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Portfolio, 2023



Merging Fields, Splitting Ends (Sequence III)

2021-ongoing, Potato-based bioplastics, copper, clay, USB cup warmers, water, thread. Dimensions variable.

Merging Fields, Splitting Ends (Sequence III) is the third in a series of works that bring together potatoes with other materials of the underground, in disparate temporalities. Heat as an agent, that is unidirectional by nature just like time, is a central component of the installation, both as a connector and an irreversible flow between material states. In the installation, potatoes in their ephemeral form as long bioplastic sheets, come together with copper and clay vessels holding water. The water in them heats up regularly through USB cup warmers, generating warmth that slowly disintegrates the plastics. Over time, cracks emerge within these long sheets, and ruptures mark the duration of the interaction.



Merging Fields, Splitting Ends (Sequence III)

Detail shots.

Installation shots from the exhibition *Hosting Bodies* at Sanatorium Gallery, Istanbul, Turkey.



Merging Fields, Splitting Ends (Sequence III) (2021)

Detail shot.

USB Cup warmers are often used in offices by busy people to keep beverages warm, as a way to extend the duration of matter in a particular state. In the installation, the cup warmers keep the water inside the vessels at a stable 60-70 °C, not boiling hot but at a relatively warm temperature. The steam from the water slowly decomposes the plastic creating ruptures in the long chain sheets within the installation.



Merging Fields, Splitting Ends

2021, Potato-based bioplastics, steel, heating plates, water, thread. Dimensions variable.

Comprising six steel vessels heating up on electric plates in irregular intervals, *Merging Fields, Splitting Ends* is the culmination of a long-term research on the history of potatoes and their changing temporality in the last centuries. Once celebrated for their long-temporality (durability) back in the 15th century, potatoes are now sought for their long-chain polymers, which provide the necessary structure for bioplastic production. In bioplastic form, potatoes cater the ephemerality that is increasingly needed in the face of a deteriorating climate crisis, using their ability to adapt to new conditions, environments, and circumstances. Within the installation, water and heat become the intermediaries between two actors of the underground (potatoes and steel), slowly disintegrating the home-made potato-based bioplastic. Heat creates entropy, disorder as well as revealing the viscous nature of materials and how things get connected in space, communicate with one another in imperceptible ways.



Merging Fields, Splitting Ends

Installation view from the exhibition *Once Upon a Time Inconceivable* curated by Protocinema at Beykoz Kundura, Istanbul, Turkey.

For the video documentation of the installation: <https://vimeo.com/639921444>



Merging Fields, Splitting Ends

Detail shot.

The production of the potato-based bioplastic sheets was the result of a year long research process in collaboration with Konrad Czech, a bio-technology student at Berlin Technical University. The laboratory research was conducted at TOP Berlin, a transdisciplinary project space in Berlin, Germany.



Merging Fields, Splitting Ends

Details shots.

The image on the left shows a detail from the beginning of the exhibition (early September 2021); the image on the right shows a detail from the end of the exhibition (early October 2021) where one of the bioplastic chains have been broken through sustained exposure to heat.



Devouring the Earth, in Perishable Quantities (Sequence I)

2020, Soap, computer chips, solar batteries, floral sponge, bentonite clay, industrial microplastics, found microplastics, washing machine filters, motor, Arduino, aluminum, water, glass. Dimensions variable.

