

**SHADOWS**

**A THESIS SUBMITTED TO  
THE INSTITUTE OF SOCIAL SCIENCES  
OF  
SABANCI UNIVERSITY  
BY  
AYSE ISIN ONOL**

**IN PARTIAL FULFILMENTS OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF FINE ARTS**

**IN  
VISUAL ARTS AND VISUAL COMMUNICATION DESIGN**

**MARCH 2003**

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Approval of the Institute of Social Sciences

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Prof. Dr. Muhittin Oral  
Director

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

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

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Associate Prof. Erdag Aksel  
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Assistant Prof Dr. Levis Keir Johnson  
Co-advisor

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## **ABSTRACT**

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AYSE ISIN ÖNOL

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

Supervisor: Lewis Keir Johnson

MARCH 2003, vii+51 pages.

This presentation paper aims to compare and contrast the use of shadowing and understanding of shadows in different art periods and practices. The illusory effects of shadowing and its relations with particular artworks have been questioned. The uses of shadow effect in recent arts are analysed by asserting the approaches taken in recent critical work and compared and contrasted with my works. Shadow is considered as it moves the borders between actual and virtual in the space of art.

Keywords: memory, time, illusion, shadow, invisibility.

**ÖZ**

**GÖLGELER**

**AYSE ISIN ONOL**

**Görsel Sanatlar ve Görsel İletişim Tasarımı**

**Tez Yöneticisi: Lewis Keir Johnson**

**MART 2003, vi+51 sayfa**

Bu çalışma görsel sanatlarda gölge anlayışının ve gölgeleme tekniğinin çeşitli sanat dönemlerindeki kullanımını birbiri ile karşılaştırarak incelemeyi ve sanatta gölge kullanımının göz yanıltıcı olma nedenlerini sorgulamayı amaçlar. Çalışmada yakın dönem çalışmalarındaki gölge etkileri, benim işlerimle karşılaştırılarak incelendi. Gölge, sanat mekanında gerçek ile sanal olan arasındaki sınırı değiştiren bir oluş olarak ele alındı.

Anahtar kelimeler: bellek, zaman, illüzyon, gölge, görünmezlik.

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## **INTRODUCTION**

This paper gives an account of the use of shadow and shading in Installation Art, by comparing and contrasting them with the use of shading in pictorial technique and the representation of what is called shadow. It fulfils this aim by analysing selected works concerning shadows according to their appearance and subject matters in relation to my works.

Comparison and contrast between pictorial representation and so-called installation art is necessary not only because of their illusionary effects but also because of the account of experiencing of shadow within the space of art. While in daily life, shadow cause inattentiveness about itself, its intended use plays with this inattentiveness by changing its context and appearing simultaneously as actual and virtual.

### **Shadow and Representation**

In his article 'Michael Baxandall and the Shadows in Plato's Cave' Alex Potts gives a significant account of shadowing in visual arts, differentiating the ways in which the shadow effect has been used and understood in pictorial and three-dimensional arts.<sup>1</sup> His main interest, as it is clearly stated in the title, is in the art historian Michael Baxandall's ideas on the use of shadows in visual arts, specifically Enlightenment painting. However he takes Baxandall's ideas a step further and reviews three-dimensional works of more recent art, especially Minimalist ones.

Before expressing his main ideas about the use and perception of shadowing in recent art, which is his main concern, Potts first gives an account of the term 'historicity' in

relation to the visual arts. He analyses 1980s modernisation process, claiming that in that process 'the imperative to historicize, which had played such an important role in the critical analysis of art and culture in the previous two decades, was faltering; the cardinal sin was now no longer being unhistorical but untheoretical'. (Potts, 533) Potts explains the term 'historicize' arguing that 'an intensified awareness that important forms of knowledge and everyday social and economic practices of earlier cultures were lost, and that a convincing historical recuperation of these was needed to recognize their radical difference from anything existing in the present.' (Potts, 533)

However, Potts distinguishes Baxandall's approach to art history from this. Referring to *Shadows and Enlightenment*, he suggests that Baxandall analyses the works of the Enlightenment as if analysing work of his contemporaries, thus defying 'a neat separation between eighteenth-century understandings of visual sense experience and modern ones.' (Potts, 537)

Potts argues that Baxandall's account of shadow is not a totally historical account: not that we perceive the cultural and historical structure of the Enlightenment and its effects on visual art, but rather, in this book he consistently gives a technical account of Enlightenment and of contemporary conjecture about shadow in visual perception. Potts believes that 'Baxandall takes us through eighteenth-century scientific studies explaining the blurring and colouring of shadows in terms of the diffraction and reflection of light, and also through some recent studies using computer simulation to explain how the eye and mind process clues offered by shadowing build up a picture of three-dimensional shape.' (Potts, 537)

At the end of his article, when Potts comes to the crucial point of his argument, which he has prepared the reader from the earlier parts with all these historical accounts, he passes through his points rather perfunctorily. Realising the importance of shadow effects in sculptures in the art of the Enlightenment, by reviewing Baxandall, Potts

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<sup>1</sup> Potts, Alex, 'Michael Baxandall and the Shadows in Plato's Cave', *Art History*, (Vol.21, No.4, December

indicates the significance of shadow effects in three-dimensional works of recent art. 'Once our attention is drawn to shadows' says Potts, 'we start noticing them everywhere, in almost any art that comes our way.' (Potts, 538) With this claim he does not mean the shadow effect intentionally created or given by the artist, but the shadow as a 'by-product' quoting Donald Judd's term.

He argues that shadows are very significant components that are ignored in curatorial work and critical writing:

If there is no sensation, no perception, no cognitive awareness of pictorial or sculptural form without some shadow modulating, enhancing or confusing it, this certainly does not feature in the critical consciousness of the present day art world. Even where shadow effects emerge unavoidably, in three-dimensional art, art-critical discourse seems largely oblivious to them. (Potts, 541)

He supports his argument by giving Donald Judd's work *Untitled* (figure 7) as a very significant example. He indicates how a shadow effect changes our visual perception and criticises Judd's way of describing his own works. 'All my pieces are meant to be seen in even or natural light... the shadows are not important, they are just a by-product'. (Potts, 541) Because for Potts, it is important that, although the shadow effect is a by-product of the work, it still should be valued as if it is incorporated within the work by art-critical discourse.

To understand shadow effects, it is important to separate shadowing, the representation of shadow, and the use of shadow in visual arts. While shadowing maybe incorporated into the work in order to alter our visual perception, the representation of shadow in both three-dimensional arts and pictorial arts is included in the subject matter of the work. In other words, the use of shadow opens a space to experience shadow, by sharing the same space with that, as it happens in the experience of ready-mades, installation art, and/or performance art. Quoting Baxandall, Potts states 'the comedy is

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1998), 531-45

that as soon as we are addressing shadow we are liable to denature it.... It becomes something other than the shadow of usual experience simply by being addressed as itself.' (Potts, 543)

The usual experience of shadow is almost always overlooked. The selectiveness inherent in perception does not allow one to realise all the shadows around if one is not preoccupied with shadows. In its nature, 'always already being there', and with its subtlety, except in light conditions, which create very strong shadows contrasting to the surface, shadows are unrealisable. Shadow is something that one always sees but does not always perceive. In this case, shadow moves the borders of our perception by being neither totally included, nor simply excluded. This nature of shadow helps one to create even more illusionistic sight with its representation. Our habit of keeping shadow in the border of our perception enables shadows to remain invisible or unattractive.

What is lacking in this article might be analysed as two different matters: on the one hand, what an unintended shadow, which is already there, gives to the work and how the art-critical discourse should respond it; and on the other hand, the intended appearance of shadows in three-dimensional art necessary for this argument.

