

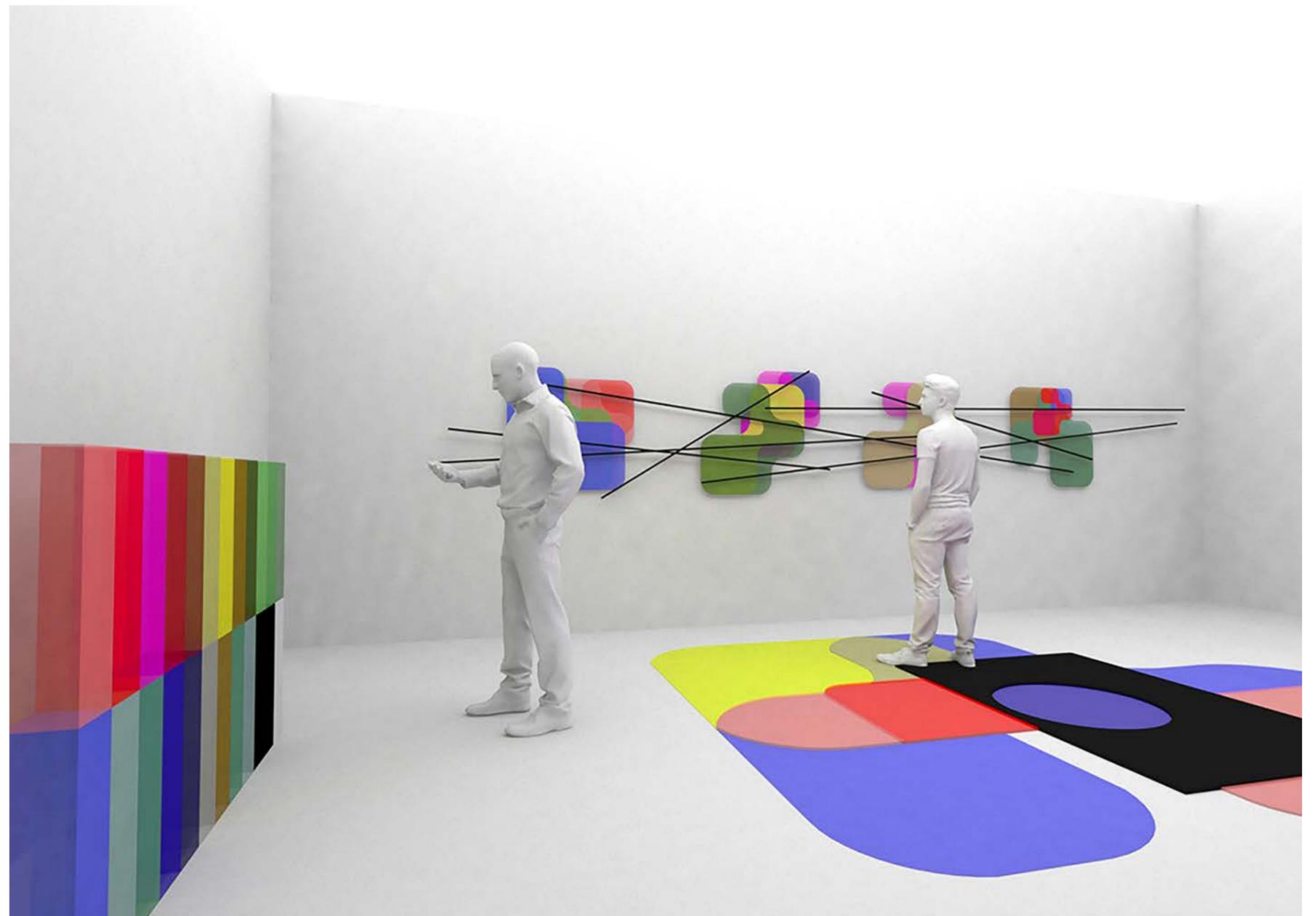
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Artworks Catalogue 2019

The Networks Project

Networking Serendipities

By Taline Temizian



NETWORKING SERENDIPITIES was the title of the latest New Media show by Taline Temizian as a set of installations at Paul Smith in London, featuring a new body of work that forms part of the ongoing series 'The Networks Project'. The multimedia works explore human interactions through the intersection between art and technology, using traditional media alongside parts of machinery and tech. The two major installations from this project that were created in 2016 and 2018 are also included. The Kinetic Installation "Textured Merged Networks" & practicable installation "Pavilions Of Memory".

The series of abstract works often resemble charts and shapes which form systems and connections reflecting the artists interest in geometry, science, maths and coding. Using an intensely varied and technical materials with unpredicted behaviours together with the traditional canvas materials that form constructed and joined artworks surfaces, Temizian juxtaposes the traditional and contemporary, mixing oils, graphite, crushed lapis lazuli and glitter with wires and arduinos... joining past, present and future in a rendered moment in time.

Fundamental to her practice is the exchange between the viewer and the work rather than the physical object. This is enhanced by the overall sensory experience Temizian creates, in this series through olfactory, audio and visual elements. Her work 'Visceral Clock (This is Love)' is created with oil and concrete on a restoration surface covered in transparent PVC. Mental health, combatting suicide and coming back from the brink are important themes that are continually explored through her years of practice, each period tackling these complex themes in a different media form. In this work, the encapsulating scent is indicative of an experience in a set place and time.

A common method running through this series is specific colour coding, best shown in the work 'Networking Serendipity' which uses neon and bright colours as well white spaces and light in elusive technicolour mutations. This is a significant change to the artists previous works which have explored trauma, darkness and the abyss.

Taline Temizian says:

“Through my work I look to explore the relationship between the signifier and signified, forming imaginative orders that transform into visual realities. Computers and technologies which we are surrounded by in day to day life become extended versions of ourselves. Concomitant variants rule our universe and I am most interested in identifying these, playing with their nature, grammar, grids and possibilities, observing myself through each viewer who will have a unique experience transforming themselves, the artwork and therefore me.”

