

SIGNIFICATION OF THE ARTWORK IN RELATION
TO ITS PLACEMENT WITHIN SPACE

A THESIS SUBMITTED TO
THE DEPARTMENT OF FINE ARTS
AND
THE INSTITUTE OF ECONOMICS AND SOCIAL SCIENCES
OF BILKENT UNIVERSITY
IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR DEGREE OF MASTER OF FINE ARTS

By
Edra Örsöper
September, 1996

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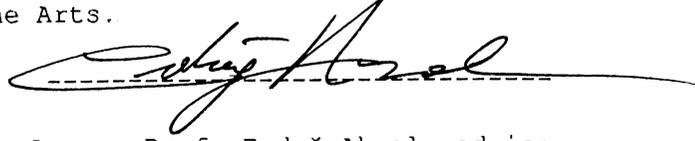
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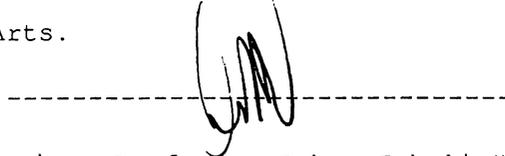
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I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.



Assoc. Prof. Erdağ Aksel, advisor

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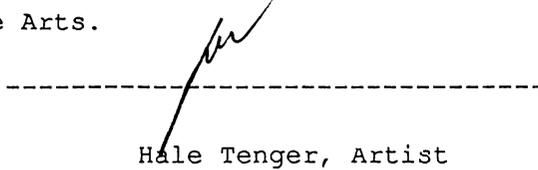
Assist. Prof. Dr. Orhan Tekelioğlu

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Assist. Prof. Dr. Mahmut Mutman

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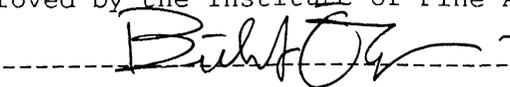
Hale Tenger, Artist

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Instructor Selim Birsnel, co-advisor

Approved by the Institute of Fine Arts



Prof. Dr. Bülent Özgüç, Director of the Institute of Fine Arts

ABSTRACT

SIGNIFICATION OF THE ART WORK IN RELATION TO ITS PLACEMENT WITHIN SPACE

Ebru Özseçen

M.F.A.

Supervisor: Assoc. Prof. Erdağ Aksel

September, 1996

The goal of this thesis is to research the relationship between artwork and space. There are different approaches on the meaning that space and artwork add to each other. These works come to life within the space that they are produced. The title of this thesis, represents the common attitude of all the art woks presented here, that is their undeniable relationship with the space that they are produced in.

Keywords: Art work, Space, Installation, Ebru Özseçen.

ÖZET

SANAT EESERİNİN MEKANDA OLAN YERLEŞTİRİMİNE GÖRE ANLAMI

Ebru Özseçen

Güzel Sanatlar Yüksek Lisans

Tez Yöneticisi: Doç. Erdağ Aksel

Eylül, 1996

Bu tezin amacı sanat yapıtı ve mekan arasındaki ilişkiyi araştırmaktır. Mekanın ve işin birbirlerine kattıkları anlamlar üzerine farklı yaklaşımlar vardır. İşlerin hayata geçirildiği ve sanat işinin bir parçası olarak mekan üzerine düşünülerek işler üretilmiştir. Bu tezin başlığı tez olarak sunulan bütün işlerin ortak tutumu ve çekirdeğidir. Bütün çalışmalarım sanat yapıtının mekanla olan ilişkisi üzerine temellendirilmiştir.

Anahtar Sözcükler: Sanat yapıtı, Mekan, Yerleştirme, Ebru Özseçen.

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CHAPTER 1

1-INTRODUCTION

1.1. Statement of the Thesis

In this thesis, my aim is to analyse the complex relationship between the artwork and space. Within this respect, some general conceptions on the realisation of the artwork is clarified in the first chapter. These concepts are space, site, place, studio, installation and spectator.

Afterwards, in the second chapter, I am giving an account of my works through operationalizing these concepts on the realisation of the artwork.

1.2. Definition of Terms

1.2.1. Space

The word "space" is derived from the Latin word "spatium". Yet, this word had been interpreted as a two-dimensional expanse by the philosophy of classical authors till the middle of nineteenth century. For instance, such models as the surface of earth or the face of a wall exemplify this point of view. On the other hand, the

three-dimensional volumes had been considered as simply vacua and empty bits. Thereby, this point of view treated three dimensional volume as "the solid and its surface" (Gauldie, 1969:66).

In its general sense, "space has the property of setting frontiers or limits to bodies in it and of preventing these bodies from becoming indefinitely large or small" (qtd. in Kim, 1985: 8). Therein, owing to this confined power of space, the universe as a whole occupies a finite space. Therefore, for Kim (1985), space is a kind of previous an atmosphere donated with pressure and tension rather than some pure extension which lacks qualities or force.

With in this context, Lipps defines the concept of space by stating that "(s)pace is an object of aesthetic perception, only in as much as it is a space which has been given life (belepter raum), only the vehicle of an inner tension, of an exchange of activity" (qtd. in Kim, 1985: 40).

Alternatively, according to Bollnow, "space is the mediator between the object and the subject; it is neither a "container" indepent of the subject nor a mere subjective construct"(Bollnow, 1967:178).

On the other hand, the environment is defined as "life space" by Lewin in terms of distribution of the "psychological energy". For him, "life space is a unified psychological field representing the entire set of coexisting phenomena both in the environment and in man himself" (qtd. in Kim, 1985:41). Hence, it is conceived as mutually independent and collectively determines his behaviour. The "non homogenous" distribution of energy in life space leads to man's

experience of "forces" and to particular behaviour. Therein, it is the man who constitutes the internal field, whereas, it is the environment which constitutes the external field of life space. Lewin's concept of life space suggests that in the former the fields are expressed only in the mind as the mental images of the world.

Unlike the more abstract and general definition of "space", "place" is more suitable to depict the persuasiveness of our spatial environment. Etymologically, the horizontal spread of the earth's surface is directly related with the word "field". "Place" means space or locality in middle age English and comes from the Latin word "platea" which means "broad street" or "space". "Platea" is in turn derived from the Indo European root "plat" which means "to spread". "Plat" is an extended root of "pela", "flat", to spread from which comes from the Germanic word "felihus" meaning "flat" land and also the Old English word "feld", actually field (qtd. in Kim, 1985:34-35).

Within this respect, it can be said that space relates to us as place, thus, it is a three dimensional field of experience that is based on emotions. Therein, space is an emotionally charged field which signifies emotional interaction between man and the environment. While "space" as a word ends up conveying an abstract idea, "place" refers to the totality of concrete things having material substance, shape, texture, and colour. The word "totality" refers not only to the physical within its boundaries but also to the emotional. Consequently, the physical and the emotional emanate together as an "environmental character" as a feeling, a mood or

atmosphere. In fact, this "persasive quality" is the essence of place (Norberg-Shulz, 1971:6-8).

Likewise, "topos" is the Aristotelian word which describes the finite as a concentrically ordered universe, thus, it actually means "place". Thereby, he assumes a natural division of space into vertical layers of space. Each of the four fundamental elements as (i) fire, (ii) air, (iii) water, (iv) earth has its unique and intimate place to which it is belonged and towards which it is attached. Thereon, Aristotle considers space as something identical to a field of forces (Bollnow, 1967: 26-27).

On the basis of human experience, space around and between things are not empty or do not remain indifferent to material presence. They are rather considered already observed and exhibited as substantial and dynamic properties distinguishing them one from another. Bollnow exemplifies it as "Just as a magnet gathers steel files around it, a dot on a paper, a ball suspended in the air, a free-standing column or building as these solitary objects *gather space*" (Kim, 1985:41). Therefore, they are perceived not as a fixed point in space, but rather they anchor and concrete space around them.

In architectural terms, "space" refers to "determining boundaries". The concept of space has been discussed by the architects since the beginning of twentieth century. Alternatively, it has meant "felt volume" or "raum" with its overtones of German aesthetics. By 1923, the notion of felt space has been integrated with the idea of composition to form a three-dimensional continuum. This continuum is

capable of metrical subdivision which could be associated to academic rules. Afterwards, architectural space has been compatibly considered as an extended material which is capable of being modelled in various ways (Tschumi, 1994: 30).

In its general sense, the history of architecture is seen as the history of spatial concepts. Therefore, as Tschumi stresses "from the Greek "power of interacting volumes" to the Roman "hollowed-out interior space", to the concept of "transparency", historians and theorists referred to space as a three dimensional lump of matter" (Tschumi, 1994: 30). Likewise, Kim interprets this architectural point of view:

Our notion that space, or for that matter the world, is an emotionally charged field automatically assumes man's emotional entanglement with the world. It was in awareness of this emotional entanglement that we set out our inquiry and it is this awareness...we gain a deeper insight into the problem of architectural space and into the meaning of architecture itself. Integration of man with his world as well as his conception of space begins with his immediate and concrete everyday environment (Kim, 1985: 84).

Etymologically, defining space signifies "to make space distinct" and "to state the precise nature of space"(Tschumi, 1994: 29). Therein, this ambiguity leads to current confusion about giving a specific definition of space. For instance, art and architecture have been concerned essentially with the first sense, whereas, philosophy, mathematics and physics have tried to evaluate something variously described as a "material thing in which all material things are located" or as "something subjective with which the mind categorises things"(Tschumi, 1994: 29). As Kim mentions, Descartes ends the Aristotelian tradition by referring to the consideration

that time and space are "categories" that enables the classification of "sensory knowledge" (Kim, 1985: 11). Thereby, space becomes absolute. Within this respect, object comes before subject; space dominates senses and bodies and bodies by containing them. Alternatively, Spinoza and Leibniz evaluate the concept of space by asking "Was space inherent in the totality of existence?". By referring to the notion of category, Kant's definition of space is "neither matter nor the set of objective relations between things but an ideal internal structure, an a priori consciousness, an instrument of knowledge (Tschumi, 1994: 29).

Tschumi (1994) emphasises that succeeding developments on non-Euclidean space and their topologies are not effective enough to drain these philosophical discussions. On the other hand, a widening gap between abstract spaces and society comes into being. Yet, "space was generally accepted as a *cosa mentale*, a sort of all embracing set with subsets such as literary space, ideological space, and psychoanalytical space (Tschumi, 1994: 29).

Apart from historical analysis and also the significance of art forms, specific movements such as Constructivism, Dada, Surrealism, Pop Art, Conceptual Art, and Land Art influence the perception of the space. For instance, The Suprematist El Lissitzky is considered to be the creator of the first installation as "the Proun Environment/1923". As he seized the notion of space as a physical material with material, properties such as wood and stone. Therefore, space can be turned into a form as it is seen in contemporary installations (Oliveira, Oxley, Petry, 1993: 11).

1.2.2. From Instalattio To Installation

Install: 1. trans. To invest with an office or dignity by seating in a stall or official seat, as the choir-stall of a canon in a cathedral, or that of a Knight of the Garther or Bath in the chapel of his order, the throne of a bishop, etc. Hence. To instate in an office, rank, etc. with the customary ceremonies or formalities. Often with complemental extension. b. By extension: To place in any office or position, esp. one of dignity or authority; to establish in any place or condition. c. In Presbyterian and other Churches of US. To invest an already ordained minister with a particular pastoral charge. d. To fill (a place) with (an occupant) Obs.rare. 2. To place (an apparatus, a system of ventilation, lighting, heating, or the like) in position for service or use (The Oxford Dictionary, 1991).

Installation is a kind of art making which concentrates on the relationships between a number of elements or on the interaction between things and their contexts, rather than on a significant object (Oliveira, Oxley, Petry, 1994: 12).

In order to conceive materials or objects or artefacts as an installation some related terms as location, site, site-specificity, gallery, public, environment, space, time, duration are taken into consideration. Therein, a definition of installation has to involve this surrounding vocabulary, in terms of its contemporary significance.

In fact, installation as a term has been established as a part of the vocabulary of the visual arts. Therefore, most of the artists and critics have considered the activity as an expression of the concept of "Gesamkunstwerk" which actually signifies a total work of art. Furthermore, it has the feature of borrowing from a vast spectrum of old disciplines. Installation has such a history that spreads out from architecture, painting, sculpture, theatre and

spreads out from architecture, painting, sculpture, theatre and performance via individual narratives. This is the reason why it continues to express its former allegiances. Installation is "hybrid", "concentrating diverse", also has "contradictory notions" within its influence (Oliveira, Oxley, Petry, 1994:15).

Within this context, Jameson stresses on the hybrid quality of installation:

The ideal of the Gesamkunstwerk respected the system of the various fine arts and paid it tribute in the notion of some vaster overarching synthesis in which they might all somehow combine...installation is no longer that, not least because the very system on which the older synthesis was based has itself become problematical, along with the claim of any one of the individual fine arts to its own autonomy...If this is in some sense 'mixed media' (the contemporary equivalent of the Gesamkunstwerk), the 'mix' comes first, and redefines the media involved by implication a posterior (qtd. in Oliveira, Oxley, Petry, 1993: 7).

Thereby, installation is akin to the Gesamkunstwerk as the notion of the total work of art as a manner. Moreover, the twentieth century art including the aspects of Futurism, Dada, Constructivism, and Bauhaus have been consciously or implicitly influenced by it. For instance, Gropius, as founder of Bauhaus, consciously follows Wagner's idea of Gesamkunstwerk that he is suggesting infusing a creative work with an architectonic spirit, thereby, bringing all the aspects of art and craft together in the shared, constructed space of the community (Oliveira, Oxley, Petry, 1994:14)

Thereafter, Oskar Schlemmer evaluates this idea in his stage workshops. What he suggest is to turn back to basics, thus,

otherwise, only scenarios which employ nothing but changing forms, colours and lights are considered. Furthermore, Schlemmer works on the idea of "extending dramatic activity beyond the stage, that is beyond the conceptual space/time framework within which the narrative exists" (qtd. in Oliveira, Oxley, Petry, 1994 :15).

Meanwhile, as Oliveira, Oxley, and Petry (1994) stress that Gesamtkunst is the re-establishment of Aeschylean tragedy in the spirit of nineteenth century Germany, hence, it can be considered as a myth. Therefore, it can be said that the idealised picture of civilization's roots in classical Greece has its influence within the notion of a creative totality

In its general sense, there is two versions of the spectacular as (i) the collaboration between art forms; and (ii) the mass culture of commodity capitalism. For Oliveira, Oxley, and Petry, "installation becomes a possibility through the convergence of these two kinds of spectacle, or, at the very least, the laying of one over the other" (1994: 15). On the other hand, the difference between installation and installed work blurs when the fact that "pure form is not what defines the discipline" is taken into account. Installation is not finite, especially when it is compared with the diversity of spaces, works and attitudes. Yet, the differences between them reveal through the act of considering multiplicity of art forms, media, cultures, and histories. While, space, place and time appear as fictional constructs in work, they present perceptible experiences. As an example, El Lissitzky's claim as "space (and by implication, time) as an art form" for his

'environments', it is seen that this very space has already been claimed by everyday life (Oliveira, Oxley, Petry, 1993:11).

It is important to underline that as artists dealing with installation work through various media, the parts of the installation are not necessarily estimate by the criteria which operate with those disciplines.

The significant factor which identifies the practice of the installation is closely related with the ready-made. By this way, the signifying system is interrupted, in which the object is located. As the presence of the object, which captures its meaning, does not refer that the matter and the meaning is "coextensive", it signifies an original plurality that comes into being retrospectively. Within this respect, Benjamin deploys this as such:

The relocation of the object, its transformation into a work of art, derives its conditions of existence for that founding lack of coextensivity -a lack stemming from matter and which will always be in excess of simple functionality- and then reproduces the impossibility of that closure in its transformation into an object. The ready -made carries its original function but always opens itself beyond it, and in not being reducible, it allows for, by incorporating, a spacing that was originally given with the first relation between matter and meaning and which gets re inscribed in (and into) the objects transformation. In the latter case the spacing allows matter to do art's work. It will be a work, however, that in falling beyond the fall of symbol, ornament and function eschews, at the same time, the hold of prediction. (Benjamin, 1993: 31-32).

Consequently, the work which has been questioned would inevitably merge into the art of installation.

The impact of installation is provided primarily by their position to the sculpture and the ready-made. The matter's relation to meaning provides the possibility to integrate the matter with the work. The material presence of the art which coexists with the installation "founds and confounds" places of signification. Therefore, it paves the way for a practice that opens a realm of meaning within the continuity of the creation of a topos, hence, within the denial of restrictions. Thus, this reveals the work of art. El Lizzitsky exemplifies this situation by the following words: "Space: that which is not looked at through a key hole, not through an open door. Space does not exist for the eye only; it is not a picture; one wants to live in it" (Benjamin, 1993: 33).

The article of Goldberg, titled as "Space as Praxis" is on the relationship of subject and space, thus, she states that "the sense of space lies at the heart of the subject in active dialogue with the things and people it contains, in all of its ramifications" (Goldberg, 1975 : 190). Therefore, the sense of space is definitely not outside of the subject

In the early 1960's, the interpretation of the terms "assemblage" and "environment" has referred to the works which consist of a host of materials for the purpose of filling a given space. In other words, it has been broadly describing how an exhibition has been hung. Still, in terms of curatorial understanding, it has a function of signifying the active role played by space in contemporary installation (Oliveira, Oxley, Petry, 1994:11).

Consequently, Tschumi (1994) defines the concept of "space" through questioning it, thereby, he models "Questions of Space" (table 1).