In his conclusion, Potts quotes Baxandall's conclusion of the book, which might be a starting point of a research on the use of shadow in visual arts by arguing the problem of attentiveness and inattentiveness:

For many purposes "attention" effectively disables itself as a concept by reducing the "inattentive" to a negative or absence of something, rather than the active, determined and structured field in which consciousness plays... In this respect, at least shadow is quiet provoking image of makings of any actual experience at all.<sup>2</sup>

Shadow effect in visual arts is always a problem of presence and absence. Shadow indicates itself while it also indicates the absence of light. Since the very beginning of the

practices of pictorial representation in western art, light effects served to make the important personage more visible than and differentiable from others. While visibility indicates presence, the dark area behind the visible figure of an event indicates its realness. The depiction of shadow is always an indication of something else, such as, light, depth, realness, and three-dimensionality of the objects, or metaphorically, the stress of the hierarchy of a personage or event. Shadow then, often if not always possesses an image like character. Its presence was its absence, not because of its invisibility but because it always indicates something other than itself.

What then can a shadow indicate in a work of art when it is there as an image? Shadow is neither totally dependent to the object nor independent; it is an image in the silhouette of the object but an image of itself as well. It indicates itself as well as the object that gives it form. It looks like the object that it might be representing, but it is not simply that object, nor designed in order to represent it. A shadow of a bottle does not simply represent a bottle but a shadow, a shadow of a bottle. Further, as well as the object and itself, this shadow is also a trace of the light source, the surface and the space that the triple group belongs in the time of the appearance of that shadow.

## **Shadow and Visibility**

Visibility is not possible without a light source. When there is enough light, the object becomes visible by blocking the light and leaving its dark image on the opposite side of the light. This dark image, the shadow of the object, is always already there, as soon as the object is placed there, but also appears according to the light, as the object determines its edges. The disappearance of them (of the object and of the shadow, or shadows) is not a question of non-existence but a question of invisibility. However, shadow never disappears but only changes its form according to the light. It is always

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<sup>2</sup> Michael Baxandall, *Shadows and Enlightenment*, quoted in (Potts, 544)

visible but in different values in each kind of light source. Without a light source, nothing but darkness is visible.

On one hand, shadow is a passive being because its form and value depend on the light source and the shape of its object, blocking the light. This blockage creates a negative space by illuminating the surrounding of the reflection of the object and leaving the image dark. Negativity is a concept which is always described according to its opposite, the positive. Negative, in other words, is never free from the positive.

On the other hand, shadow is a very self-sufficient being because of happening to be always “there” or never being simply invisible, against the whole set up of the duality of light and visibility. Its darkness can be described as invisible, but its invisibility is stronger than light because there are always some points, which are invisible in any light source. Visibility is not totally possible. Hence, although the appearance of an image of an object seems to depend on the angle and strength of the light source and the shape of that object, these conditions are not simply creating a shadow but instead lightening and cutting out the visibility of its negative area. In other words, the meaning of making something visible in the darkness is blocking the visibility of the whole darkness and leaving the shadows within the form of the silhouette of the object.

Metaphorically and paradoxically, shadow is understood in western philosophy as a threat to knowledge, while light symbolises knowledge as an apparatus to find the truth. It is obvious that shadow only appears with light. Shadow is something that will be always already there; as soon as we have the light source, we have shadows as well. An effort to get rid of the shadows would never be understood as a search for knowledge or truth, except perhaps metaphorically. What may help the shadow to reach maximum subtlety, which seems like its disappearance, will be a use of artificial light.

Paul Virilio gives a historical account of artificial light and its artificial uses while questioning their relations with visibility. He addresses the first usage of the artificial lights of the eighteenth century:

A *giorno* lighting now spilled out of the buildings where it once helped to turn reality into illusion – theatres, palaces, luxury hotels, princely gardens. Artificial light was in itself a spectacle soon to be made available to all, and street lighting, the democratisation of lighting, is designed to trick everyone's eyes.<sup>3</sup>

In this case the double illusion was represented when something is represented. 'This constant straining after more light' says Virilio, 'was already leading to a sort of precocious disability, a blindness; the eye literally popped out of its socket' (Virilio, 115). The reality, in Virilio's explanation of visual machine, turns to illusion, not in its representation but with artificial lighting for Virilio. The artificial lighting is not only described according to an artificial light source, but the way light is used in lighting of the building. Although the light comes from a natural source (the sun), the lighting of the spaces brings light into an artificial form. This architectural misperception is described as 'blindness' in Virilio.

Thus the actual objects turns into the own images of themselves by being lighted artificially. What we perceive then are not simply the objects, but their artificially created meanings. While light is taken granted as if revealing things, it is actually redesigning the world with new appearances of the objects.

In Western art, the artificial use of light is reflected into the painting from the early terms of using shadow effect. The *Depiction of Cast Shadows in Western Art*, by Gombrich, quotes the descriptions of shadow from *Vocabulario Toscano dell'Arte del Disegno*, published in Florence in 1681:

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<sup>3</sup> Virilio, Paul, 'A Topographical Amnesia', *The Visual Culture Reader*, ed. Nicholas Mirzoeff, (New York: Routledge, 1998) 109

**Shadow:** The darkness created by opaque bodies on the opposite side of the illuminated part.

**Shadow:** In the language of painters it is generally understood to refer the more or less dark colour which serves in painting to give relief to the representation by gradually becoming lighter. By **shadow** (ombra) is meant that which a body creates on itself, as for instance a sphere that has light on one part and gradually becomes half-light and half dark, and that dark part is described as shadow (penumbra). **Half-shadow** (mezz'ombra) is called that area that is between light and the shadow through which the one passes to the other, as we have said, gradually diminishing little by little according to the roundness of the object. Cast shadow (sbattimento) is the shadow that is caused on the ground or elsewhere by the depicted object...<sup>4</sup>

The whole set of these descriptions is quoted here not because of a will to understand the shadow more clearly but in order to see how the shadow is retaken as a medium and re-explained in terms of representation. In *Art and Illusion* Gombrich suggests that, 'As a matter of fact we have become so obedient to the artist's suggestions that we respond with perfect ease to the notation in which black lines indicate both the distinction between ground and figure and the gradations of shading that have become traditional in all graphic techniques.'<sup>5</sup>

These re-explanations are not simply identifying how shadow effect appears in representation, but also, giving clues about how it should be represented. These principles of representation are not only taught to one who depicts but also to the viewer, who perceives. According to this suggestion, the way in which the illusionistic perspective and depth is created by the help of the shadow would not be successful to be perceived if the eye was not educated in the way to understand it. For Gombrich, then, the illusion is not completed if the methods of perceiving illusory effects are not taught to the viewer.

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<sup>4</sup> Gombrich, E.H., *Shadows: The Depiction of Cast Shadows in Western Art*, London: National Gallery Publications, 1995

<sup>5</sup> Gombrich, E.H., *Art and Illusion: A Study in the Psychology of Pictorial Representation*, London: Phaidon, 1996, 38

## Shadow and Illusion

In pictorial representation, shadow and shading are often used for the purpose of constituting the picture to be viewed more realistically, used as the evidence of existence and, further, the three-dimensionality of the object represented; its distance and concreteness. In *Shadow Drawings* (Figure 1), the ways in which the shadow effect is used conventionally in pictorial representations to create an illusion is twisted. First of all, in this case, the shadow is depicted for a wish to create an illusion neither in terms of the depth of the surface of depiction, nor in terms of representing a three dimensional object on a two dimensional surface. The depicted, false shadow on the surface of a real object or wall is rather suggesting its object, as if it is still there or was previously. While this is a question of the time of the real object, of the object represented, and of the object viewed, this is also a twist away from the perception of the shadow as evidence of the realness of the object. While a shadow usually evidences the realness of an object in perception, this time the spectator looks for the real object to believe in the realness of the shadow. The hierarchy between the objects of looking is twisted by the false shadows.

