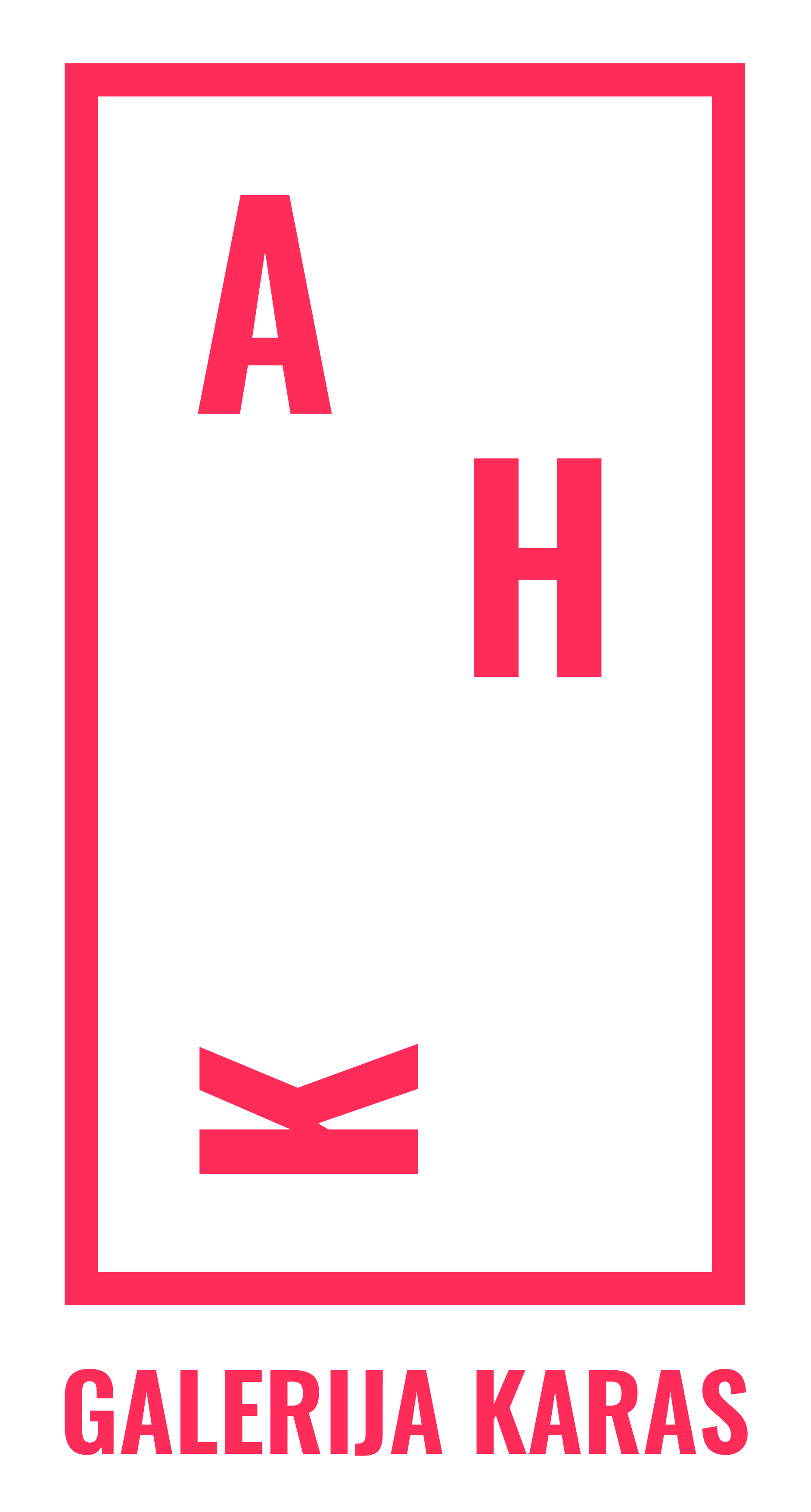
*“But over and beyond our memories, the house we were born in physically inscribed in us. It is a group of organic habits. After twenty years, in spite of all the other anonymous stairways; we would recapture the reflexes of the “first stairway”, we would not stumble on that rather high step. The houses’s entire being would open up, faithful to our being.”*