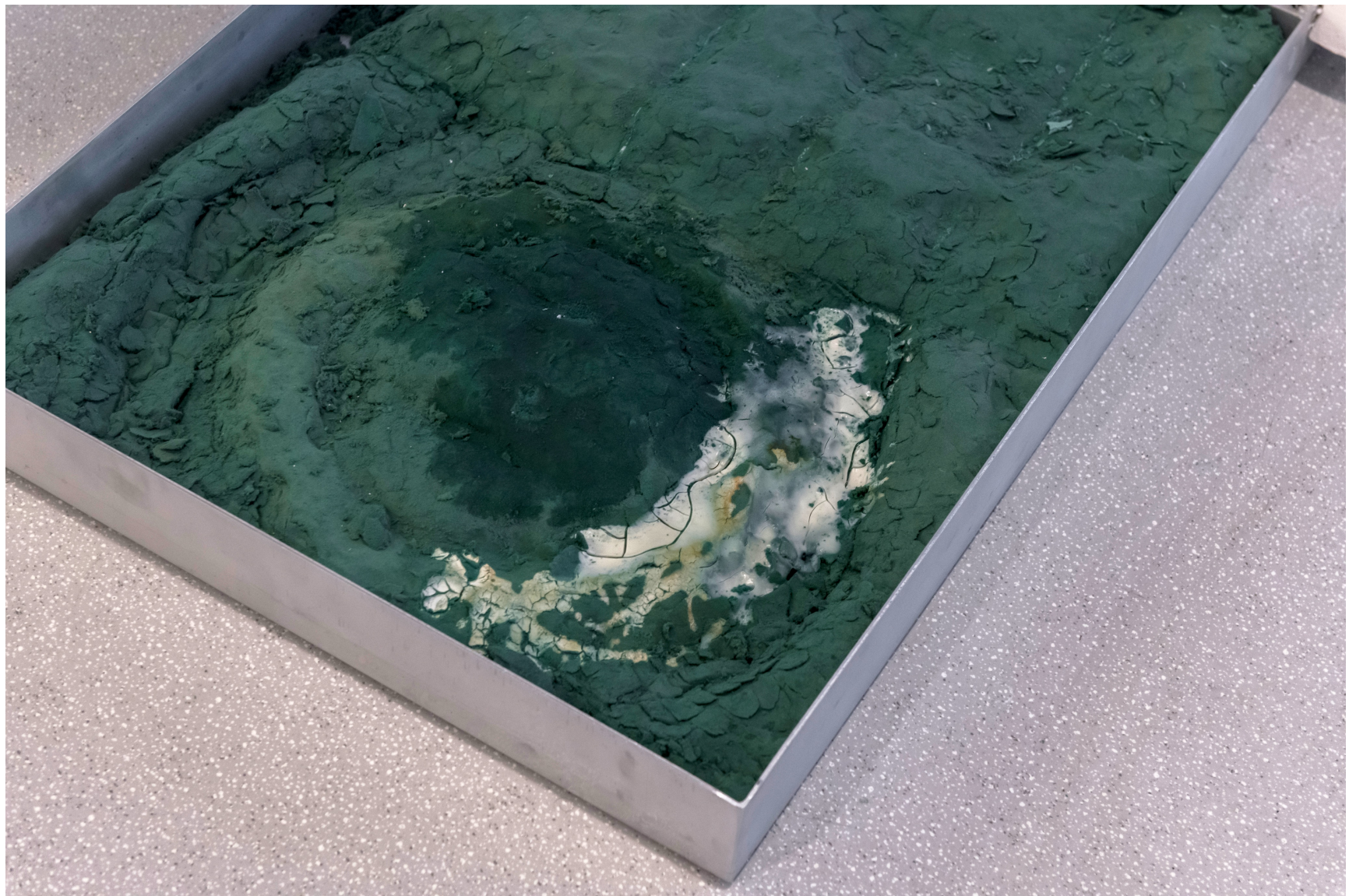
Devouring the Earth, in Perishable Quantities is a body of work that contemplates the ways we devour the earth and the underground, both literally and metaphorically. It investigates the limits of hosting a foreign substance/matter in a body, and borrows forms from the geological and biological extraction processes. Within the installation microplastics meander in washing machine filters, arsenic in the solar pills and computer chips slips into soaps and unites with floral foam, creating another colony of microplastics. It hosts various processes of leakage, amalgamation and digestion across different temporalities. In doing so, it aims to underscore the entanglement within the acts of eating/consuming/devouring that are often promoted as choice-based; and the points and practices of continuity between humans and other agencies.

For the video documentation of the installation: <https://vimeo.com/497184235>



Devouring the Earth, in Perishable Quantities (Sequence I)
Detail shots.