Secondly, instead of representing a three dimensional object on a two dimensional surface by modulating the object with the represented shades and shadows, the three dimensionality of the objects and the depth of the composition is reduced between two and three dimensions by being represented as flat and frontal. This can be seen in the example of the depicted shadow of the *Composition of the Chessmen* (Figure 2). Here all the chessmen seem in the same plane, not threatened by each other, as they may do when arranged on a chessboard with an attacking move is impending, but rather turning our attention to the shadows of the chess pieces thrown onto a wall, an image similar to a panoramic view of a city. This image shows the buildings in the same frontal plane,

reducing the identity of the elements of the city by displaying it as a whole. The panorama happens to be the image of the city. It is what is seen before the city, indicates the city, as if perceiving the city was beyond the ability of sight.

A similar twist can be seen in Gerrit Berckheyde's work, *The Marketplace and the Grote Kerk at Haarlem* (Figure 3). The harmony of the lights and perfectly depicted buildings is distracted from by a vast shadow of an architectural structure. The hugeness of the building is stressed by the representation of its shadow, instead of its own representation. A small part of one side of the balcony of this building is only seen, however the shadow of it covers more space than the building. This shadow, in a way, fills the space left in middle of the picture. The second and more interesting play with this shadow is the man standing on it. The shadow of the man blending with the shadow of the building therefore appears as if the man has been standing the edge of the terrace. It can also be perceived as a third architectural component of the balcony, in between the depicted two. With this twist of the role of the shadow, instead of the shadow proving the realness of the man, the figure of the man is suggesting the realness of that shadow. A shadow might be an indication of the realness of an object, but it doesn't mean that a shadow always indicates the real.

## **Shadow and Real**

The trustworthiness of shadow or, in other words, the artist's trustworthiness in the use of shadow in a representation needs to be thought according to a similar approach to other media such as photography, video, and so on used in art. As soon as it is represented, the real is not to be perceived as real anymore.

As a significant example of the question of the artist's trustworthiness, I would like to mention Omer Fast's work *A Tank Translated* (Figure 4). This is a video installation exhibited very recently (February, 2003) in Frankfurt's Kunstverein Gallery. In this

installation, there are four monitors are positioned at different levels indicating the different positions of four Israeli soldiers working in different positions in a tank troop. These soldiers, the interviewees, were deployed in the Palestinian War and they talk about their experiences and memories of that tank and they give descriptions about their positioning in that tank. They all speak in Hebrew, however each video is subtitled English. Although the work has a documentary character, Omer Fast intervenes in the work here, and plays with the subtitles. In the interviews he censors any word about tanks and war although all the speech is about war and switches them for different and more joyful ones. This switch happens all of a sudden, the spectator sees the true translation only for a very short moment.

At the end we have a double meaning of the work. On one hand, four interviewees talk seriously about something in Hebrew, on the other, joyful things such as sports are read, in a documentary character. We would believe in what we read if Fast does not give some clues about the translation.

When the act of hiding is part of the work, the artist paradoxically comes back and indicates with even more emphasis what is hidden. If the act of indication is stronger than is needed, then what is supposed to be hidden is no longer hidden. We see only a very small nuance is needed in order to indicate the double meaning without confusion.

The work *Composition* (Figure 5) intends to have a similar twist in its appearance and meaning. Three stands modelled on the street peddlers' mobile stands are exhibited with three bottles on them in a darkened space. Very carefully selected and positioned lights create three strong shadows on the wall. The shadows are intended to appear as if each of the stands' shadow is reflected on the wall. However the three shadows derive from the stand in the middle, and the other two stands are used to support two of the lights. Their shadows are hidden in the dark.

*Box* (Figure 6) has a similar intention. The apertures of a window are proportionally reduced and cut out from a box. The window is covered by brown craft

paper. With the help of the light placed in the box, the appearance of the cast light from the window is recreated on the wall in the way that the model of the window is projected from the box, as if the light were coming from the window.

While the presence of false cast light is indicated illusorily, it appears to be as absence of itself, as in Omer Fast's false reality about the tank. His positioning of the videos is presented as in the tank. The appearance of this sight indicates the absence of the tank.

## **Shadow and Memory**

In his essay 'A Topographical Amnesia' Paul Virilio questions the relationship between time of the work and the time of the perception of the spectator. Auguste Rodin differentiates photography and art, as Virilio quotes him, believing that 'the gradual unfolding of a gesture' is found in art but not in photography. Virilio paraphrases Rodin's thought about art and temporality:

The work of art requires witnesses because it sallies forth with its image into the depths of a material time which is also our own. The sharing of duration is automatically defeated by the innovation of photographic instantaneity, for the instantaneous image pretends to scientific accuracy in its details; the snapshot's image-freeze or rather image-time-freeze invariably distorts the witness's felt temporality, that the time is the moment of something created.<sup>6</sup>

In 'The Somnambulist's Story: Installation and the Tableau'<sup>7</sup> Briony Fer compares picture and installation in terms of the sharing of the time and space with the beholder. In terms of installation, the spectator is not only in the role of encountering the time fold within the work, but also shares the time of the 'real objects' within the same space of viewing them.

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<sup>6</sup> Virilio, Paul, 'A Topographical Amnesia', *The Visual Culture Reader*, ed. Nicholas Mirzoeff, (New York: Routledge, 1998) (108-22), 109

In this case Briony Fer argues that photography in its use for the history of installation (and performance) creates an ambiguity rather than being an evidence and memory of the work, in terms of reducing work's three-dimensionality and freezing its time. She goes further and argues that the photograph of the work suggests a new composition not simply dependent on the work and a new way of perception, which stops the process of experiencing installation.

In experiencing installation as 'experience of experience' the viewer is not simply in the work as a part of it but still in the role of viewing it by being inside of it. The viewer is neither totally excluded nor included in the work. The look in the installation is also for this reason very different from the look at a photographic image. For Briony Fer, 'The encounter with a series of objects or incidents within the context of an installation may entrap the viewer, or even make it unclear what is the object of attention' (Fer, 79). I would like to add here that in the way in which the shadow used in recent art, not as 'by-product' as Alex Potts puts it, but as the image, the problem of the object of attention is doubled.

Experiencing of shadow is always an experience about time. Not only because the natural light depends on time but also because a shadow is cast before we see it. This claim is not about the logic of encounter with an object, such can be described as 'I see it, therefore it is there'. The time mentioned here is not time of seeing but time of shadow. It is there as a trace of the object and it indicates another being rather than simply indicating itself. It is there as long as the object and light are there. It is ephemeral; it may not be there in the following moment.

Experiencing shadow effects in a work of art indicates a dividing of time. The traces of the time of the work, the time of the object and the time of the viewer blend. This blend is also a separateness that warns the viewer about exact time. These traces constitute

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<sup>7</sup> Fer, Briony, 'The Somnambulist's Story: Installation and the Tableau', *Oxford Art Journal*, Oxford University Press, (Vol. 24, No. 2, February 2001), 75-92

borders between these times within the blend and create a virtual memory of this triple group.

In experiencing Christian Boltanski's *Les Ombres (The Shadows)* (Figure 7) for example, one experiences the time of the work, in terms of its process of creation, and time of the objects, which are sharing the space of the viewer but also the time of the shadows that are traced there after the object and before the viewer. At the end these three are experiencing the same space and time, and creating together a new memory.