QUESTIONS OF SPACE

- 1.1 If space is a material thing, does it have boundaries?
- 1.11 If space has boundaries, is there another space outside those boundaries?
- 1.12 If space does not have boundaries, do things then extend infinitely?
- 1.121 As every finite extent of space is infinitely divisible (since every 1.0 Is space a material thing in which all material things are to be located? spaces), can an infinite collection of spaces then form a finite space?
- 1.13 In any case, if space is an extension of matter, can one part of space be distinguished from another?
- 1.2 If space is not a matter, is it merely the sum of all spatial relations between material things?
- 1.3 If space is neither matter nor a set of objective relations between things, is it something subjective with which the mind categorizes things?
- 1.31 If the structure of the mind imposes an a priori form(that precedes all experience) to the perception of the external world, is space such a form?
- 1.32 If space is such a form, does it have precedence over all other perceptions?
- 1.4 If, etymologically, "defining" space is both making space distinct and stating the precise nature of space, is this an essential paradox of space?
- 1.5 Architecturally, if defining space is making space distinct, does making space distinct define space?
- 1.61 If the concept of space is not a space, is the materialization of the concept of space a space?
- 1.612 Incidentally, is the experience of the materialization of the concept of space the experience of the materialization of the concept of space is a space, then is space a hole in a space that it is not?
- 1.71 If other geometries give a clearer understanding of space than Euclidean geometry, has space itself changed with the construction of spaces with the presence of absence?
- 2.0 Is the perception of space common to everyone?
- 2.4 If space is a basic a priori category of consciousness, independent of matter, is it an instrument of knowledge?
- 2.6 Is the materialization of a architecture necessary material?
- 2.61 Is the dematerialization of Architecture necessarily immaterial?
- 2.73 If such a question is said to be absurd, does (architectural)space exist independently of the experiencing body?

2.8 If space is neither an external object nor an internal experience (made of impressions, sensations and feelings), are space and ourselves inseparable?

2.81 Are objective social space and subjective inner space then inextricably bound together?

3.1 Do all spaces in society taken together constitute a language?

3.12 If space (singular, indefinite) is collective and permanent, are spaces (plural, definite) individual and transformable?

3.2 If a definite space is a thing that can be referred to, can it become a symbol (a form that will signify).

3.21 If a definite space can become a sign or symbol, can it signify a thought or a concept?

3.4 If space is a representation of an idea or a thought that is signified, does a space achieve its meaning through its relation to all the other spaces in a context, or through all the spaces for which this space has become metaphorical? 3.41 If there are different modes and uses of language, can space thus be classified into scientific, mythical, technological, logicomathematical, fictive, poetic, rhetorical, critical spaces?

3.42 Does the explicit classification of the various meanings, modes, and uses of space destroy the experience of that space?

3.421 Can a space (stylistic form) be separated from the space that is a dimension of the meaning embodied in its architecture?

3.5 In any case, does the concept of space note and denote all possible spaces, both real and virtual?

3.51 If the understanding of all possible spaces includes social and mental space as well as physical space without any distinction, is the distinction, between living, perceiving, and conceiving space a necessary condition of that understanding?

4.0 Is space a product of historical term?

4.4 If space is an in-between, is it a political instrument in the hands of the state, a mold as well as a reflection of a society?

4.5 If space is a three-dimensional mold that reflects the means of production, does it ensure the survival state?

4.6 If three-dimensional space does not ensure the survival state, is space the means of reproduction of the mode of production?

4.61 If space is not simply the place where objects are produced and exchanged, has it become the very object of production?

table 1

1.2.3 Spectator and Space

The viewer of an installation is an eye. The way s/he looks both at the exhibited works and at the place where the exhibition takes place might be theoretically thought in terms of the principles of the legitimate construction founded on the geometry of the domination over perceptual space. The spectator's body may be conceived in a particular course of movement. This requires the physical and mental movement of the spectator in space. Therein, an exhibition has the potentiality to exist anywhere in a virtual way. According to common sense, the existence of an artwork may be confined to the figure of the individual artist. Then, it is the spectator who completes the art work. Such a role for the spectator may gratify an active position. However, this position can not be thought as clear as the position of the artist within the object status of the art work. Nevertheless, a participant is always more than a passive supporter of the artwork. In other words, a spectator may read a bundle of contending ideologies within the core of an artwork. (Lamaroux, 1996: 46).

The material presence has its influence on the notion of place as "a concentration of space" (Oliveira, Oxley, Petry, 1994 :12). Additionally, for Oliveira, Oxley, and Petry (1994) the concept of "order" may lead to remarkable movement towards a coherent conception of space and matter. Again, in this framework, both human experience and feelings have a significant part in the construction of a particular conception of the artwork.

According to Kosuth (1993), Installations are practised at a particular location which both determines the installation and is determined by it regardless of the context it exists in such architectural, social, psychological, institutional arenas. Therefore, installations are fixations of space. Meanwhile, the spectator is incorporated within the concerning works that sets up its own "event context". Therein, the establishment of the subjective role within the signifying activity is considered via the experience of the spectator. Unlike the installations, the movability of the other individual artistic experiences may easily bring about the commodity characteristics that has long been attached to them. The commodity aura that may be related to the these individual arts is difficult to find in the installations which has an actual place in the world and also may be thought in terms of a particular signification. Such a signification aspect grants the installations a different function above the commodity

In an important way, installations return the language of art to something more akin to "speech acts" (non-pragmatized, of course) and a change of direction away from gilded illuminations. (Kosuth, 1993: 95)

By taking the realm of the artwork into consideration, the content of the work, as it has its influence on meaning, associates with the surroundings. As the "artistic realm" has the tendency to transform the artwork into a social space, the spectator more or less involves in the artwork which appears as a totally different process when it is compared with the conventional relationship between spectator and painting or sculpture. On the other side, "the object introduced into the gallery frames the gallery and its laws" (Dine, 1963: 223). Therein, the way in which the meaning is constructed with the

encounter between the spectator and the artwork. Within this respect, the context is dependent on the entire cultural predisposition of the spectator.

The attempt to trigger a new perception of space reopened a basic philosophical question. Remember: you are inside an enclosed space with equal height and width. Do your eyes instruct you about the cube merely by noticing it, without giving any additional interpretation? No. You don't really see the cube. You may see a corner, or a side, or the ceiling, but never all defining surfaces at the same time. You touch a wall, you hear an echo. But how do you relate all these perception into a single object? Is it through an operation of reason? This operation of reason, which precedes the perception of the cube as a cube, was mirrored by the approach of concept-performance artists. While your eyes are giving instructions about successive parts of the cube, allowing you to form the concept of cube, stimulating your senses through the intermediary of reason (Tschumi, 1993: 40-41).

For Tschumi (1993), this reversal, this mirror image, is distinctive for a new perception of the space which is the complete space of the performance. The drive towards this new perception of the space brings about a different relation in the context of the performance. But the most interesting part of such performance is the underlying discussion on the "nature of space" in general, as opposed to the shaping and perception of distinct spaces in particular.

MODELS FOR ELEMENTS IN PUBLIC ART

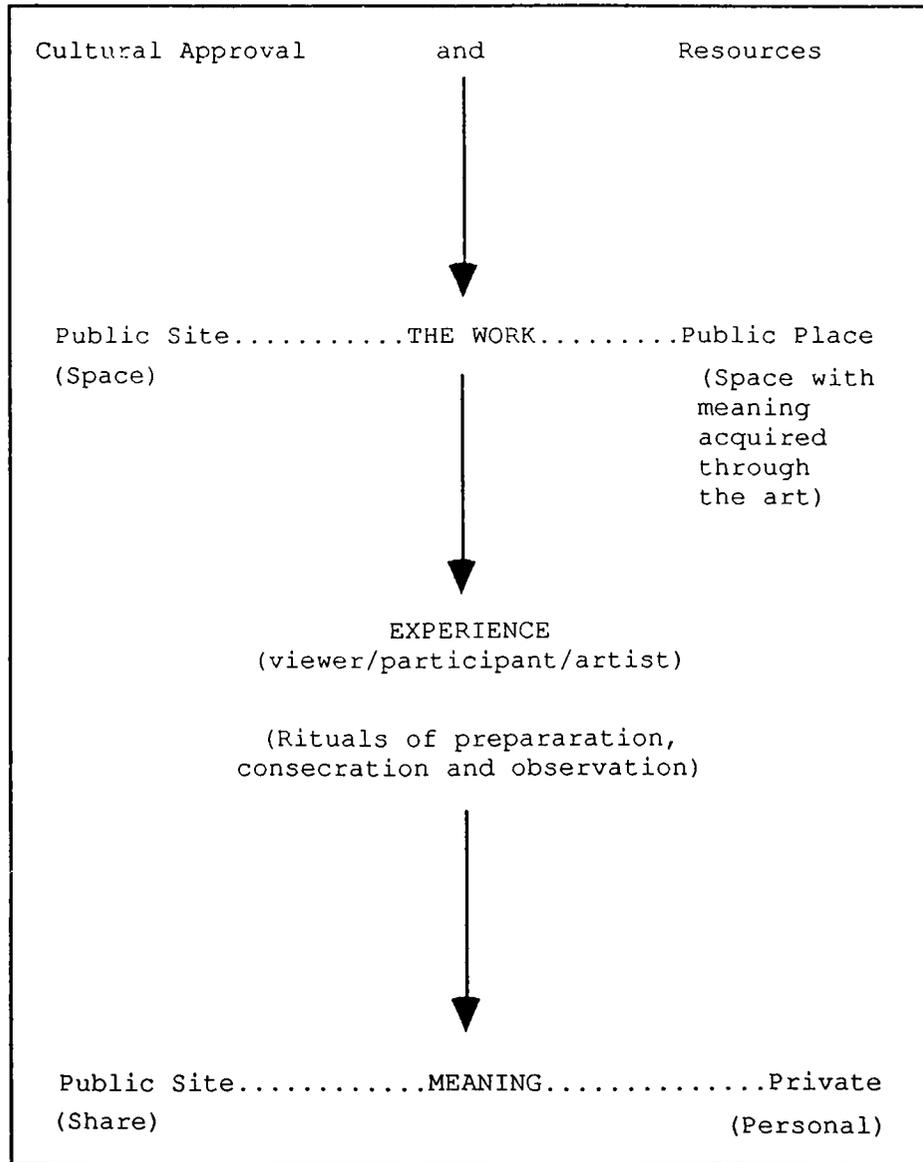


table 2

On another level, installations may be thought in terms of public spaces. As Suzanne Lacy states, "The public nature of the works and the intention of their maker to go beyond individual expression gave rise to the possibility of an aesthetic critique"(Lacy, 1989: 294). This critique have a relation to social effects and political intentions in the sense that the public space is imprinted with the mark of an object, installation that is exerted into its particular context. Then, Lacy proposes a model to deconstruct common elements of public artworks (table 2).

As Oliveira, Oxley, and Petry (1994) mentions, in the early forms of theatre, the stage was a part of the urban environment and that was conjuring an attitude in which art and life is intertwined. Installation can also be thought in line with this tradition. It locates itself in a real context with a relative objective of replying life. Everyday life is to some extent recreated in the gallery through stripping it of its meaning. In installation, the spectator's alienation from life is reemphasized through the simulation. In doing these, installation art relies on a complex set of forms and attitudes that opens up the realm of a project emphasizing a particular objective and or issue.

Installation Art is based in the aesthetic experience that in the end cannot be fully described, depicted, recorded or explained. The spectator, who in the act of experiencing the work, acts as catalyst and receptor. (Oliveira, Oxley, Petry, 1993: 11)

1.2.4. Site and Space

Site has been defined "as being the harmony of place, space, and scale." As Krauss has cited "it must also be recognized that the history of modern sculpture, hardly heroic, is based on the distressing acknowledgement that there are no more sites". (Krauss Rosalind, 1986: 46) Within this context, Krauss (1986) exemplifies the art of the index through the practice of installation. There is a link between site specificity to an indexical work. Site may be thought as a message to be presented, on the contrary, not coded. As the goal of the works is to occupy the presence of the building and also to establish strategies in order to spread the surface over the field of the work. In spite of the presence surface, there is still the sense of time-past which feels the work. Hence, it is a physical cause that does not exist in the given sign.

In the last two decades, sculpture may present some clues in the relationship between site and space. In sculpture there is drive towards to reconstruct the concept site through introducing its disappearance.

"So in that sense, the site of all in situ art is a non site, as Robert Smithson once perceptively remarked. With the harmony of place (the cultural tie to ground, territory and identity), space (the cultural consensus on the perceptive grid of reference) and scale (the human body as measure of all thing) being doomed to failure, it seems that harmony in a work can only be established between two of these factors, while the third has to be relinquished" (Duve, 1993: 25).

In short, these three strategies are in some sense producing an optimistic drive, but the things that have been lost may also be found as reinscribed and reformulated (Duve, 1993: 25).

Minimal Art may be seen as a ground breaking stage in the perception of space in the sense that the picture has been reduced as a part of the artwork. The space of the Minimal Art can be considered as exceeding the classical perceptions. Indeed, the space of sculpture is a physical one. It is beyond the frame of the picture in its relation to the surrounding space. This space cannot be reduced to a clear-cut pattern of any construction or signification and this is free of any constraints and limitations (Lamoureux, 1996: 122).

In relation to the concept of site, one may introduce the notion of site specific. Site specificity cannot be thought simply a particular place in which a work to be found. It is rather a created place for a particular work; it is a configured space where the perception of the artwork is affected. To put it differently, the objects that are configured differently in two different locations

may be read as two different things. A variety of things that the space in which the artwork is exhibited may produce different political, cultural or other differences (Crimp, 1993:16-17).

Crimp (1993) mentions that most of the current works are seized by the concept of *site-specificity* with the influence of the activities of "Land Art" of the 60s. However, the contemporary installation artists have the tendency to deal with the issues concerning urban, historical, and social context, instead of concentrating on the idealized notions of nature of the earlier *Earthworks*.

Throughout the sixties, a new understanding of the artwork has begun to fledge. The spectator has had an active role in relation to the artwork. Thereby, the spectator has dwelt his/her world into the artwork by leaving the traditional status of viewing. In this process, Robert Smithson's some remarks on site and nonsite are worth noting: "a site is a particular place or location in the world at large, and a nonsite is a representation in the gallery of that place in the form of transported material, photographs, maps and related documentation" (1994:33) Smithson also lists site as (i) open limits; (ii) a series points; (iii) outer coordinates; (iv) subtraction; (v) indeterminate; certainty; (vi) scattered information; (vii) reflection; (viii) edge; (ix) some place (physical); (x) many. On the other side, he lists nonsite as (i) closed limits; (ii) an array of matter; (iii) inner coordinates; (iv) addition; (v) determinate uncertainty; (vi) contained information; (vii) mirror; (viii) centre; (ix) no place (abstraction); (x) one. In short, Smithson conceives the place where

the work is installed as a place that is constituted by the work itself.

During the 1960's, another challenge on the traditional prestigious status attached to the artwork and the artist had come from the minimalist sculptors by granting that prestige to the situated spectator. Within this respect, the spectator produces the meaning of the artwork through his/her self-conscious perception of the minimal object. This new position of the spectator which is thought in terms of reception lays the ground for the production of the meaning through the complex relationship between the work and its site of exhibition. This has come to be known as site specificity in which the traditional artist-subject couple has left its place to the spectator-subject through the wedding of the artwork with a particular environment (Jud, 1993: 82).

The idealism of modernist art, in which the art object in and on itself was seen to have fixed and transhistorical meaning, determined the object's placelessness, its belonging in no particular place, a no-place -that was, in reality, the museum. (qtd. in Jud, 1993: 82).

Actually, the museum is not just a particular built form having defined in itself. Rather it is a representation of a complex set of patterns in the institutional network of circulation to which one may include artist's studio, commercial galleries, the collector's home, the sculpture garden, the public plaza, the corporate headquarters lobby, the bank vault, etc. Then, what is particular for site specificity is its display of that material network and its commitment to a specific site instead of a circulatory mobility.

However, for Duve (1993) the challenge of minimal sculptors against modernism is a limited one. In this, the context of the work of art has not to much extent exceeded the limitations of creating an extension of the aesthetic domain to the site itself. Just like the earthworks, the work has not have the potentiality to be located to somewhere else. The dilemma of minimalist artists may be elicited in their not recognition of the site of art as a socially specific one while deploying and opposing idealism with a materialist positioning.

The concept of "site specificity" has introduced into contemporary art by minimal artists. The concerning question is the idealism of modern sculpture and "its engagement of the spectators consciousness with sculptures own internal set of relationships". Minimal objects conveys consciousness which reflects back on themselves and also the real world positions that ground consciousness. Perception is revealed not between the spectator and the work but among spectator, artwork, and the place. (Jud, 1995:82)

It is also important to note that the relationship is accidental on the viewers temporal movement in the space shared with the object, context, and the spectator. Within this context, the spectator becomes the subject of the work that appears as a reorientation of the perceptual experience of art as opposed to the modernist idealism. Therein, "this privileged position developed ultimately on the artist, the sole generator of the artwork's formal relationships. The critique of idealism directed against modern sculpture and its illusory sitelessness was, however, left incomplete" (Krauss, 1996:40) .

1.2.5. Place

For Crimp (1993), the incorporation of place within the realm of the artwork's reception comes to the fore only in the sense that it has extended the idealism of art to the surrounding site. Such a rigid understanding of site as specific, limited one has led to the abstraction and/or aestheticization of it. After dislocating an understanding of sculpture as form and structure, Carl Andre instated place as an important element of sculpture through carrying his works from place to place. He stated this attitude as follows:

I don't feel myself obsessed with the singularity of spaces. I don't think spaces are that singular. I think there are generic classes of spaces which you work for and toward. So it is not really a problem where a work is going to be particular. (qtd in Crimp, 1993: 155)

According to Andre, spaces may be very different changing from large public spaces to private dwelling spaces to private spaces. He feels autonomous in locating any art work. "All I'm doing, is putting Brancusi's Endless Column on the ground instead of in the sky" He claims that the importance of sky and space has lost their value instead of place. His ideal piece of sculpture is "road". Moreover, devaluated studio work by using machine produced and standardised materials in his pieces. He says "the engaged position is to run along the earth" (qtd. in Duve, 1993 :29).