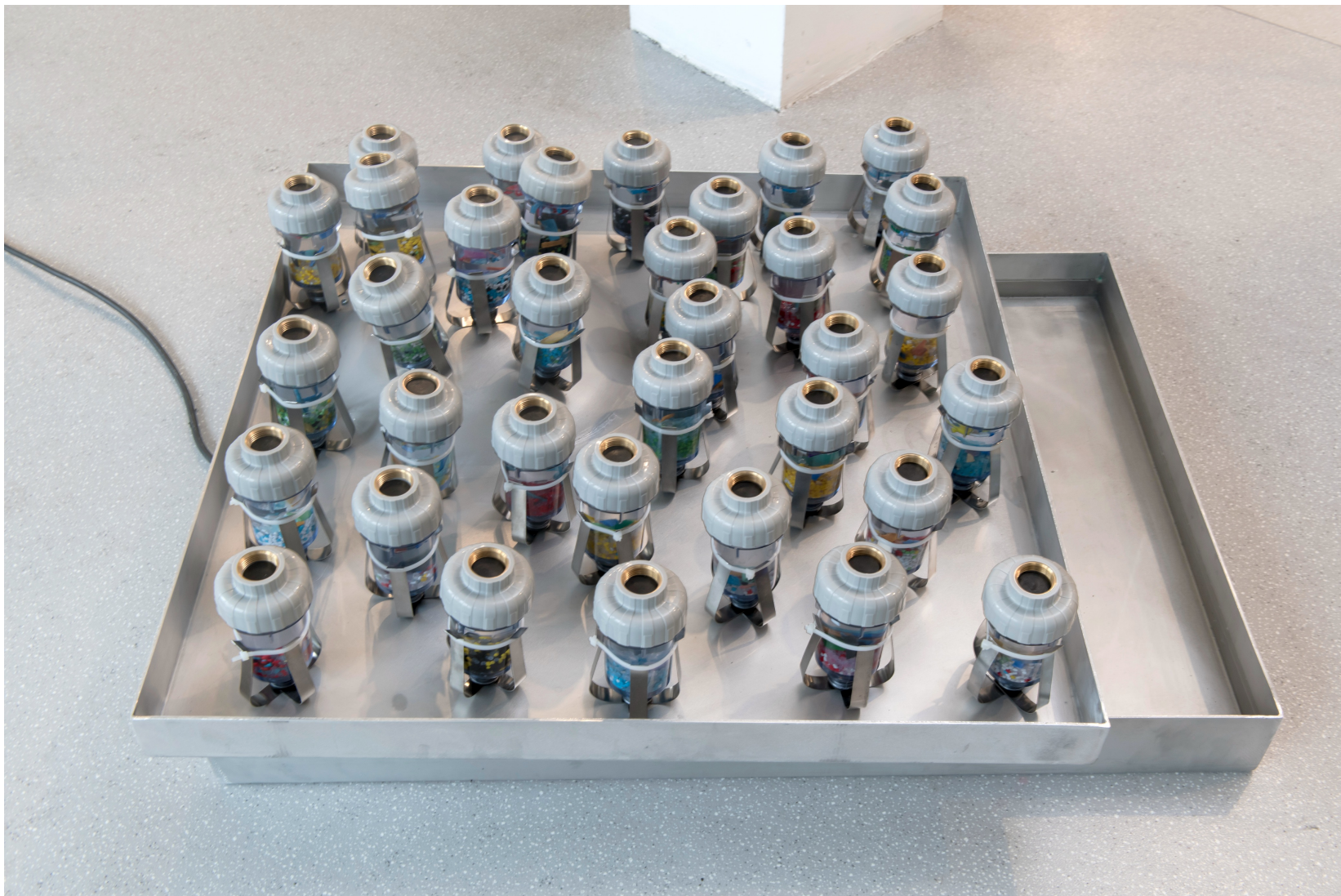
The water from the vessel at the top part slowly drips and touches the soap and the embedded computer chips and solar panels (two materials that both have trace amounts of arsenic), mixing them into one another and slowly dissolving them.



Devouring the Earth, in Perishable Quantities

Detail shot from the floral foam.

