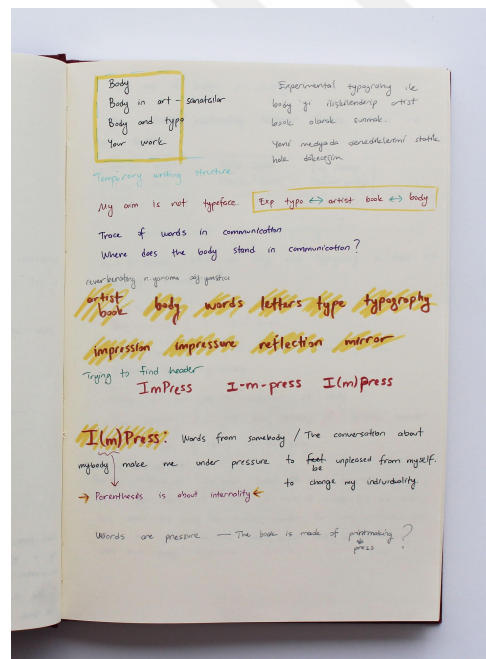
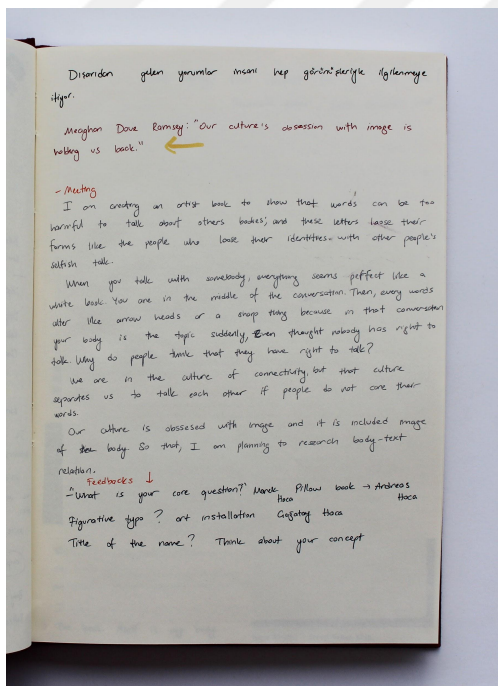
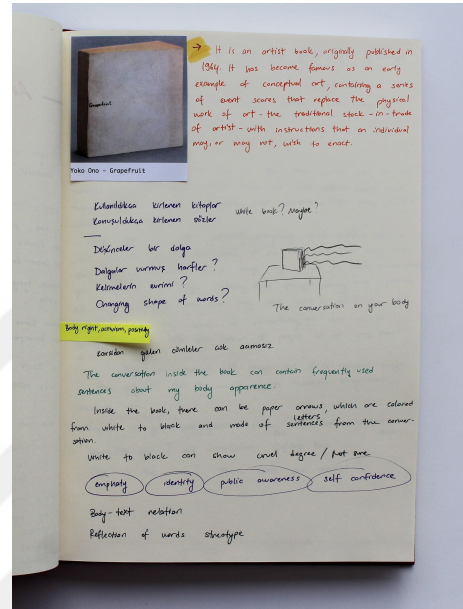
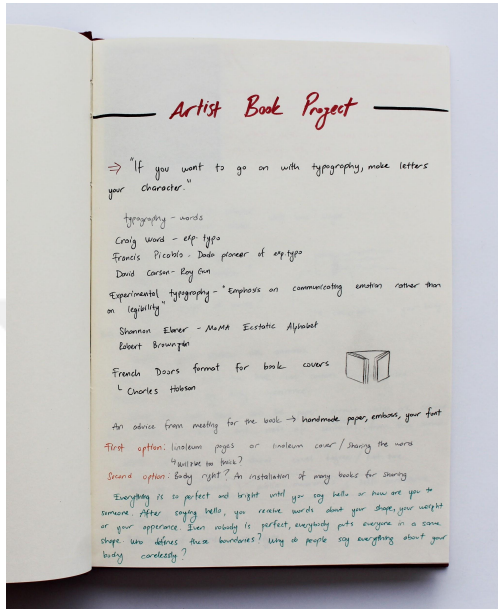
Figure 60. The exhibition. [Photo]