The planimetric and planned space of urbanism has basically lost its dimension and is reduced to the linearity of a road, at the same time that the place is abstracted and generalised, losing its locality and its stationariness. Space and place merge in the nomadic indifference of a motor way network (qtd. in Duve, 1993: 29).

According to Andre, a place is an area within an environment which has been double altered in such a way as to make the general environment more "conspicuous"(Lippard, 1973: 47.).

1.2.7. From Installatio to Installation

Both the museum and gallery and the studio are connected to the domain of same structure and system. While examining the studio one should not neglect the museum and the gallery as remarkable parts of a possible whole. As Buren has stated elsewhere any analysis of the art system must inevitably be undertaken in terms of the studio as the unique space of reception just like the museum (Buren,1979:51).

In discussing the studio, Constantin Brancusi is an important figure. Brancusi has repeated many sculptures; he occasionally varied their proportions and scales; and he usually changed their materials. However, he was reluctant to take them out of his studio because he thinks that the true location of production is studio. In addition to these, he also took many photographs of his works in progress in the studio by changing both the light conditions and the points of view. (Marielle Tabart, 1979: 10) Hence, beforehand, the same elements have come together. via the practice of photography. However, this time the elements come together completely differently. Brancusi's stress is on the fact that his studio becomes as means of a museum with the pieces exhibited exactly as he had left them. Within this respect, the point is that his sculptures do not have to address to any "ideal proportions" of a specific model but to "the real body of a real individual invited to walk

through the cluttered studio, to touch and to soil his hands as the artist had done himself" (Lamoureux, 1996:118). Then, as Lamoureux (1996) stresses, if we think of the spectator replacing the artist in his/her own space, s/he may conjure the gaze of the photographic eye which is stripped off any real body. By this way, the work in the studio is transformed into the photographic negative which is flexible. Thereafter, when the work leaves its original location in the studio, it will still preserve its very flexibility.

He modified every part of his studio: his artworks and the necessary working tools, as the necessary parts of everyday living, are all marked by his hands. Indeed, the attitude of Brancusi by keeping his works together with the studio draws a parallel line with the modern notion of space as it is private and has a function of integrating the space with the work, moreover, the tendency to give the utmost importance to the mark of the same hand as such an attitude that prevents the work from another context (Lamoureux, 1996:118).

The third strategy which emerges with Brancusi illustrates a challenge against the loss of site; sacrificed scale, the place as a deciding factor although the space is identified with the place. Only a specific thing instead of generality is considered. Therein, "the sky above the sculpture" is the only general space as it asserts an autonomy difficultly achieved. Brancusi's "Bird" exemplifies this situation that "it would first of all need to undo itself from the four or five superimposed plinths which keep it attached to the ground" (Duve, 1993: 28). Likewise, "The Endless Column" of Brancusi is about 30m high and installed in Tirgu Jiu Park. This is

such a work that can be considered as a challenge "to human finiteness"(Duve, 1993: 28).

Actually, the material things in any environment are physical. These can be thought in phenomenological terms as influencing man's psyche. To put it differently, things have an emotional energy and they may influence the values, feelings, and ideas of human beings. This is to say that things provoke an energy, a rise in a particular state or mood of human beings.

The being of a material object does not stop at its physical boundary but extends beyond it and conditions the surrounding space by virtue of "how I is" as manifest in the atmosphere or the pervading feeling around it; it gathers space around it to create a place, or a realm of influence, where its emotional power is at work.
(Kim, 1994: 63)

Then, for Kim (1994), the object and its surrounding space are both provoking an influence on the human being. In line with these phenomenological character that is exerted by the object, one may think of the atmosphere of a room. One cannot measure this atmosphere but s/he may feel it. The character of any empty room can be changed by installing an object that may change from a chair to a sculpture.

CHAPTER 2

2.1. The Artistic Experience In Relation To The Notion Of Space

The relationship between artwork and space can be in various degrees. In my artworks, this relationship can be combined or observed in different degrees. Since Monet art work presented in space, it has some relationship with the space that it is presented.

I was painting when I was an interior architecture student. These were body paintings were on two dimensional surface with three dimensional bodily acts (figure 1,2). The body was used as a tool. Therein, those paintings created; illusions of volume (figure 3,4). While thinking about the transition from two dimension to three dimension. The question, how those paintings were placed in that space gained importance rather than hanging them on the wall. After that I started placing, them in different ways on the walls/in rooms. At the end they still hung but, they became installations on the wall. In this context, by placing them consciously in an interior space the building/the interior space become a frame for my work (figure 5,6).

After painting with the motion of the body, I started producing images by using energy, depth, volume of the body itself and its relation with space. As a physical existence, I questioned, where

and why these works are done in that particular, identified space. I started thinking about the meaning that the works attributed to the space, and the meaning that the space attributed to the works. My concerns about the transition from two dimension to three dimension and three dimension to two dimension transformed to a question of placement in the space.

I continued to work with the body movements. I made series of walks as a body movement. Walking was a kind of movement that is vertical to the body itself and horizontal to the gravity in the space.

There is always something missing in my work. I like to work with absence and missing parts of work as, I believe that the energy of the work is hidden there. I am interested in not only in what is present and visible but also what is missing and what is not present. I believe the lack of something many times can be definitive of something that exists. I try to walk on a thin line between what is visible and invisible. The objects/images in my work to attempt express the invisible, in other words the non object and the non image.

I consider the space as a major part/essential element of an artwork. It is essential for me to find and bring out the secrets within space. This means, introducing the hidden energy of space into life and emphasising, symbolic meanings embodied in actual functions.

The notion of space constitute material for art. The observer of the work becomes implicated with it in a manner that differs

considerably from the conventional relationship between viewer and painting or sculpture. Context becomes content. Meaning is no longer given, residing in the object discerning by the perceptive viewer, it is something that is made in the encounter. The content has taken so much importance is as much as anything the entire predisposition of the viewer.

The architecture is designed to avoid absolute peaks, instead presents numerous centres of equal importance. Spaces are clearly distinguished with my additions. Showing depends on the artistic contribution and special conditions required by the work.

2.2. The Description of the Works.

2.2.1. Stilts

(Installation/wood stilts/1995, figure 7)

The idea was to occupy and control space with my physical presence or the lack of it. I had the stilts made for me in order to reach the height of the studio ceiling. Referring to personal body means that my physical presence, and my body codes are there. The studio is beyond my body space. I upgrade my body space to the studio scale.

With the help of the wooden stilts that, I made by subtracting my height(1.68 cm) from the ceiling height(4.00).

2.2.2. Line

(Installation/fishing line, nails/1995, figure 8,9)

I had a 7.26 cm length wall in my studio, that I did not want to paint anymore. Therein, I chosen the two side walls to form a walking route.

A walking space is chosen between two walls. Fishing lines are stretched between these walls using nails. I located all the nails in accordance to the shape/outline of my body (according to all my body joints). I built a half visible structure that exists only if I am in it. But my outline exists there when I am not in it. My existence or the lack of it gives meaning to the work.

2.2.3. Pedestrian Crossing

(Installation/talcum powder/1995, figure 10-14)

The work is based on a pedestrian crossing that is located between two blind walls on the floor of a corridor. The life size dimensions of a pedestrian crossing are reproduced from talcum powder. People who are crossing the corridor became part of the art work as they leave their foot marks and traces on the floor, and carry the smell and parts of the work with them, that enlarges the work all over the building.

One irony of this work is that a pedestrian crosses, the pedestrian crossing horizontally, while in my work the road is crossed vertically. What remained after the crossing process were the marks

and the traces of the work on that particular space. After this pedestrian crossing, I started to work with the memory of space.

2.2.4. Trace Maker

(Installation/talcum powder/1995, figure 15)

The vacuum cleaner erases, wipes out the memory of a floor and collects those items of memory in its container. By walking with talcum powdered soles of my shoes, I left traces on the carpet. I took photos while my studio was being vacuumed by a janitor.

I later changed and reversed the sequence of the photos. In the new presentation the janitor is represented as a trace maker, and the vacuum cleaner as a trace machine. In other words, the process of wiping out memory is reversed. The vacuum cleaner is returning the memories and the traces of the space that it had preserved in its container.

Also, my camera(L500) tooks the photos from the end to the beginning of the film. So when, I placed the photos with their negative numbers on them they built a proof for Trace Maker within five frames that are in one.

2.2.5. White And Black

(Installation/talcum powder, ash/1995, figure 16)

The work exists on a control gate. I put layers of talcum powder and ash in the two thick stripes by leaving an uncovered space between them across the road crossing the gates. Talc powder, ash, and the

uncovered space between them created three different zones. Talcum powder as a material refers to an unreal, a kind of isolated dream like environment, while ash as a material refers to a more real and spoiled environment. The clearance between them became a transition zone.

As the cars crossed the entrance, their tires mixed the two different powder on the transition zone. The result was something pictorial, with shades of grey. The controlled gate way with its guards/red & white stripes itself increased the tension of the work. While everything in and on the gate was about heavy contrast. The work was dealing with subtle shades of grey (low contrast).

2.2.6. Cone

(Virtual Installation/8 sketches, 4 C.A.D images/1995,
figures 17-28)

I wanted to create a vertical object between sky and earth which was covered with a kind of reflective material. Cone would be the ideal prism for that. The reflected image of the surroundings are both distorted and reflected on the surface of the cone. They are also stored and recorded as an image on the cone. Again, I was thinking of memory of image/space and recording of memory. I started to work with imaginary sketches of the idea and I used three dimensional computer design for visualisation of the project. A work of art which recorded the space and activity around it.

2.2.7. Demonstration

(Photograph/100 cm x 70 cm/1995, figure 29)

I took this picture in front of the New York State Library in June 1995. Muslims were demonstrating against the war in Bosnia. When it was time for the daily pray at that moment they started to pray on the pedestrian crossing. I believed that those people actually changed the memory of that pedestrian crossing which is in fact used for crossing the street. Thus, the crossing which had its own daily common function was converted for a certain limited period of time. The spectators within the frame of the picture were looking at points totally out of the frame. Their directions of view bring the real spectators of the photograph face to face with the photograph.

Also, there is a "Don't Walk" sign in the photograph as contraversity to walking. And the relationship between dying people at the war and the "Body Shop" sign. For the time to the memory of a pedestrian crossing praying people's touching is added.

2.2.8. Accidentally

(Installation/ mix media/1996, figures 30-34)

The center of a wall is vertically covered with semi-transparent black fabric material that consisting of three paths connected to each other with thumbtacks. A half of a vaginal shape done by pink pigment is on the floor at the front part of the work. The other half of the vagina is on the other side of the same wall in the back room. Also, there are seven shopping nets hanging from the

ceiling by fishing lines holed by cromated meat hooks. The way they are hung is following the half of vaginal like shape. There is 90 cm corridor between vagina like shape and fishing nets leaved as a clearance for people to walk in. While crossing to the other side (back room) the door is covered with the bride veil. The other half of the vagina is red I poured on the floor.

The usage of the wall and the door that is present in the existing architecture. The set up of the artwork enables the viewers to walk in the artwork. Giving life to the space characteristics that are present in architecture with the art work is important for me. For example the usage of the wall between two spaces, and the usage of the door as a transition zone.

The surviving of the space and the art work without getting far from each other, thus the space becomes a part of the art work and this gets the viewer involved. The art work surrounds the viewer. The representation of that space as an art work with some more additions to the art work. The space becomes a part of the art work. The shopping nets are hung from a height that a regular size human being can hold them. There is enough space among them for a human to pass by. There are seven nets to represent seven days of the week.

On the background of the work and in the middle of the wall a semi transparent black background was used, on the right of it wall placed empty and on the left there is a door. The vaginal shaped form that is made by pouring pigments on both sides of the wall, on one side of the wall is made by only pouring pink pigment on red

pigment and on the other side of the wall by only pouring red pigment.

As a feminine characteristic vagina form makes me believe that every woman is born with red inside. At the door where I used as a transition zone, when people get married they pass through a doorway. Therefore, I covered the door with brides veil than I put a ready made brides veil on the edge that is on the upper corner of the door. I placed a genuine violet inside the brides veil.

2.2.9. Presentation

(Installation/photograph(100 cm x 70 cm), A4 text/1996,
figures 35-38)

A 40cm x 60cm black and white photograph, life size of two hands serving coffee from a tray is placed hang off 45 degree angle on the wall, bottom part attached to the wall with a triangle shape special cut wooden element and there is a groove place the photograph on it. In the back of the photograph there is a text which is a official government form to apply in order to become a legal prostitute. The form is inverted so that one can only read it through the reflection from the mirror on the back of the photograph.

The back of the photograph is covered with a reflective mirror like surface. The viewer can read the inverted text that hangs on the wall only if he or she chooses to do so. This work is exhibited at the back of a corridor on which only three people can fit at a time in as spectators.

What we usually look at is a 40 cm x 60cm photograph, to think of the wall as a young girl that bends to the taboos. The coffee cups in the photograph are a type, which is called coffee cups with envelopes. The cromated metal covering on the outside surrounds the fragile white porcelain cup. It acts like a chastity belt. The outside of the cup is cromated.

It is important for the wall to have 1.80 cm length. The 60 cm space that is left on the both sides are enough for a human being to look over his or her shoulder. If he or she chooses to do so. As a result a space for three viewers is created.

The viewer of the art work has to adjust his body movements accordingly. Because there is a viewer across from the person who is holding the tray and a viewer that comes across the virgin that is symbolised in the photograph. The other two are dealing with the text that is reflected from the mirror behind photograph. In addition there are two secret bodies that are doing the work secretly. First is the girl who is offering her virginity while holding the tray. Second is the prostitute from the text.

The viewers approach to the corridor and the lighting of the task are all connected to the artwork's special integration with the concept.

2.2.10. Kayık

(Installation/black shoe rubber, Vaseline/1996, figures 39-42)

The Kayık consists of two halves of vagina like shapes again, the material is thick black rubber, the kind used in the bottoms of shoes. The shapes are placed on the ground not in a flat manner but rather wrinkled way. The rubber surface is covered with vaseline. The title of this work can not be translated, kayık as a word means boat, and the verb from which kayık is derived "kaymak" means to slide. Materials for the work are black shoe rubber and vaseline.

The Kayık consists of two semi-vagina like forms they are placed on the ground surrounding the bottom of a vertical round column which is at the entrance of school of fine arts. The idea of interaction is strengthened by the used material there. I wanted to create an art work that represents the places that I pass by every day. To show that usual place as an exhibition site. As a material vaseline on black shoe rubber, wherever it is exhibited it does not lose its meaning.

As a material, vaseline on black shoe rubber is intended to recall and challenge a common attitude characterising intercourse as the passing of men over women; in Turkish "üstünden geçmek."

2.2.11. In and Out

(Installation/white and red lace/1996, figure 43-45)

Vagina like shapes, they are made of red and white lace. They are placed on the vertical edge of the doors at the entrance of the faculty buildings. These doors are frequently used to enter and exit and they work both by pushing and pulling. The lace is also placed on the glass part of the doors. Thereby, the transparency of the doors, although camouflaged by the underwear lace is still preserved. The colour has a symbolic condition red; period, erotic: white virginity and child.

The lace of underwear is a choose as a material to add a force meaning to a art work. In & Out also exhibited in other places such as Food Center. A place where people go and eat. There in its own symbolism, black lace refers to eroticism and the violet lace refers pain. In the work In & Out, the human being who is in the position of being food is a prostitute. A desire to fulfil a necessity.

2.2.12. The Dish Washing Dreams

(Installation/dish washing wool, white ceramic tiles/1996,
figure 46-50)

The work is exhibited on the floor. The objects that are made of dish washing wires are placed on 10 cm x 20 cm ceramic tiles. The work is diverted to the axis where the toilets is. The work covers an area that as dimensions of 3.60 m x 1.80 m. The number of the tiles that are on the vertical axis is seven and this implies seven days in a week. The number of tiles that are on the horizontal axis

is twenty four and they refer to 24 hours in a day. 7 days and 24 hours. The smallest kitchen area is 3.50 meter square.

The set up: The length of the sink that the woman uses in the kitchen 60cm according to architectural and ergonomic standards. The flat surface on the floor is left empty before the 60 cm to give to give a feeling that there is someone after that 60cm who is washing the dishes. The objects (fishes) that are made of dish washing wire are diverted toward the metaphorical water flow. These fish which are made from dish washing wire, symbolically has the shape of vagina and penis. The head part is the penis and the back part as vagina. They force the opposite sides even they have the same body.

The tiles are part of the work. The tiles function also as a background. That the show the objects more clearly so that they can be identified more easily. In its order, I wanted to create an art work that can move on its own. By doing that I think, I have caught a certain flexibility in the work.

The plane also makes possible the moving of work with its space. At the same time I wanted to interact with the traditional painting understanding. When I photographed the work, I decided that the work looked like an illustration. When the viewer walk toward the work from a certain distance, the fish like forms that are made of dish washing wires, that are located on the tiles and which have a certain height look like a pictorial composition when looked from eye height toward the floor. I wanted to play with painting viewing.

In my previous art works, I was pointing out the mystification in spaces. By doing my work with dish washing wires, I wanted to reveal the secret potential forms and energy in the objects. I believe that transformations can be made by having the objects carry their identities inside them.

