

Gülşah Mursalođlu
Portfolio, 09/2024



***A Chanting Egg, Near the Dent*, 2024**

4K video, 14'06", eggshells and sodium alginate

A Chanting Egg, Near the Dent contemplates the conditions that enable life: hosting, slowness, dormancy, close attention and care, disruption, unrest, and transformation. As the camera closely follows the journeys of various eggs, two simultaneous choreographies unfold: eggs follow the contours of the space, are digested, placed on receptacles, and caressed; their shells are broken, crashed and tumbled in infinite loops.

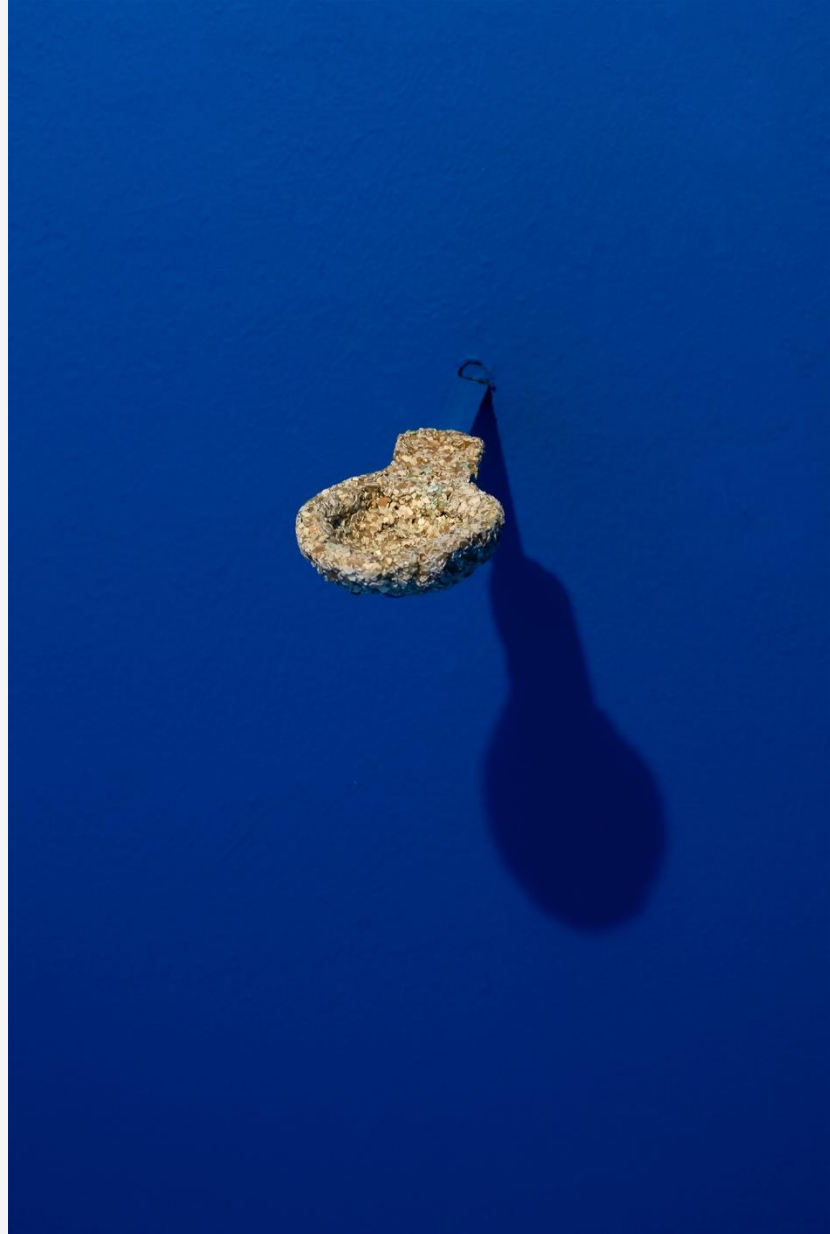


A Chanting Egg, Near the Dent, 2024

Installation view from *I Only Work with Lost and Found* at Kunstraum Kreuzberg, Berlin.