With practicable, conceptual and Sci-art backdrops, her main interest is the human subject and experience from scientific and emotional points of view, specifically that of Cardiology and more recently Neuroscience. MEMORY and THE MEMORY BLUEPRINT are major and constant running themes since works that date to 1990s whether in audio, visual, data or any other sensory forms. ‘IF WE CONSIDER THE BRAIN A BLACK BOX, WHAT CAN WE REVEAL AFTER THAT CRASH?!’

Her latest body of work exploring Networks and Systems goes back to 2009 from a final project of Visual Communication course at LCC / UAL. Temizian uses a broad range of media including paper, oil, collage, digital media, installations, light, coding, electronic media, to performance, video, poetry and moving image. With backgrounds in both fine art, design and linguistics as well as digital technology and a childhood that lived between science, art, socio-political discourses and geographies, she explores systems and signs through complex processes to develop a new universal “language,” an interplay between personal language, narrative, anthropology, futurism, transhumanism and cultural history.

The Networks Project debuted in 2015 through an installation at SKETCH Mayfair in a site inspired installation. It was also shown in 2016 at The Saatchi Gallery as well as during Frieze London with Autistica charity through a set of diasec prints, in support of Autism and mental health. In 2018 Gluon & BOZAR presented “PAVILIONS OF MEMORY” a New Media practicable installation that was showcased at the CCA (Canadian Centre for Architecture) in Montreal, as well as the “I Love Science” festival at Tour et Taxi in Brussels.

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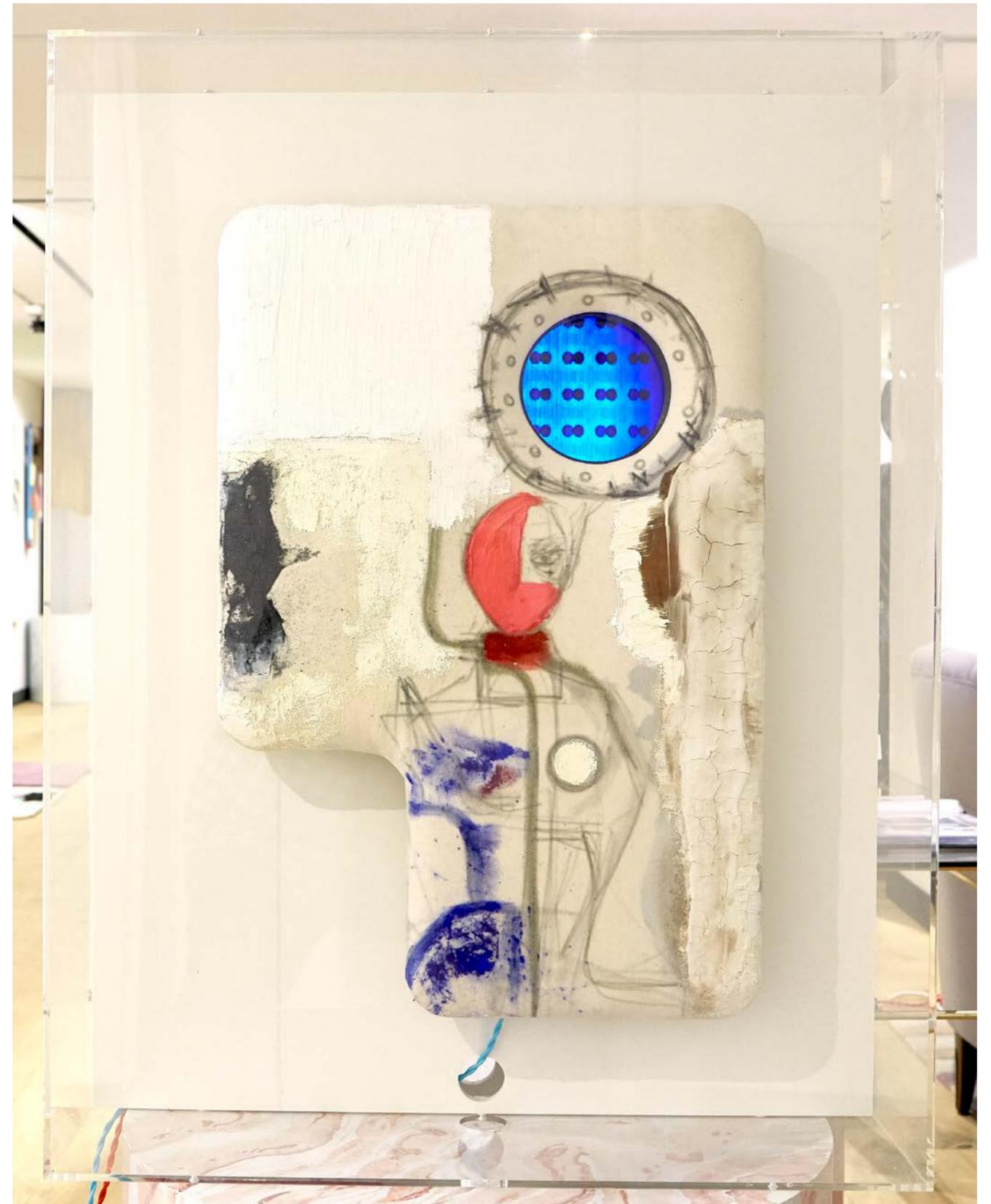
01
It's An Overkill
(20 x 70 x 90 cm)

Behaviour:

On powering up, video plays automatically through a porthole.

Velvet canvas, Oil, Pigments, Graphite, Sepia, Glitter, Padded velvet, Shape B base, LCD screen (autoplay), Audio, Braided cable, Acrylic box.