The objects in Boltanski's work are created to make those shadows appear, however, these shadows indicate those objects back. The viewer is caught into another time between the objects and their shadows, which is a play again with the hierarchy of objects of attention. The shadows and the objects do not simply share the same language nor do they not talk about the same thing, although they confirm each other's being.

In Per Abramsen's works, we encounter a different suggestion of an experience of shadow. In *Delighted Flashback* (Figure 9), he cuts out of the forms of shadows from a wall made by glazed stones and ceramics. By suspending the moment of shadows, indicating their ephemerality, and opening a hole in the moment of shadow, he confronts the time to come. This appears to suggest opening a space for a new memory that a shadow would never be able to have.

The video project *The Spectator* (Figure 10) suggests a similar kind of experience of shadow. It opens a space for the memory of the work to become and to remain blended with the shadow of the spectator. The image of the spectator in this case is to be the seer and the sight simultaneously, which indicates memory of the work and the space affected by the spectator.

## **CONCLUSION**

To draw attention to shadow in art is an act similar to the use of ready-mades. The search for moving the borders between realness and art is simultaneously a search for moving the borders between virtual time and actual time as well as a question of the double perception of shadow in a spectacle in different contexts.

This search is not very different in recent arts from that in earlier art practices. Although the experience of it alters very differently between the media, the subject matter of it can be analysed as similar. As a very something known to everyone, maybe more than anything, shadow becomes invisible in daily life. In an art practice shadow, with the help of this becoming invisible, is able to create even more illusory effect, than its realistic depiction.

The eye on the other hand is educated differently in cultures, and the way of depiction and its subsequent perception is consequence of this education. The illusory effect of a pictorial representation belonging to a culture may not be perceived as illusory or meaningful in another culture. Shadow in this paper is not the main concern according to its realistic depiction but further, other illusory effects of it. Shadow's ability to twist the viewer's double perception between actual and virtual, in terms of time and space has been questioned.

**APPENDIX I**  
FIGURES OF THE TEXT

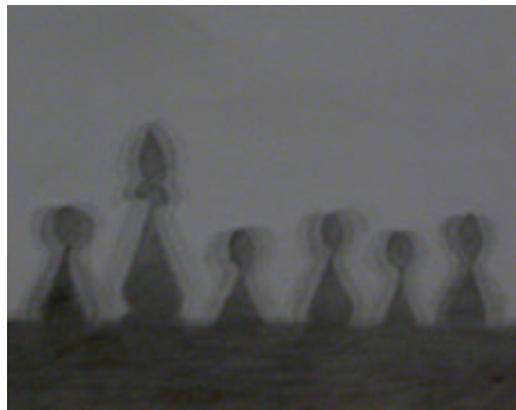


Figure 1.



