

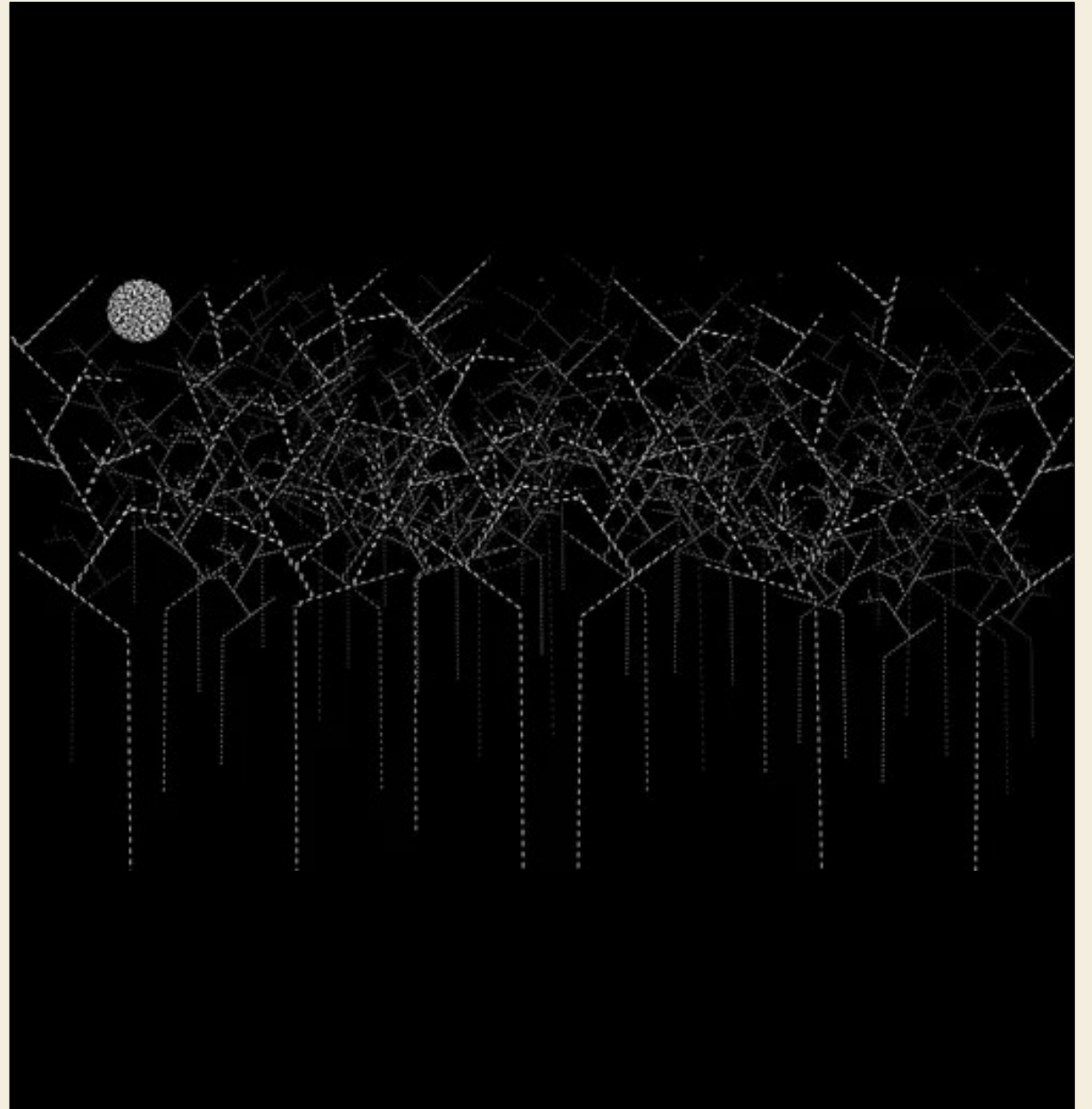
MARCHING ANTs

MOVING DRAWINGS

Institutional exhibition proposal

**The selection boundary becomes the
drawing**

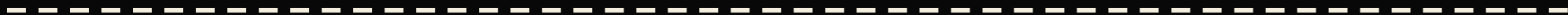
Burcin IO / Institutional exhibition proposal



The selection line was supposed to disappear

A marching-ants selection tells you what is active while you edit.
I kept it active and made it responsible for the entire image.