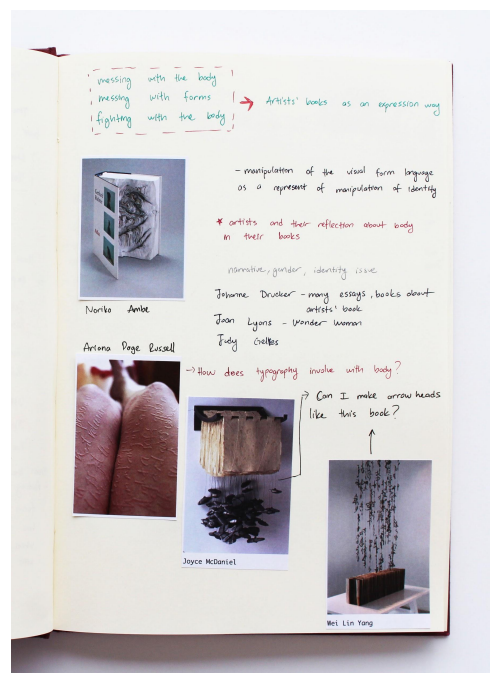
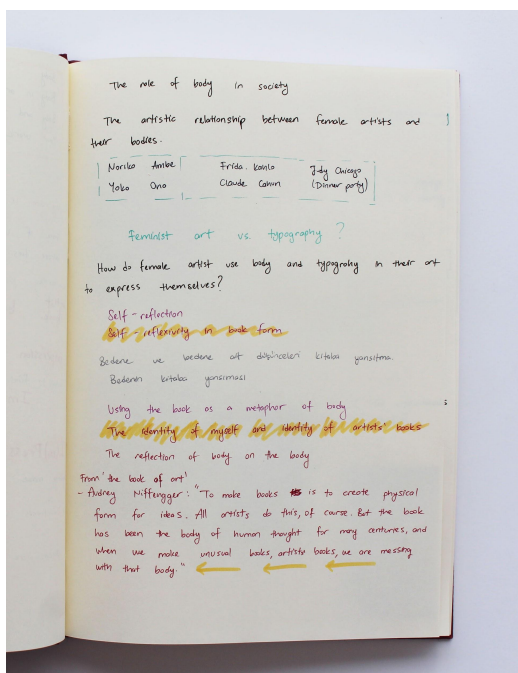
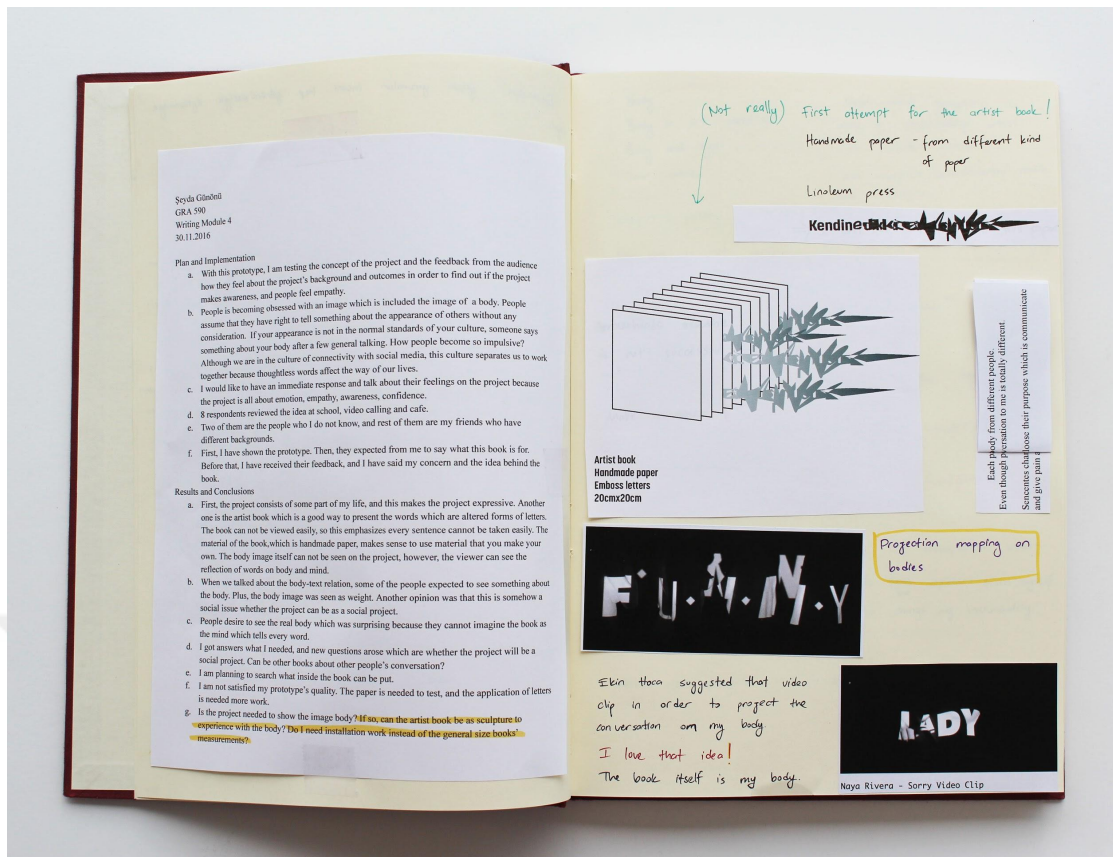


