PERSONAL ARCHIVE AND MONUMENTALIZATION OF THE
UNOFFICIAL HISTORY

An Introspective on Image and Remembrance Collection

by
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Submitted to the Institute of Social Sciences
in partial fulfilment of
the requirements for the degree of
Master of Arts in Visual Arts and Visual Communication Design

Sabancı University
June 2018

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APPROVAL DATE: June 18, 2018

ABSTRACT

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This thesis aims to address the motivational elements of considering remembrance as an art subject and the objectification of it. Throughout the research process, the main concern will be on understanding the idea behind the monument as an evocative structure and the urge of monumentalization of the unofficial history in relation with the author's installation. It will concurrently discuss the placement of daily components in an art context through the installation which is structured as a monument for author's personal archive including images, video, audio, letters and objects of knowledge. For this purpose, various films, some neuroscientific patient cases and visual documents will also be analyzed in accordance with their content and metaphorical relations along with some literature review. This thesis aims to discuss that personal archives do not only create an unofficial history but also act like an archaeological component for the future.

Keywords: object of knowledge, remembrance, unofficial history, monument, personal archive

ÖZET

Kişisel Arşiv ve Gayriresmi Tarihin Anıtsallaştırılması: İmge ve Anı Koleksiyonu Üzerine Bir İntrospektif

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Görsel Sanatlar ve Görsel İletişim Tasarımı Yüksek Lisans Tezi

Haziran, 2018

Tez Danışmanı: Dr. Öğr. Üyesi Hüseyin Selçuk Artut

Bu tez, anımsamayı sanatın bir konusu olarak kabul etmekteki ve onu somutlaştırma halindeki motivasyon sağlayan öğelere dikkat çekmeyi amaçlıyor. Araştırma süreci boyunca esas kaygı yazarın enstalasyonuyla bağlantılı olarak hatırlatıcı bir yapı olarak anıtın rolünü ve gayri resmi tarihin anıtsallaştırılmasına duyulan ihtiyacı kavramak üzerine olacaktır. Bunun yanı sıra, yazarın fotoğraf, video, ses, mektup ve bilgi objeleri diye nitelendirdiği hatıralardan oluşan kişisel arşivi için oluşturulmuş bir anıttan yola çıkarak gündelik olanın sanat bağlamındaki yerini tartışacaktır. Bu amaçla literatür taramasının yanı sıra bazı filmler, nörolojik hasta vakaları ve bazı görsel dökümanlar içerikleri ve metaforik temsilleri göz önünde bulundurularak incelenecektir.Bu tez kişisel arşivin yalnızca kişisel bir tarih oluşturmadığını, aynı zamanda gelecek için de arkeolojik bir bileşen rolünü oynadığını tartışmayı amaçlıyor.

Anahtar Kelimeler: bilgi objesi, anımsama, gayri resmi tarih, anıt, kişisel arşiv

TABLE OF CONTENTS

LIST OF FIGURES

ACKNOWLEDGEMENTS

1. INTRODUCTION: ARCHAEOLOGY FOR THE FUTURE

The starting point of this thesis is to reconsider personal archive including images, videos, audios, letters as objects of knowledge which conveys information about the recent past. They will be interpreted as relics of the presence which is shaping the very basic archaeological state. Over here, the attempt of using the "archaeological state" as a metaphorical element for the relics of the presence is mainly because of the archaeology furnishes evidence to the (true) life experience of humanity as well as illuminating the conscious of the epoch, just as personal archives including images, objects, letters, voice recordings, video clips, drawings, documents. Furthermore, the image collection and personal archive are considered as collecting archaeological evidence for the future; evidence for not to prove something but very much like to witness the adjacencies and the period that the author has experienced. Consciously or unconsciously, collecting and preserving some data by taking pictures; by saving some documents, objects, tickets, notes, sketches; by even writing diaries helps someone to remember and to be remembered by other people even after the death of the individual.

The word "archaeology" is derived from the Greek *archaia* meaning "ancient, olden, primitive, primeval, from the beginning"; from Latinized form of Greek *arkhaios* "ancient, primeval"; from *arkhe* "beginning" and *logos;* word-forming element indicating "branch of knowledge, theory, science".[1] It is described as the theoretical and scientific study of the remains of ancient beings and their activities. These vary from the very earliest ever day tools to the man-made objects that are covered up or remained until the current time; everything made, used or be exposed to/by the individuals whom shape the chronology (Daniel, G. E., 2017). It is basically a set of information which is collected from material culture of the past.

According to Encyclopædia Britannica (2017), as a discipline, it appeared during the 15th and 16th century Europe with the great admiration of classical antiquity by the Renaissance humanists. Even if the main concern of the art was to reproduce reality with respect to the classical canon during the Renaissance period, the purpose of the

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[1] Harper, D. (n.d.). Archaeology. In Online Etymology Dictionary. Retrieved May 9, 2018, from https://www.etymonline.com/word/archaeology

discoveries wasn't so different from today's; the fascination of the past, the need for understanding the origins; how their ancestors lived like; how they spent their time and what was their life story; to learn from the past, trying to give a meaning to current acts and chasing the future; it already sounds like a never ending process. Thus, before the scientific archaeology, which arrived at around 19th century, it was more or less like the antiquarianism and collection of valuable materials (Daniel, G. E., 2017), besides being a great inspirational element for the Renaissance artists.
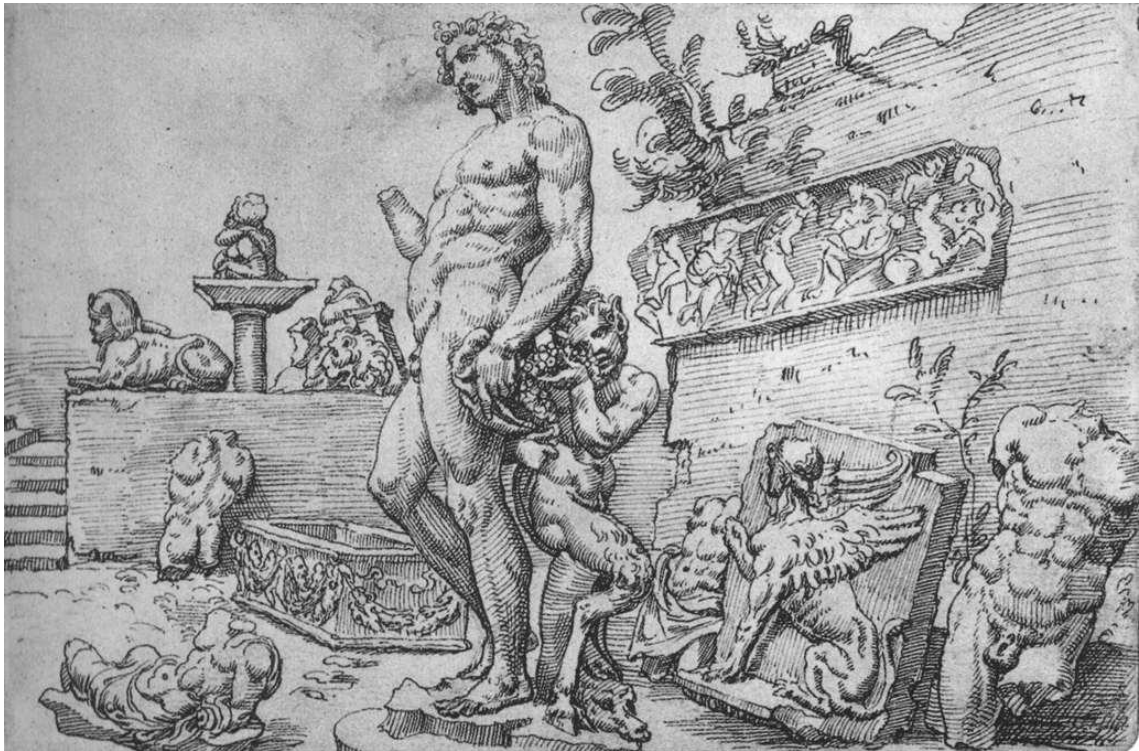
Fig: 1. Maerten Van Heemskerck, Garden Of The Casa Galli, Engraving, 1532-1535

In fact, it is not a coincidence to consider personal archives as archaeological components. Etymologically, *archaeology* and *archive* not only share the same origin (Greek; *"arkhe"* meaning beginning, origin) but also they are both accepted as "records or documents preserved as evidence"[2]. This similarity constitutes a very crucial point to comprehend the purpose of the artwork in question and to interpret it. The author's installation is mainly carry the expectation of being a "future relic" of experienced time of its creator and characterizes a specific time period which is limited with the aesthetic determinations of the author.

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[2] Harper, D. (n.d.). Archives. In Online Etymology Dictionary. Retrieved May 9, 2018, from https://www.etymonline.com/word/archives

Besides, as in the interpretation of the archaeological evidence which does not allow us to put forward assertive claims about the individuals of its time, the artwork itself leads viewers to make interpretations/misinterpretations that are independent from each other. According to Hawkes (1948: 5) archaeology creates the history with both "operational practice" and "philosophical theory likewise". It means that the interpretation/definition of a relic is not only about the data reached, but also open to comment by the viewers and analyzers. Despite being limited with the material culture, which is determined by the time and other circumstances, even very specific archaeological evidences tend to provide general information about the society rather than the individual itself which is hardly anticipated (Macwhite, E., 1956). The monumental structure for the author's archive carries the same manner of providing autobiographical data, which can also be described as "unofficial personal history database", but still, the implications can be generalized to the period.

However, it is a question mark whether each unofficial personal history record worth researching or not. What makes an unofficial personal history more crucial than the others; in other words, what makes a personal story more important than the others? If there were borders about being data provider, where it would start and end? To what extent identifying oneself as an "artist" is efficient to be taken into consideration?

CHAPTER I: "... THEREFORE I AM."