Kitchen as a space, by changing its being space, that the kitchen does not belong anywhere, I can have the art work travel. A famous proverb "like fish in water" and the fish have signals according to gender. There are 28 fish that are made of dish washing wire. Referring to women's menstruation periods.

CHAPTER 3

3.1 "Girl's Dormitory" Exhibition

Nine works have been exhibited. Six of them had already been exhibited in different spaces/places (figure 51).

"In & Out" is the first work of the exhibition. It is placed at the main entrance of the dormitory. Second work "Pedestrian Crossing" is located at a transition zone. The rest of the exhibition is on the second floor. "Kayık" is installed in the T.V room. "The Dish Washing Dreams" is in the second floor hall, opposite to the kitchen side. "Presentation" is placed to the wall between hall and the rooms, and "Accidentally" is located in the bathroom.

One of the aims of this thesis is speculate on the cohesiveness of the works in relation to space. When the works are moved to a new exhibition space the flexibility and strength of the works must still be discernible in this new space.

In this last chapter, I will try to delineate the position of the works in this space. I will use the phrase this space instead of before/after and old/new. Moreover there will not be any emphasis on any comparison between the spaces.

I produced three new works for a girls dormitory. All of these new works are located at the second floor. "If only" is located in my bedroom. "Marriage" is installed in a two person bedroom and "Machine works hand gets proud" is exhibited at the study room of the dormitory.

3.2. Re - Exhibited works

3.2.1. In & Out

(Installation/lace/1996 figure 52)

"In & Out" is considered as a significant work in the context of its own place/space of installation is taken into consideration.

A changing in the exhibition space plays an important role in the meaning of a work. "In & Out" has been exhibited on doors that work both by pulling and pushing. These doors were integrated in the configuration/installation of the work and it is part of its meaning.

In the "Girls Dormitory" exhibition this work was installed at the main entrance doors. These doors can only be opened by pushing. This act of pushing only, and the white lace symbolically refers to virginity. This particular reference has the purpose of, implying that to become pregnant is unacceptable, outlawed in the girls dorm. Owing to these "rules" of the dormitory, it is deemed impossible for a baby to even go out from the entrance door.

Therefore, the act of exhibiting this work in the implied space of the girl's dormitory added a particular meaning to the work.

3.2.2. Pedestrian Crossing

(Installation/talcum powder/1995, figure 53)

The pedestrian crossing is installed on the transition zone following the entrance with its loaded memory. Walking, one leaves a vertical trace on the horizontal crossing. Other architectural units, like column, are integrated in to the physical configuration of the work.

In the former exhibition, this work had been installed between two blind walls. There are formal differences between these two places, but the work is still based on the same mentality. The decision to re-exhibit this work was arrived to by the work's flexibility. This flexibility presents new experience and different interpretation of space.

3.2.3. Kayık

(Installation/black shoe rubber, Vaseline/1996, figure 54)

Another work that is reinstalled in a new space is "KAYIK". It is exhibited around the column in the T.V room without changing the positioning any of the furniture in the room and the daily order of the space. The work was just added to the room as if it is as an organic part of the T.V room - actual, tangible, present, part of the actual space.

3.2.4. The Dish Washing Dreams

(Installation/ dish washing wool, ceramic tiles/1996,
figure 54)

"The Dish Washing Dreams" as a work was always ready to journey. The work both remains and moves. The dish washing dreams is always placed directed toward a source of water, regardless of the place of exhibition space. Indeed, in "The Dish Washing Dreams", the emphasis is on the portability of the work. Its is place should just entail wetness and humidity, disregard the exhibition space.

3.2.5 Presentation

(Installation/photograph 40 cm x 60 cm, A4 text/1996, figure
56)

The work is installed on the central axis of the building, at the second floor after the circulation hall which faces the work. At the opposite wall there is a mirror.

Girls usually use this mirror to check themselves out just before they leave the dormitory. I believe the mirror has also loaded memory/image.

The presentation of the work makes it necessary for the spectator to shift his/her body in order to understand the work. This movement takes the spectator into the duality between the virgin image in the photograph and the textual reference to official prostitute. Because the work was installed just the opposite of the mirror, the mirror

reflects, the image of the spectator, that falls between two situations in the work.

3.2.6. Accidentally

(Installation/mix media/1996, figure 57)

Some works take inspiration from their own space. However, this does not mean that they are confined to this space. Other works, could stand alone, indifferent to exhibition space. Others take inspirations and meaning from their own specific space. If they are freed from their original space, they produce a new meaning. In my studio, "Accidentally" refers to the relations between floor/wall, door/frontal room, and is based upon architectural characteristics, definitions and interlappings of my studio.

Yet, shopping nets, meat hooks, fishing line are portable, and can be exhibited in another place. A new configuration in a new space does create different meanings. Still, one wonders whether these objects should bear the same characteristics that are attached to them in their first exhibition space.

In the new configuration of the work, my decision is not to change the name of the work since the new space of "Accidentally", that is, the bathroom, may conjure me new implied accidental meaning.

**3.3. The new works that are been built for the "Girl's
Dormitory" Exhibition**

3.3.1. If Only

(Installation/naphthalene/1996, figure 58)

The work is exhibited at the second floor with my sketches, in my bedroom. Front part of the window pain are covered with naphthalene. This windows facing other dormitories are blocked with this icy material. The sharp smell of the naphthalene welcomes the spectator as they enter the room, with painting like window.

3.3.2. Marriage

(Installation/Photograph, naphthalene, bride veil/1996,
figure 59, 60)

From the poster of the exhibition:

She has been going after the tongue-twister about the story which has been desperately repeated that there may be a time when their expectations would make them happy. It is the charm of the tulle that attracted her goal that is veiled on the virginity to purify the smeared mud. Sooner or later it was inevitable to discover the mystery of the tongue-twister as she has been living through them.

The work is exhibited in a dormitory room where two girls are staying together. The work aims to represent the individual choices of the two girls living there. A photograph of my portrait was installed on the wall at my own height. In this photograph the model

(me) is wearing a bride's head gear with flowers. These flowers are covered with naphthalene. The actual head gear is placed inside its original box, that is completely filled with naphthalene flakes. This box was placed on the top of the wardrobe across from the photograph.

The organic material naphthalene was deliberately chosen as material that both preserves and rots the room, perhaps, also the marriage institution. Naphthalene is a material that carries its own space, with its own smell, that has a colour, changing by time, that diffuses in the air as it shares itself with the air.

3.3.3. Machine Works Hand Gets Proud

(Installation/mix media/1996, figure 61-69)

The title of this work is a famous Turkish proverb. The work is composed of four photographs which are placed on the centre two tables that have been welded together. The photographs are of four serving plates each decoratively filled with vertically placed carrots, bananas, cucumbers and sausages. The plates are photographed on top of bed sheets.

Food and sex intertwine other and contain hidden meanings. Obviously the work refers to the popular activity of masturbation in all girls dormitories. The work is exhibited at the study room. The 18 cm length of the plate in the photographs refers to the length of the human hand.

4. Conclusion

In order to communicate with the spectator, an artist may choose any kind of expression and medium by which it can be integrated into artistic practice.

It is possible to experience an exhibition on various levels according to its implied space, location that indicates the artist's means of expression and communication visualising the representations, and the feature of being subversive. Consequently, an exhibition is a finished product. It presents what particular intention and subjective attitude of the artist.

The thesis presented here is made up of descriptions of the artworks and notes taken on them. Last but not least, none of these definitions literally signifies what an artwork actually means.