This is a Transhumanist Auto-portrait. The artist between the image and brain, moment, poetics of all the lines and sounds in between. A neural cinema that runs in her head and heart and around in a circuit follows a regimented algorithmic system with a very orderly and gridded chaos. Influenced by El Lissitzky's The Constructor, Da Vinci's anatomical medical studies and earlier versions of own auto-portraits, this padded cream velvet canvas with a shape of a letter conducts a new form of linguistic and grammar-based signification system. The film "It's An Overkill" loops in it but it is always subject to replacement, just like the variables in life.



02

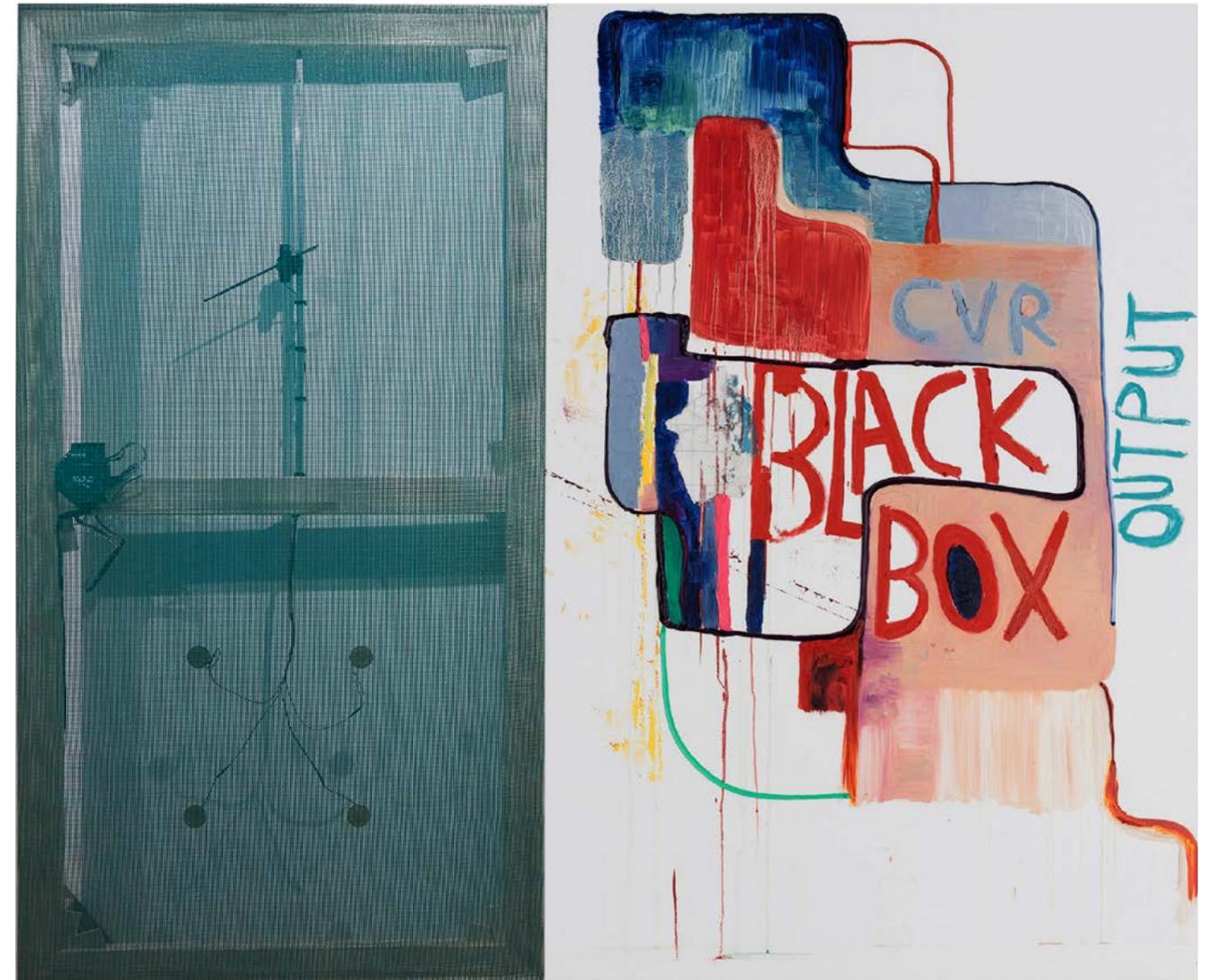
Black Box (Seat Reserved For Void)==Memory Systems) (200 × 150 cm)

Behaviour:

A small winking incandescent light bulb is spun by a motor at intervals mimicking the hard drive of a black box recorder. Small blips and chirps can be heard emitted from the four piezo-electric transducers.

Oil, Calque collage, Lapis, Mesh, Projection surface, Motor, Aluminium, Piezo transducers, 3D print PLA, armatures, Wire, Filament bulb, Microcontroller.

An aircraft when crashes the black box (orange in reality) gets to be smashed and release its' recording. The recording which starts at every take off and ends in every landing. This is very similar to how the brain (and the universe) function. Trauma releases berried and recorded but forgotten memories, or synaptic connections that get reactivated and reformed in order to form new meanings to old data. This CVR which controls the aircraft system being OK is also somehow close to how to brain works. It is also activated by certain sensors and sensory experiences specially that of proximity, just like in this painting, a clock like cursor moves when you get closer.



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03 Collective Neurosis – Green Screen Installation (200 x 150 cm)

The Green Screen installation is a 3 or 4 way installation.

Part 1 – The artwork includes a Green Screen attached (but detachable) from the artwork half.

Part 2 – Behaviour:

Visitors may go ‘inside’ the painting with the green screen studio in the gallery. New Media + Live Media Performance, record and installation about AI.

Chroma Key Fabric, Oil, Acrylic, Green Screen, Graphite, Silver & other mediums.

