

LONELINESS TRILOGY

Three states of loneliness
Three spatial models

Burcin IO
Institutional exhibition proposal

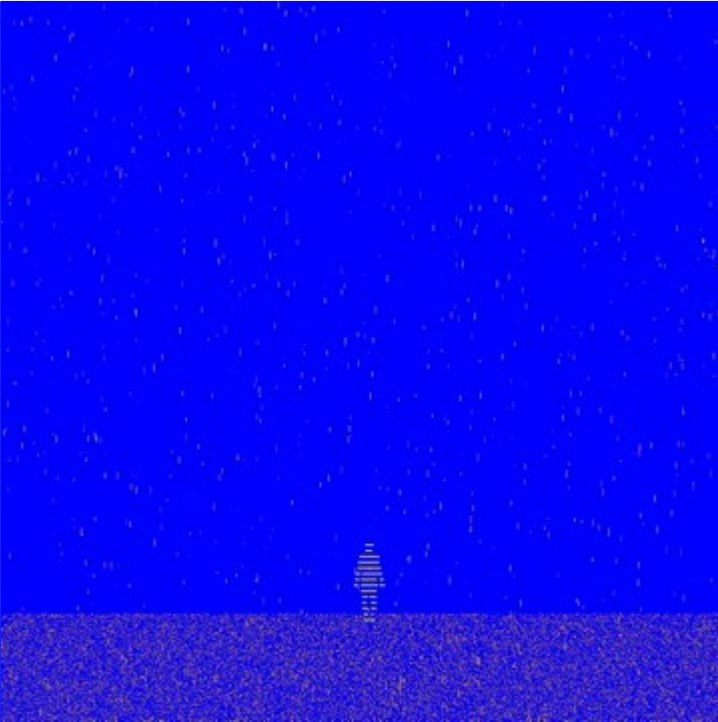


I made three states of loneliness

Alone in the Rain begins with solitude inside a natural condition. Alone in the Crowds places a single body inside social density. Alone Together gathers people into one formation while each person remains enclosed in a private state.

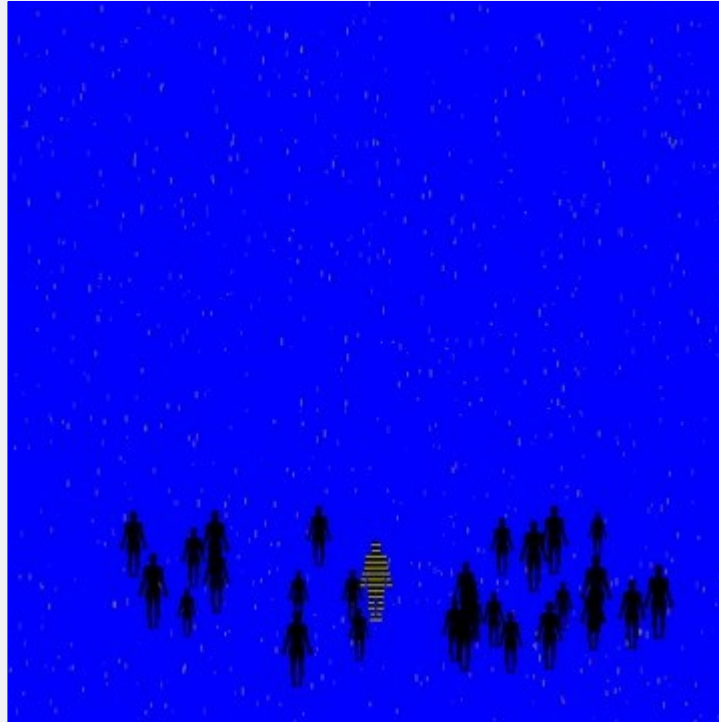
The works do not diagnose loneliness or resolve it. Distance, weather, noise, grouping and stillness alter how the same condition is felt.