I drew with the boundary, recorded the screen and worked the recordings into loops. Repetition gave me a way to stay with anxiety without illustrating it. The movement became a form of calm.



A tool signal becomes a persistent mark

- | | | |
|----|---------------|--|
| 01 | SELECT | A moving dashed boundary begins as a temporary interface signal. |
| 02 | DRAW | Repeated boundaries form figures, trees, smoke, sea and sky. |
| 03 | RECORD | Screen capture preserves the software behavior as moving material. |
| 04 | EDIT | The recorded action becomes a deliberate autonomous loop. |



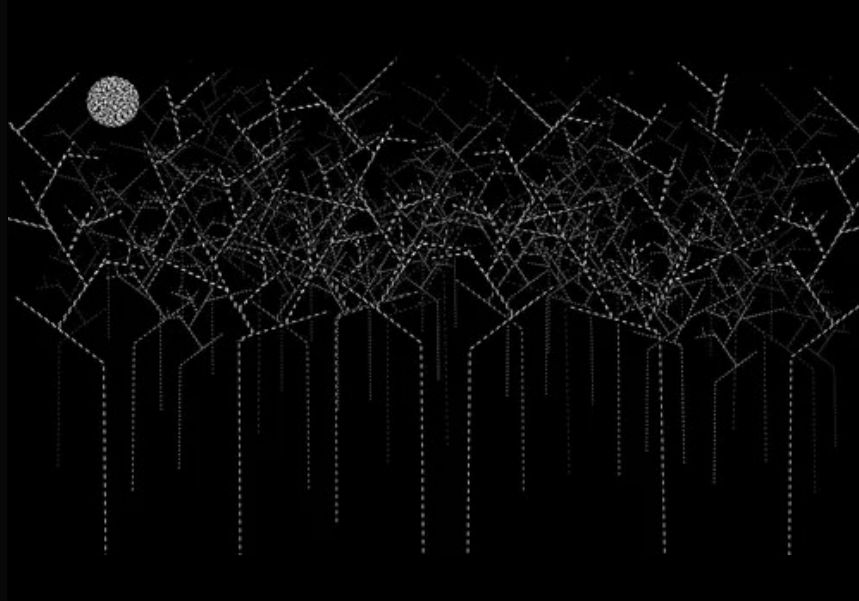
The line still carries its technical origin even when it becomes a tree, a person or a horizon.

Selected public works

The project also includes studio works that have not been tokenized or shared publicly.



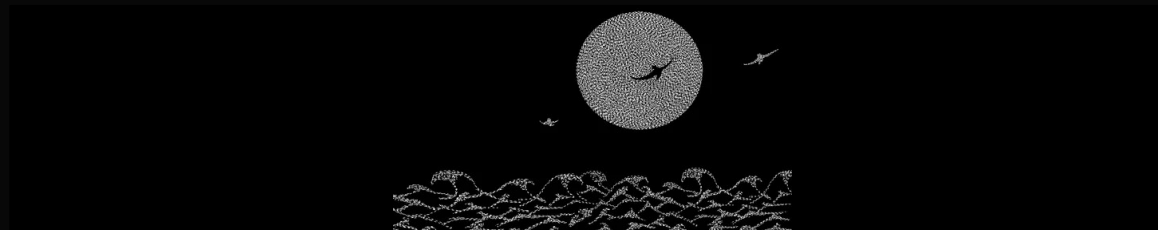
Dreamer
2160 x 2160



Serenity
2160 x 1280



Solo
2000 x 2000



Sunset
1920 x 1080



DREAMER

The line keeps moving

Each apparent solid form is built from active boundaries. The eye moves between the whole subject and the tiny pulse that makes it.



Complete work, 2160 x 2160. The selection boundaries remain active throughout the loop.

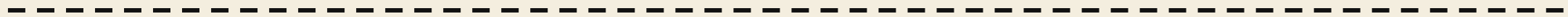
The project can keep expanding

The public examples establish the method without defining the project's size. New drawings can begin from another figure, scene, tempo, density or kind of line. Their shared condition is that a normally temporary selection boundary remains active and visible.