A monitor and media player set, filming and camera set and tripod. 2/3” Broadcast Camera Head Component Output, VF for above, RGB Component Vision Mixer, CRT Monitor Pro, Tripod and Geared head, Broadcast 2/3” Lens SD, Various Stands/Brackets.

Part 3 – The film source to play on the Green Screen

Part 4 – A second source



04 Networking Serendipities (200 × 150 cm)

Projection surface, PVC (Back projection), Oil, Oil Bars and front projection with oil, Gold flakes, Concrete mediums.

Projection:

Inspired by Paul Smith's stripes, colour-coding techniques, colour-bars and Bonacic's Monoskop and Guston's landscapes, The Moonbase Alpha and other ingredients like an upside down heart and a brain.

It is important to see and feel the connection amongst all that and more to come via unexpected visitor. Actions and projections both front and back and the shadows and alterations or distortions. These movements and serendipities shall create on and through this installation. Elements are also present, the sea, skies, sun, forest, cloudy skies, golden ratio, red square and more.

Available with or without the film + projection set.



05

No Place To Swing A Cat (Even Like This)
(200 × 150 cm)

Behaviour:

Subsonic drivers vibrate the canvas. The frame and fabric are a resonating membrane. Subsonics can be felt and the harmonics heard. The small beads bounce on the membrane to alert visitors to the phenomena. Small clicks come from the top right but spread everywhere like digital rain.

Blue plastic mesh, Specialty canvas, Oil, Metallic paint, Oil bars, Surface transducers low and high frequency, Class D amplifier, media-player, 3D printed beads, Dynema thread, Generative composition by Vahakn Matossian.

The city with its' landscape and soundscape meet in this piece. Emptiness also occupies space, colour also creates interactions, some raw and some rarified. Raw like a blank herringbone canvas and other parts covered in very intense hues and pigments, metallic and oil. Drum membrane is what the entire surface of this works becomes. Some with Medieval yellows and others with Titanium white or Cerulean blue.

The generative codes make the movement in each vibration unique to the previous one or following one. No Place To Swing A Cat (Even Like This) is name after a comment by one of the movers of a shipping company Constantine who came and was faced with a crammed studio where nothing could be turned around with a jammed passage with large canvases etc. Just like a modest landscape of an artist's studio.



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06

Visceral Clock (This is Love)
(200 × 150 cm)

Behaviour:

A single drop of scent oils – Neurotonic & Anti-Aging is deposited onto an electronically aerated microfibre cloth. Lights illuminated the robotic scent emanator. Time passes and it repeats.

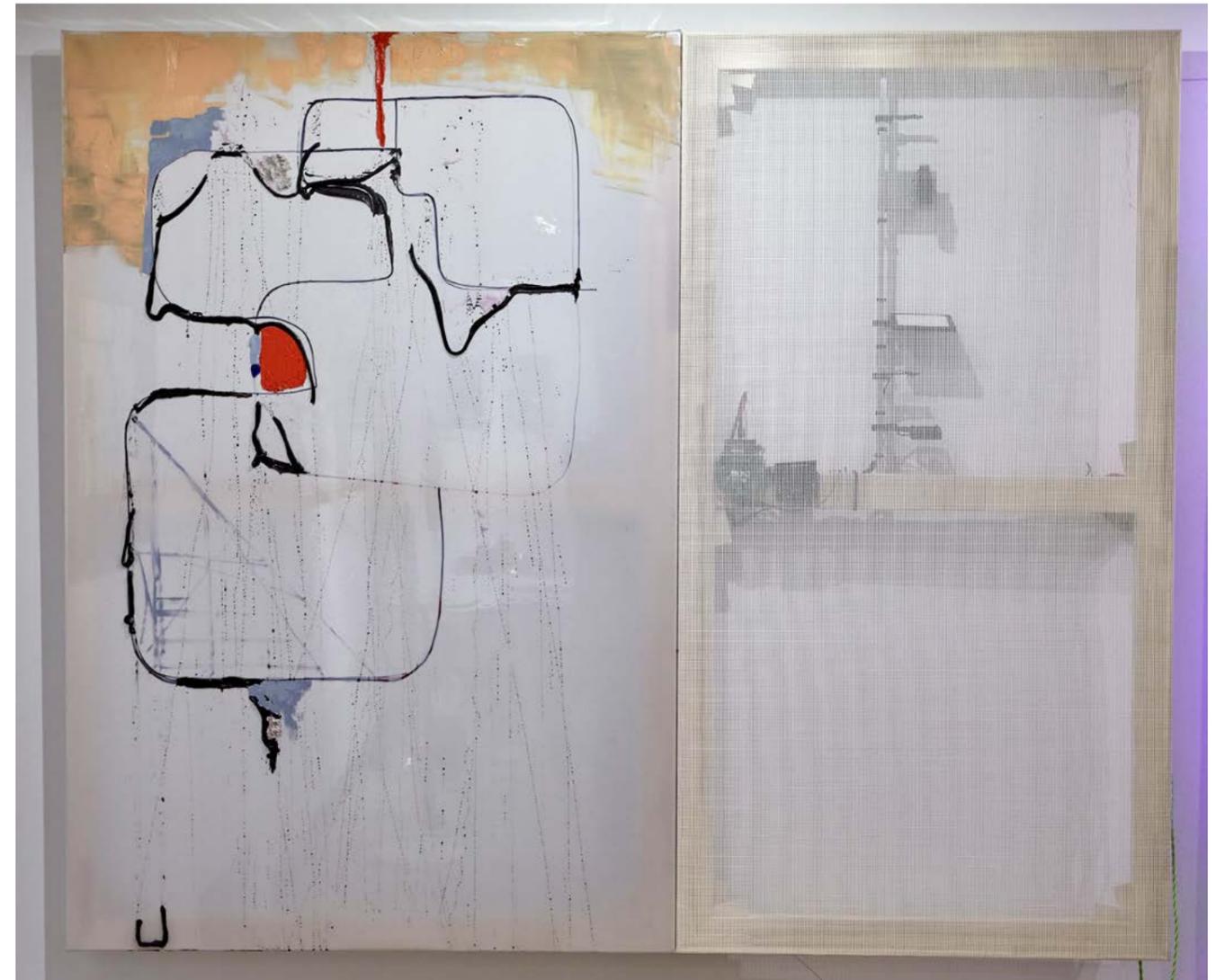
Mesh, PVC & Restoration surface (double layers), Oil, Concrete medium, Ink, Scent dropper robot, Stepper motor, Microcontrollers, RGB, LED, Microfibre cloth, 3D print PLA armatures, Aluminium Fan.