Thinking of motivational elements of taking pictures, collecting moments in flash cards, on papers, in pockets, wallets or documents that we use in our daily life, on social media, and even in the memories, photographic image broadly has become the one that approves the presence of something or someone. Since its invention, photography has also been considered as a mnemonic object due to the fact that it is basically used for capturing the moment. It has been associated with the concepts of memory and existence, since photographic images act as a metaphor for "real lived experiences". In his influential text "Camera Lucida: Reflections on Photography" (1981), Roland Barthes defines this as "a truth to presence" (Barthes 1981: 84). He also claimed that photography is a mechanical equivalent of the reality (Barthes, 1987:18), therefore, the camera image plays an essential part in the historiography.

Broadly speaking, there is a consensus about the resemblance between the eye and the camera. Captured moments are believed to be seen at least one person or even if the seeing act doesn't happen by a person, there is a trust that at least one camera has seen it. Furthermore, sometimes the camera image is regarded more trustworthy than a human being when we think about all CCTV's on record, drones, satellites orbiting above 7/24, front cams of people on the streets, countless selfies that we appeared unaware. In spite of the fact that the projection of our personal image has become a part of our lives, there is a uniqueness of the human experience from unconscious camera activities. However, there is also an assumption that photograph keeps memory of life events in regard of inheriting informative data about what happened, where it happened and when it happened (Sariñana,J., 2014). It is important because this is actually how we realize that we are very much alive. Awareness of what, when and whereabouts of various situations taking place, do shape our conscious. This is also what we expect from recalling a memory; to remind us that we experienced the very moment in the certain time and place and to be aware of our autobiographical information. In another words, this is how we remember that we exist and it is something beyond brain activity.

In her book 'On Photography', Susan Sontag (1973) claims that "photographs furnish evidence". According to Sontag, even if the picture is distorted "there is always a presumption that something exists, or did exist, which is like what is in the picture". She

also asserts a claim that whatever the limitations are, an image seems to have a more legitimate relationship with observable reality than the other mimetic objects do (Sontag 1973: 3).

Even if a photograph provides evidence for an event that took place or a person that existed, it is a matter of debate to believe that photography represents pure reality considering that it can be easily manipulated manually or by some software. Especially with today's technology, when it comes to manipulate a photograph, one must be aware of that every kind of manipulation *(verbal, mechanical, perceptual...etc.)* is possible. The power of the image generally comes from its content and the misrepresentation of a content can change the perception of the reality. One of the greatest representations of this kind of illusion was adapted for a movie by Ridley Scott (1982).

Fig: 2. Ridley Scott, Blade Runner(film), 1982, A photo of Tyrell's niece, Rachae,l and her mother

In Ridley Scott's 1982 science fiction film Blade Runner, replicants which have four-year life span are implanted with fictitious memories of childhood which they never had. Nexus 6 replicants had been designed to copy humans in every aspect except for their emotions. In order to be able to control them better, the Tyrell Corporation decides to give them photographs to make them believe that they have memories as each human

being has. In the movie, the photographs are used to prove their humanness, their family ties and even their birthday party vibes which they have never celebrated. After all, the replicants which are unaware of that they are created in the laboratory are able to talk about their fictitious past by referencing the photographs that they carry around.

This situation also rises another question about identity. If the things that we remember shape our personality or decide who we are, then can we talk about a personality of someone which has only fictitious memories? In other words, is it possible to talk about identity without memory?

Fig: 3. Ridley Scott, Blade Runner (film), 1982, Rick Deckard's family photographs

Technically, autobiographical memories depend on a brain region named *hippocampus*. If the hippocampus were to be extracted from the brain, one would be cemented in time and hardly or never keep the new experiences in mind. The loss of hippocampus causes a rapid dissolution of life experience (Sariñana,J., 2014).

In the history of neuroscience, a patient named Henry Gustav Molaison, who was shortly known as patient H.M by the research community, was having very hard times because of the strong seizures that appeared after a bike accident that he had when he was a child. For years -at least 18 years- doctors tried several treatments to cure him but nothing could help him to get rid of those serious crises. In 1953, he had an experimental brain surgery that his temporal lobe and hippocampus were taken out of

the brain which caused him to develop a syndrome called amnesia[3]; disabling him to form new memories anymore. The hippocampus and temporal lobe removal finally stopped his seizures but he unexpectedly remained in his twenties during which he underwent the surgery. After the surgery, every single thing that he did in his daily life, he did as if it were for the first time. It was as if he started to live in the "permanent present tense". Dr. Thomas Carew, a neuroscientist at the University of California, Irvine, and president of the Society for Neuroscience said that "Say it however you want; what H.M. lost, we now know, was a critical part of his identity." [4]
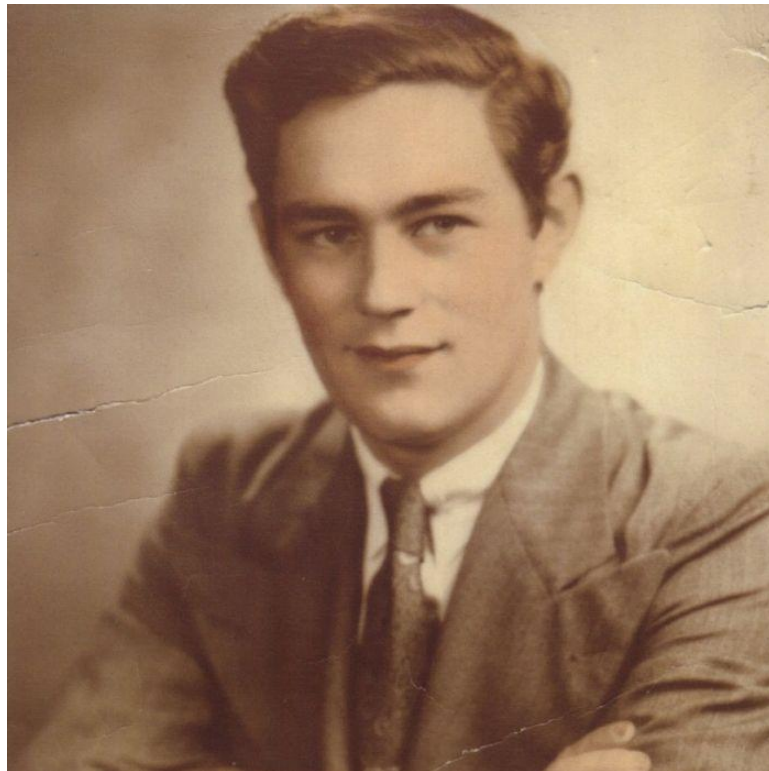
Fig: 4. Henry Gustav Molaison in 1953 before his surgery

In another similar neurological case study of an amnesiac patient (R.B.) who remembers some episodes from his past but having problems with internalize them, the issue of "personal ownership" over memories has been underlined. As it was stated by the researchers, the patient, R.B., was able to remember some of the events from his life by

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[3] Amnesia refers to the loss of memory. Memory loss may result from two-sided (bilateral) damage to parts of the brain vital for memory storage, processing, or recall (the limbic system, including the hippocampus in the medial temporal lobe). Retrieved from https://medical-dictionary.thefreedictionary.com/amnesia

[4] Carey, B. (2008, December 04). H. M., an Unforgettable Amnesiac, Dies at 82. Retrieved May 27, 2018, from https://www.nytimes.com/2008/12/05/us/05hm.html?pagewanted=all&_r=0

the help of "temporal, spatial and self-referential knowledge", but he did not able to say that the memories he recalled related to him (Klein, S. B., & Nichols, S., 2012). For instance, after almost two months releasing from the hospital which was also the time that he wasn't taking any medications, R.B. gives the following details about how he felt about remembering personal events:

> What I realized was that I did not 'own' any memories that came before my injury. I knew things that came before my injury. In fact, it seemed that my memory was just fine for things that happened going back years in the past (The period close to the injury was more disrupted.) I could answer any question about where I lived at different times in my life, who my friends were, where I went to school, activities I enjoyed, etc. But none of it was 'me'. It was the same sort of knowledge I might have about how my parents met or the history of the Civil War or something like that (Klein, S. B., & Nichols, S., 2012).

Researchers reported that R.B. himself repeated the use of the language of "ownership", and he kept using this statement all over his interviews (Klein, S. B., & Nichols, S., 2012).

Turning back to the fictitious situation in Blade Runner (1982), it is suggested that what makes us more human is all about our past experiences and their reinterpretations. At the same time, the movie shows us the convincing potential of the camera image against inhuman manner even if the exact remembrance does not take place by the subject. In the movie, because of the childhood memories are narrated by the photographs, it makes us think about the role of the camera image about recollection of the past events.

Expectedly, reinstalling memories by the help of images has not only stayed as a subject of movies anymore. In 2004, Microsoft established a wearable camera named SenseCam (Fig: 5) that takes photographs without the necessity of someone to push the button. Considering the working principle of the camera it wouldn't be wrong to say it is kind of a "Personal Black Box" and it is initially conceived as such. But later on, it became a kind of memory trigger that enables clear recollection of the real events. Because, it is possible to look through previously recorded images again and again.[5] In that sense, SenseCam has been one of the popular subjects of a lot of neuroscience researches about the autobiographical memory and initiated to be a treatment method

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[5] SenseCam - Microsoft Research. (n.d.). Retrieved from https://www.microsoft.com/en-us/research/project/sensecam/

for Alzheimer patients. According to exploratory assessments of SenseCam with a patient diagnosed with memory deterioration gave quite positive results. It is stated that if the patients periodically review the images of the events, it helps them to recall the events for longer periods than usual (Hodges et al.,2011).

In a similar case study, patients with hippocampus deterioration reviewed the photos recorded automatically during the day. They expected to write down what they remembered about their activities after the revision. The result was stunning again; patients with a SenseCam gave much higher levels of recollection in comparison with patients without SenseCam and only having a written diary (Sariñana,J., 2014).