An exhibition can reveal unpublished studio works while the public works establish the grammar.

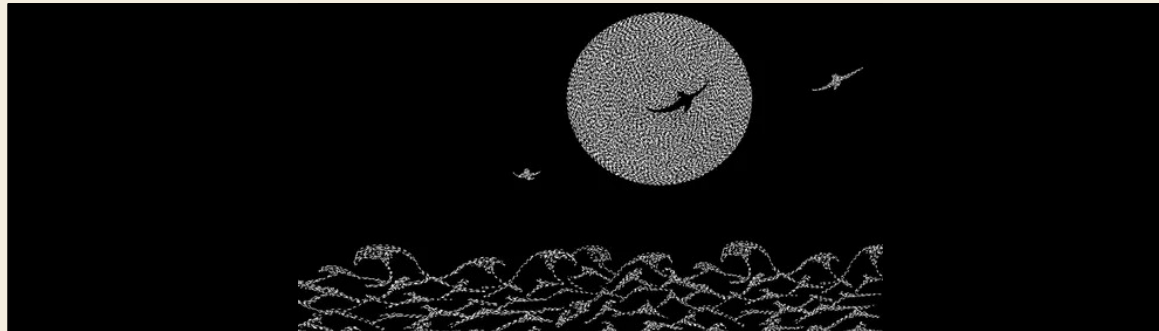
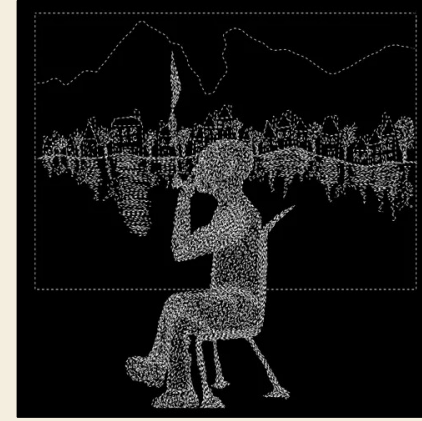
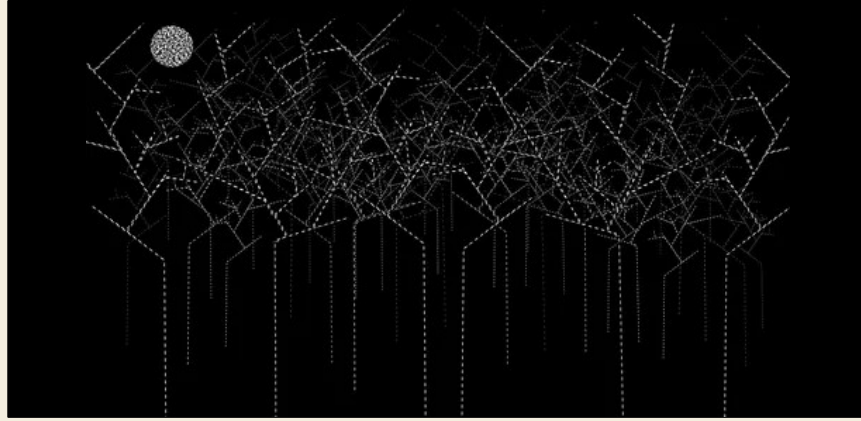
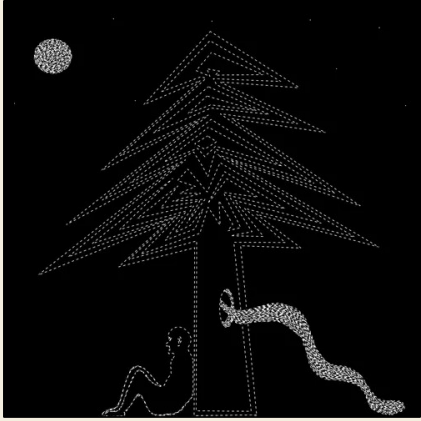
Primary format: a processional wall

A changing sequence of displays follows the project while keeping every native ratio. Public works can appear beside studio works that remain unseen until the exhibition opens. The spaces between them become part of the rhythm.