Figure 2 Composition of Chessmen



Figure 3  
Gerrit Berckheyde, *Grote Kerk at Haarlem*



Figure 4  
Ömer Fast, *A Tank Translated*



Figure 5  
*Composition*



Figure 6.  
*Box,*



Figure 7  
Christian Boltanski, *Les Ombres*



Figure 8.  
Per Abramson, *Delighted Flashback*

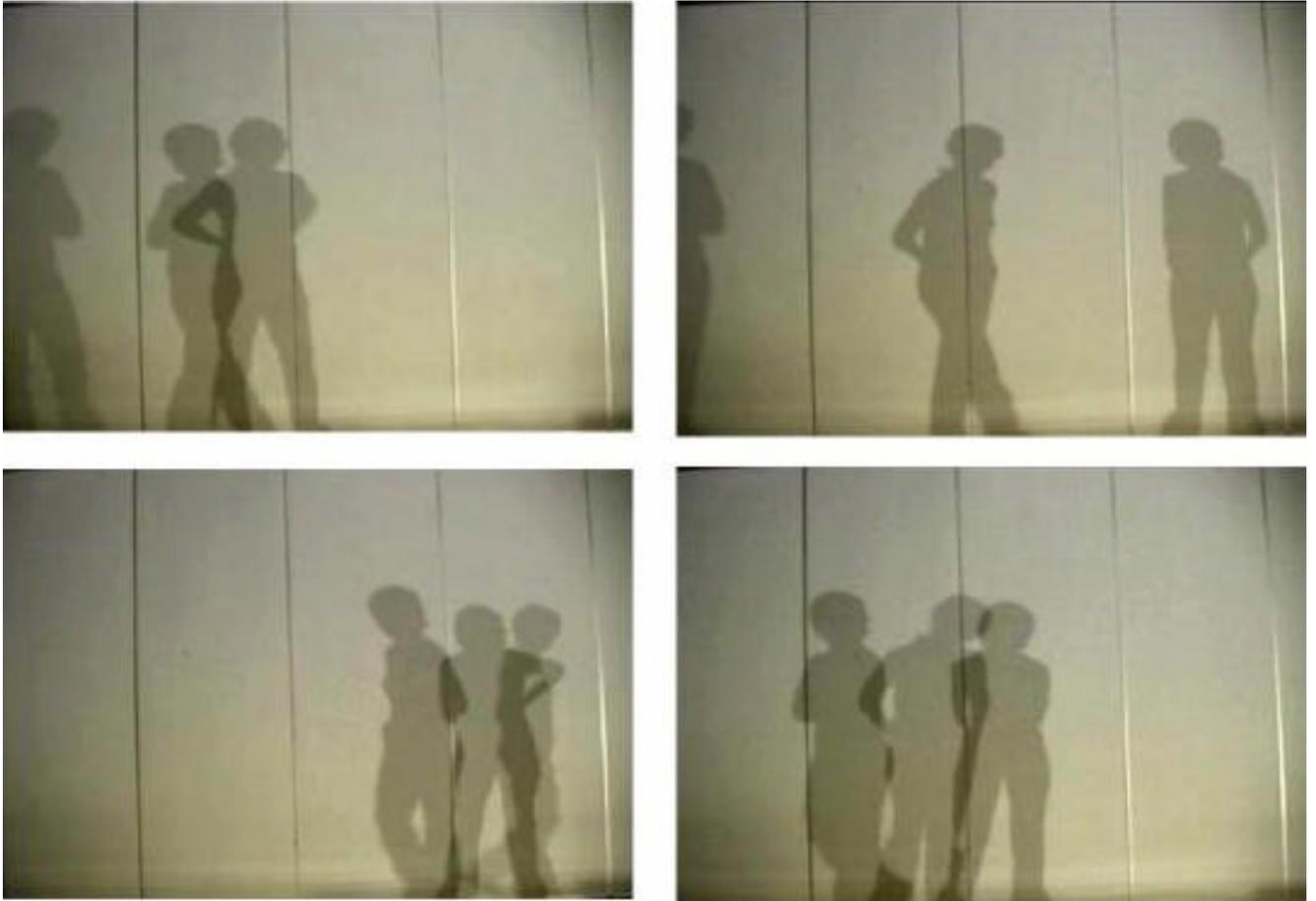


Figure 9  
*The Spectator*, video projection

**APPENDIX II**

**FIGURES OF THE PORTFOLIO**

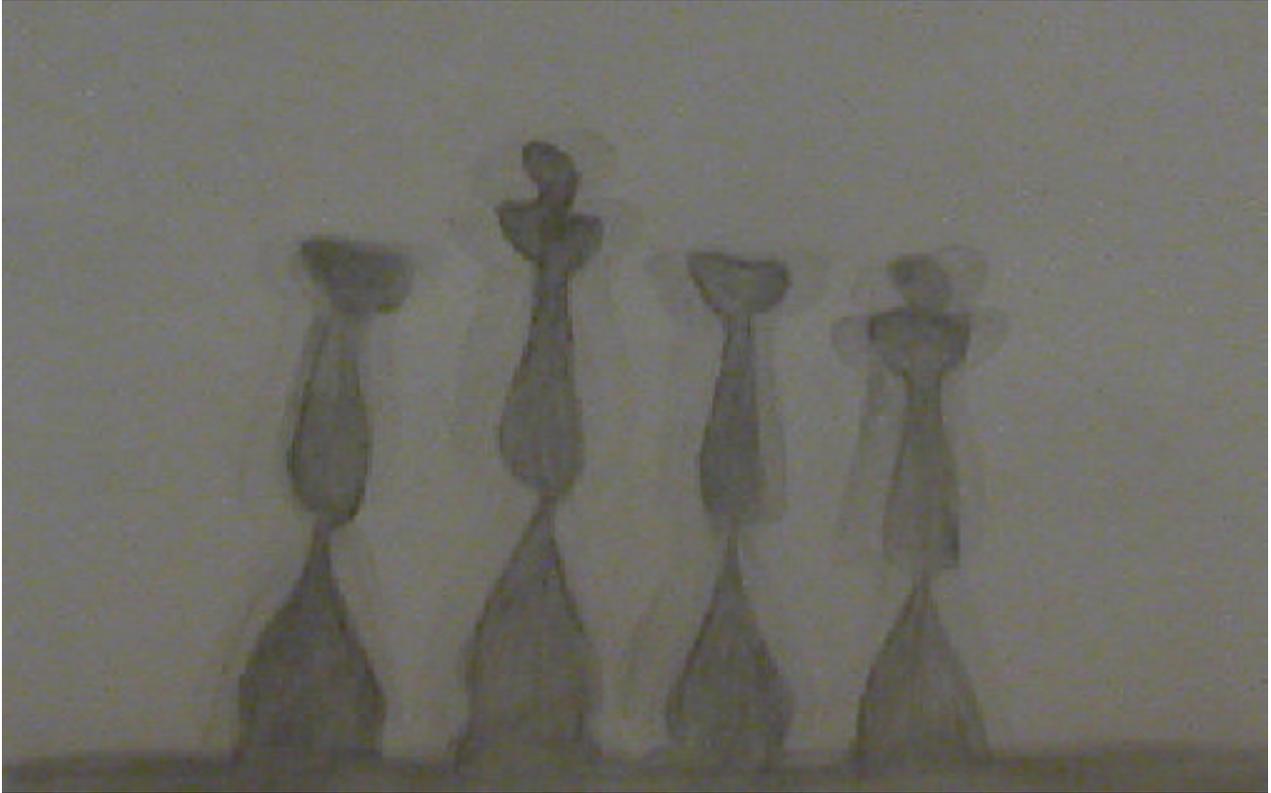


Figure 1 *Shadow Drawings 1*, 2002

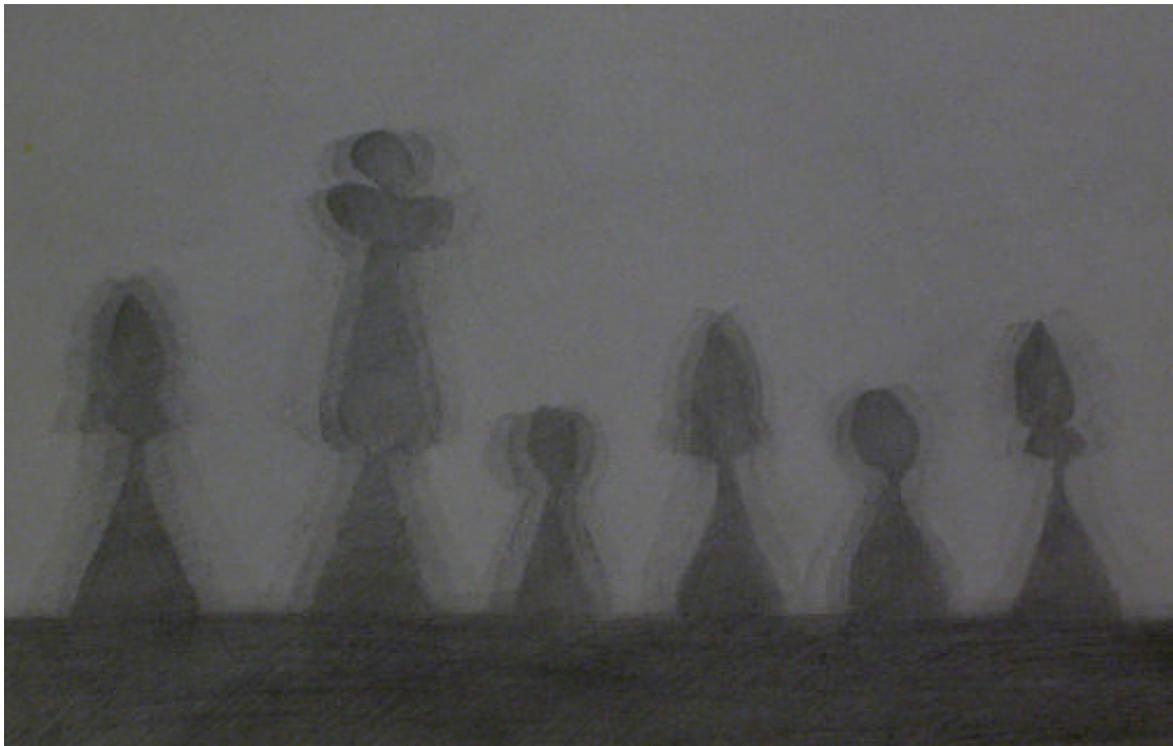


Figure 2 *Shadow Drawings 2*, 2002