This artwork is about Love.

Simple, pure, minimalist but complete.

Visceral Clock was a term used to describe a feeling of love-at-first-sight.

It is ethereal and eternal.



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07
Roland Barthes Digi-Blue
(200 × 150 cm)

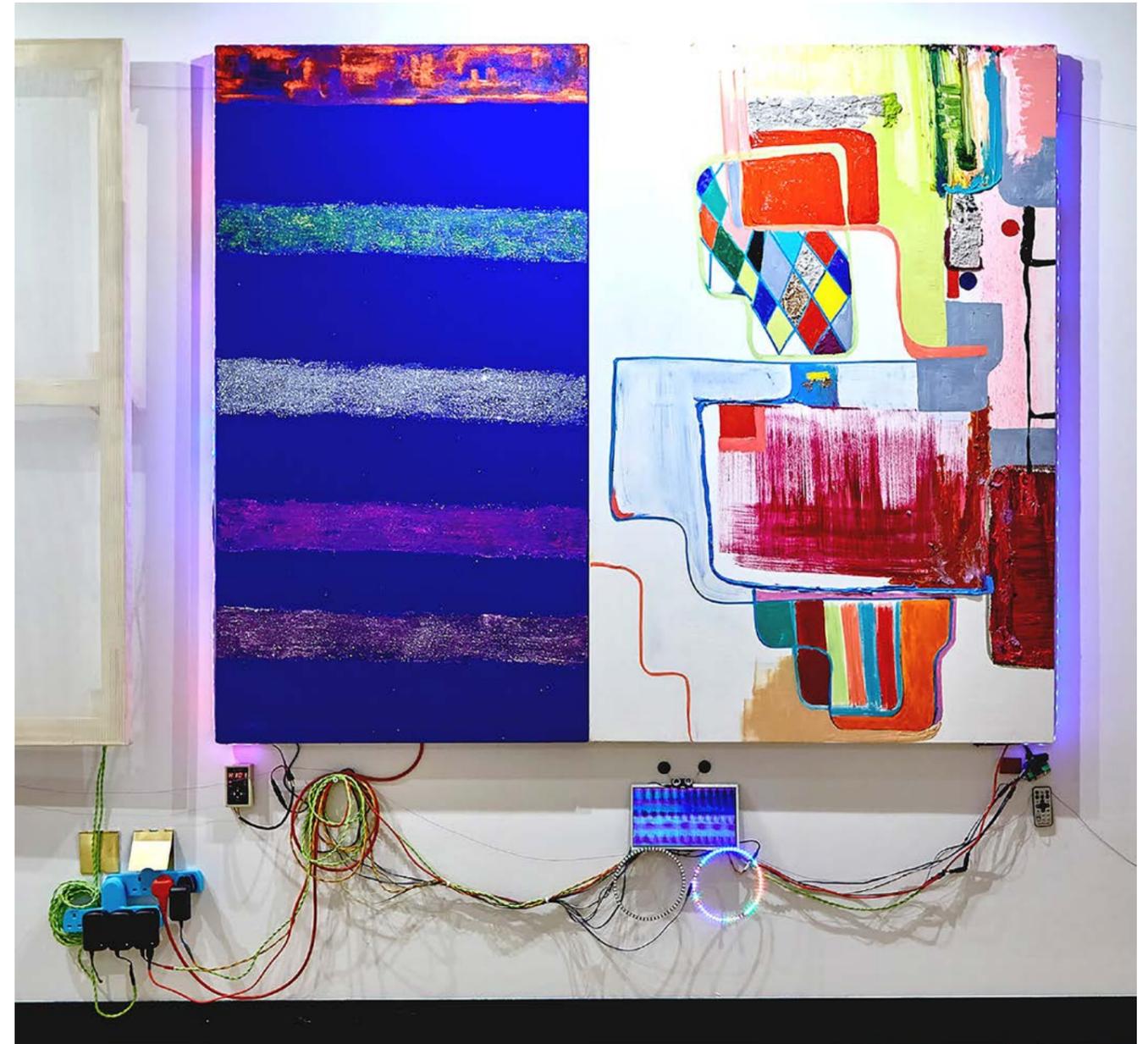
Behaviour:

A neon carnival of lights and micro cinema surround the painting – echoes of the colours on the canvas.

Oil, Acrylic, Oil bars, Neon pigments, Gold flakes, Glitter, other powders, LEDS, LCD Screen, Proximity Sensor.

How many distorted glamorous paths we should walk and how many neon skies, valleys of darkness and palaces of glory, streets of loneliness and screams of colours until we reach our destination... only to realise it is the starting point... and there is no finish line. Homage to Roland Barthes' *The Fashion System* & *A Lover's Discourse*.

Video – “The Game And The Acrobat”. Memory is perishable, and our brain is neuroplastic. So happiness is possible... all over again.



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08
Concomitant Variant 1
(100 × 100 cm)

Projection on projection surface & Herringbone shapes
(various) interconnected and individually deconstructed.

Oil, pigments and acrylics.