The water touches the soap, chips and panels and drips on the floral foam, disintegrating the foam that is mostly made from microplastics.



Devouring the Earth, in Perishable Quantities (Sequence I)

Installation shot, mechanical sculpture with aluminium, water, washing machine filters, industrial and found microplastics.

The sculpture moves continuously in circular motion, in irregular intervals, moving the microplastics in water.



Devouring the Earth, in Perishable Quantities (Sequence I)

Detail shot from the mechanical sculpture.

Each washing machine filter is filled with water and two types of microplastics: industrial and found. As the sculpture moves in circular motion in irregular intervals, microplastics degrade into even smaller pieces.



A Collection of Occurrences in Terrestrial Sequences

2020, Clay, porcelain, silicium carbide, lithium, iron, potato-based bioplastic, potatoes, water. Dimensions variable.

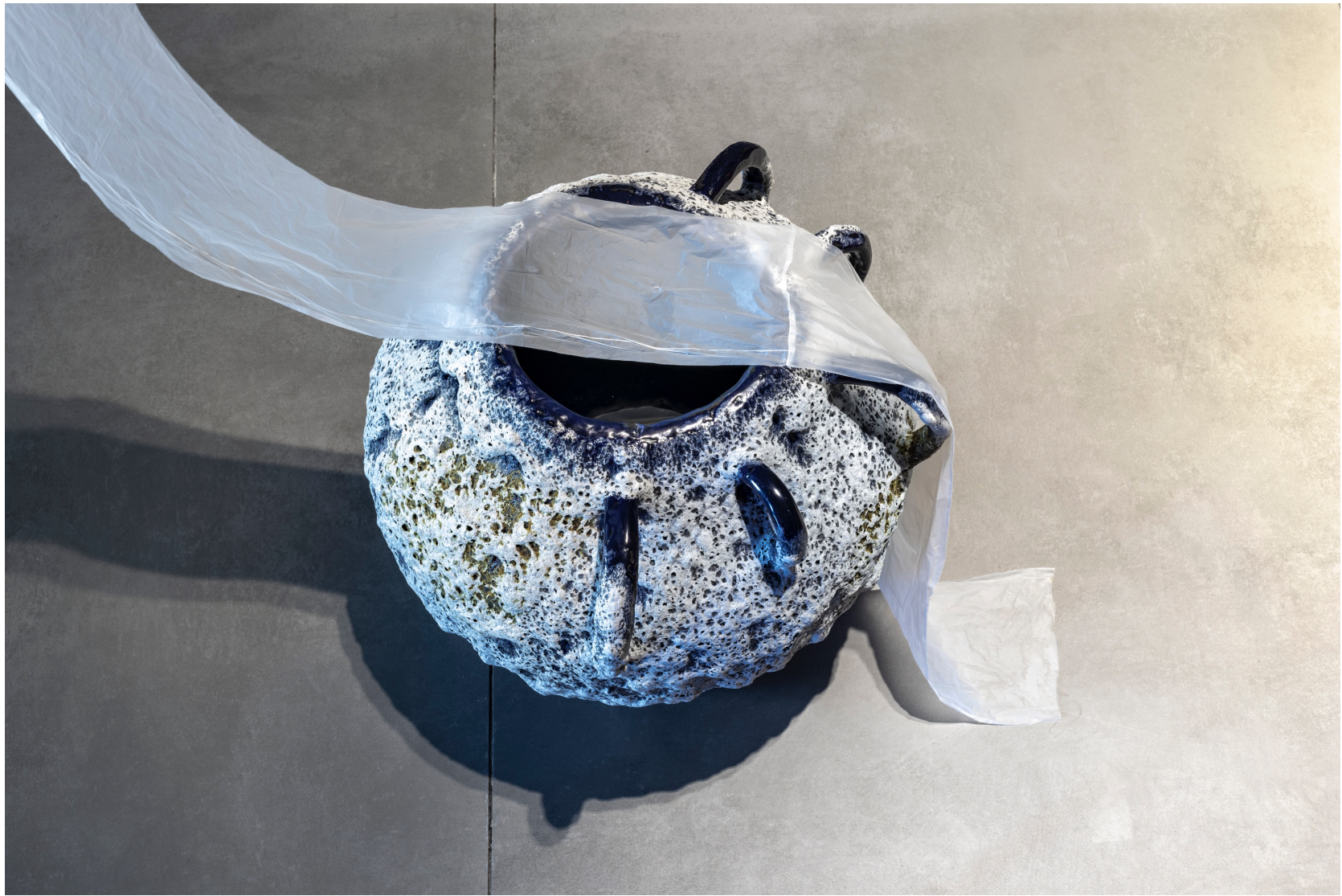
A Collection of Occurrences in Terrestrial Sequences is an investigation on the actors of the underground and their disparate temporalities. The installation brings together potatoes in the form of industrial bioplastics with fired clay vessels, stressing their disparate temporalities. As the water inside the clay vessels starts to evaporate, the vessels turn into humidity chambers, interacting with the potato plastic through the evaporating particles accumulated on the transparent material. Humidity becomes the agent forming a conversation between these two materials of the underground, connecting their manifold temporalities, forming an ephemeral context. The title is taken from Carlo Rovelli's book *The Order of Time*, where he proposes us an understanding of the environment not as a collection of objects and actors but as a network of events.