Figure 3 *Shadow Drawings 3, 2002*

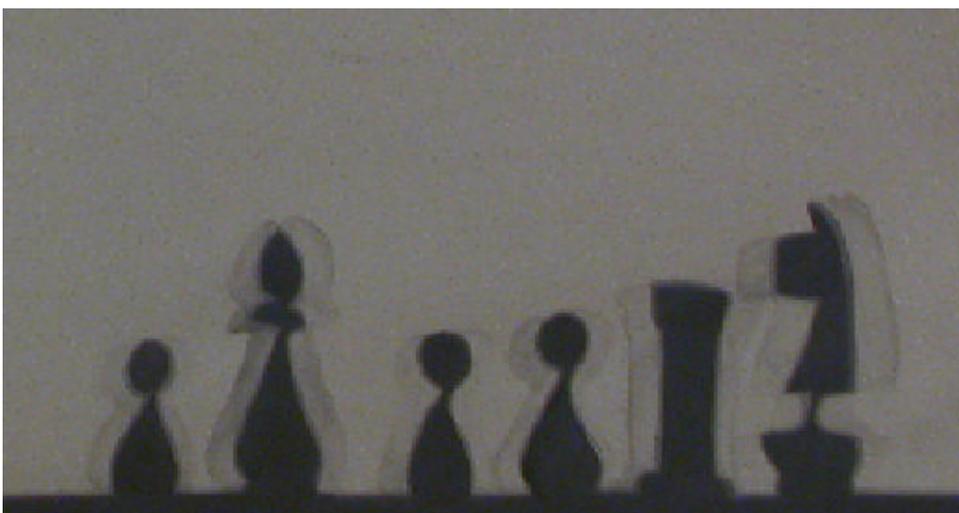


Figure 4 *Shadow Drawings 4, 2002*



Figure 5 *Shadow Drawings 5*, 2002



Figure 6 *Composition of Chessmen*, 2002



Figure 7 *Shadow Drawings 8, 2002*



Figure 8 *Shadow Drawings, 11, 2002*



Figure 9, *Shadow Drawings 14*, 2002



Figure 10, *Shadow-Experimental*, 2002

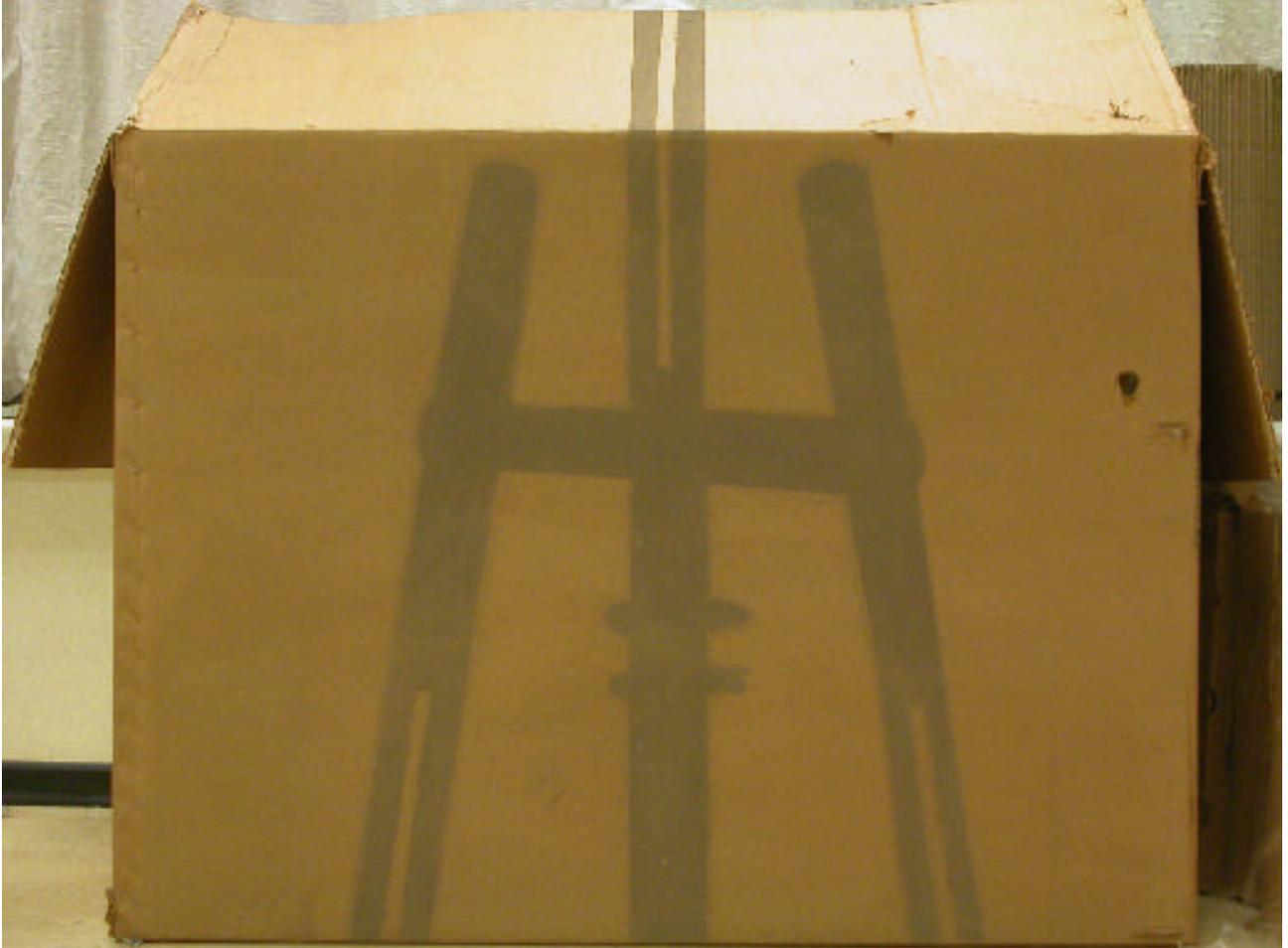


Figure 11, *Shadow-Experimental*, 2002



Figure 12, *Shadow-Experimental*, 2002



Figure 13, *Untitled* (Practicing shadow painting for the work *Composition*), 2003