The trilogy



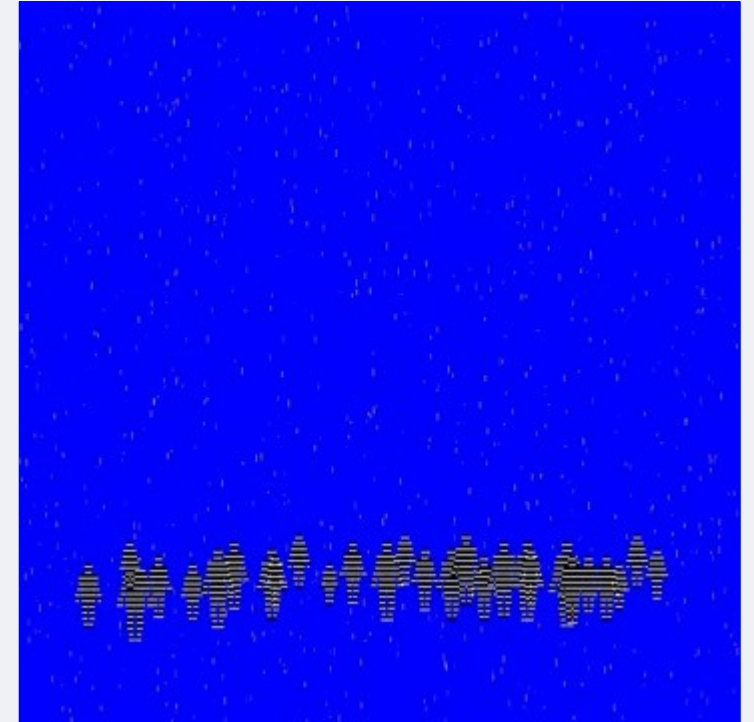
Part I Alone in the Rain

One figure inside falling rain



Part II Alone in the Crowds

One figure among moving groups



Part III Alone Together

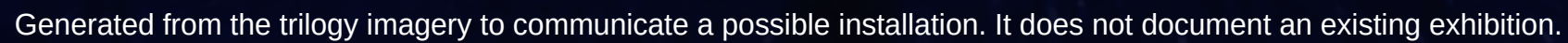
A silent group whose members remain separate

Model A One room, three works, one wall for writing

Three walls carry Rain, Crowds and Together. Rain can continue across the ceiling and floor as light. The fourth wall remains visually quiet and carries my writing on loneliness.

RAIN
CROWDS
TOGETHER
WRITING

The viewer stands inside the trilogy while the open wall gives language a different pace from the moving image.



The fourth wall belongs to language

I have written and thought about loneliness beyond these three images. The unprojected wall creates a place for that language without placing explanatory text over the works.

A quiet wall
A slower reading
A different kind
of presence

An exhibition edition can use a few short lines, a longer text sequence or writing that changes between venues. The words remain mine and are selected as part of the installation.

Sound extends the rain without water

The canonical GIFs are silent. A spatial sound composition can make rain move above and around the visitor while the room remains dry.

Distance, direction and changing density can support the mapped image without turning the installation into a cinematic soundtrack. Silence remains available as part of the rhythm.

Mapped image
Spatial rain sound
Controlled blue
light
Quiet intervals

A new sound composition would be developed and credited as part of the exhibition edition.

Model B Three rooms, three social conditions

Each room holds one work and one human condition. The visitor crosses the trilogy alone, then among loud moving groups, then beside a silent striped group.

ALONE
SURROUNDED
TOGETHER

The performers do not illustrate characters from the image. Their presence changes the visitor's social position inside each room.

A performed passage through Rain, Crowds and Together



Generated to communicate a possible three-room installation. It does not document an existing performance or exhibition.

Three rooms as a live sequence

ALONE IN THE RAIN

The visitor enters alone. The room contains the work, blue light and rain sound, with no performer sharing the space.

ALONE IN THE CROWDS

Performers in dark clothing move in loud conversational groups. They surround the visitor without addressing them directly.

ALONE TOGETHER

A group in striped clothing stands quietly. The visitor joins their shared space while each person remains self-contained.

The performance score can repeat throughout opening hours or occur at announced times.