Even though it sounds fictitious, for the patients diagnosed with memory impairment, the camera image acts like implanted memories; the only difference from the replicants' situation in the movie is that those implanted memories are not someone else's memories but the patients' themselves.

The interesting part about the results that after the revision of the images, visual memory about the events reserved out of the hippocampus. It means, there is a possibility that camera image activates some other brain region or regions. But the question is whether the recalled memories are just about the activities they experienced, or they have also triggered some other repressed emotions and revealed by the help of the images (Sariñana,J., 2014). Another point to be underlined, a product named "SenseCam" has some restrictions about detecting all the senses. It is totally visual and it has audio in a limited level, but no sense of smell or touch is granted.

These case studies were carried with patients with memory deterioration, but it would be interesting to work on a case study about SenseCam with people who doesn't have any memory issue. It is a question to bear in mind that how much we are aware of our activities or the situations that we are in during the day. On the other hand, a normal functioning human brain might be doing a favour to us by not keeping all the data that we are exposed to all the time.

Fig: 5. SenseCam, Memories For Life(Presentation), 2006, Microsoft Research Cambridge

A research on remembering past experiences with daily photographs by Frohlich et al. (2012) shows that some cues which are considerably seen unimportant daily activities can turn into something valuable in retrospect. Because they do not only refer the moment that is seen in the photo, but also the activities outside of the frame: something that happened right before or right after the moment (Frochlich et. al, 2012: 729-740).
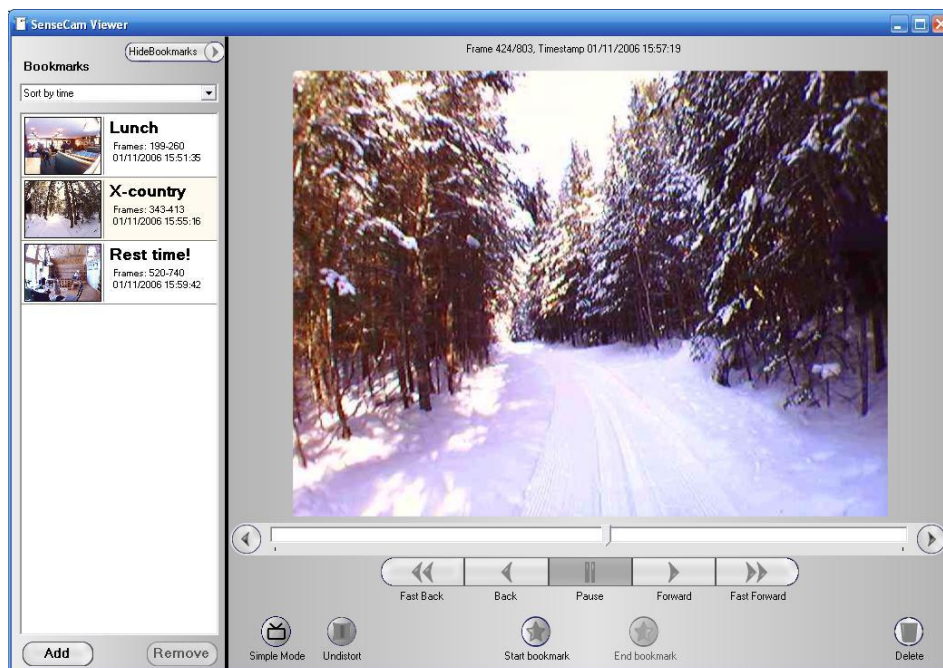

Fig: 6. SenseCam Software, Memories For Life(Presentation), 2006, Microsoft Research Cambridge

"The way in which we remember therefore depends on what we need at a particular moment." says Harald Welzer (2009). Photographers -or people who want to create memories to themselves by taking photographs-, actually create a constructed realities for the sake of remembering a particular moment or just want to confront with their perceptive reality. The image of this exact moment cannot be totally independent from the other moments of their life, but they choose only the one that they give importance to.

Photographs are not only images, but also historically shaped three-dimensional objects once they are printed on a volumetric surface. They have a physical presence, carry traces of people who grasp them with their hands, and circulate in social, political and institutional networks for various purposes such as documentation, electioneering, advertising, art-making and so on. Beyond their visual content they are now increasingly accepted as material actors not only as indexes representing the events or objects they speak for but also playing an important role in the processes of meaning-making within artistic practices.

Marcel Proust (1928-1956), describes two different types of memories; one of them is voluntary memory (*mémoire volontaire*) which occurs when someone deliberately tries to recall the past. The second type of memory is involuntary memory (*mémoire involontaire*), which is, on the contrary, occurs when some indications are encountered in everyday life and evokes the recollection of the past without conscious effort. A memory cue can trigger both voluntary and involuntary memories, thus, involuntary ones are more directly retrieved (Bernsten, 2010: 138).

Starting from this point of view, it is a question to bear in mind whether an artist takes photographs to promote his/her own voluntary memory or, it is just an unconscious activity to take a photograph that preserving clues about the lost time. Because, there are differences between the ttitudes of artists saying that "I am right here and this camera image is just an evidence of my existence here. Those images can be a part of a project or not." and "I am here to collect images in the purpose of making an art project." Whereas the first statement expresses more unconscious behaviour of making art, the second one points out a definite purpose of making art. There are lots of possible answers, but right now, it is more important to raise the question.

CHAPTER II: PERIPHERY "ÇEPER": A MONUMENT ON ITS OWN

Memory is often believed to be embodied in objects such as memorials, texts, and images. Those objects, so to say, "mementos" function as a memory cue: "a circumstance or piece of information which aids the memory in retrieving details not recalled spontaneously".[6] As it is understood from the definition, these cues do not only help us to remember what we physically have, but also triggers piece of information about a specific time, place or emotion. It is out of question that these kind of objects prompt remembrance, but no object is more correlated with memory than the camera image.

In Sans Soleil (1983), a film by Chris Marker, the protagonist has even regarded the camera image as a kind of active memory; a functioning organ:

Fig: 7. Chris Marker, Sans Soleil, 1983, Scene from the film(screenshot1)

> I remember that month of January in Tokyo, or rather, I remember the images I filmed of the month of January in Tokyo. They have substituted themselves for my memory. They are my memory. I wonder how people remember things, who don't film, don't photograph, don't tape. How has mankind managed to remember?[7]

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[6] *Memento* Definition of Oxford Dictionary, 2014
[7] Christophe Marker, dir., 1983 *Sans Soleil*, , New York: Criterion Collection 2007

As a director, his passion of recording every moment that he experienced in Tokyo reveals itself like a vital activity. Things are getting easier when Chris Marker is labelled as a director or artist; but if he is stripped from all his labels about being so, he is just an individual keeping his visual diary in Tokyo, so to say, his own unofficial personal history with or without purpose.

Fig: 8. Chris Marker, Sans Soleil, 1983, Scene from the film(screenshot2)

Unofficial histories have possibility of telling a lot of things about the social profile, economic situation, music taste, art tendency, cinema, fashion, psychological state, politics of the material time and so on. Whilst individuals collect the data from a specific time period and place, they are actually compiling a collective memory data. There is a mutual feedback between collective conscious and its personal reflections; as individuals, we live in a community and get exposed to its history together with all components such as wars, defeats, agonies, victories, politics, art; and we synthesise it from a very specific point of view, which sometimes can be very valuable for the collective culture of our community, or any community.

A research done by historian Bart Wagemakers (2011) from Utrecht University has told us a story of a Dutch traveller, Leo Boer, who journeyed through the Levant in the 1950s and documented all his journey by not only taking photographs but also noting down a lot of details (captions, dates, location names, etc.) during the travel. Until 2011, all those materials stayed in the shade for unknown reason for almost 55 years. After the

discovery, it has seen as historical and archaeological value which particularly concerns 20th century of Israel and Transjordan (Wagemakers, B., 2011).

Fig: 9. Leo Boer, (12.1.1954) "This assumed Roman aqueduct between Nablus and Samaria has been only sporadically photographed from this side."

The story of Leo Boer is not so extraordinary; he had studied for the priesthood at the Pontificium Institutum Biblicum (Pontifical Biblical Institute) at Rome in the mid-1950s. During the years he had studied, he had the chance to stay at the École Biblique et Archéologique Française de Jérusalem for one year (1953-1954), where he worked on the Bible and joined a lot of archaeological cruises coordinated by the École (Wagemakers, B., 2011). According to analyses of Wagemakers (2011), besides keeping a diary, Boer took about 800 photographs.

For a long time, he never touched his notes and photographs at all; up until he returned back to Rome and later on moved to the Netherlands. After they met with Wagemakers, he started to work on his diary and photographs; he took notes about what he remembered, made a clean copy of what he wrote before, made a list of the photographs and added captions and the dates when they were taken. As Wagemakers stated Boer's archive is not only a compilation of good photographs but also a precious data about the

political, religious and archaeological situation in Israel and Transjordan in the middle of the 20th century (Wagemakers, B., 2011).

> While reading Boer's document and admiring his photographs, I realised that they comprised a significant document with regard to the political, religious and archaeological situation in Israel and Transjordan in the middle of the 20th century. In addition, a considerable number of his photographs were taken from positions from which none of the previously published pictures from the same period had been taken (Fig. 9). Moreover, most of these locations have since changed irreversibly, which makes the purchased material even more valuable.

According to Barash (2016), before the historiography gave it a written form, the concept of the collective memory was being practiced by the cultures like an old tradition of telling stories from mouth to mouth and transmitted from generation to generation. (Barash, 2016: 12) Over the past decades, the phenomenon of collective memory has been a growing influence on art environments. Besides museum collections and public exhibitions, this phenomenon has started to occur in a lot of personal artworks.

II.I: Personal Monument

In that sense, The Personal Monument Project by the author can also be considered as one of the subjective works of art which has the possibility of being interpreted as a component of the mean time. It is structured like a monument carrying its own history inside.