Figure 14, *Shadow figures*, 2002



Figure 15 *Untitled*, 2002

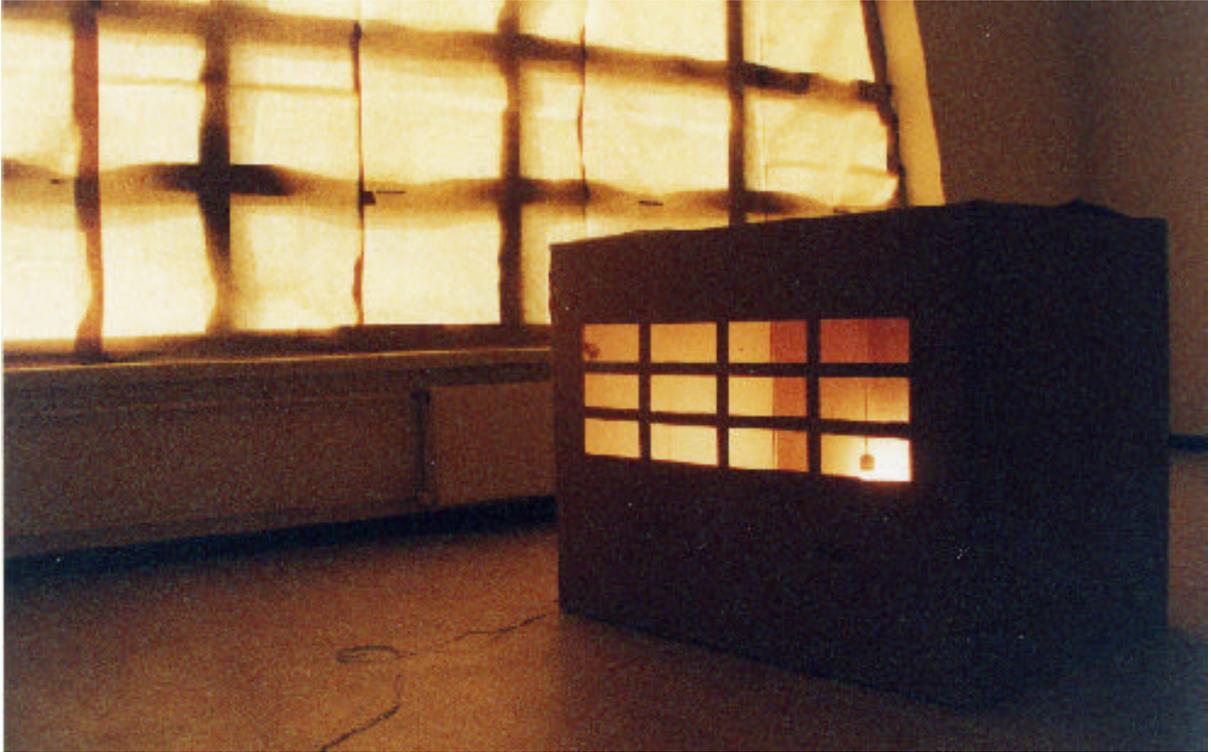


Figure 16 *Box*, 2002



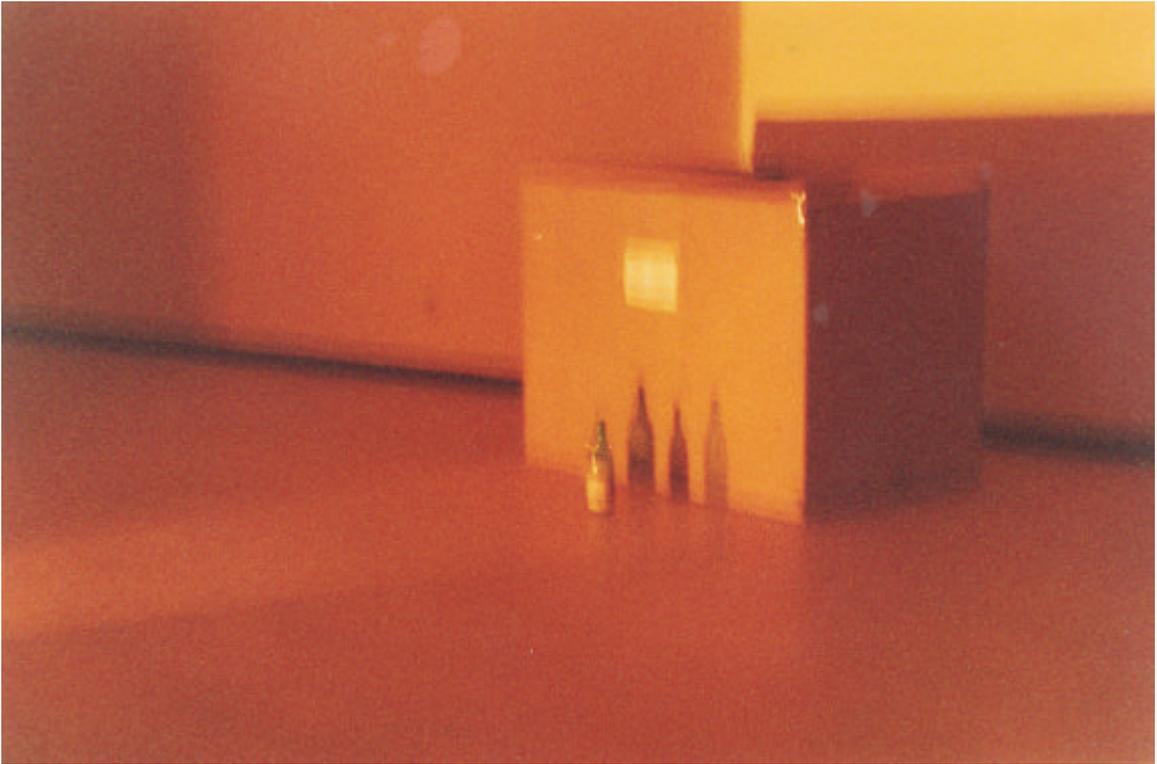


Figure 17, *Box 2*, 2002



  
shadow/composition  
ışın önl

graphic design:öznr özkurt

7 FEBRUARY 2003

7:00-9:00 PM

SABANCI UNIVERSITY

FACULTY OF ARTS AND SOCIAL SCIENCES

ART GALLERY

ORHANLI/TUZLA

THERE WILL BE SHUTTLES AT 6:00 AND 7:00 PM FROM HAKIKI KOC TRAVEL OFFICE NEAR AKM.  
FOR FURTHER INFORMATION: ISINONOL@SU.SABANCIUNIV.EDU

Figure 18, Invitation for the exhibition

# Exhibition overall view

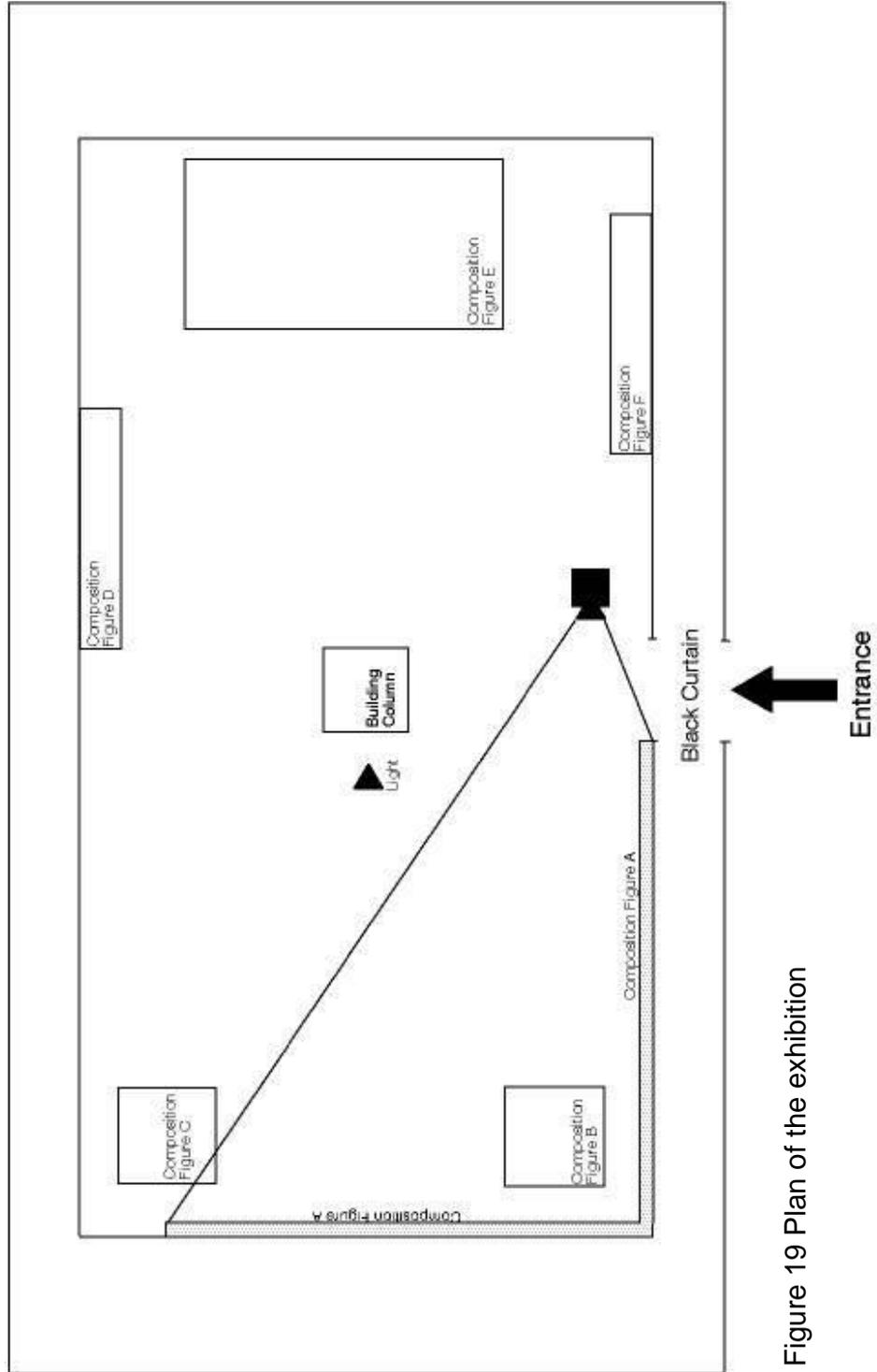


Figure 19 Plan of the exhibition



Figure 20 *The Spectator*, 2003 (Composition Figure A)



Figure 21, A view of *Composition* (Composition Figure B)