Variants and concomitant agents shifting in flux and
making and remaking endless artworks and emotions.



© Taline Temizian

09
Concomitant Variant 2
(100 × 100 cm)

Projection on projection surface & Herringbone shapes
(various) interconnected and individually deconstructed.

Oil, pigments and acrylics.

Variants and concomitant agents shifting in flux and
making and remaking endless artworks and emotions.



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10
Networks – Harbour Blues
(120 × 78 × 24 cm)

Behaviour:

On powering up, video plays automatically through a porthole.

Padded Shape with white PVC. Yves Klein pigment, Lapis Lazuli & oil, LCD screen (autoplay), Audio, Braided cable, Acrylic box.

The sea and harbour can be represented with a new neural-cinema. Miles we travel with surfaces marked and pathways demarcated within, and despite the trauma imprints and melancholy surrounding this sea of emotions and historic ways, we can change this neural cinema and recreate life again. HOPE is an invisible word but it will play over and over again, hence... it exists.



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11
Theatre Imaginaire + Drones
(20 x 70 x 90 cm)

Behaviour:

On powering up, video plays automatically through a porthole.

Shape B, Padded velvet in Coral. Oil, acrylics, LCD screen (autoplay), Audio, Braided cable, Acrylic box.

Theatre of the Opera and Ballet Russes magical history meet a screen with digital and coded imagery and memories of past, present and possibly future that are streamed through this port hole and are all in shades of Vermillion red, pink, coral and cadmium. These look like the theatre chairs but also a node to Pantone and the coral reef and all the design and art matters that make up our experience and senses. Kept in a Perspex box and preserved from the outside polluted world in a glass planet of its' own like all precious artefacts of this planet or our own brains and how we need to preserve it from the drones and machines not just up in the air but inside itself.



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12
Hex Charts Blowing My Mind Up
(100 × 53 cm)

Behaviour:

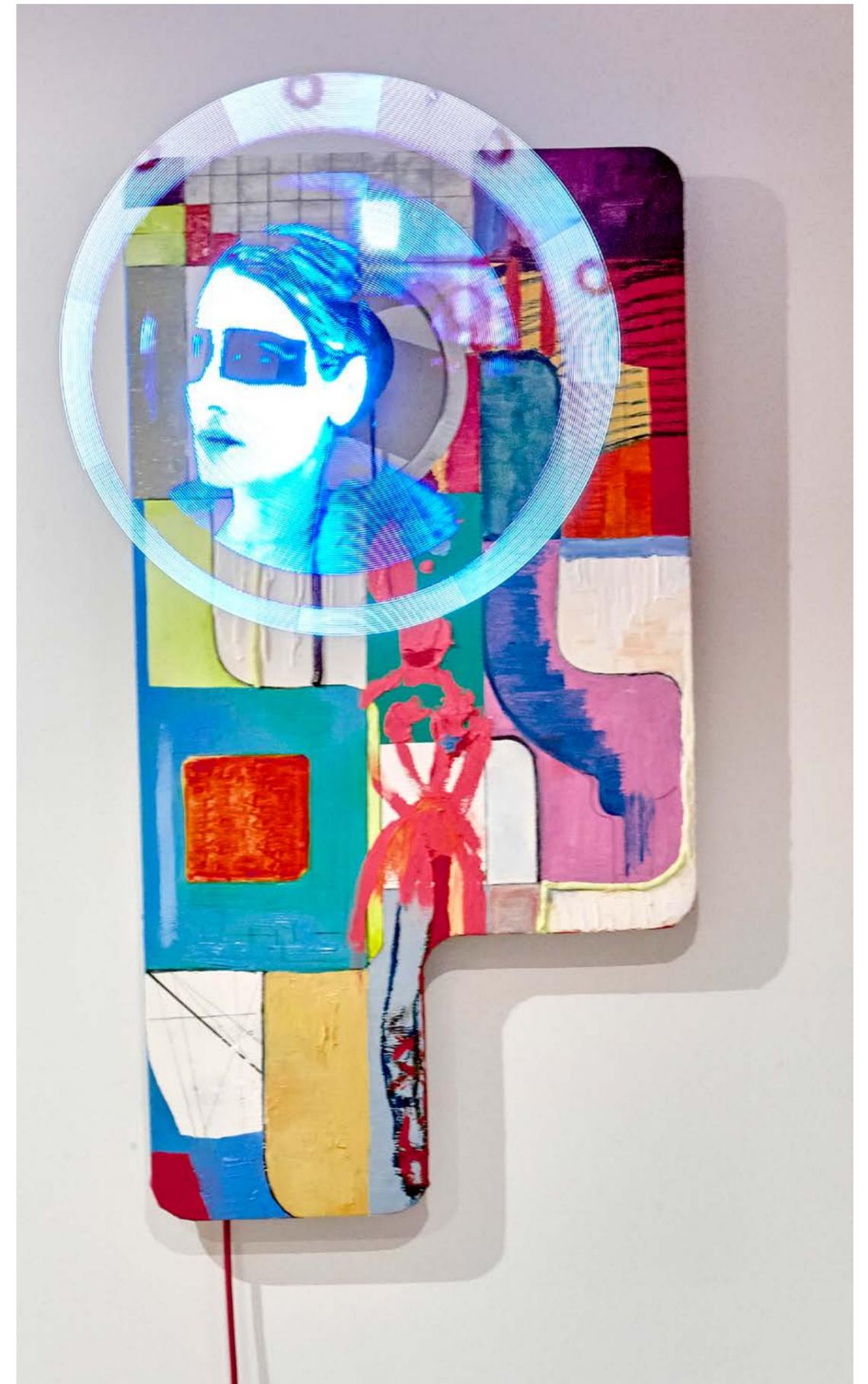
On powering up, 3D hovering hologram video plays automatically above the surface of the painting.