A Chanting Egg, Near the Dent, 2024
Installation view



A Chanting Egg, Near the Dent, 2024
Sculpture with eggshells and sodium alginate

A Chanting Egg, Near the Dent, 2024
Video stills





Dog Days in Retrospect, 2022

Screenprint on hand-made paper and leather
made from food waste, copper pipes
Dimensions variable

Dog Days in Retrospect is a series of screen-prints that delves into the artist's material research archive. It compiles images from current and past projects in which heat created a transformation between material states.

Presented side by side with *Merging Fields*, *Splitting Ends (Sequence III)*, the series also includes research images from this very project: the roots and sprouts of the potato the artist has grown over many months, the bubbles generated during the bioplastic production process, fringes of the home-made bioplastic sheets. These are accompanied by images of yeast forming pathways between calcite minerals, vestiges of toothpaste, silica gel, eggshells, and volcanic minerals. The series renders the long-term research processes behind the artist's works visible.

Dog Days in Retrospect, 2022
Detail shot





Dog Days in Retrospect, 2022
Detail shots



Merging Fields, Splitting Ends (Sequence III) , 2021

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 actors 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, ruptures mark the duration of the interaction.



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



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 sheets within the installation.



Merging Fields, Splitting Ends, 2021

Potato-based bioplastics, steel, heating plates, water, thread

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 past centuries. Once celebrated for their long-temporality (longevity) back in the 15th century, potatoes are now sought for their long-chain polymers which provide

the necessary structures for bioplastic production. In bioplastic form, potatoes cater the ephemerality that is increasingly needed in the face of a deteriorating climate crisis. Within the installation, water and heat become intermediaries between two actors of the underground (potatoes and steel), slowly disintegrating the home-made potato-based bioplastic. Heat creates entropy, and disorder as well as revealing the viscous nature of materials and how things get connected in space.



Merging Fields, Splitting Ends, 2021
Installation shot

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, DE.



Merging Fields, Splitting Ends, 2021
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

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

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.