figure 1

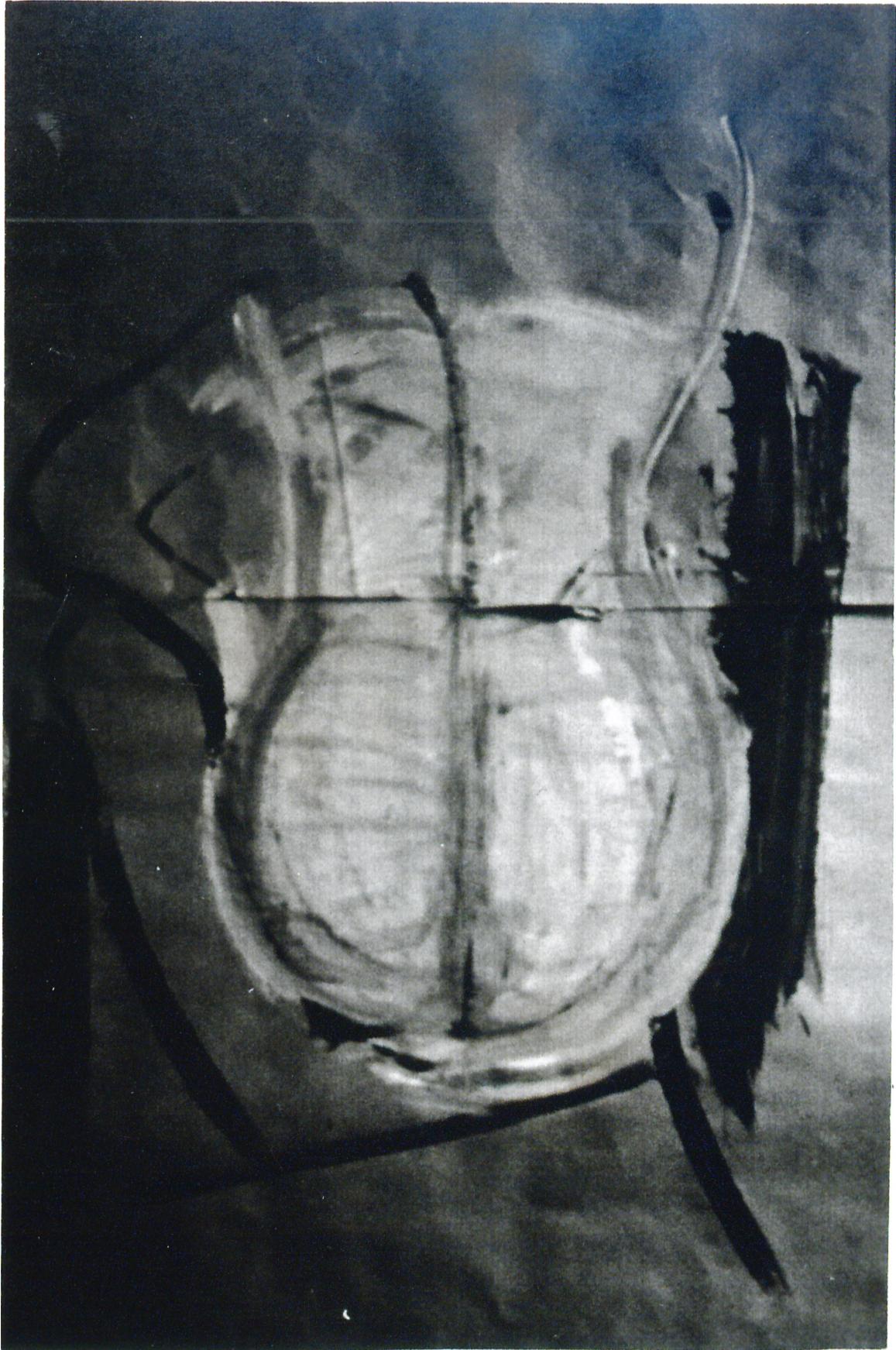


figure 2



figure 3



figure 4



figure 5
53



figure 6

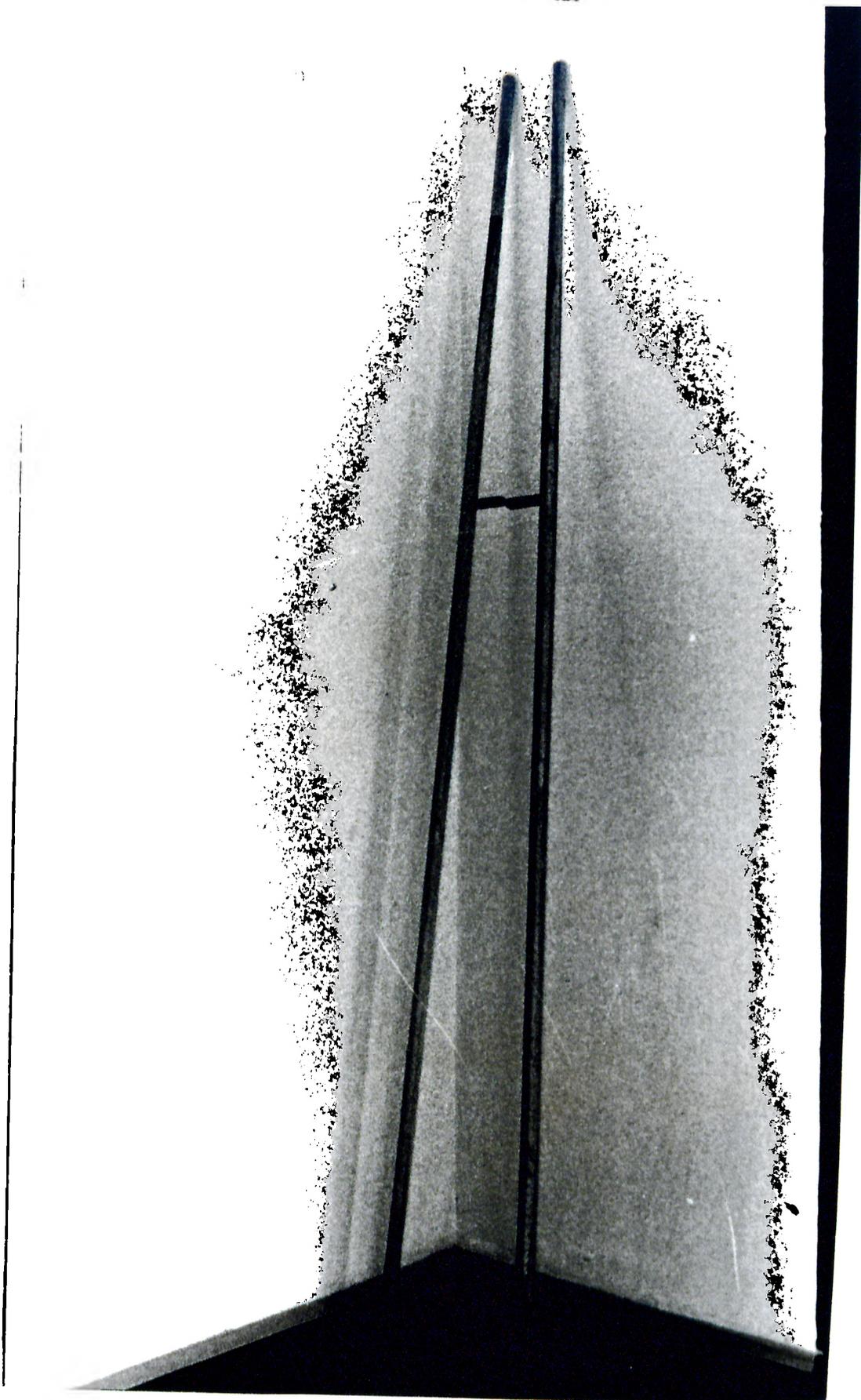


figure 7



figure 8



figure 9



figure 10

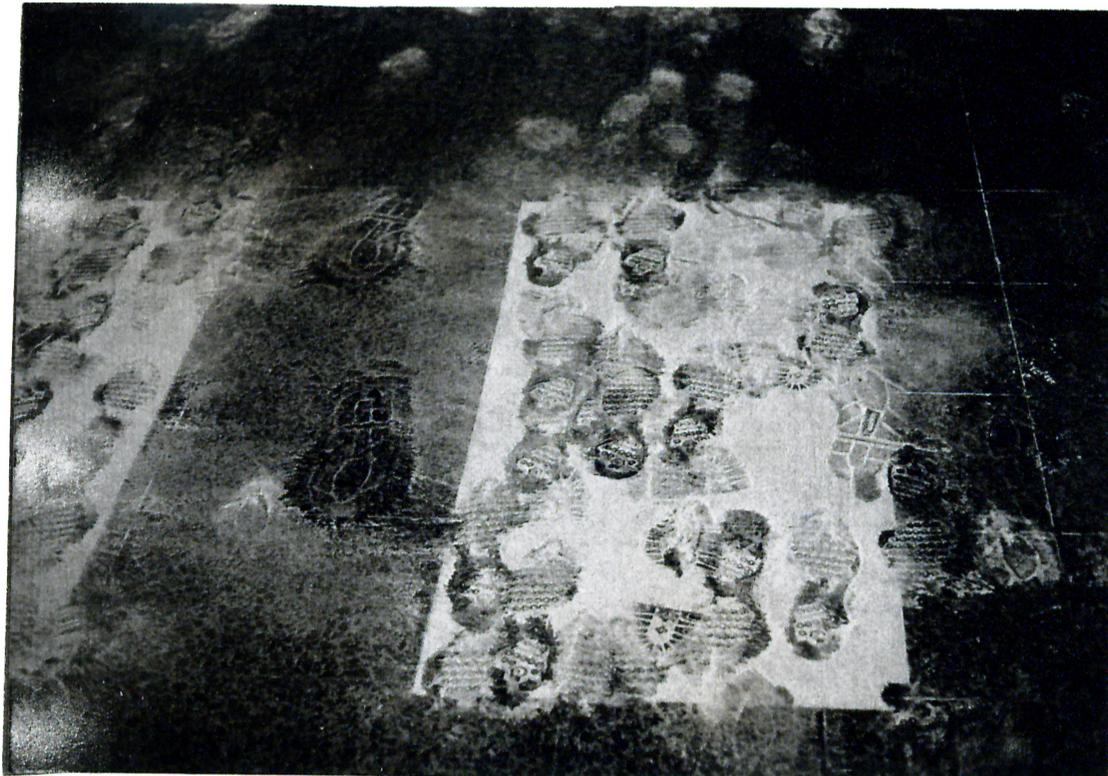


figure 11



figure 12



figure 13

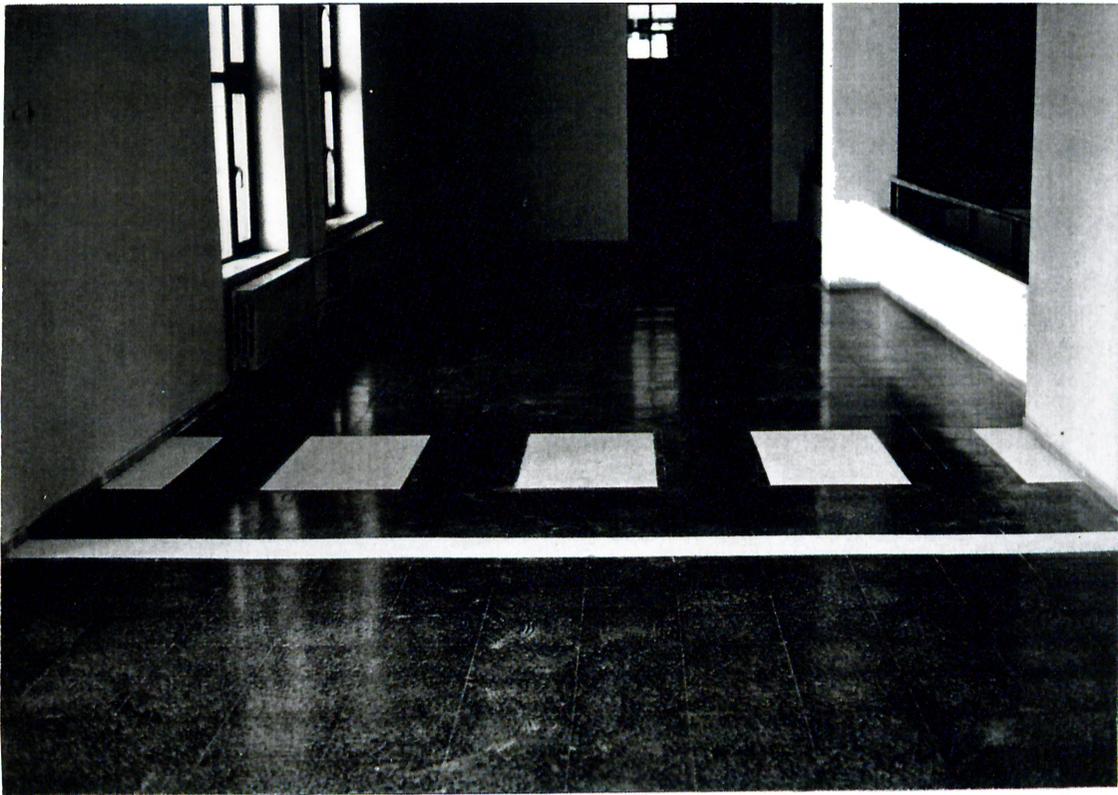


figure 14



figure 15



figure 16

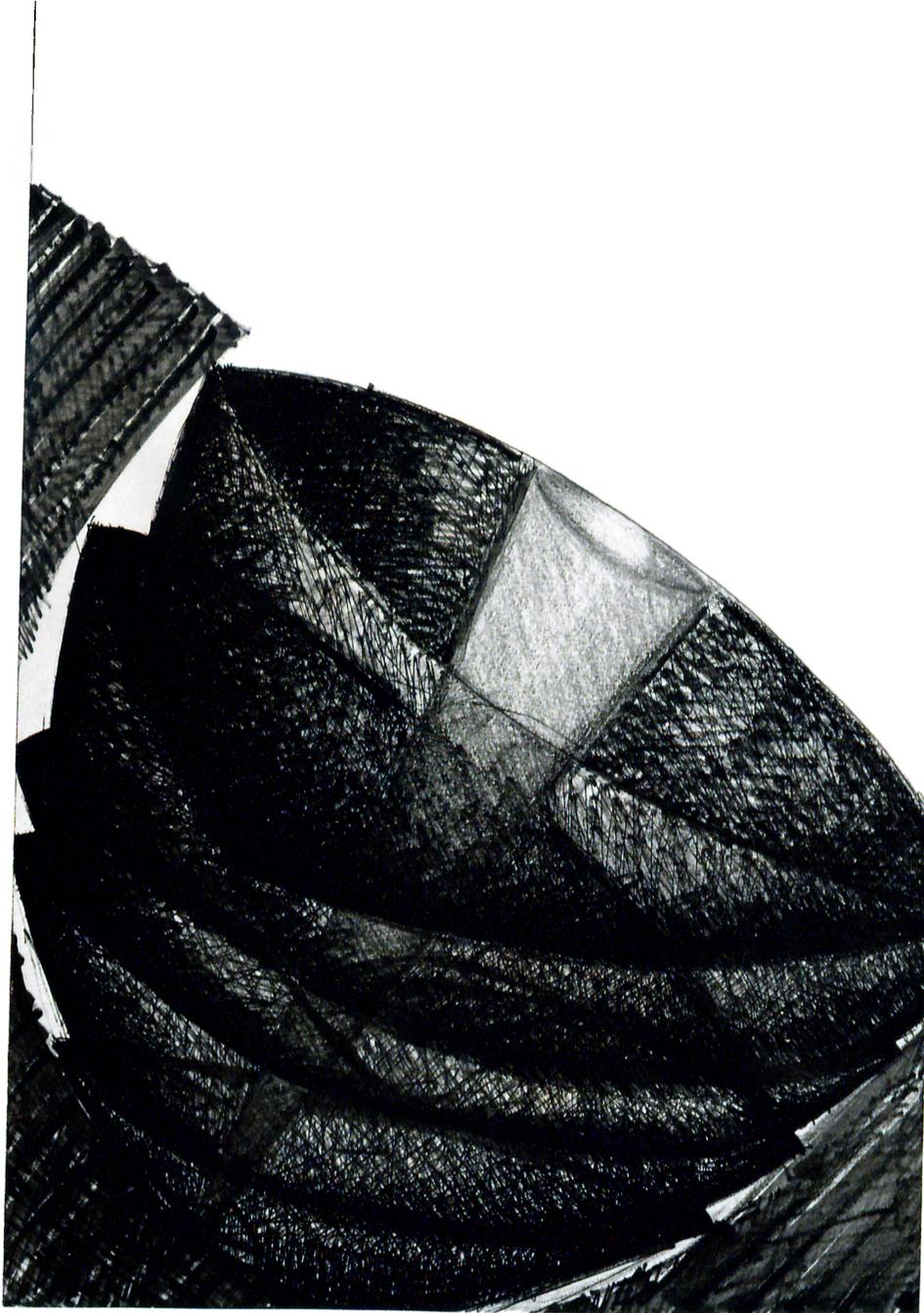


figure 17

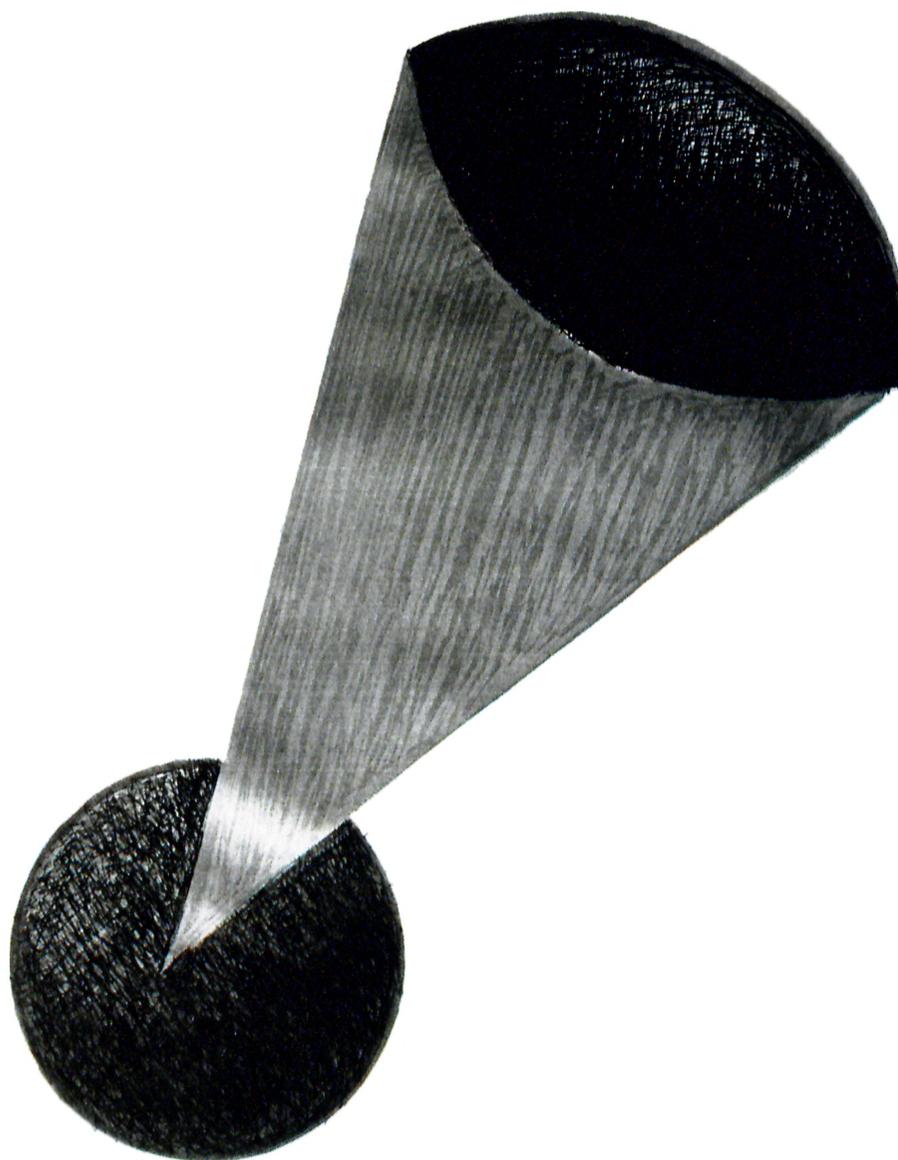


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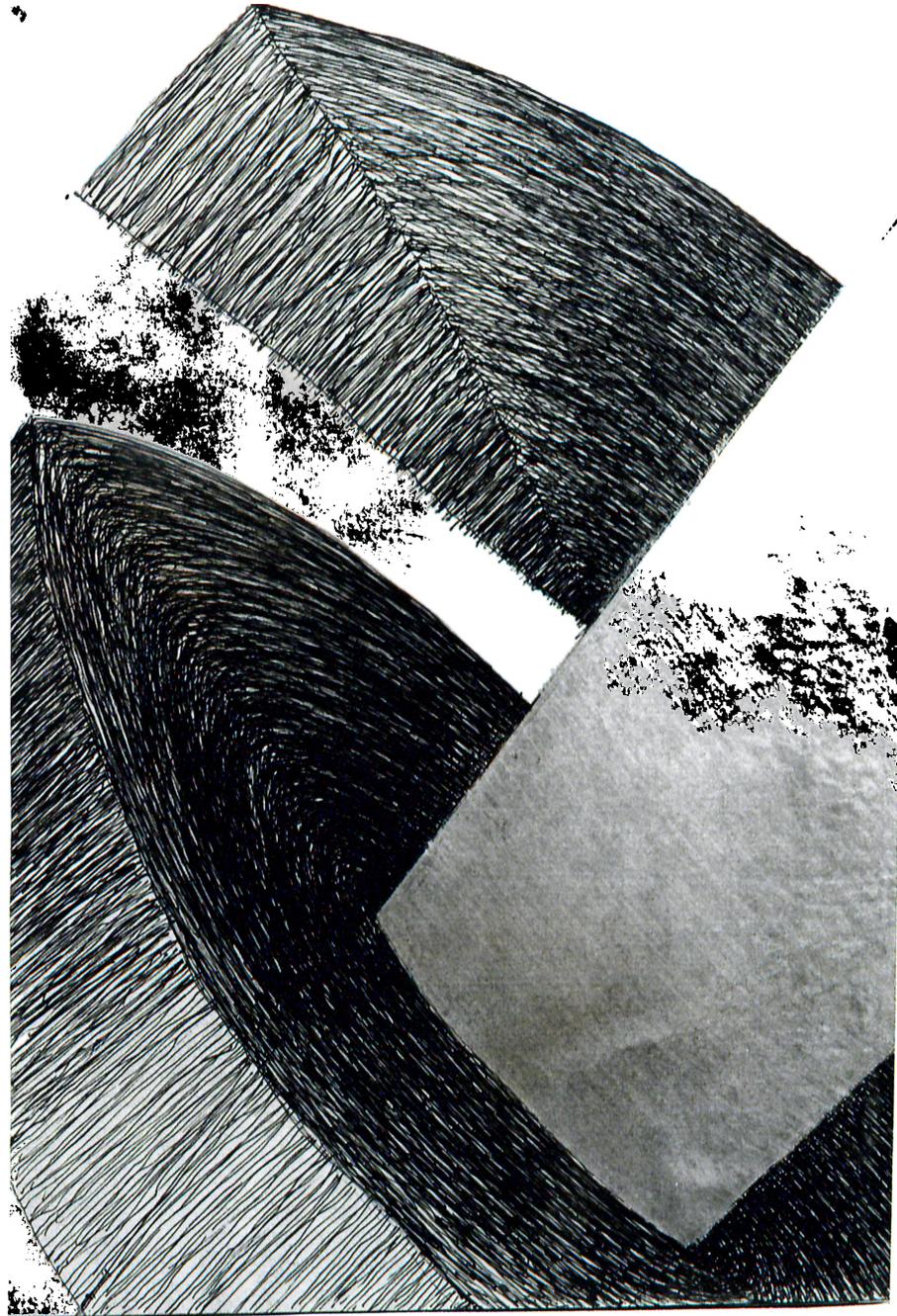


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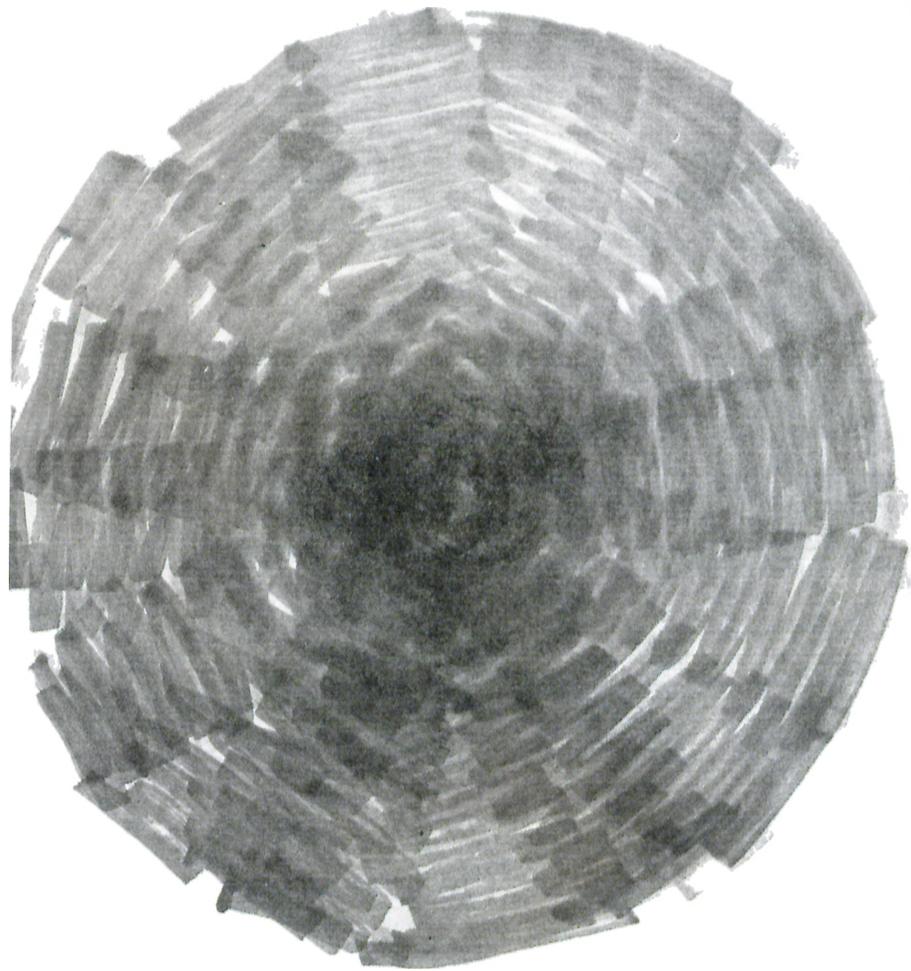