Oil, Board, Canvas, Hologram display

This is a study of digital colours transferred into reality on PVC projection canvas on board in the reverse shape of the other two shape-B works.

The colours are hyper-real, code-resulted almost like a Hex chart.

But in the centre of it all is the “Tiny Dancer”- a near-virtual ballerina in Harding Pink. She spins across the imagination of the viewer who can see the 3D hologram appearances like in one’s memory and imagination, making the real and virtual one. These holograms can be replaced by any personal choice of imagery and content. It is all about how we “manage the contents” in our brain and imagination.



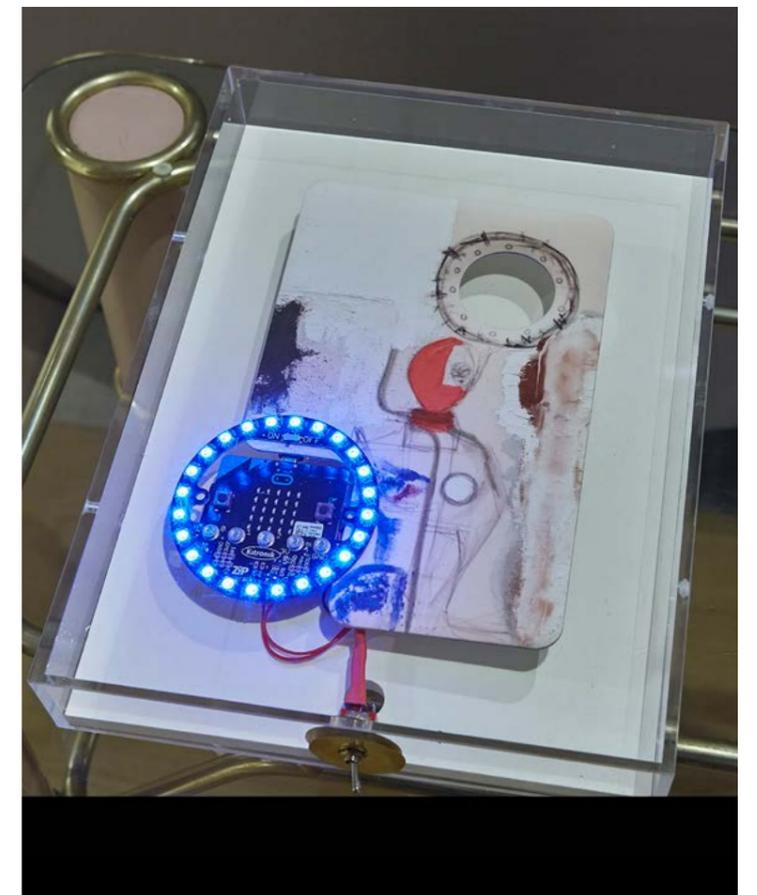
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13
Glory Box (Data Screen)
Glory Box (Neo - Pixel)
(22.5 x 29.5 x 4 cm)

New media mini installation of the Transhuman
Auto - Portrait

Electronics, Switch, LEDs, Battery, Wood

Edition of 100 based on die-cut invites
- Only available by order



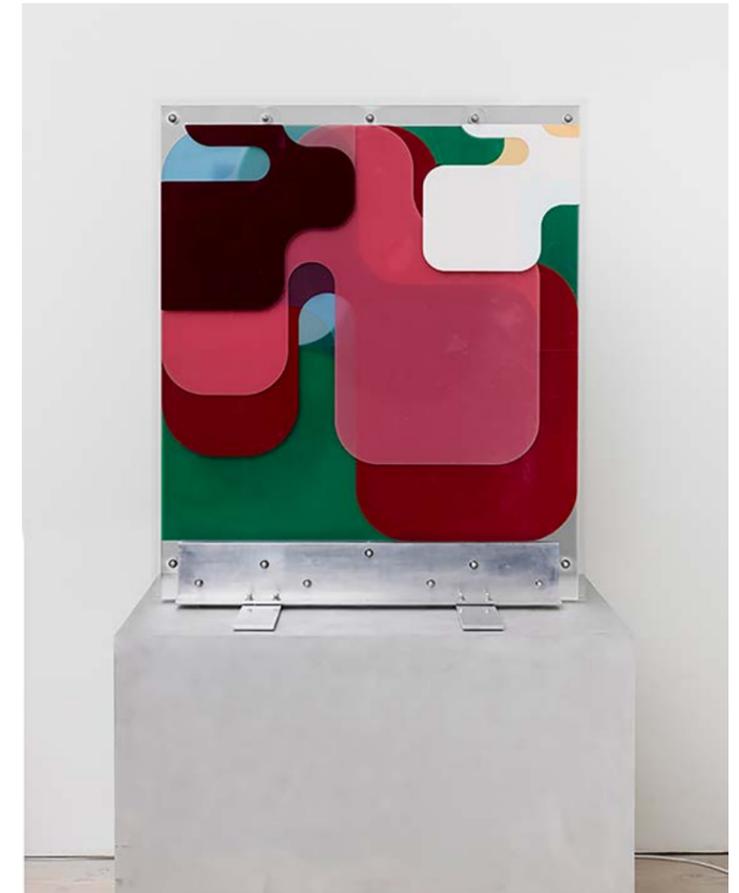
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14
Kinetic Machine “Textured Merged Networks – Artefact”
(125 x 120 x 56 cm)

This kinetic installation piece together with a large 3D aluminium base and a light box has 2 facets: one kinetic and one static.

3D 2 Sided Kinetic Machine made of Coloured Perspex, Aluminium, Motors, Cogs, Rubber, Vinyl, with Steel & Aluminium Base

This piece represents one merged scenario from the Networks Project as its' first culminations, made in 2015. Every movement of the coloured and noise panels affects the colour interactions created on the reverse side of the artwork making possibilities something we experiment as we watch this piece.