The installation consists of two main bases; outer structure and inner structure. Outer structure has meant to be a rectangular monolithic surface in the dimensions of 200x100x50 cm which is exact volume of enclosing the author's body and the highest touching point of her fingers when she put the hands up (Fig:10). The surfaces of the monolith has hidden lids which are opening the inner parts (Fig:11). Inner structure is the place where the author exhibits the pieces from her personal archive consisting mostly photographs accompanied with letters, mementos, maps, found objects, diaries, notes, tickets, books, newspapers, a video and a voice whispering from inside.
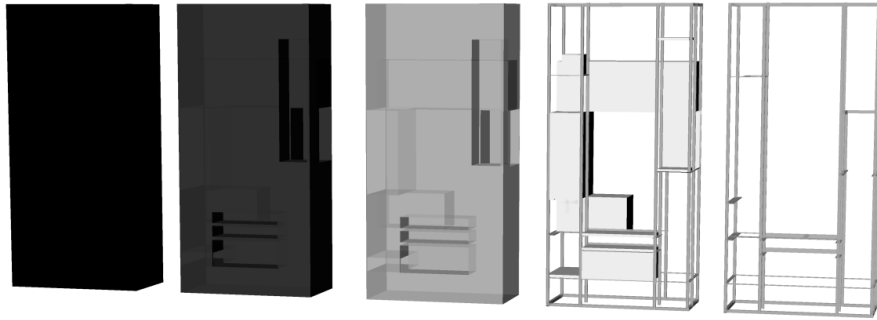
Fig:10. Canan Erbil, 2018, Sketch for the monument , from left to right finished version and the revelation of the inner structure in four phases
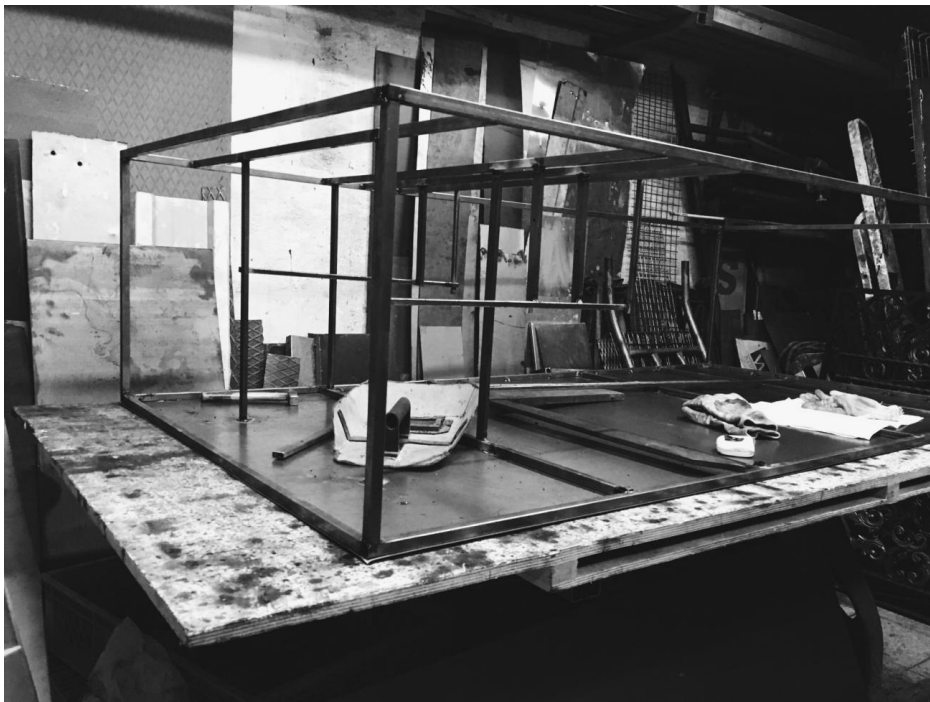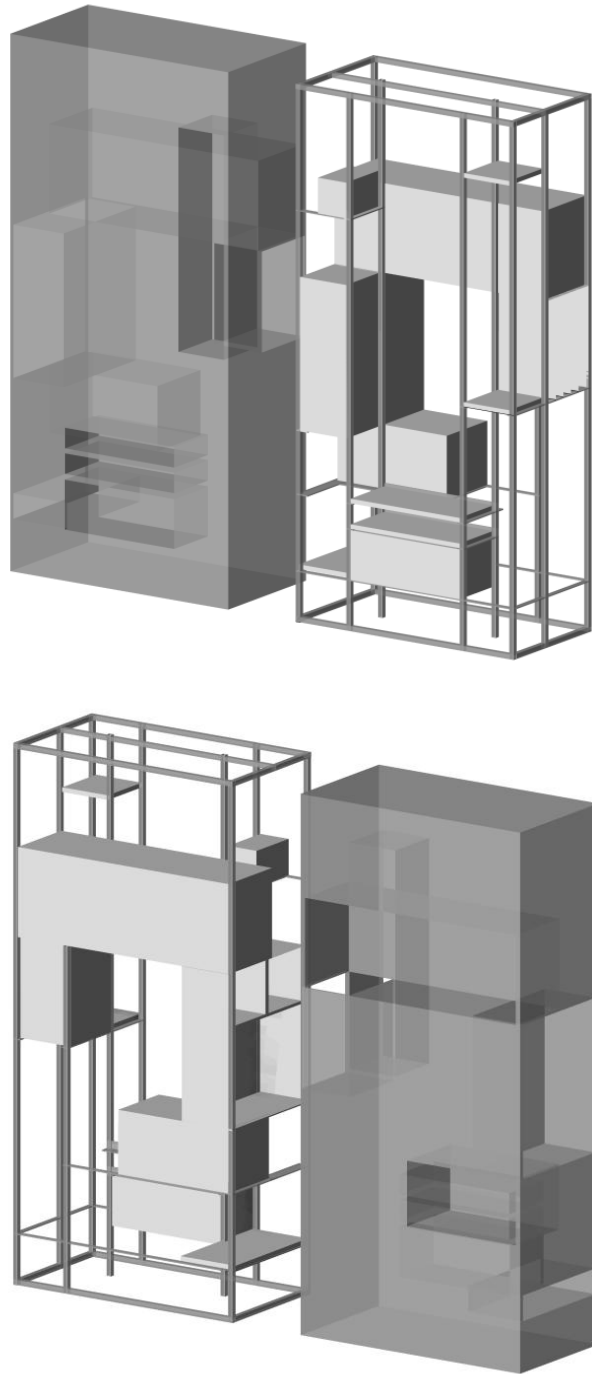

Fig: 11. Canan Erbil, 2018, Monument in progress #1

Fig: 12. Canan Erbil, 2018, Sketch for the monument, dissolved version of the outer structure

II.II. Outer Structure

As it is stated above, the installation structured like a monument carrying its own history inside. But, what does that mean? When we look at the definition of the *monument* from the dictionary, we generally see that it is built for the sake of remembrance. The origin of the word comes from Latin *monumentum*, from *monere* meaning "remind". The definitions vary like the following; "A statue, building, or other structure erected to commemorate a notable person or event.", "A statue or other structure placed over a grave in memory of the dead.", "A building, structure, or site that is of historical importance or interest.", "An enduring and memorable example of something."[8]

Each description consists of two basic features that needs to be carried by the monument; being important and memorable. Basically, to be commemorated one has to be death or something has to be over. Contrary to general belief, a monument doesn't have to be erected to remind only the social events but also it can be built for the individuals.

The Personal Monument by the author(2018) is structured for not only as a case or space for exhibiting the personal archive but also meant to be a part of the all experience. When it is looked from the outside, it is only a rectangular, pitch black monolith located in the middle of a white room illuminated with bright fluorescents. In the middle of that whiteness, this black structure is expected to give a sense of imminence and invite viewers/experiencers to come closer and discover it. This experience of the viewers is imagined to be kind of re-enactment of the monolith appearing 3 different time periods and places in Stanley Kubrick's film 2001: A Space Odyssey (1968) (Fig:12 , Fig 13, Fig 14).

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[8] Monument | Definition of monument in English by Oxford Dictionaries. (n.d.). Retrieved from https://en.oxforddictionaries.com/definition/monument
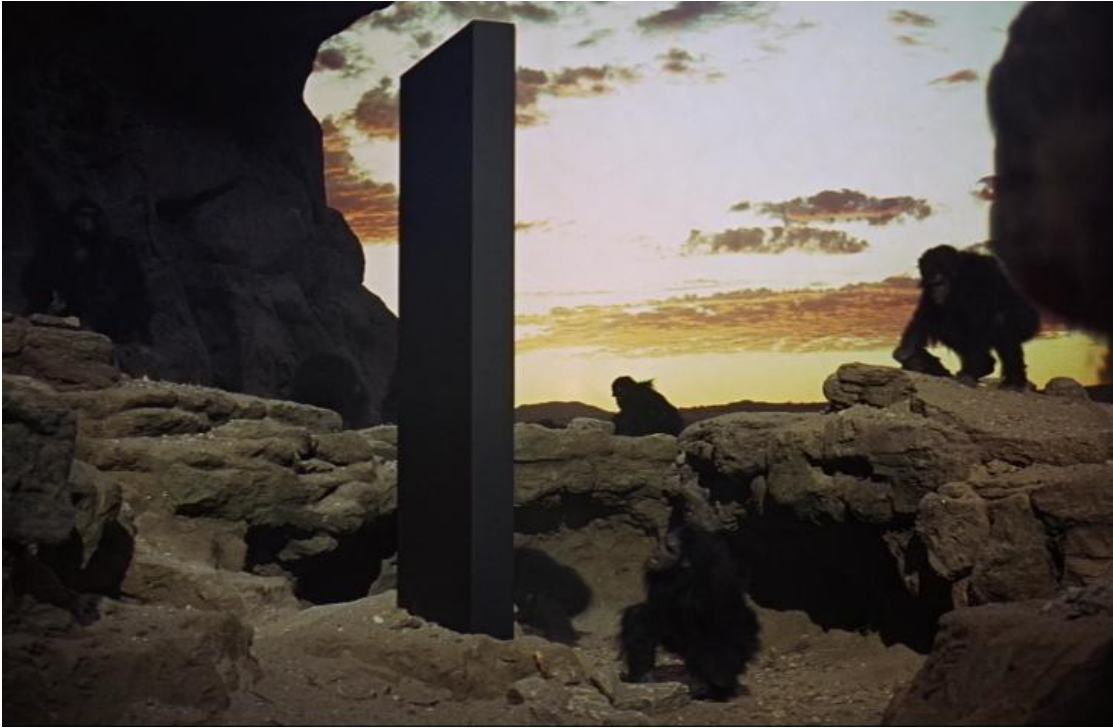
Fig: 13. Stanley Kubrick, 2001: A Space Odyssey(film), 1968, screenshot 1