The final selection responds to the room and to the works I choose to reveal. Every image keeps its own proportion and enough black space for the moving line to remain visible. An optional drawing station lets visitors try the method beside the exhibition.

Changing ratios, one wall rhythm



Proposed wall study using selected public works. The exhibition can introduce additional studio works without presenting a complete inventory in advance.

Single-screen programme

When a multi-display wall is not possible, one screen can carry an ordered programme of selected works. Each work keeps its full frame. Neutral black intervals and simple title cards separate the loops.

The sequence keeps square and widescreen works at their native proportions. Negative space belongs to the presentation and protects the drawings.

PLAY
HOLD
BLACK
TITLE
NEXT

A dark-room projection can magnify the line

One widescreen work, including *Serenity*, *Sunset* or a new studio work, can occupy a large black field. The moving selection line becomes architectural while the source image remains fully visible.

This format favors sustained attention over a longer sequence. A nearby monitor or printed contact sheet can keep the wider project context present.

PROPOSED

Large projection
Black surroundings
Full native frame
Seated or standing pause
Series context nearby

Drawing with the boundary

I propose an optional drawing station where visitors can work with the same limitation: the selection boundary carries the image. A stylus or finger would let them draw a contour, add another, then see how the moving dashes change the result.

Visitors could test how a closed contour becomes a shape, how overlapping selections build density, and how repetition changes a drawing. A nearby screen could show the drawing as it develops.

STATION OPTIONS

Pen drawing pad with a computer

iPad or tablet with a stylus

Seated and standing use

Optional mirrored display

The station can accompany any exhibition model. A tablet edition requires a new software adaptation that retains the selection behavior and the method's limits.

A place to try the selection boundary



Proposal visualization. Generated to illustrate a possible visitor station. The contours are participant experiments, not artworks from the project.

The visitor follows a procession

- | | | |
|----|-----------|---|
| 01 | RECOGNIZE | The selection boundary looks familiar as a software signal. |
| 02 | APPROACH | Fine moving marks become visible at close range. |
| 03 | STEP BACK | The marks resolve into a figure, tree, forest or horizon. |
| 04 | MOVE ON | The next work changes ratio and emotional temperature. |
| 05 | DRAW | An optional station lets the visitor try building an image with selection boundaries. |
| 06 | RETURN | The visitor returns to the works with experience of the method's limits. |

Selected ratios and fine-line visibility

DREAMER

2160 x 2160

SERENITY

2160 x 1280

SOLO

2000 x 2000

SUNSET

1920 x 1080

These four ratios describe the public examples in this proposal, not the full project. Display mapping uses contain placement so every work remains complete and its smallest moving marks remain visible.

Tool misuse is part of the authorship

I learned the software by pushing past the expected use of its controls. The project keeps that route visible. The selection boundary does not imitate a hand-drawn dashed line. It remains a live behavior from the editing environment.

**ACTIVE
BOUNDARY**

Screen recording then becomes a form of capture: it takes a temporary interface state and gives it duration, scale and a place in the final image.

Access and preservation

MOTION

A motion notice and still references support visitors who prefer not to watch continuous moving-line animation.

RATIOS

Neutral negative space protects square and widescreen works from cropping.

DISTANCE

The layout allows close inspection and a wider view of each composition. The optional drawing station supports seated use and a route for visitors who prefer to observe.

ARCHIVE

The preservation record carries master files, dimensions, checksums, transcodes and display mapping records, plus token IDs and permanent media links when they apply.

Programme, rights and production

PROGRAMME

Artist talk on learning through tool misuse
Close reading of moving drawing
Guided drawing sessions at the optional station
Workshop on composing with selection boundaries
Conversation about repetition and anxiety

AGREEMENT

Artist fee and exhibition use
Display, local playback and loop verification
Optional station software, devices and facilitation
Travel, insurance and access materials
Press stills and approval of the final selection
Visitor drawings remain separate from the artist's editions

The final exhibition may include studio works that remain unpublished until the opening.

I want the line to lead the viewer from tool to image and back again

The processional wall can bring public and previously unseen studio works into one exhibition. A single screen or a large projection offers another scale. A drawing station lets visitors work with the boundary themselves and return to the artworks through that experience.



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