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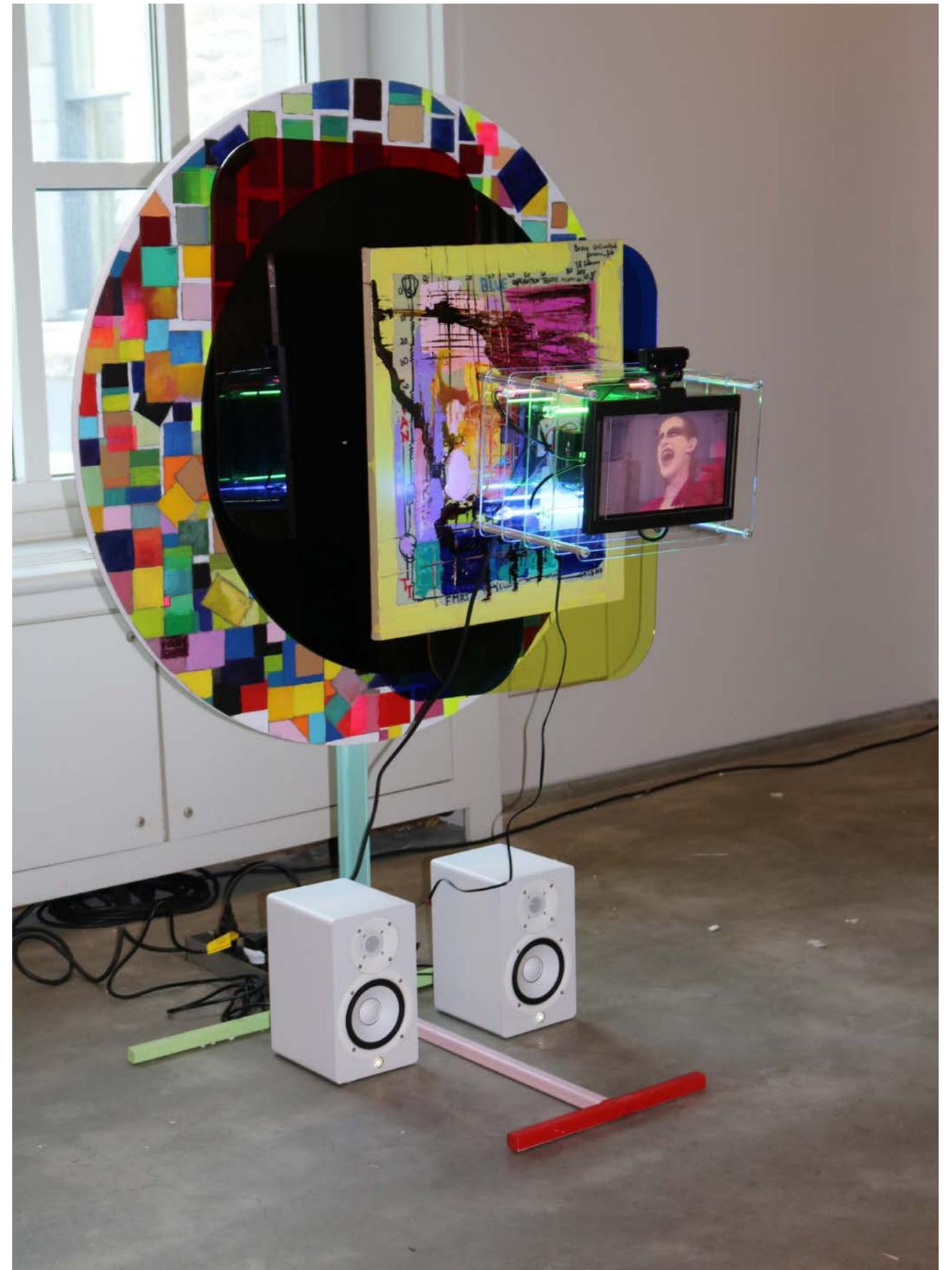
15
Pavilions Of Memory
Practicable Multimedia Installation
(170 × 100 × 150 cm)

Science research collaboration with Neuroscientist
Dr. Beatrice De Gelder

A sculptural organism with paintings, perspex 3D pieces and monitor unit as well as sound system.. There is a webcam attached to my neon box TV screen that processes the input data through the code which is part of the artwork. The film “Pavilions Of Memory” is broadcasted through this screen (part of the installation) is transmitted while being integrated with the data from the audience.

Together with the FMRI brain scans I underwent at the University Of Maastricht that show on my screen, the film showcases the constant ongoing neural cinema (my memory film) and that is designed to resonate with the audience.

Components: 140cm × 100cm × 115 cm Steel Sculpture, two individual mixed media paintings one is 100cm diameter circular Belgian canvas on board and the second on 60 × 40cm mixed media on latex, two Perspex structures one round and the other layered multiple pieces, neon installation monitor unit with the coded computer and built complete machine and webcam, sound-system and technology units.



Taline Temizian (b. 1978, USA) practices a transhumanist perspective on memory and trauma by investigating the different modes through which neurological activity contributes to lived experience. Temizian works to depict a place of memory situated between a state of mind and physical reality, manifesting complexed networks comprised of scientific methodologies, conceptual discourses and personal narratives. Employing multiple processes and media, Temizian presents raw yet technically intricate objects and installations that produce bold sensory and emotional experiences. Interrogating the transhumanist promise of eternal and idyllic life through science and technology, Temizian applies an artist and poet's touch to these vocabularies in order to reformat connections between personal history, physical and metaphysical conceptions of humanity.

Currently based in London, with projects across Europe, Temizian's practice often sees her collaborating with philosophers, scientists, technologists and filmmakers in pursuit of her creative goals.

Taline's work is held internationally in private and public collections.

[info@
talinetemizian.com](mailto:info@talinetemizian.com)