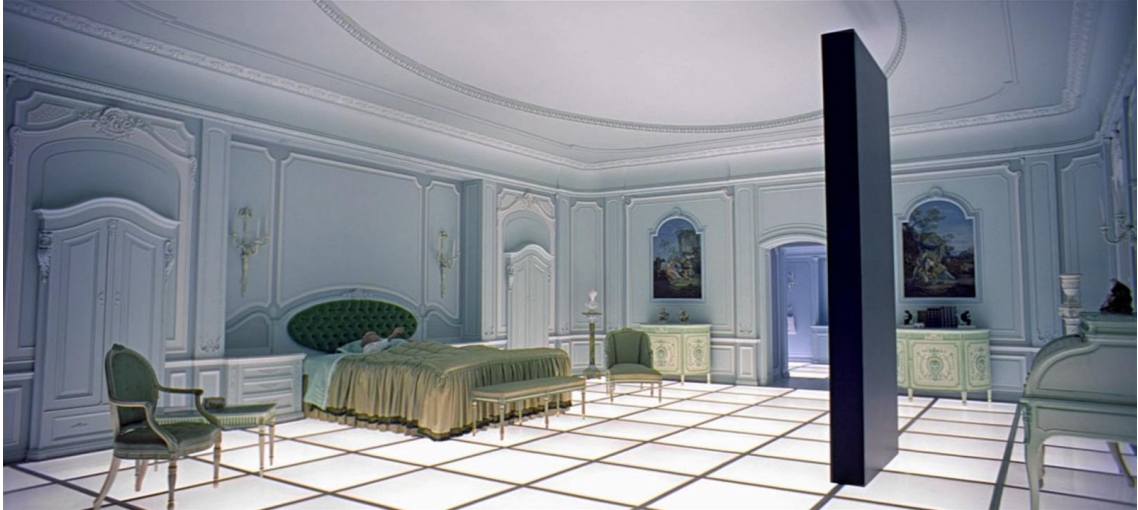*Fig: 14. Stanley Kubrick, 2001: A Space Odyssey(film), 1968, screenshot 2*

During the movie, every time it appears, the monolithic structure stuns whoever sees it. Even in the most primitive period, apes want to touch and understand it. It is kind of an act of discovery; discovery of something never existed before. Furthermore, this act of touching to the monolith, initiates the development in each periods that it appeared and starts the "odyssey" of the humanity (Zimny, C., 2011).

Symbolically, the author's installation has the same manner of developmental journey; a journey of compilation of experiences. Each experience is worth to remember and learn; then develop another attitude like the Apes in the movie discovering which purposes a bone can be used (Fig 15).
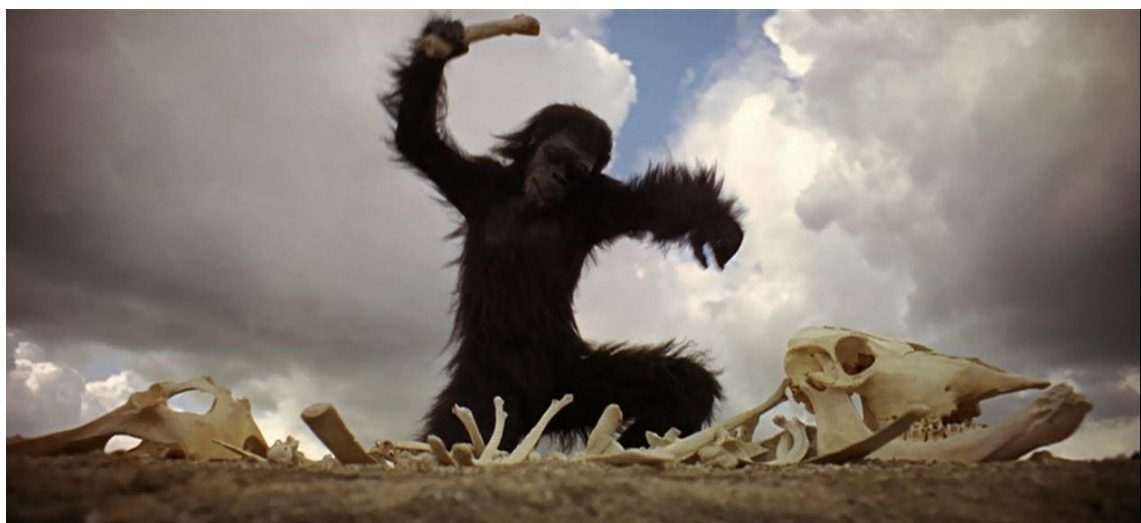
Fig: 16. Stanley Kubrick, 2001: A Space Odyssey(film), 1968, screenshot 4, a moment of discovery, tool making

The dimensions of the structure (200x100x50 cm) was decided according to body sizes of the author and the highest touching point of her fingers when she put the hands up which is 200 cm. Because, the monument is basically structured as a metaphor for the author's physical presence in the world, which consists of images and other objects of knowledge that collected during the specific time periods.

Fig: 17. Canan Erbil, 2018, Monument in progress #2

The reason why for the over height is that the author identifies this monumental structure as a symbol of the pathways of her life she has been through and she believes that the self realization level, which corresponds to the highest point that she can reach, will never be fulfilled.

One can question the importance of looking at a very specific scales while looking at a monument. Thus, in history, there are a lot of examples of human centralized structures. Even a quick glance at the canon of proportions and various drawings of Vitruvian Man tell us a lot many things about the humanism, the ideal body and the ideal space that a human being take up and how structures are shaped according to canonical determinations.

The *Canon* is an analytical framework that examines the ideal mathematical proportions for the parts of the human body and suggests the ideal measurements for the sculptures and structures. In Greece this concept was called *symmetria,* and Polyclitus' statues of young athletes, were the best example of Greek principles for the ideal measurements for the human figure (Fig: 16). [9]

Besides explaining the ideal form for the statues and structures, the purpose of the canon was also to find the *kallos,* "the beautiful" and to *eu* "the perfect or the good" in it.[10] According to Greek Canon the only way to reach to *kallos* and to *eu* is skilfully application of the *symmetria,* and the ideal "commensurability" of the measurements of whole structure to its pieces (Nortjé-Meyer, L., 2013).

Galen, a physician from second century A.D. expresses his ideas about measurable ideal beauty depicted by the Greek canon as following;

> Beauty, resides not in the commensurability (symmetria) of the constituents (i.e. of the body), but in the commensurability of parts, such as the finger to the finger, and of all the fingers to the metacarpus and the wrist (carpus), and of these to the forearm, and of the the forearm to the arm, in fact of everything to everything, as it is written in the Canon of Polyclitus. For having taught us in that treatise all the symmetriae of the body, Polyclitus supported his treatise with a work, having made a statue of a man according to the tenets of his treatise, and having called the statue itself, like the treatise, the Canon.

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[9] T.(n.d.).Polyclitus. In Encyclopaedia Britannica. Retrieved from
https://www.britannica.com/biography/Polyclitus

[10] Polyclitus's Canon and the Idea of Symmetria. (n.d.). Retrieved from
http://employees.oneonta.edu/farberas/arth/ARTH209/Doyphoros.html

Fig: 18. Doryphoros ("Spear Bearer"), Roman marble copy of Greek bronze by Polyclitus, c. 450–440 BCE; in the National Archaeological Museum, Naples.

Unlike the idea of *symmetria,* Pythagoreans also regarded that beauty of the reality comes from the co-occurrence of the oppositions. Aristotle lists these pairs as following:

limited and unlimited
odd and even
one and plurality
right and left
male and female
rest and movement
straight and curved
light and darkness
good and bad
square and oblong[11]

The Greek canon of proportion was the first attempt of human centralized structures. It was followed by Ancient Egypt. But still, the depicted individuals were mostly important figures (Fig 15).