Devouring the Earth, in Perishable Quantities (Sequence I), 2020
Detail shots

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

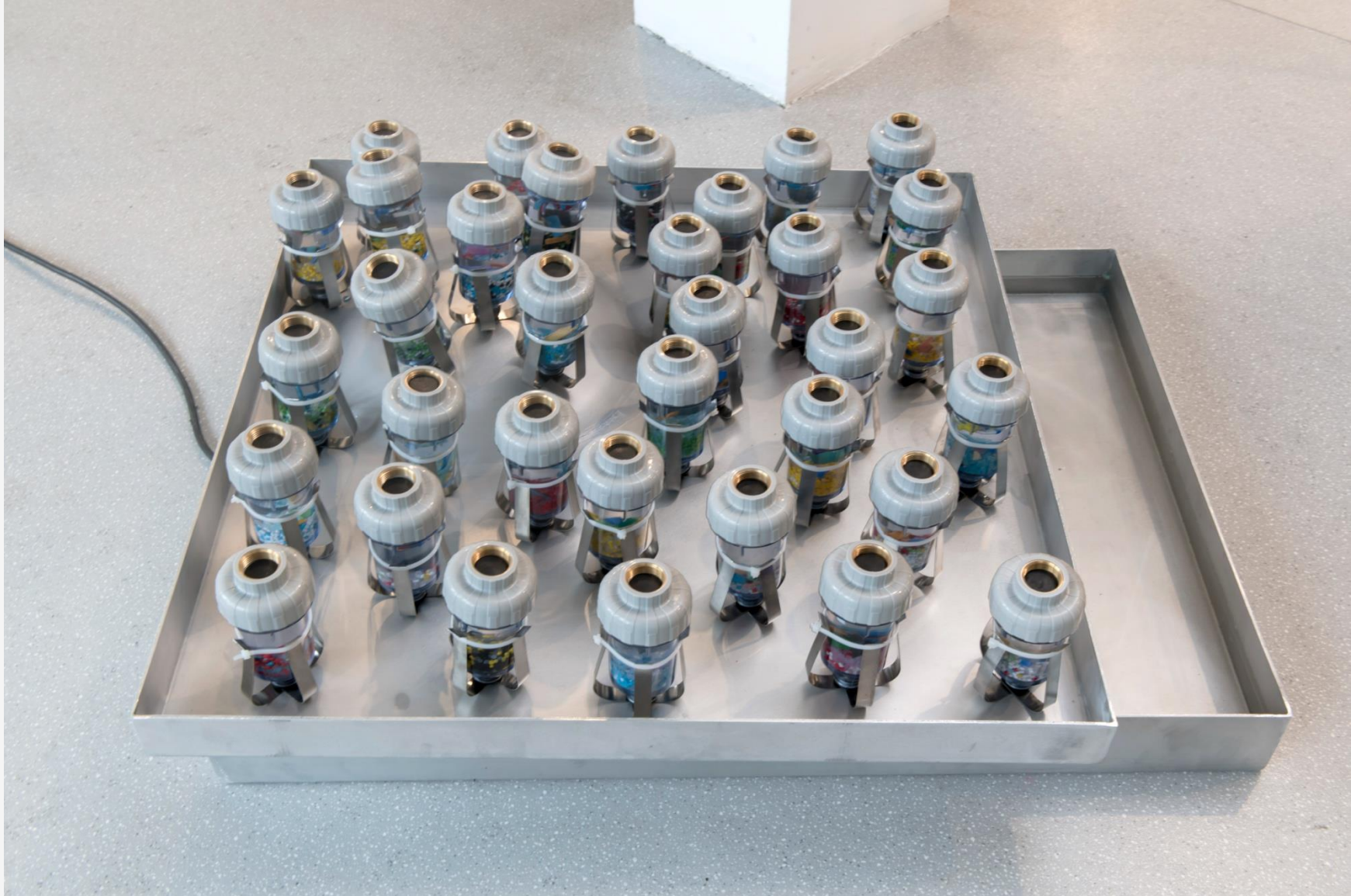
with
For the video documentation of the installation:
<https://vimeo.com/497184235>



Devouring the Earth, in Perishable Quantities, 2020

Detail shot from the floral foam

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



Devouring the Earth, in Perishable Quantities (Sequence I), 2020

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), 2020

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

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 distinct 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 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, 2020

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, 2020***

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, NL.





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. Time manipulators (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, 2019

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 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, 2019
Installation shot

Three coolers are placed on the ground. All of them have casts of agar agar gelatine 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, 2019
Detail shot

A single copper cylinder rests in a jar. After it is removed from its interactive state 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.



Operators from the Cambrian Onwards, 2019

Detail shot

Detail from the copper plates that are oxidized with vitamin C tablets, throughout the exhibition they kept changing color and the duration of change differed according to their positioning in the room, depending on factors such as proximity to the heater and windows.

Gülşah Mursaloğlu (1989, Istanbul) completed her BA in Sociology at Boğaziçi University in Istanbul, TR and received her MFA degree from the School of the Art Institute of Chicago. In her works, she explores materiality, matter's agency and human and non-human temporalities. Her installations, which emerge after an in-depth and extensive research process, remain unstable in form, and manifest themselves as dynamic and fluid systems through their ephemeral nature. Her works have recently been shown at Kunstraum Kreuzberg and Art Laboratory Berlin in Berlin (DE), Green Art Gallery Dubai (UAE), Protocinema and Sanatorium in Istanbul (TR). She took part in residencies and fellowships such Goldrausch Künstlerinnen Projekt, Berlin (DE), sundaymorning@ekwc in Oisterwijk (NL), Arnis Residency (DE) and Istanbul Biennial Research and Production Programme (TR). She lives and works in Berlin.

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