A Collection of Occurrences in Terrestrial Sequences

Installation shot.

Potatoes and potatoes casted out of porcelain are placed together on the wall. The actual potatoes sprout over the course of the exhibition, recording the passage of time.



A Collection of Occurrences in Terrestrial Sequences

Detail shot.

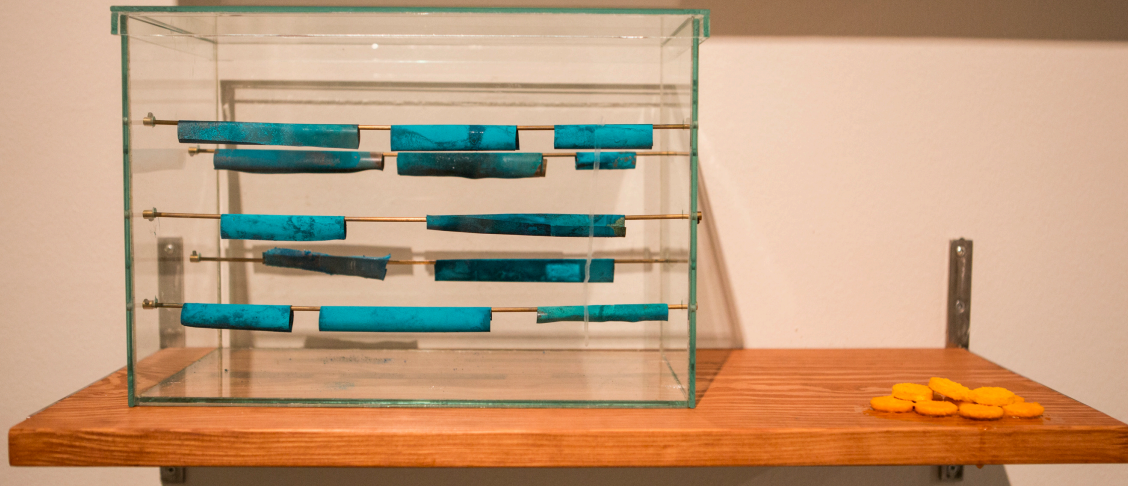
The vessels are glazed with silicium carbide, a volcanic substance that creates crater-like shapes on the surface, a glaze that has a lot of agency and is unpredictable. The research for the glaze was conducted during a residency at Sundaymorning@ekwc, Oisterwijk, Netherlands.



Operators from the Cambrian Onwards (Sequence II)

2019, Copper, vinegar, vitamin C pills, brass, glass, wood and daylight bulb, Dimensions variable.