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[11] Aristotle, Metaphysics, I.5.986a22: "Members of the Pythagoreans say there are ten principles, which they arrange into two columns of cognates."
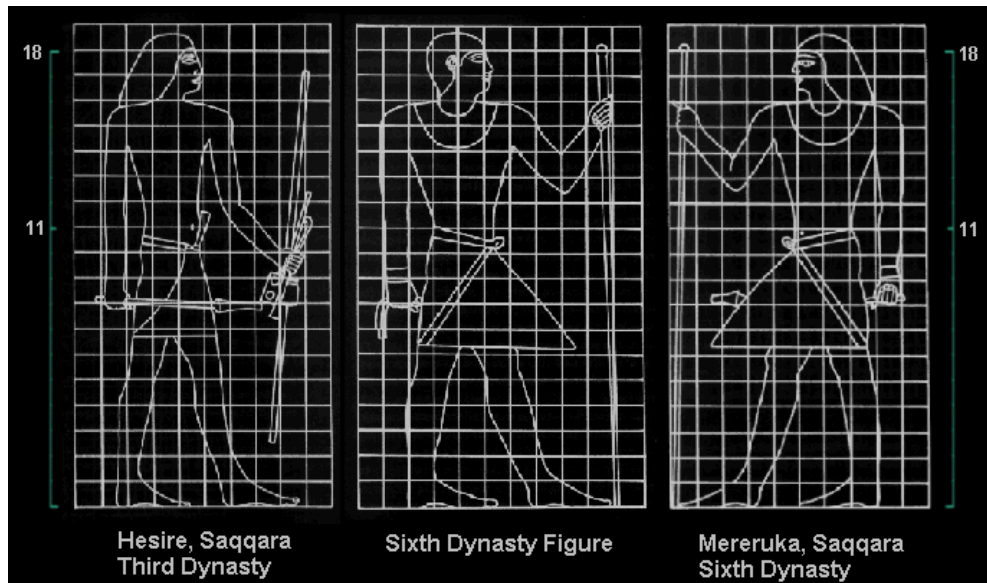
Fig: 19. Egptian Canon of Proportion, Figures of Hasire, Saqqara Third Dynasty, Sixth Dynasty and Mereruka,
Saqqara Sixth Dynasty

In 1943, Le Corbusier, one of the pioneers of modernist architecture, developed another ambitious system of proportions, "The Modulor". His aim was to integrate the system of maths, the human figure, architecture and beauty into one singular and universal system. It was an ambitious proposal because the system is meant to be applicable for all aspects of design; furthermore to industry and mechanics.[12]

> The Modulor Man is segmented according the "golden section", a ratio of approximately 1.61; so the ratio of the total height of the figure to the height to the figure's navel is 1.61. (Fig:15)These proportions can be scaled up or down to infinity using a Fibonacci progression. In devising this system, Corbusier was joining a 2000-year-old hunt for the mathematical architecture of the universe, a search that had obsessed Pythagoras, Vitruvius and Leonardo Da Vinci (Wiles, W., 2009).

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[12] Wiles, W. (2009, June 23). Modulor Man by Le Corbusier. ICON. Retrieved from
https://www.iconeye.com/opinion/icon-of-the-month/item/3815-modulor-man-by-le-corbusier/
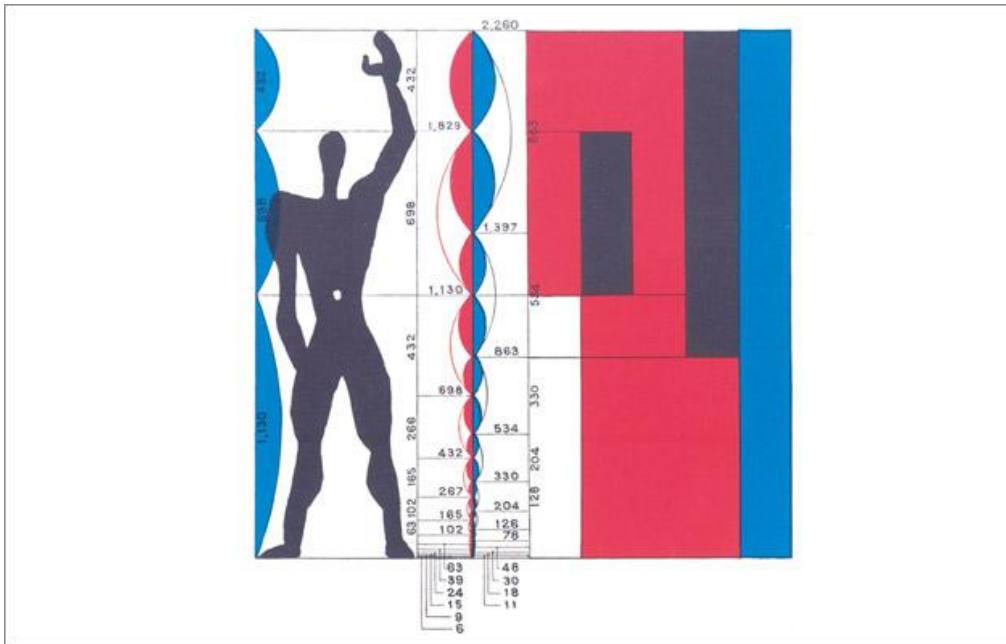
Fig: 20. The Modulor Man segmented according to golden section, by Le Corbusier,1950

Previously, the canon of proportions were serving for the ideal form of body and structures. The Modular by Le Corbusier (1943) did not only put the human in the centre of the design back but also remembered to be aware of our physical presence in the universe while producing something for any kind of purpose. The author's personal monument also carry the same notion of being in the centre of the owned product. On the other hand, whenever an artwork is done based on human body, the artist's mind is mingled by the reality of the nature and the absolute idealization or destruction of it. Actually, it is the ongoing conflict between laws of nature and the canon of aesthetic proportions (Curti M., 2014).

Consequently, as human being, we firstly tried to understand our body, then how much space we take up and then we build spaces to live in and also graveyards to be buried in. What remains is just memories of us which will also be dissolving in time (Fig:15).

II.III. Inner Structure: Personal Archive

The second and the most intense component of the installation is formed with the personal archive. The archive is a compilation of images, video, sound and objects of knowledge (maps, tickets, letters, diaries, notebooks, ephemeras and memoires). The categorization of the images is made according to their themes and chronological aspects. Images are meant to be collaborated both with the levels of the monument and the other archive elements. All segments of the monument are set as exhibition areas for each assemblage. These exhibition areas will be clustering the content in relation with the represented theme.
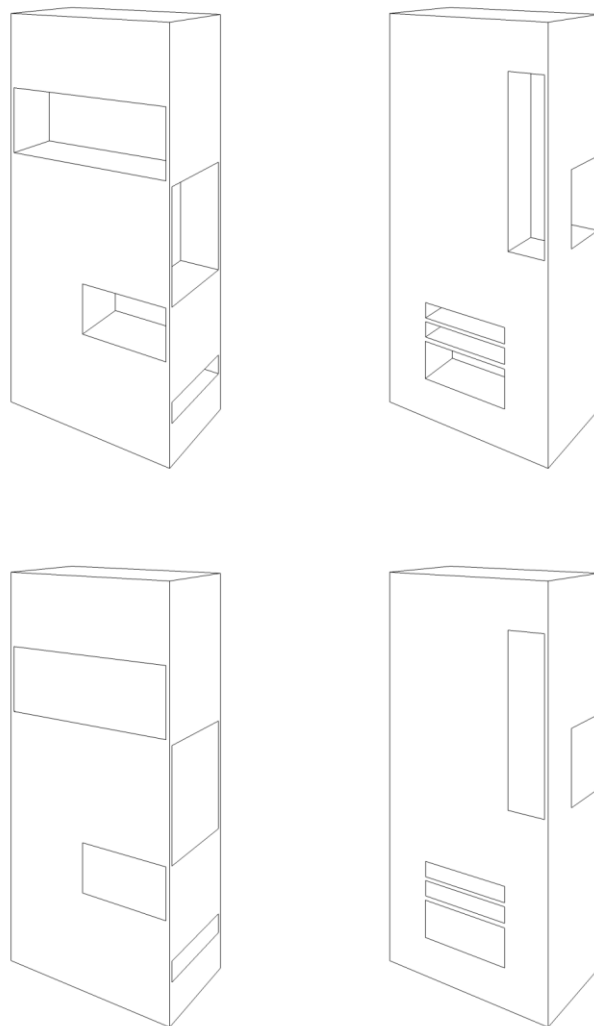

Fig: 21. Canan Erbil, Sketch for the monument, Segments (open and closed view)

As it is stated before, the monument is a metaphor for the author's physical existence and the content, which is actually a database for her unofficial history, is determined in consonance with the Abraham Maslow's Hierarchy of Needs. According to Maslow's theory, a person must satisfy four different needs before reaching the self-fulfilment.
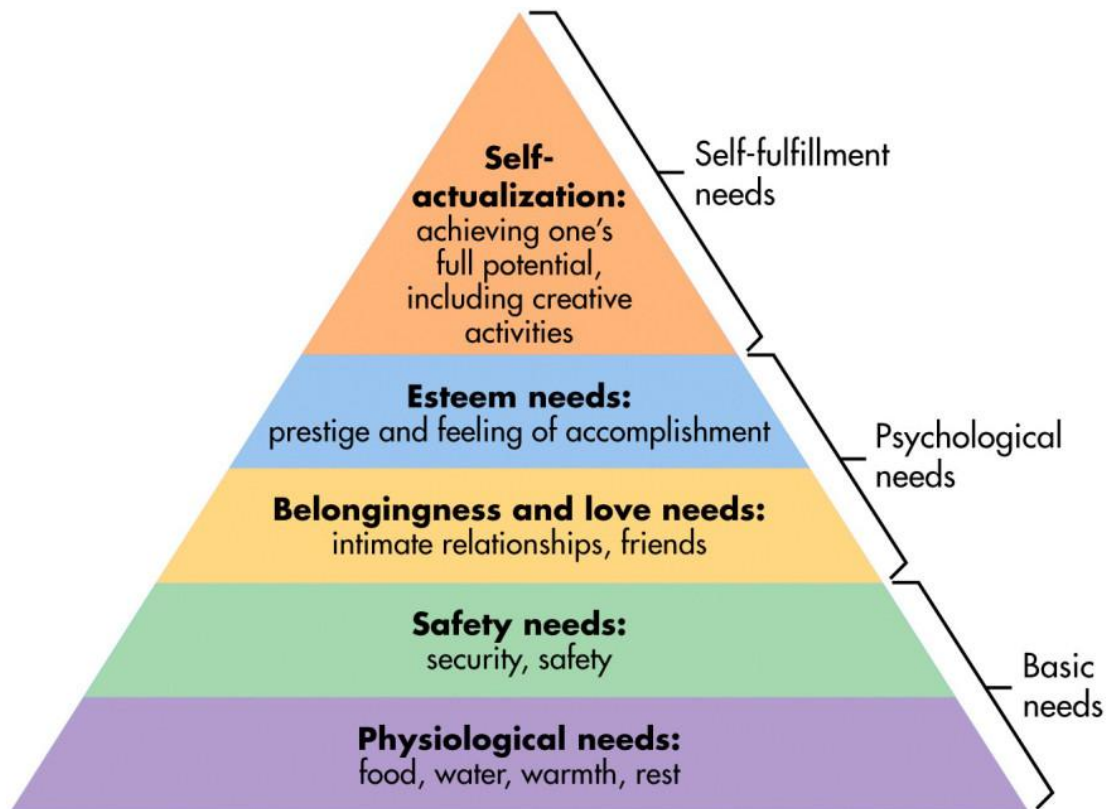

Fig: 22. Abraham Maslow's Hierarchy of Needs

As it can be seen in the figure 22, the needs are segmented in a hierarchical order. To be able to climb one set of needs, the previous need ladder has to be satisfied (Griffin, E.A. et all, 2016). Maslow claims that after one set of satisfaction, there is always going to be higher desires to be delighted (Maslow, A., 1970).