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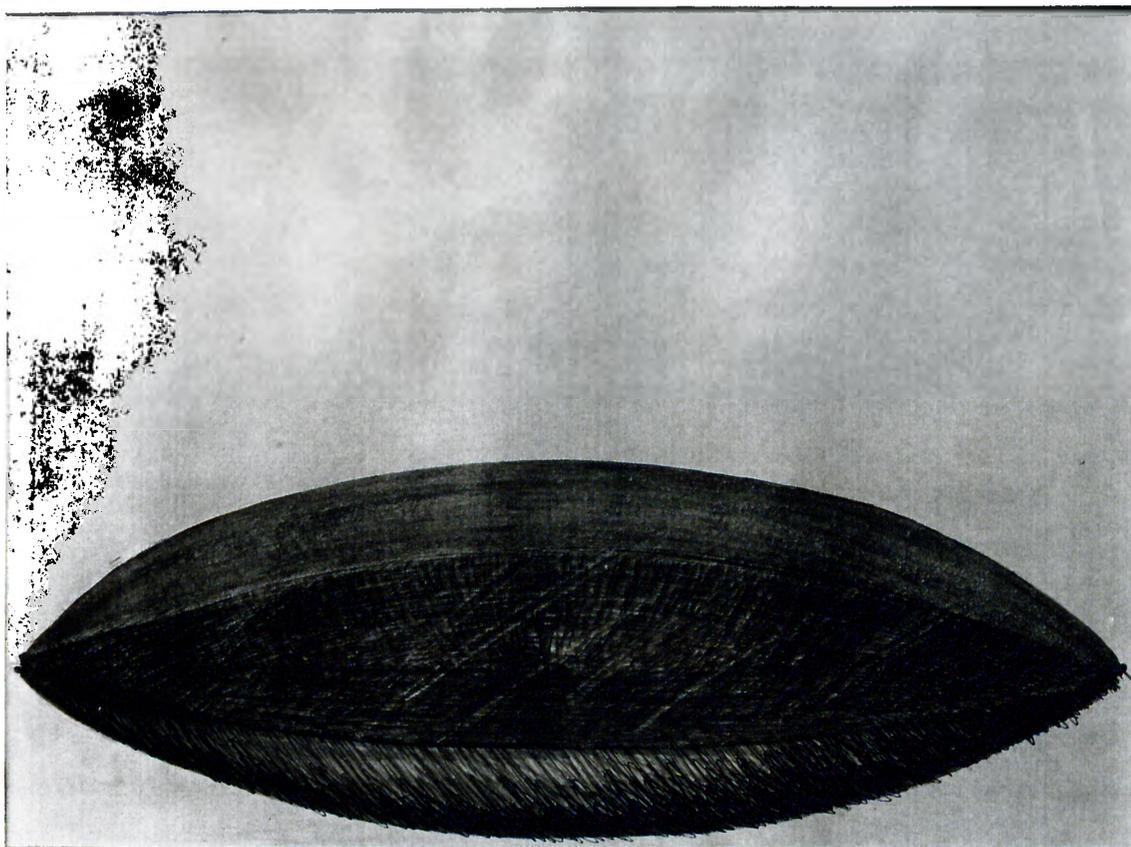


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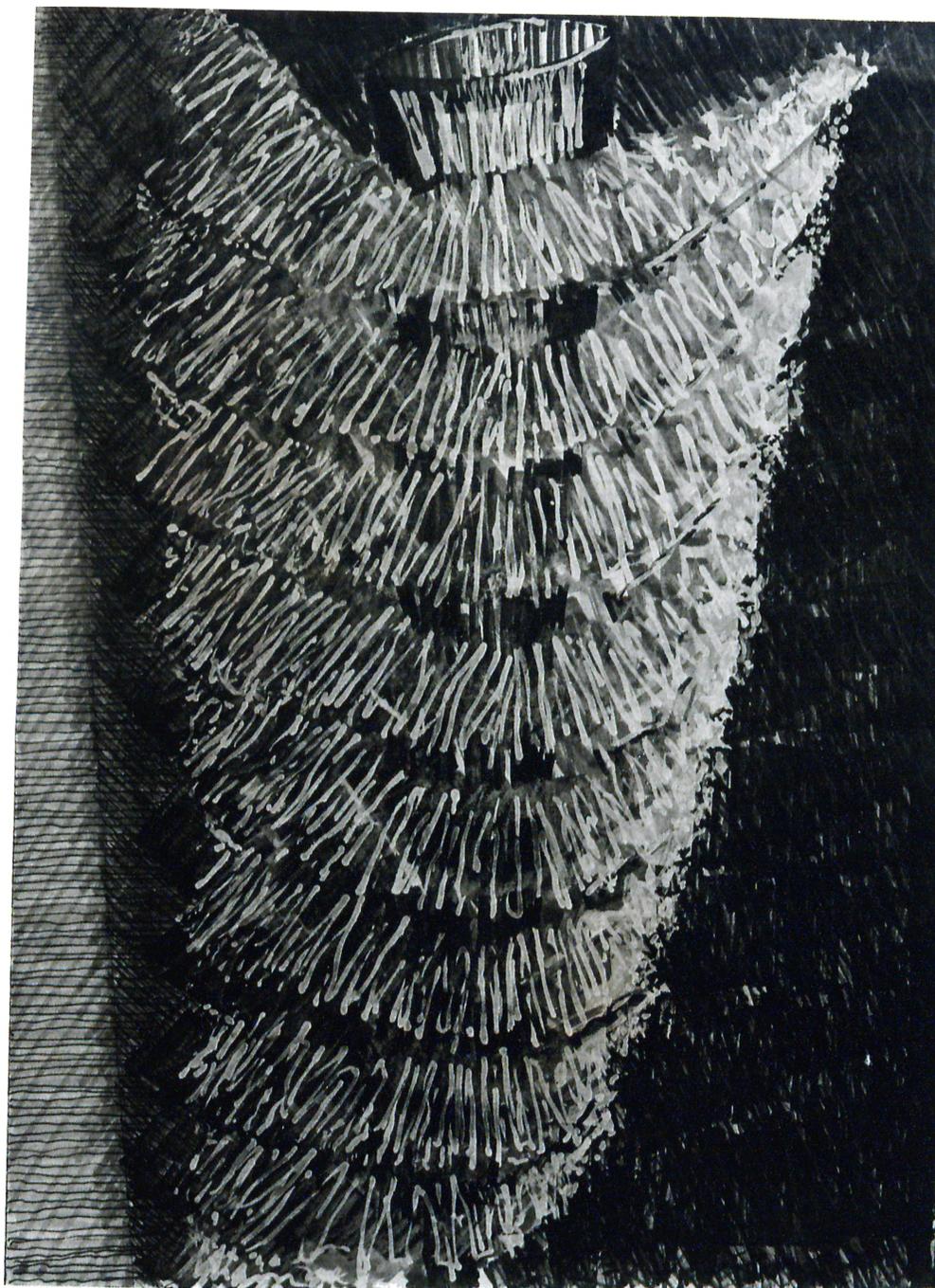


figure 22



figure 23

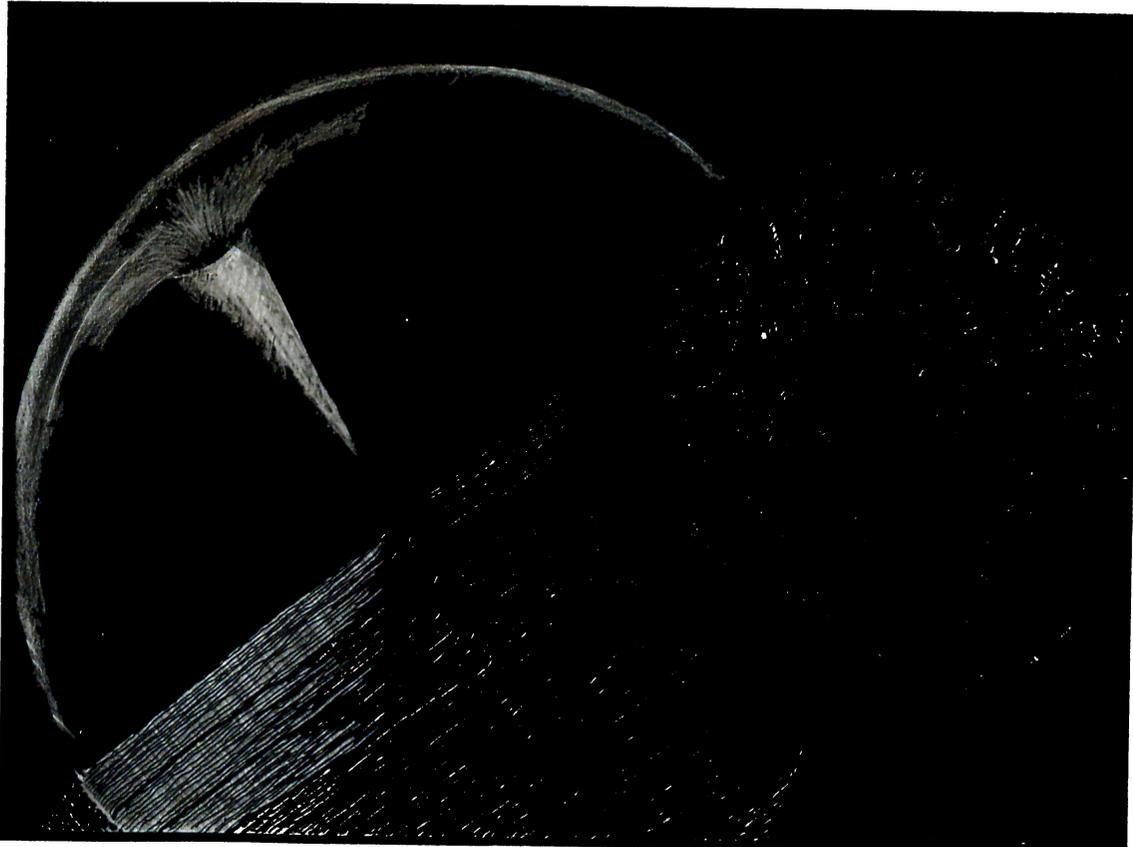


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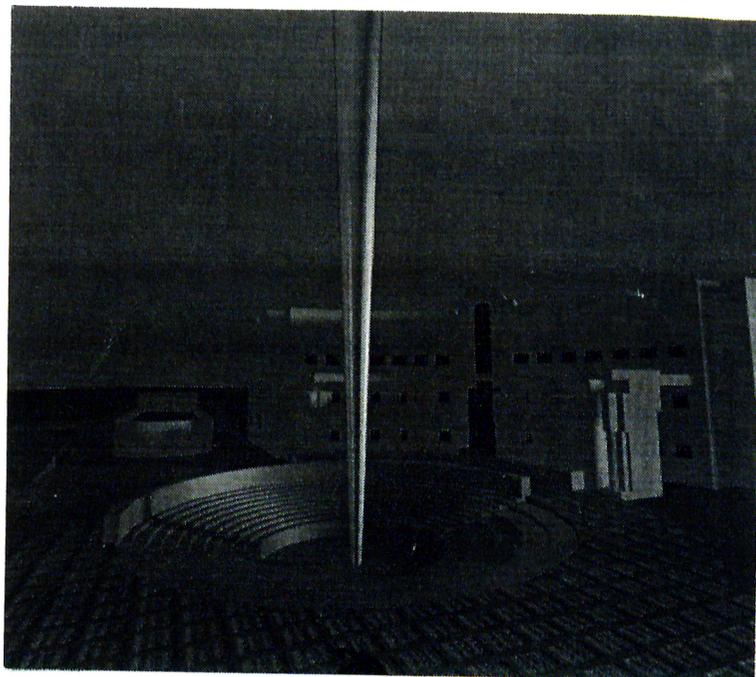


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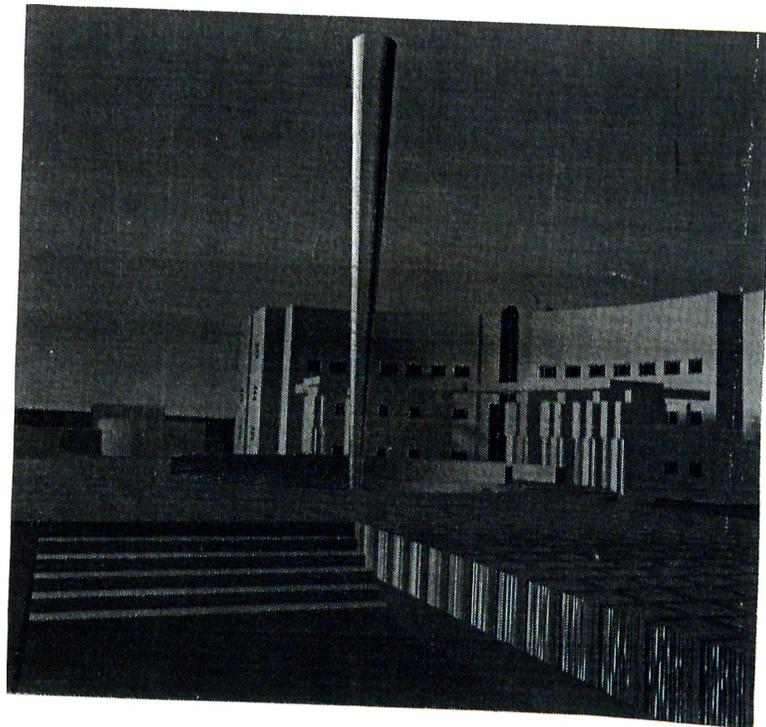


figure 26



figure 27



figure 27

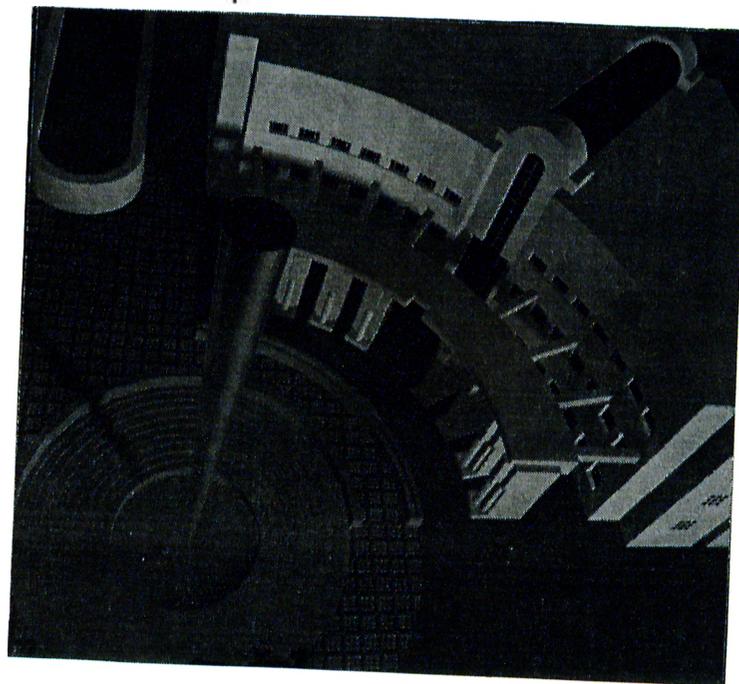


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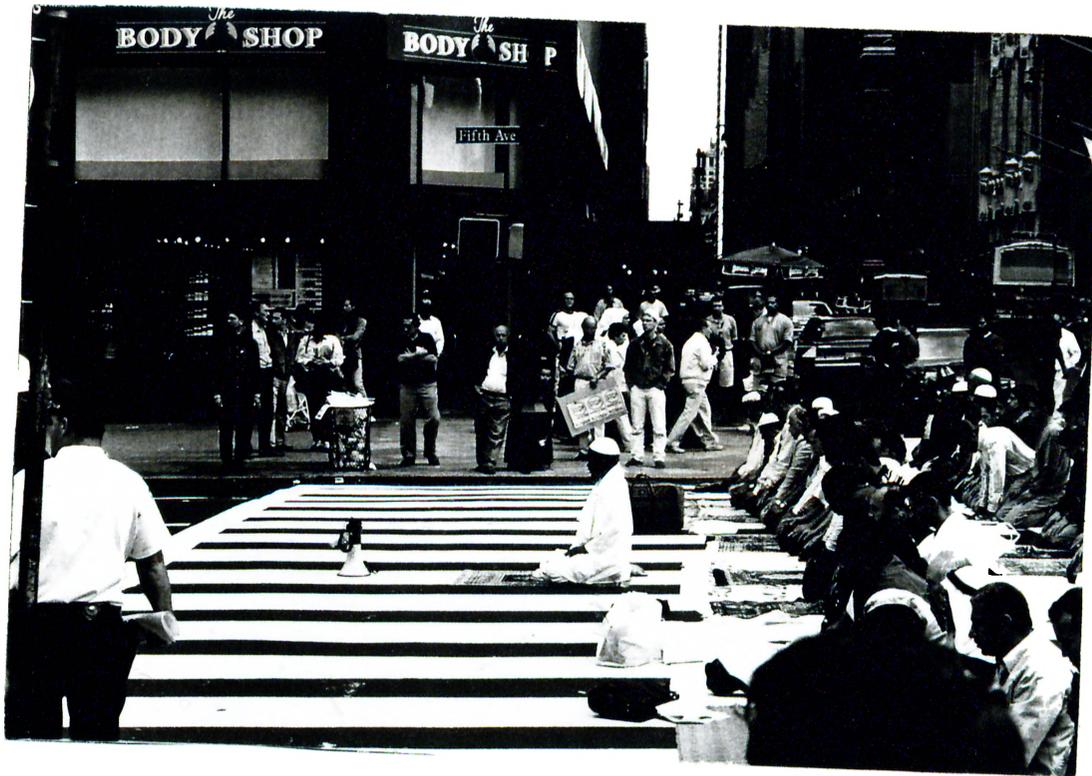