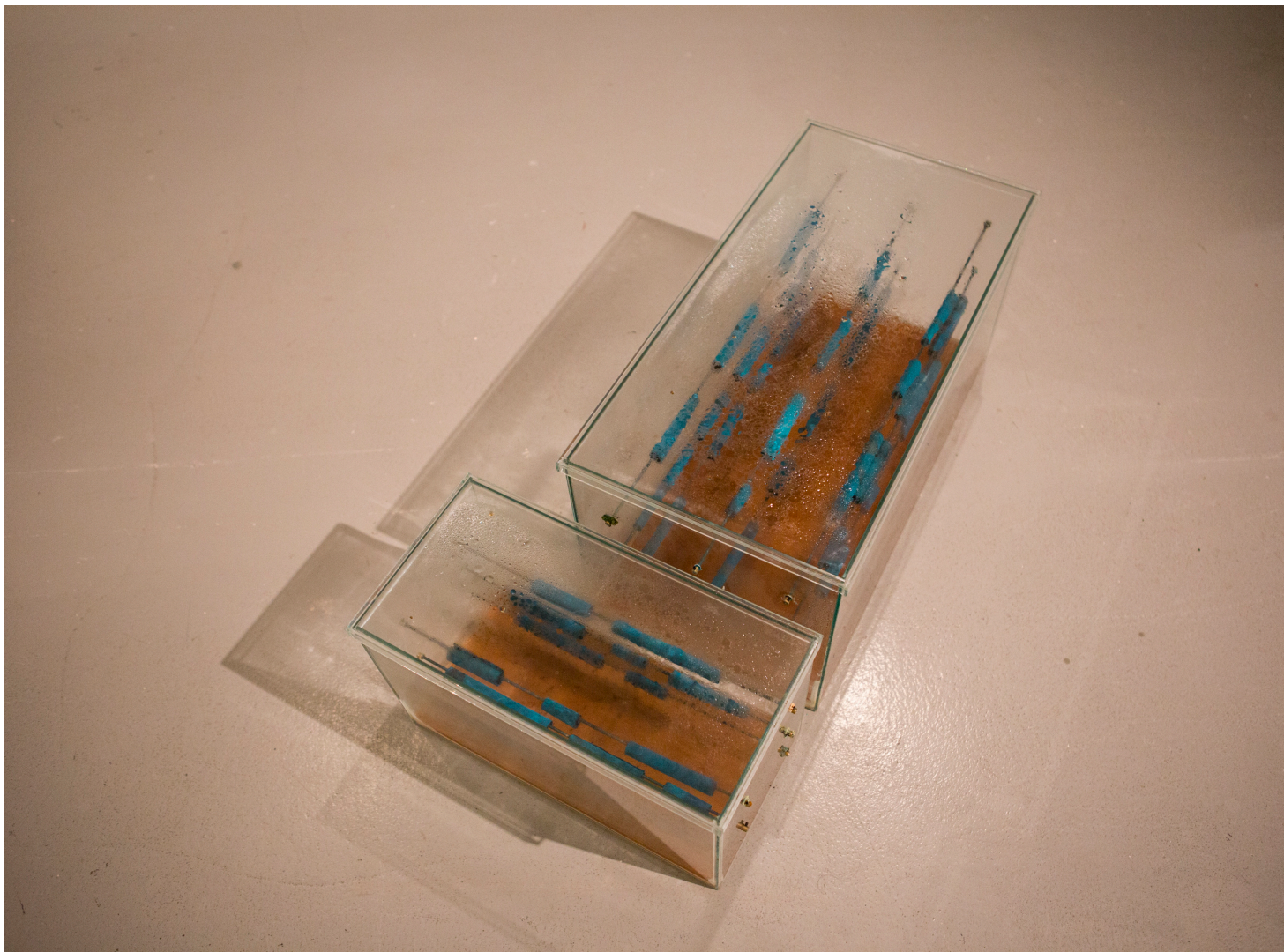
Operators from the Cambrian Onwards (II) is part of an ongoing body of work that investigates daily relationships we establish with time and temporality by looking at both human-made devices that manipulate time and duration and materials that manipulate and facilitate time in their encounters. In this sequence, the interaction between the copper and vinegar, which has historically been used as a pigment production technique functions as a time measuring device and creates a new temporality. While the aquariums on the floor become vessels that constantly produce new encounters between the two materials, the products accumulate on the walls, keeping the record of time with their growing crystals. As the shelves are housing one process' emergence, vitamin C pills, another time manipulator, evaporate through the holes in them, leaving the residue of their presence and temporalities.



