

The work of Elmas Deniz, “**Collector’s Cabinet**” (2005), is composed of a book and a cabinet that she designed in reference to her experience of the museum itself and a cabinet that existed in the Museum Amstelkring. She was engaged with the concepts of ‘preserving’ and ‘hiding’ in the creation of her project, as the museum itself focuses on both. Looking like a typical canal house, the museum conceals a Catholic Church in its attic. Besides the regular functions of any museum like ‘preserving, recording and protecting’, Amstelkring applies an unusual procedure for a museum, which is that of ‘hiding’. The artist creates almost a copy of a collector’s cabinet in Amstelkring as it symbolizes the very first idea of a museum, erasing the past indications, colors and decorations by painting it white. Contrary to the original one, the drawers of her cabinet do not function, so it does not preserve, but conceals things forever. She replaces the images on the doors with photographs that she took on the street of a television show, shot as an ironic representation of recording and communication. Together with the book, her project aims at unfolding the idea of a museum playing with the concepts of preserving, recording and hiding versus communication.

The work of Hümeýra Erkmén “**Lost Billard Balls**” (2005) is a site-specific installation prepared for the billard hall in the Castle of Racconigi. The castle, which dates back to the 12th century, has undergone diverse stylistic and functional transformations throughout its vast history. The artist’s intervention aims at relating the historical styles of the castle to the present day by repeating a unifying pattern that can be seen in the castle on the elegant ceramic billiard balls, which are missing from the billiard table. She selected the dominant visual elements prevalent in the castle, the stucco bas-reliefs and gilt on the walls and ceilings from the 18th century, as a reference point. Applying the stucco decoration to the billiard balls, she offers continuity in time as well as in form. While she creates an illusion of the past through the unexpected historic decorative look of the billiard balls which we are not used to seeing in our daily lives, she is also proposing that we suspend our familiarity with things and try the otherwise uncanny experience of what has passed unnoticed.

Hayal İncedođan’s “**What the days have brought, What you have lost..**” (2005), a **paper-cut** tableau, relates to the memory of the past as well as the future. She selected bird figures from the 18th century ceramic plates in the collection of the Pera Museum as a starting point. In the ceramics, two bird figures are placed on either sides of a tree, the “Tree of Life”, that symbolizes life and death. Although the ceramics are ornamented with colored patterns and executed with a simplified and stylized folk art style, she renders her work with a bird figure and the plants intertwined around it with a supreme purity, delicacy and precision of line without using any color, totally in white. Hence, she delivers the memories of the past with the figures she transformed into her visual language and the unforeseeable future memories with white, referring to *tabula rasa* in her **paper-cut** tableau. Aiming at pointing out the duality between past and present, life and death, she endeavors to unify our conception of the present with that of the past.