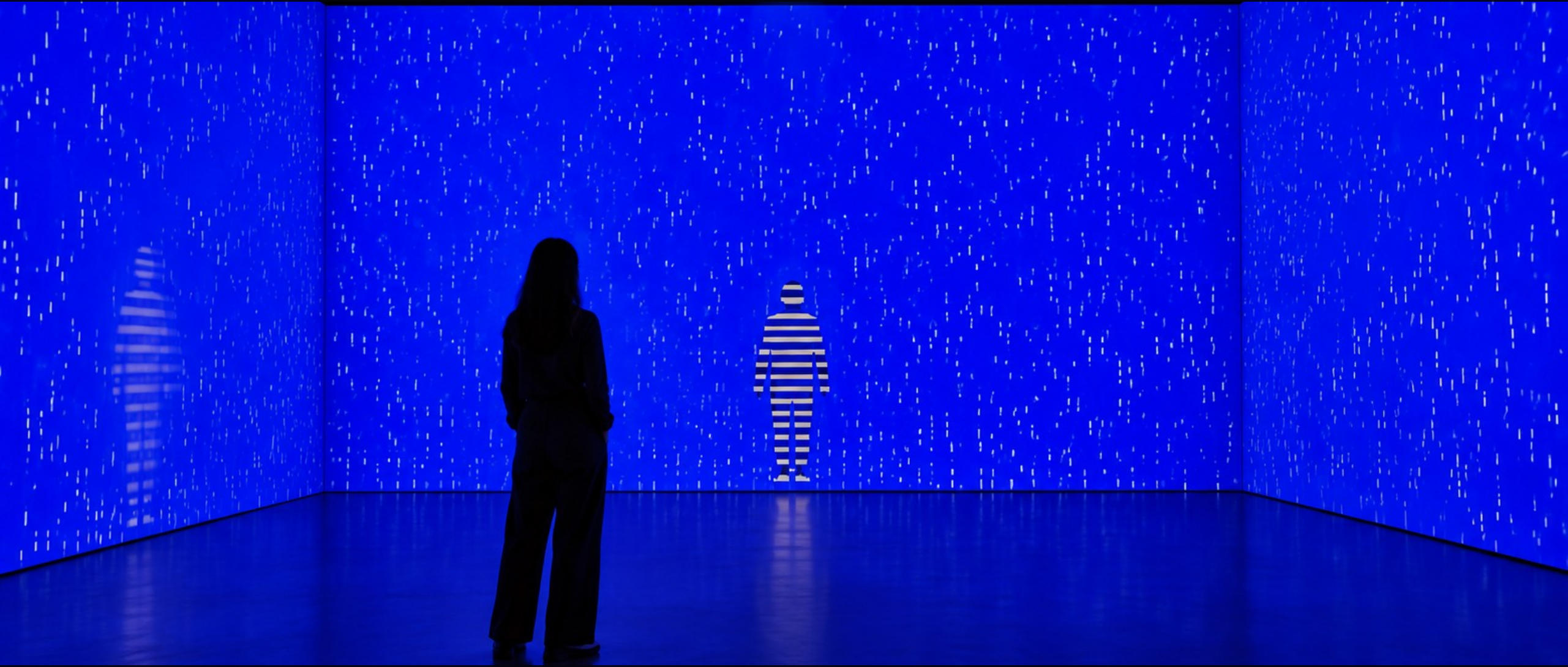
Model C The visitor enters the image

A camera or depth sensor can translate the visitor's movement into a striped figure on the wall. In this version, the fixed figure gives way to the person who is physically present.

LOCAL SENSING
NO IDENTIFIABLE
RECORDING
SLOW RESPONSE
STRIPED SILHOUETTE

A delayed trace can remain after the visitor moves, allowing solitude to appear as both presence and disappearance.

A responsive figure formed from the visitor's movement



Generated to communicate a possible sensor-based commission. It does not document an existing interactive installation.

Three exhibition models

01

ONE IMMERSIVE ROOM

Three projected walls, one writing wall and optional spatial sound. This version keeps the trilogy together.

02

THREE PERFORMED ROOMS

One work and one social condition per room. This version makes the visitor's relation to other bodies central.

03

RESPONSIVE ROOM

One work becomes a live encounter with the visitor's movement. This version requires a dedicated sensing commission.

Each model can stand alone. A larger institution can connect them as successive chapters.

Provenance models

I can use blockchains as one provenance model for digital artworks. A blockchain record can connect a work to its artist, edition, ownership history and permanent media references.

AUTHORSHIP

EDITION

OWNERSHIP HISTORY

MEDIA REFERENCE

The exhibition does not require visitors to understand tokens or archive platforms. Provenance remains available for institutions that need to verify the work, while the gallery encounter begins with the image, sound and space.

Image, sound and interaction systems

IMAGE

Three verified masters remain intact in documentary views. Mapped outputs are prepared for the measured room.

SOUND

A venue edition may add spatial rain sound with defined quiet intervals and controlled sound levels.

PERFORMANCE

The three-room model includes a written score, performer brief, rehearsal period and visitor-capacity plan.

SENSING

The responsive model processes movement locally and avoids retaining identifiable footage.

OPERATION

Local playback, automatic launch, redundant files and a documented restart path support daily use.

Access is part of the spatial design

Visitors receive clear information before entry about saturated blue light, moving rain, surround sound, floor projection, performers or sensing, depending on the selected model.

A seated viewing position, a quiet exit, still references and a non-immersive presentation remain available. The performance model keeps an unobstructed route. The responsive model can be experienced without entering the sensing zone.

CLEAR ENTRY
INFORMATION
SEATING
QUIET EXIT
STILL REFERENCES
NON-SENSING ROUTE

Programme and production

PUBLIC PROGRAMME

Artist talk on the three states
Reading and writing programme around loneliness
Conversation on translating a triptych into architecture
Performance discussion for the three-room model

PRODUCTION

Artist fee and curatorial development
Room scan, projection design and local playback
Sound composition when selected
Performer fees and rehearsal for Model B
Sensor development for Model C
Access materials, travel, insurance and documentation

The institution selects one model or commissions a larger sequence across several rooms.

I want the viewer to feel loneliness through space, sound and the presence of other bodies

The trilogy can become one immersive room, three performed rooms or a responsive encounter. Each model begins from the same three states and gives the visitor a different position inside them.

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