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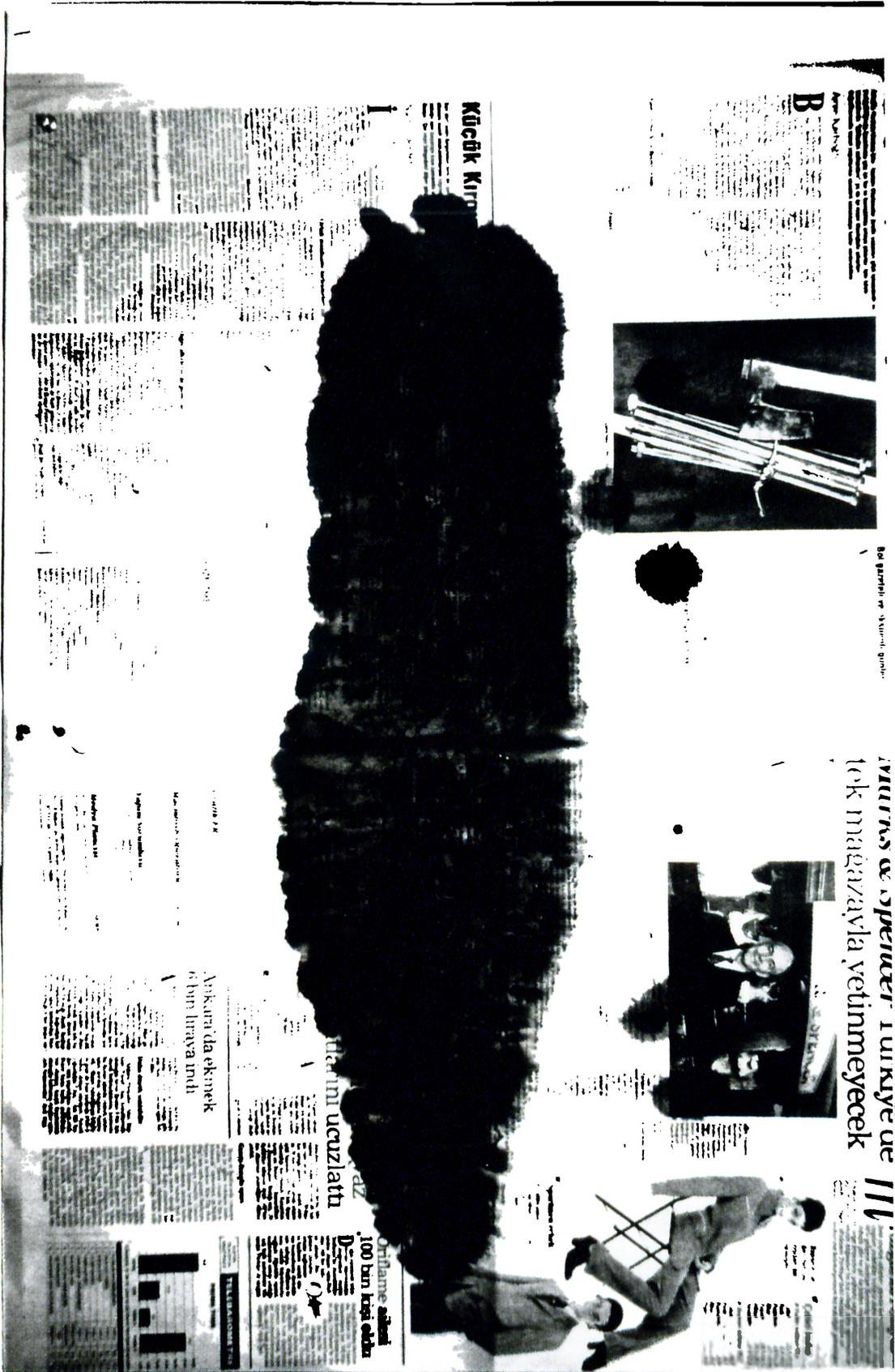


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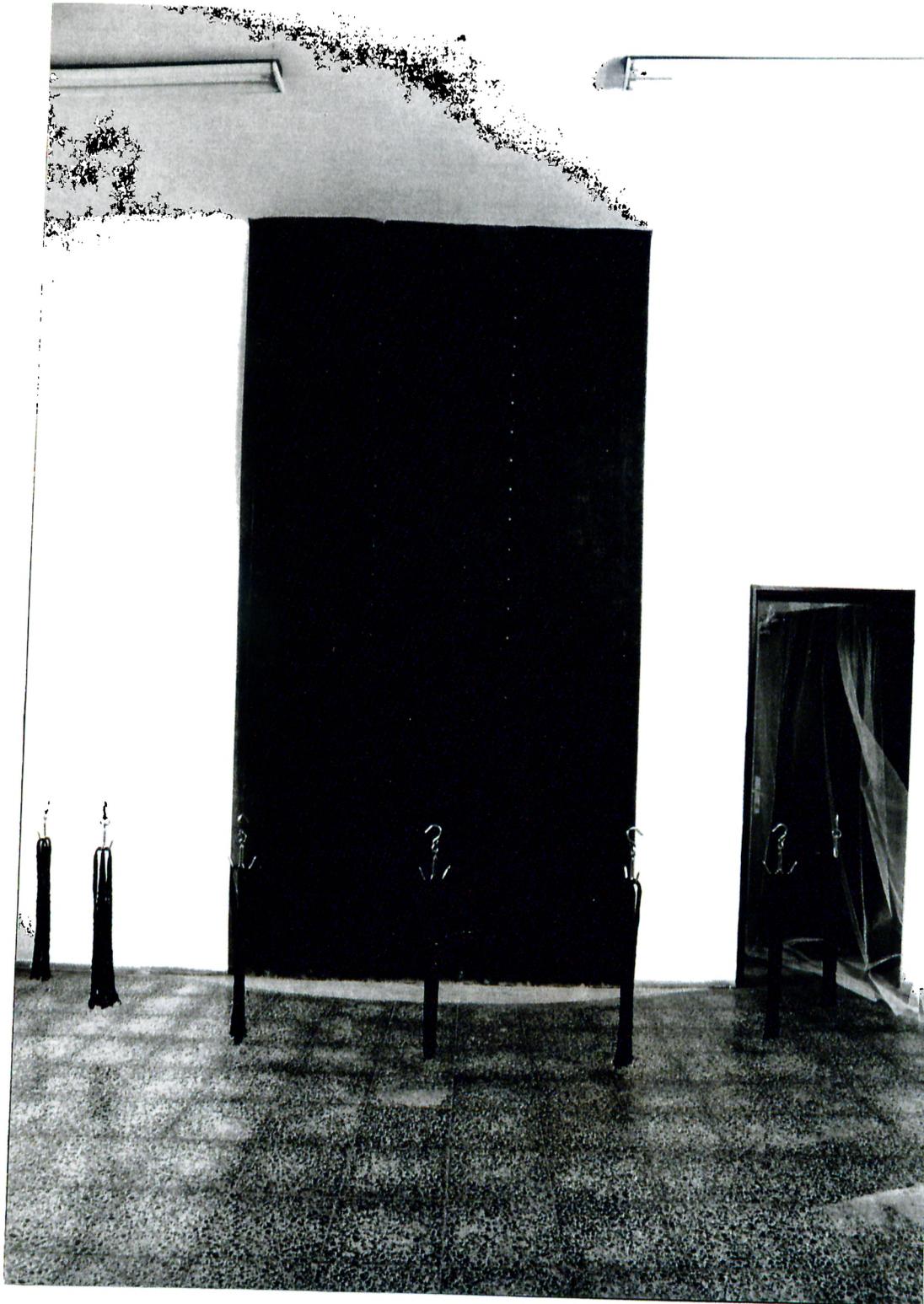


figure 31



figure 32



figure 33

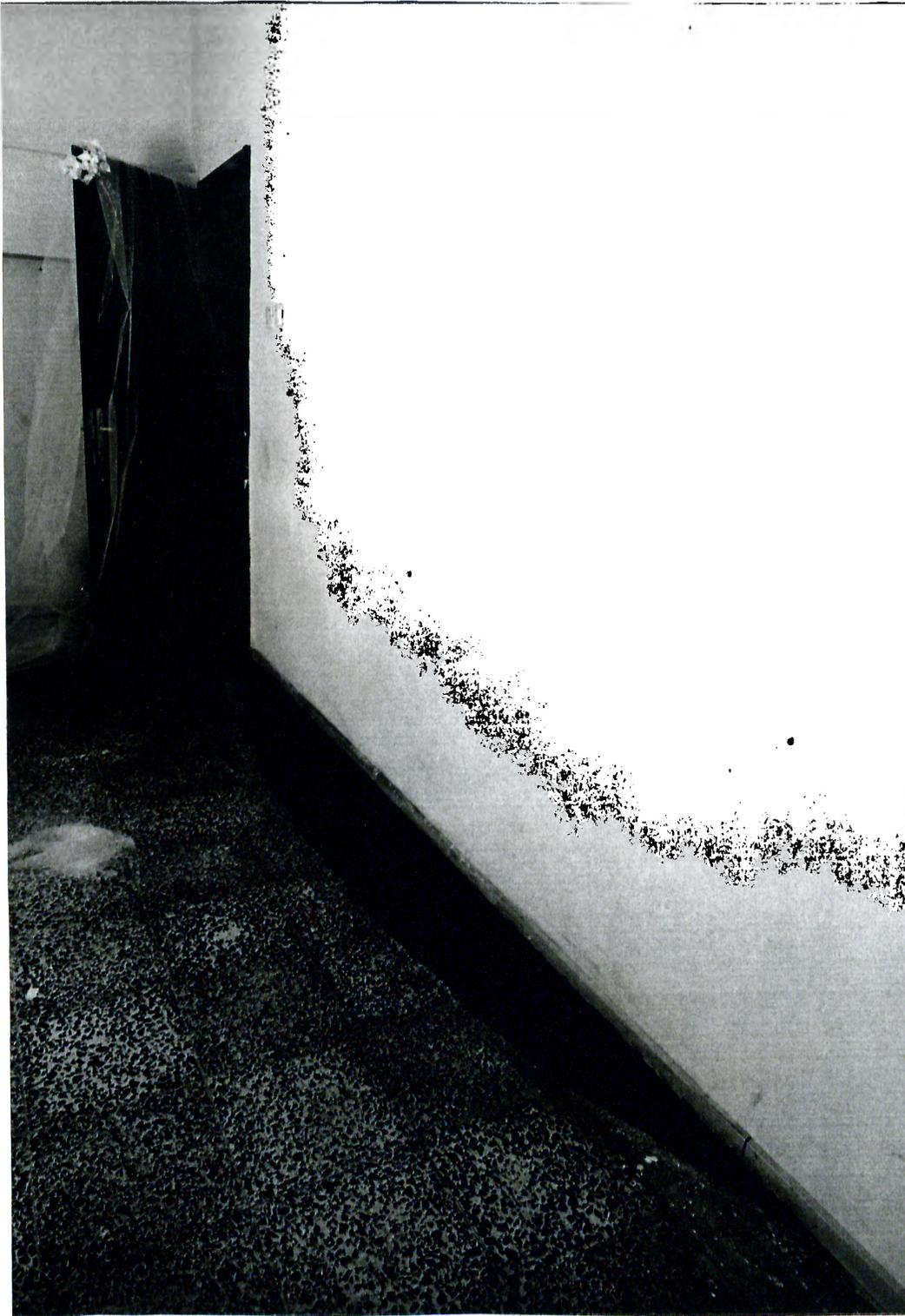


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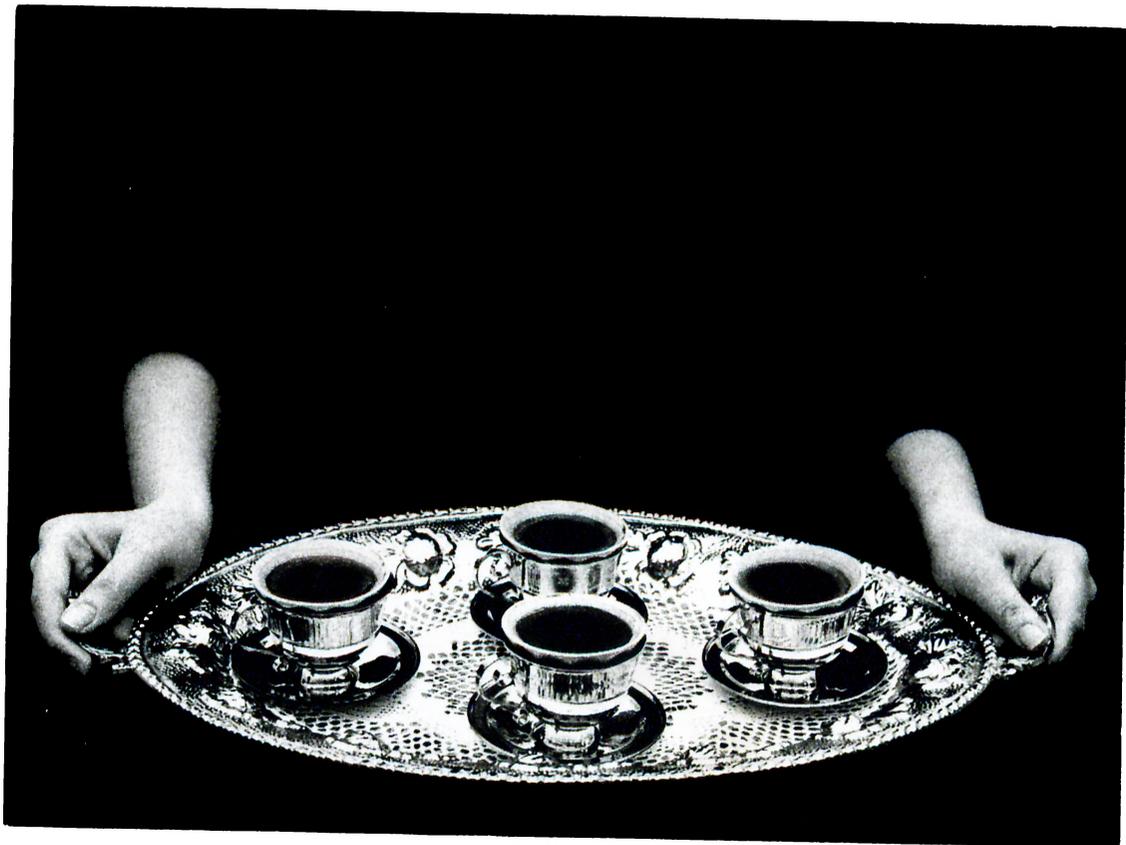


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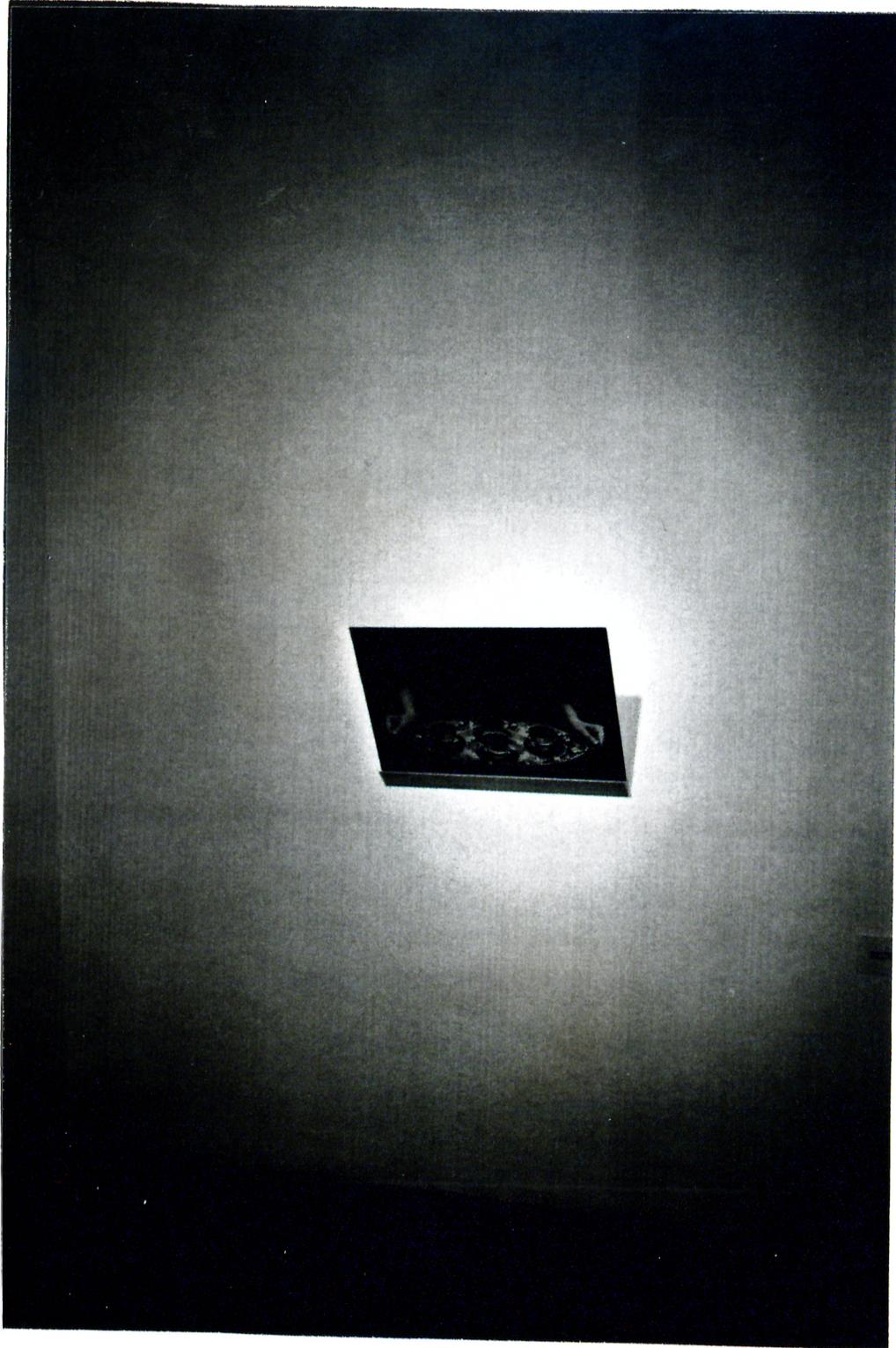