Figure 61. The exhibition. [Photo]

B. APPENDIX B

THE PROCESS BOOK





Seyda Güneli
GRA 590 - I(m)Press(Baskıym)
14.12.2016

Concept Statement and Design Values

I am creating an artist's book for readers to demonstrate a personal reflection about my body within the usage of typography in an experimental way which consists of collected conversations about the body [evoke feelings of empathy and thoughts about bodies in the context of an autobiographical narrative].

This book is for any readers to experience an unconventional reading and comprehend the idea of the book in the relationship the body and the book. The audience comes across with this artist's book in the exhibition hall which is the first place and first time to display the artist's book. In this book format, the audience turns pages and try to read letters that situation is an invitation for physical experience between the book and the audience in order to understand the narrative of self-reflection. When the reader holds the artist's book, he/she questions what this book is for, what the book attempts to show its readers or why letters change their shapes. These questions are fundamental steps in order to go deep into the idea behind the artist's book which shows the conversation about the body, transformation of these words in the mind and the reflection of the words from artist to the book. The audience might sense how words affect the mind and how the artist chooses to reflect these words as a narrative component her issue about the body. Therefore, the audience might feel empathy, understand the reflection of conversation about the body, and question why the artist's book for the body.

The aim of this project to research why mostly women artists choose to make artists' books in the context of body image, identity and gender issues, and how artists approach these topics in their artists' books.

Feedbacks from the meeting

typographic experiment

- You can change format of the book
- Not only women, male, transgender artists' books.

Joseph Beuys - dead rabbit instead of how to explain magic to a dead words rabbit

Different solution for the material

- When we open the book, maybe we can see your self

- You can do something with your hands

Change the surface

- You make an installation, but using the book.

- Media port?

- Where is the body on the book?

- You may find inspiration from sculpture.

First prototype correct!
Handmade paper from different paper
Linoleum press
[I am not satisfied with the result]



Kiki Smith

→ Trying to find the shape of the book

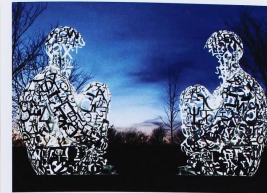


Bronia Sawyer



Nota Bene Visual

→ Thinking about projecting words on the body.



Jaume Plensa

Maybe I can layer the book. Pages can be consists of layered pages of the body shape.

↑



Kelly Chu

1. Two chairs are made of paper. The paper sculpture of mine is sitting on chair, and the spectator sits opposite chair. In the middle of the table, there is a book in the cage which spectator takes.



Julietta Gil

Diyaloglar tekilikel ve giden karışımak istersen. Çizimden kâğıda geçip kendisi karışımak istersen.

Some of the ideas
The chatting atmosphere
Two chairs

2. The book of my shape is on the table, and there are two chairs. I and spectator sit, and the conversation begins with the book.