> At once other (and higher) needs emerge, and these, rather than physiological hungers, dominate the organism. And when these in turn are satisfied, again new (and still higher) needs emerge, and so on. As one desire is satisfied, another pops up to take its place.

The motivation for collecting database for the author's her own unofficial history comes from the idea that the experienced time period, all situations and activities are pathways through the level of self actualization. Each level of the monument corresponds the five

main category of the hierarchy, which are Physiological Needs, Safety Needs, Love Needs, Esteem Needs, Self-Actualization (Griffin, E.A. et all, 2016).
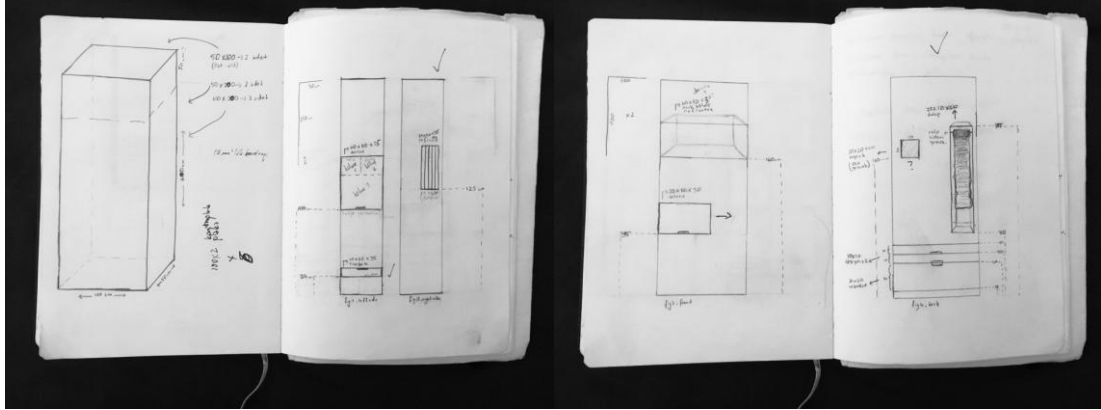
Fig: 23. Canan Erbil, Drawing for the monument, 2018, frontal view of the surfaces
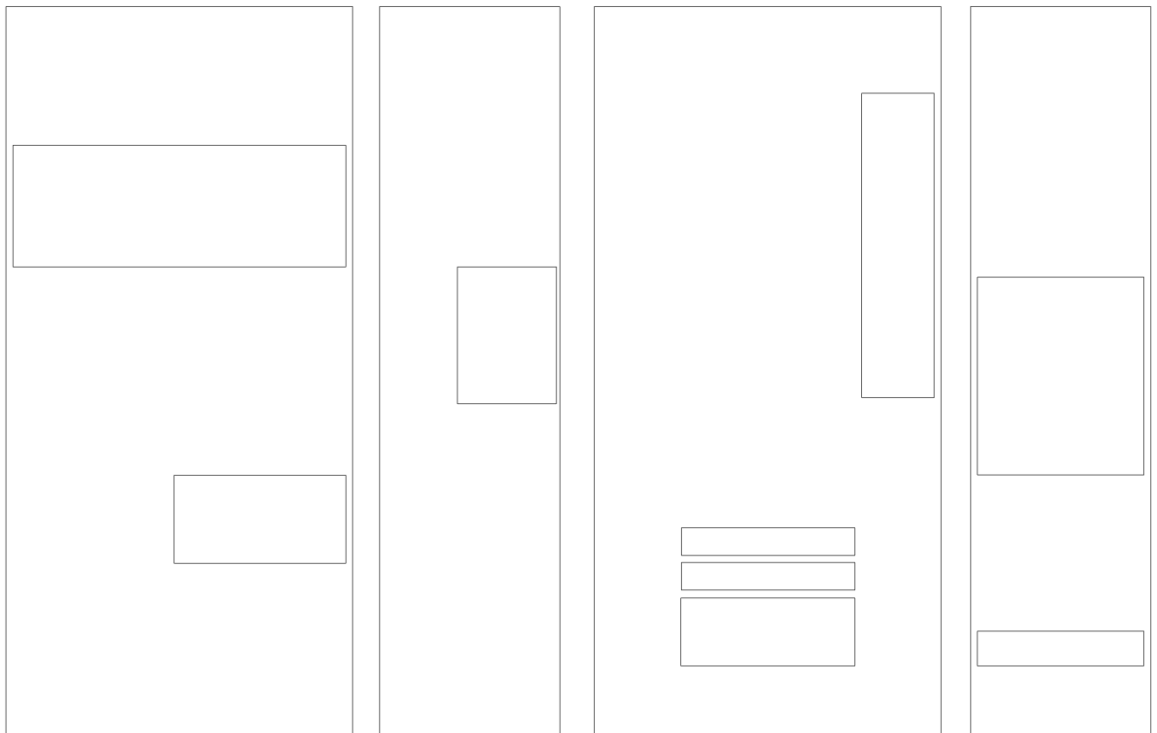
Fig: 24. Canan Erbil, Sketch for the monument, 2018, frontal view of the surfaces

Fig: 25. Canan Erbil, Periphery(Çeper), 2018, close and open view of the surfaces, installation view 1,2

Fig: 26. Canan Erbil, Periphery(Çeper), 2018, detail from the Drawer No:3,4,5

Fig: 27. Canan Erbil, Periphery(Çeper), 2018, detail from the Closet 2

Fig: 28. Canan Erbil, Periphery(Çeper), 2018, detail from the Closet 3

Fig: 29. Canan Erbil, Periphery(Çeper), 2018, detail from the Drawer 1

Fig: 30. Canan Erbil, Periphery(Çeper), 2018, installation view 3
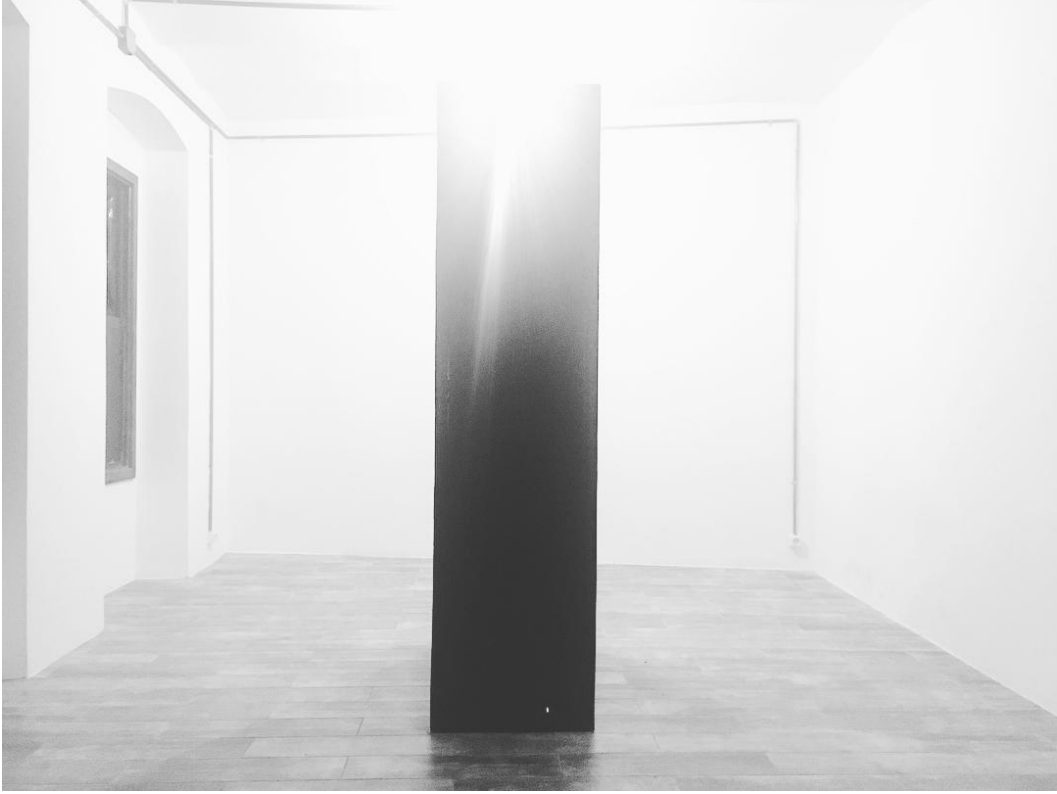
Fig: 31. Canan Erbil, Periphery(Çeper), 2018, installation view 4