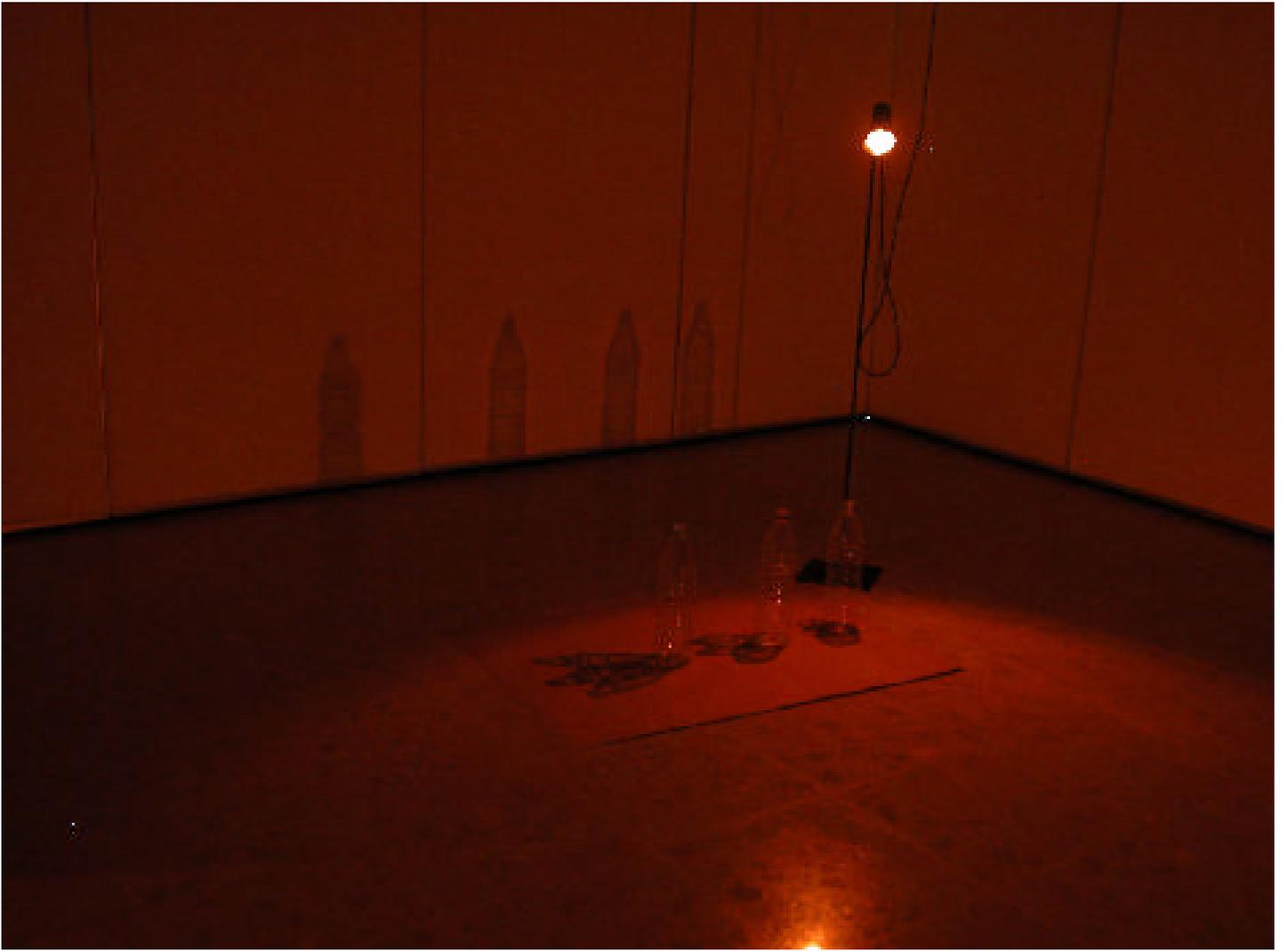


Figure 22 A view of *Composition* (Composition Figure C)



Figure 23 A view of composition (Composition figure C detail)

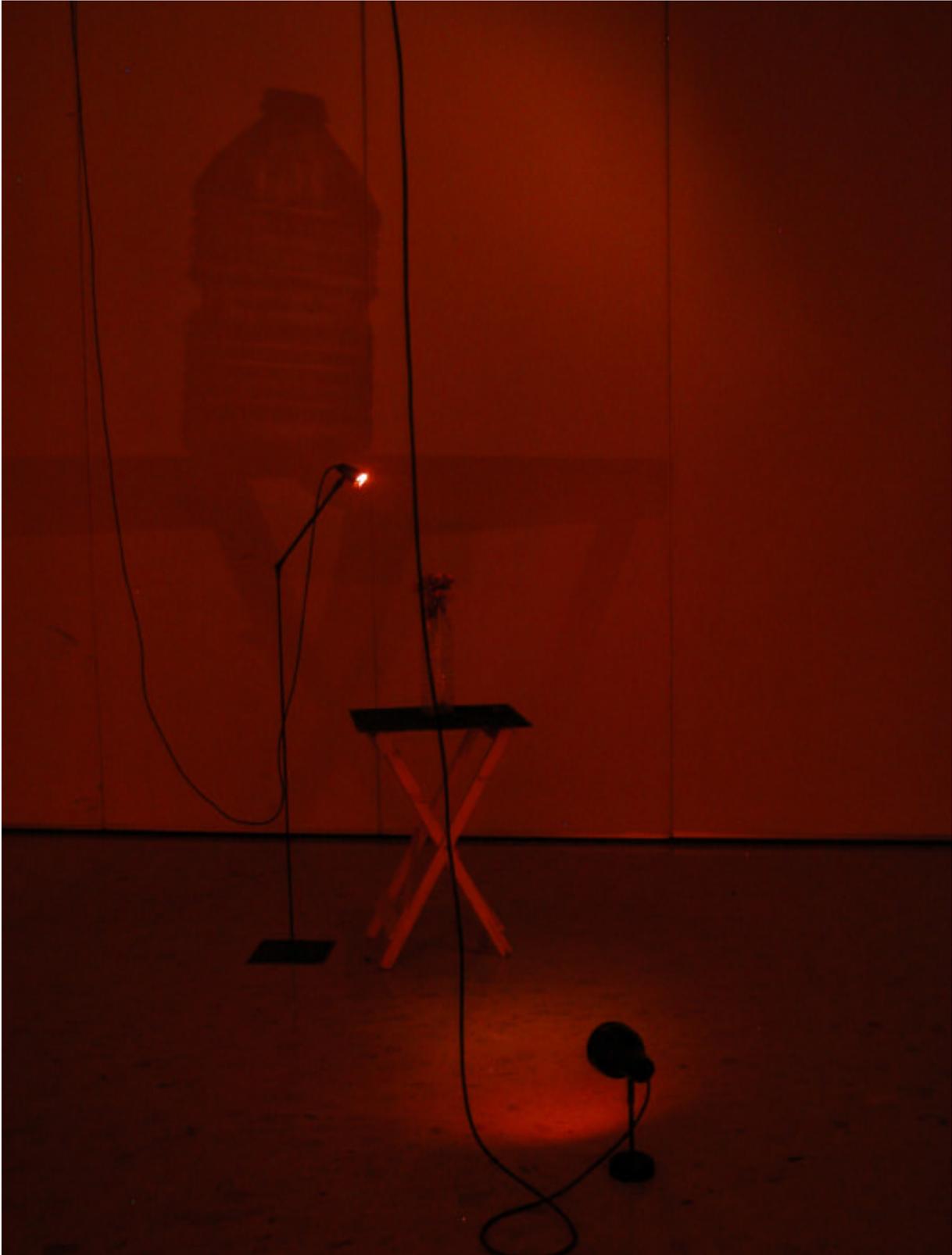


Figure 24 A view of *Composition* (Composition Figure D)



Figure 25 A view of *Composition* (Composition Figure E)



Figure 26 A view of *Composition* (Composition Figure E/ Detail)



Figure 27 A view of *Composition* (Composition Figure F)

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