*- The poetics of Space, Gaston Bachelard*

*Somewhere, After – Number 21* explores the theme of selling one's childhood home and the struggle of dealing with lost space, along with the loss of the sense of "home." I remember the appearance of my childhood home during the time when it was still mine and the moments I spent there. Faced with this unexpected change in my life, through my autobiographical work, I depict the challenge of accepting the lost time that lingers in that space and bidding farewell to it.

Inspired by the moment of selling my childhood home, I portray a personal and intimate process of saying goodbye to a space I no longer have access to. In the form of diary entries, I record and describe this space from memory and map it through a collage of family photographs taken within it. Additionally, through the video, I show my confusion in time as I undergo the process of bidding farewell to that space, sending a final farewell to my childhood home through the medium of video.

As I leaf through family albums, I select photographs that in the background capture the space of the house within the events depicted. I scan all the collected photographs and, in post-production, reframe them, giving the space a protagonist role. The reframing involves "cropping" the peripheral parts of the photograph that show the space, which was inadvertently captured at that moment, with no intention to document its appearance, serving merely as the backdrop for gatherings and celebrations, which were the main focus of family photographs at the time. In the reframing process, the previous protagonists are pushed to the background, either completely removed from the frame or left at the very edge, revealing only parts of their faces, hands, or legs. People in the photographs thus become what the space itself used to be, just a background of diminished significance at the edge of the frame. The photographs are printed on glossy photo paper, maintaining an aesthetic that conveys the importance and intimacy inherent in family photography featuring people. In total, there are 300 photographs sized 9 × 6.5 cm, which creates the impression of fragments extracted from video footage recorded with a 16-millimeter camera. The photographs are grouped by the spaces in which they were created: terrace, living room, kitchen,

bedrooms, balcony, courtyard, summer and winter kitchen, winter living room, hallways. They are arranged on the wall in the form of a collage, where together they make a map of the space.

In addition to the photographs, the collage also incorporates text. With the text, I describe the spaces of the house depicted in the photographs, mapping out even those areas not shown, such as bathrooms, hallways, attics, basements, and garages. By recalling memories tied to these spaces and listing items that were once there, I "construct" spaces that have not been documented through family photographs. The theme of the text is divided into two groups: listing items and describing rooms, and memories and actions associated with them. By mixing these texts, I connect the spaces that have not been photographed with those that have. The sentences themselves are further fragmented. Sentences containing memories are juxtaposed in reverse against descriptive sentences on the wall, emphasizing their significance and highlighting that this is also my personal comment on the space.

Reflecting on the loss of such a significant part of my life, I ask myself how much time must pass for me to come to terms with the space through which I can no longer pass, which I can no longer see or use. In the video, we see static shots of the ceilings and the changing light on the ceiling over the period during which I recorded it. The shifting light on the ceiling represents the passage of time as a person tries to reconcile with the situation and discover their own way to bid farewell to the space. The tone of the frame is blue-violet. The video's sound features a narration with whispered repetitions and interweaving sentences: 'flowers will cover me again, I'm not worried, I think I remember the flowers that will cover me again.' The sound itself carries a metaphor where wildflowers symbolize the childhood home. Growing up surrounded by meadows full of wildflowers, I associate the space with that visual sensation. Wildflowers grow freely without human intervention, so with this comparison of space and wildflowers, I aim to emphasize that even though the space is no longer there, it will still be a part of me and my personal development. The loss of that space does not mean the absence of that feeling. On the contrary, with the loss of one, a new one emerges, creating a new home, a new time.

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