Fig: 32. Canan Erbil, Periphery(Çeper), 2018, detail from the Closet 4

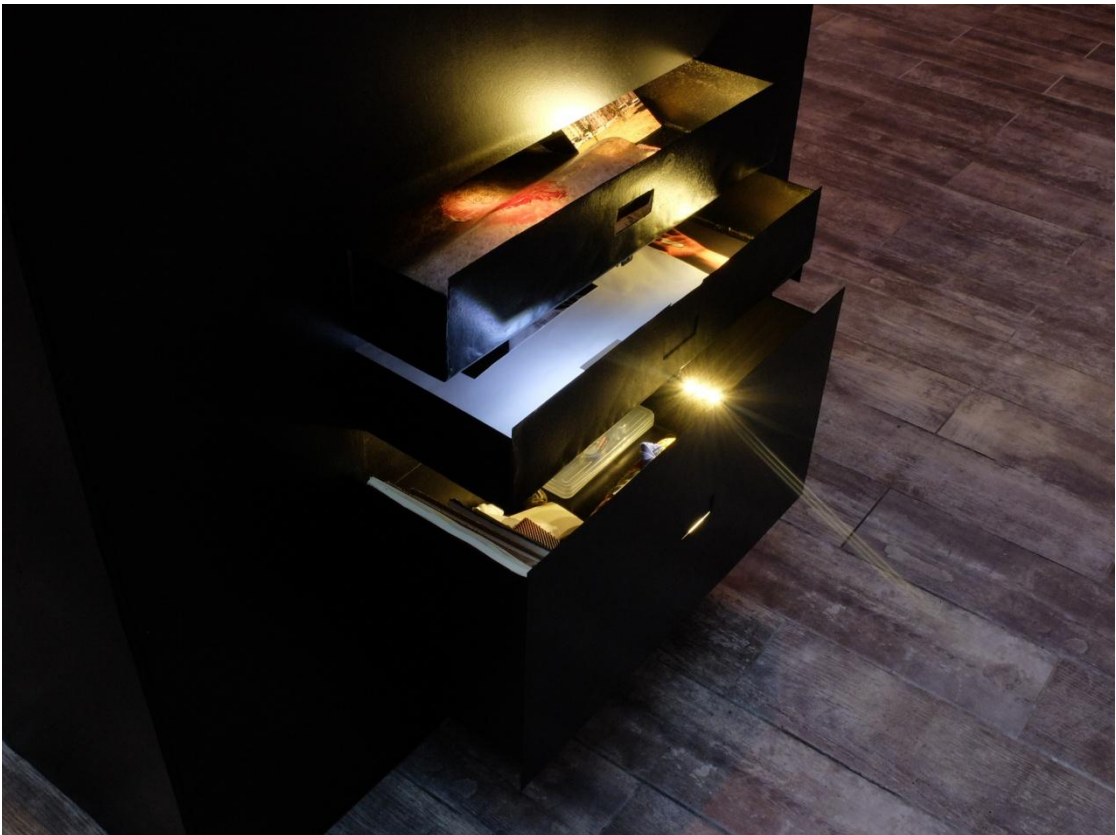II.IV: The Inventory of Some Images And Objects From The Personal Archive

Drawer #1

1. erbil_canan_2016_blood thirsty(10x15)_color print on high grade paper pulp

2. kamasutra playing cards (owned in 2018); object from remembrance collection

3. erbil_canan_2018_will you still love me tomorrow?_custom tray on hay installation

Closet #1

1. erbil_canan_2015_blood thirsty2 (25x30)_color print on high grade paper pulp

2. erbil_canan_2013_to build a home with cushions (10x15)_framed color print on high grade paper pulp

3. erbil_canan_2016_memoire involontaire_photobook(dummy)

4. erbil_canan_2016_some of my dreams and thier meanings_notebook

5. erbil_canan_2016_image from memoire involontaire (13x18)_ color print on high grade paper pulp

Drawer #2

1. erbil_canan_2012_free falling (10x15)_ color print on high grade paper pulp

2. aspirin (owned 2017 in Armenia); object from remembrance collection

3. pins from Berlin, England, Unknown, Armenia; objects from remembrance collection on curtain

4. maps: Stockholm (2014-2015; Kiruna (2014); Tallin (2012); Ljusdal (2014); Warsaw (2012); Riga (2013); Aveyron (2014)

5. photo polaroid (owned 2018); object from remembrance collection

6. postcards: Berlin-Samsun (3.4.17); Tallin-Samsun (nd.); Kapadokya-Samsun (2.6.15); Batum-Samsun (16.5.17); Nowhere-Nowhere (nd.)

Closet #2

1.photo series(24 items)_different times_various dimensions

2. objects from remembrance collection: 6x6 roll films (x2); tattoo needle; key for somewhere; honeybee from Tiergarten, Berlin; Mühürlenmiş Zaman (book) by Andrey Tarkovski with a picture of my mom & dad; "Günaydın Canan" note paper in the book; forgotten calender page dated 30.09.2014 in the book; a bottle of arifoğlu vanilla oil; green tea from Japan in the jar; wisdom tooth; 432 Hz cube

Closet #3

1. erbil_canan_(nd.)_three images (red fist, sheep, istanbul is a blackhole)_color print on high grade paper pulp

2. newspaper archive; installation with razor wire:

   2.1. IAN Market, Feb. 2016, No:28

   2.2. IAN Chronicle, Feb. 2016

   2.3. BirGün, 21 June 2016, Friday, Year 10, No:3355

   2.4. Fotografiska, NR01, 2014

   2.5. SOL, 18 June 2013, Tuesday, No: 260

   2.6. BirGün, 13 June 2013, Thursday, Year 10, No: 3347

   2.7. BirGün, 18 June 2019, Tuesday, Year 10, No:3352

   2.8. IAN Chronicle, April 2016, No: 15

   2.9. IAN, April 2016, No:30

   2.10. BirGün, 22 June 2013, Saturday, Year 10, No:3356

   2.11. BirGün, 14 June 2013, Friday

   2.12. Uykusuz, 13 June, Thursday, No: 2013/26 - 302

3. Sex doll advertisement on the back side of a torn 10 Dolar (owned 2018); object from remembrance collection

Closet #4

1. erbil_canan_2018_countdown from a hundred_sound installation

2. letters(2018); installation on sheet roll

3. erbil_canan_2015_empathy rock (10x15)_color print on high grade paper pulp

4. postcard and a pen; Japan-Samsun, 2016

Drawer #3

Drawer #4

Drawer #5
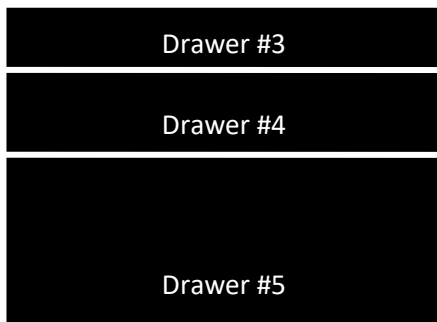
From top to the bottom;

1. erbil_canan_2017_blood thirsty 3 (20x25)_2 layers color print on high grade paper pulp and transperent paper

2. afgan girl (in three pieces); object from remembrance collection, 2012

3. erbil_canan_2017_blood thirsty 4 (10x15)_framed print on high grade paper pulp

4. erbil_canan_2013_yırttım atamadım_photobook dummy

5. erbil_canan_2016_viscous white (10x15)_ color print on high grade paper pulp

6. erbil_canan_2017_"ölüm değilse bizi ayıran yazık olmuş." (10x15)_ color print on high grade paper pulp

7. erbil_canan_2016_forgetmenot(e)book_ dummy

8. framed and wrapped image (10x15); object from remembrance collection

9. photo album (2012-2013); object from remembrance collection

10. notebooks (x13) from different times, for various purposes

11. several objects from remembrance collection; earth from Spain, invalid passport, blue rose leaves, cinema and theatre tickets, dreadlocks, ÖSYM pencil set, Armenian Pink wristlet

Fig: 33. Canan Erbil, Honeybee, Object from the Closet 2

Fig: 34. Canan Erbil, "Will You Still Love Me Tomorrow?", Detail of Object From the Drawer 1

The communication of the images and the objects with the monument is something to be experienced. Despite being closed from all the surfaces, the monument might be shy to reveal itself. Only the ones with curiosity will be able to recognize that it is something very much intimate but touchable.

The outer structure is made of metal, but one must be aware of that it also has a melting point.

CONCLUSION

This thesis addresses the motivational elements of considering remembrance as an art subject and the objectification of it. Throughout the research process, the main concern was to comprehend the idea behind the monument as an evocative structure and the need for monumentalization of the unofficial history in relation with the author's installation. It concurrently exemplified the placement of the daily images and personal objects in an art context through the installation which is structured as a monument for author's personal archive including images, video, audio, letters and objects of knowledge. For this purpose, various films, some neuroscientific patient cases and visual documents were also analysed and interpreted in accordance with their content and metaphorical relations along with some literature review.

This thesis aims to examine that personal archives do not only establish an unofficial history but also act like an archaeological component for the future. In spite of the fact that the author's project provides a holistic view towards the personal archive and the remembrance collection, it helps to make a self-reflection on the experience/art practice and the result/artwork. It also encourages to see the resonance between the possessions and reveal the potential of the products out.

As a structure, The Personal Monument has the feature of modification and the content inside can always be changed; which means it has more possibilities than telling only one individual's story. Despite enabling the variance in content, for the future, it is aimed to be used as an alternative exhibition space for the emerging artists. Just as Masa Project (lit. *"Table"*; Space for Contemporary Art) by Vahit Tuna (2006), it has the potential of serving more than one discipline.[13]

For the further indented purpose, The Personal Monument Project has a potential of providing space for collaborative works, as well. In this way, it will function as a living organism; it will change; it will be loved and hated; the patina of the experiences will turn it into a real monument.

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[13] Vahit Tuna, Masa Project (2006) Retrieved from http://www.vahittuna.com/index.php?ID=139

Fig: 35 Vahit Tuna, Masa Project, 2006

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