Operators from the Cambrian Onwards (II)

Detail shots from the wall.

As the coppers in the aquariums on the floor turn blue, they are transferred to the aquariums on the wall, and a new cycle is initiated in the floor vessels. The image on the upper right is a detail from the Vitamin-C pills that are evaporating through the holes on the shelves, and the image on the lower right is a detail from the copper cylinders.



Operators from the Cambrian Onwards (II)

Installation shot from the floor.

The copper pieces in the aquarium are suspended upon the vinegar, as the vinegar evaporates the interaction/exchange between them oxidizes the copper. Since this reaction usually requires daylight, a daylight bulb was installed on the ceiling of the white cube gallery.



Operators from the Cambrian Onwards (Sequence I)

2019, Coolers, vitamin C tablets, blow dryer, silica gel, agar agar, vinegar, yeast, copper, brass, glass, daylight, humidity, heat and all the other exchanges we cannot see, Dimensions variable.

Operators from the Cambrian Onwards investigates daily relationships we establish with time and temporality by looking at both human-made devices that manipulate time and duration and materials that manipulate and facilitate time in their encounters. Within the installation, time manipulators (coolers, vitamin C tablets, blow dryer, silica gel) and time facilitators (agar agar, vinegar, yeast) come together on reactive surfaces (copper, brass, glass) in collaboration with other actors (daylight, humidity, heat and all the other exchanges we cannot see). In doing so, they create new ephemeral processes, ranging from pigment production to humidity absorption and become operators that obtain their power through their positioning and relationships within an assemblage.

For the video documentation of the installation: <https://vimeo.com/330470754>



Operators from the Cambrian Onwards

Detail shot.

The vinegar and copper cylinders are placed in the same container, but they don't physically touch each other. Through breathing the same air and the exposure to daylight, copper cylinders turn into verdigris color. Once they change their color, they are transferred into the aquarium at the entrance of the exhibition. This process was repeated once a week, four times during the exhibition.



Operators from the Cambrian Onwards

Installation shot.

Three coolers are placed on the ground. All of them have casts of agar agar gelatin inside them. One of them is closed, one of them has a silica gel form in it, and the other one is half open, with a glass lid on top of it. Throughout the exhibition, casts in each cooler responded differently, while the ones in the closed cooler preserved their form and freshness, the ones with the silica gel cooler shrank drastically and the ones in the glass lid started housing colonies.



Operators from the Cambrian Onwards

Detail shot.

A single copper cylinder rests in a jar. After it is removed from its interaction with vinegar, copper starts producing crystals once exposed to daylight. This particular piece of copper was the first copper cylinder I made, the process of which I initiated six months prior to the exhibition.



An Operator with Measured Endeavors

2018, Silica gel, silicone, wood, brass and a circulating set of cabbage leaves, Dimensions variable.

An Operator with Measured Endeavors is part of an ongoing series titled *Operators from the Cambrian Onwards*. The piece conceptualizes silica gel as a time manipulator, a material that is used for preservation and preventing decay and investigates its potentials in shaping time and matter. It establishes a relationship of transformation between the cabbage leaves that are sewn together and the silica gel that fills and cascades around the hole inside the cube. The set of cabbage leaves is changed once every ten days, initiating this process of interaction between the materials once again, in an attempt to slow time and preserve matter at a certain moment.



An Operator with Measured Endeavors

The image on the left is taken one week after the installation. The image on the right shows the initial state of the cabbage leaves. For each unit on the brass pipe, two cabbage leaves are sewn together. In the beginning, the leaves have a vibrant purple color and they are wide open. As days go by, their color turns into a darker purple and their forms change slowly; they shrink in size and the outer ends of the leaves slowly turn inwards. This process was repeated every ten days during the course of the exhibition.