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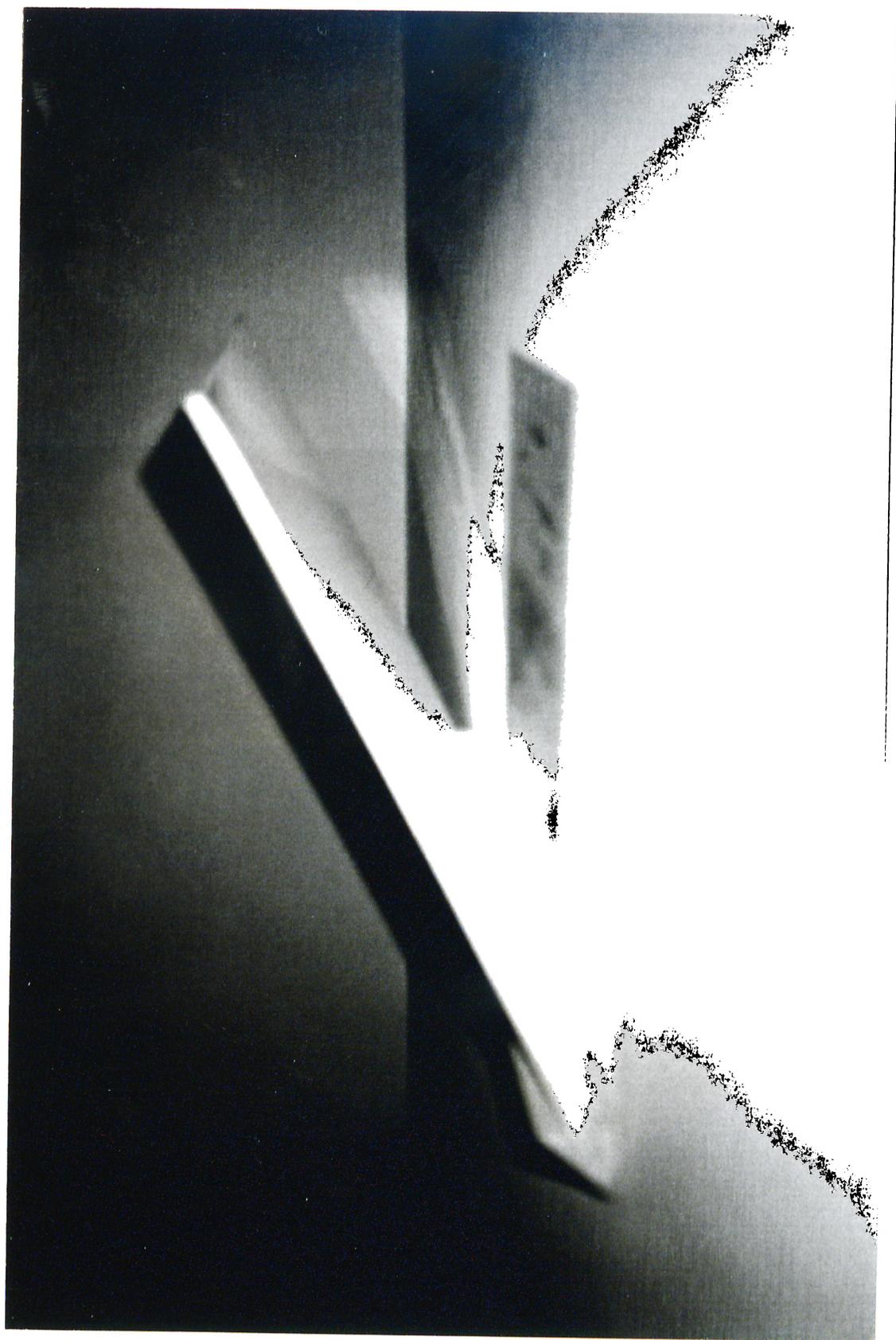


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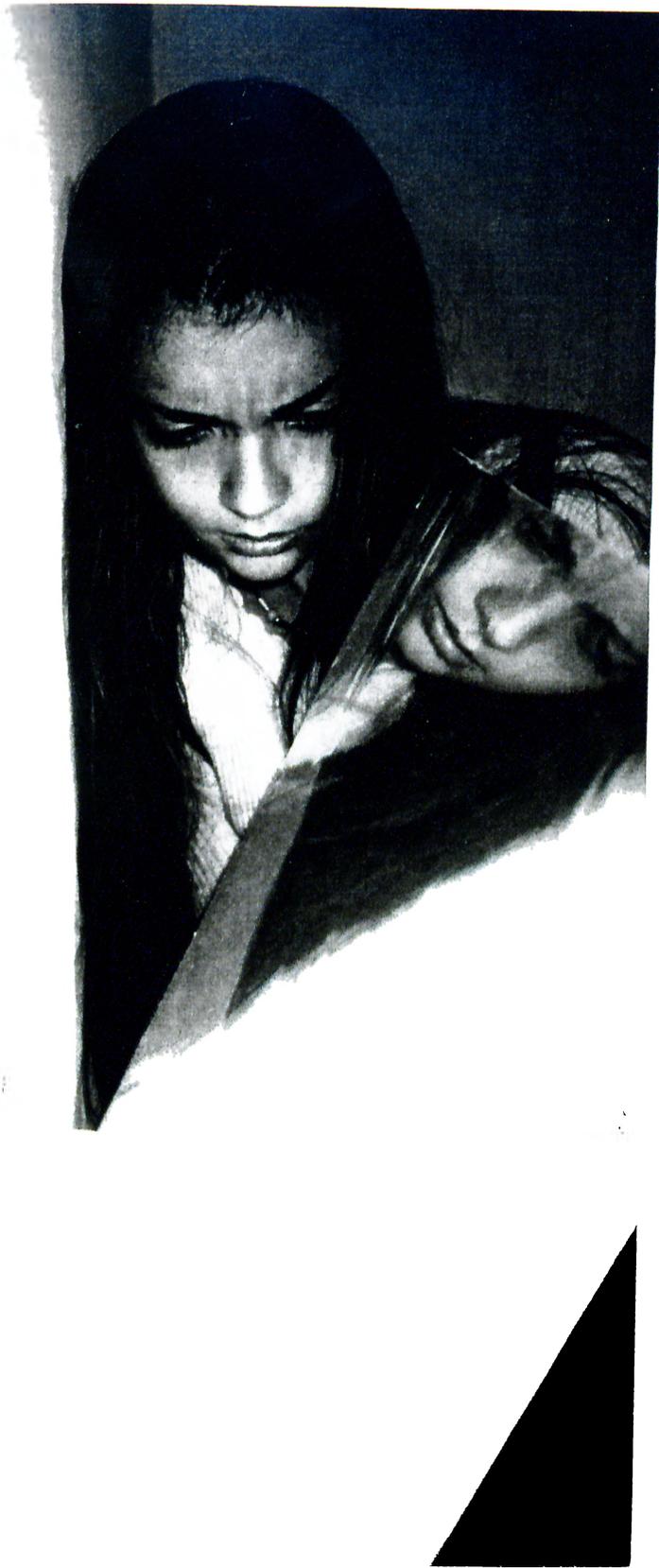


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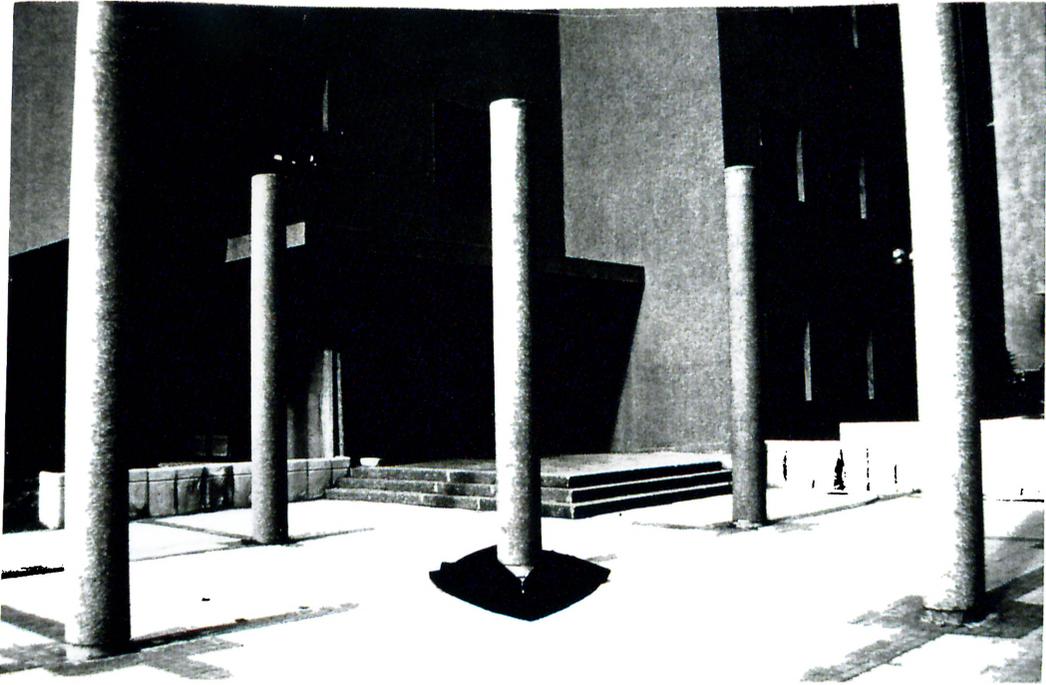


figure 39



figure 40



figure 41

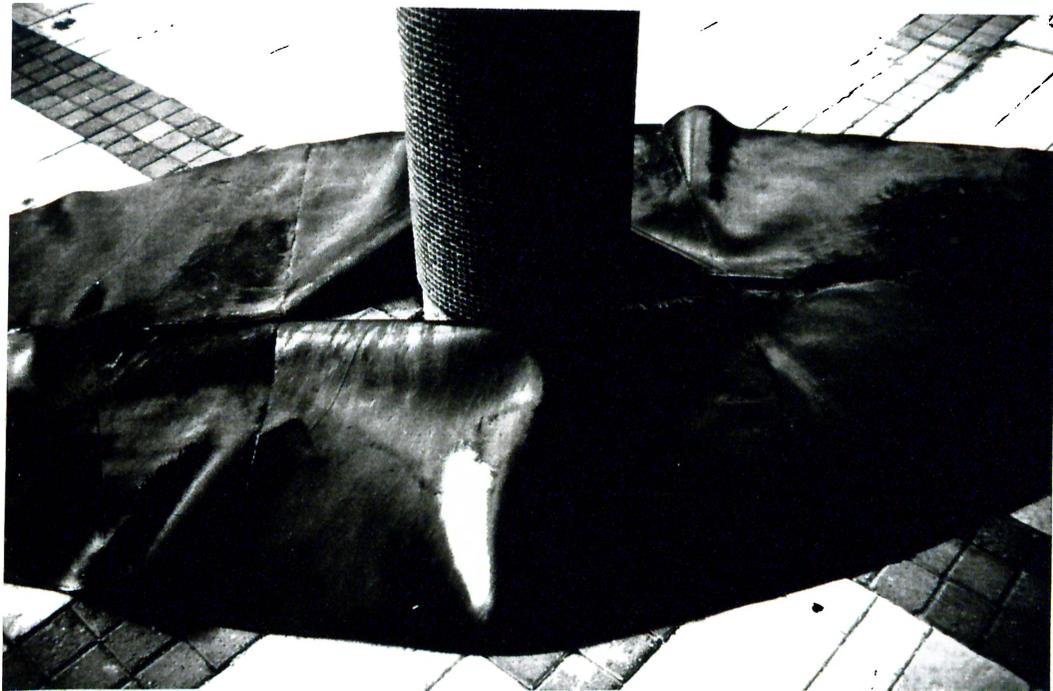


figure 42



figure 43



figure 44

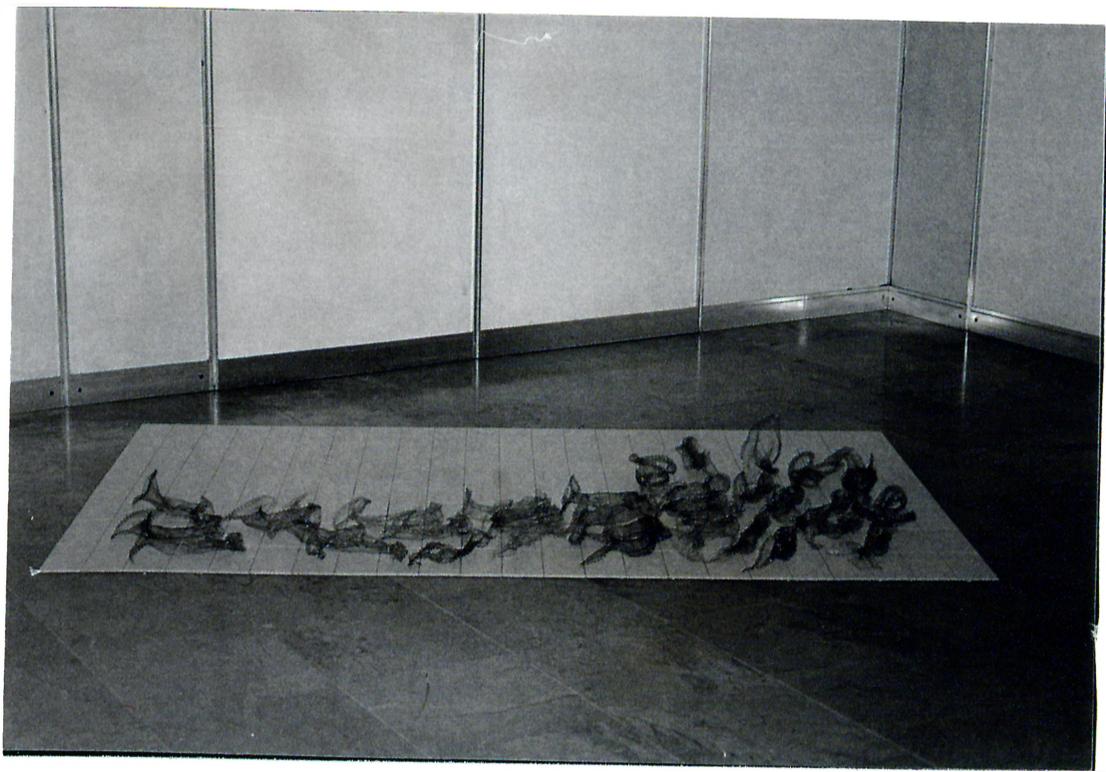


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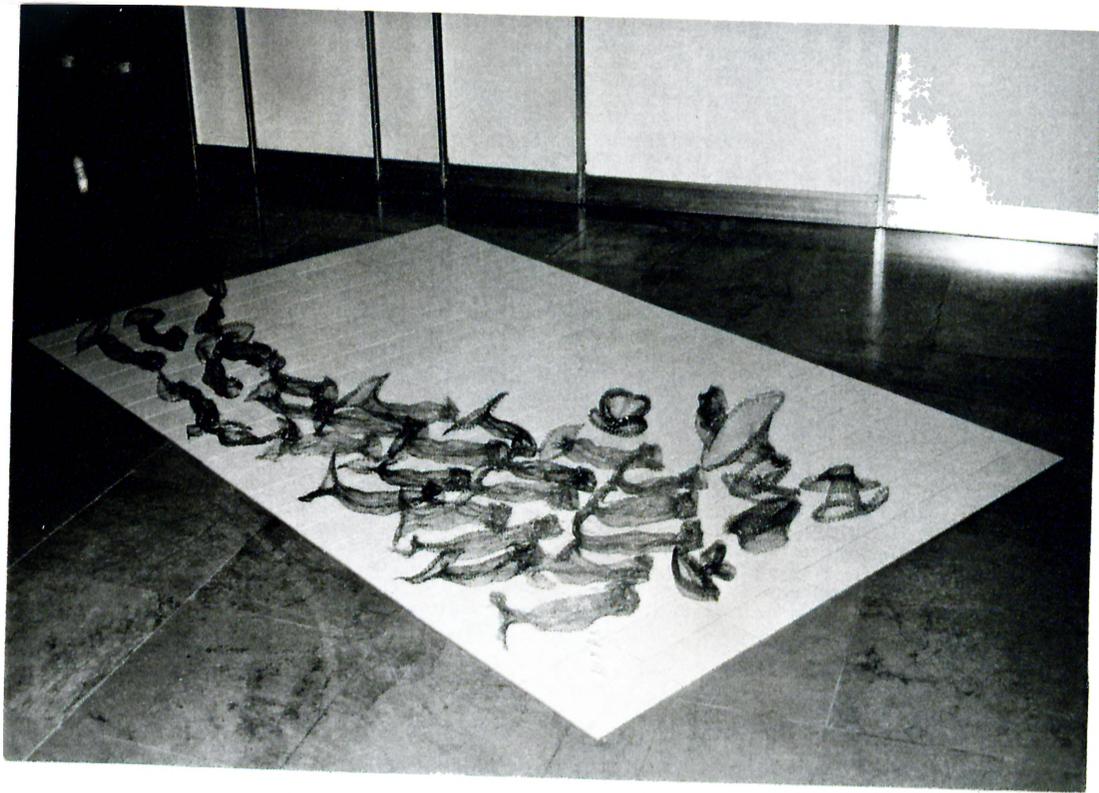


figure 46

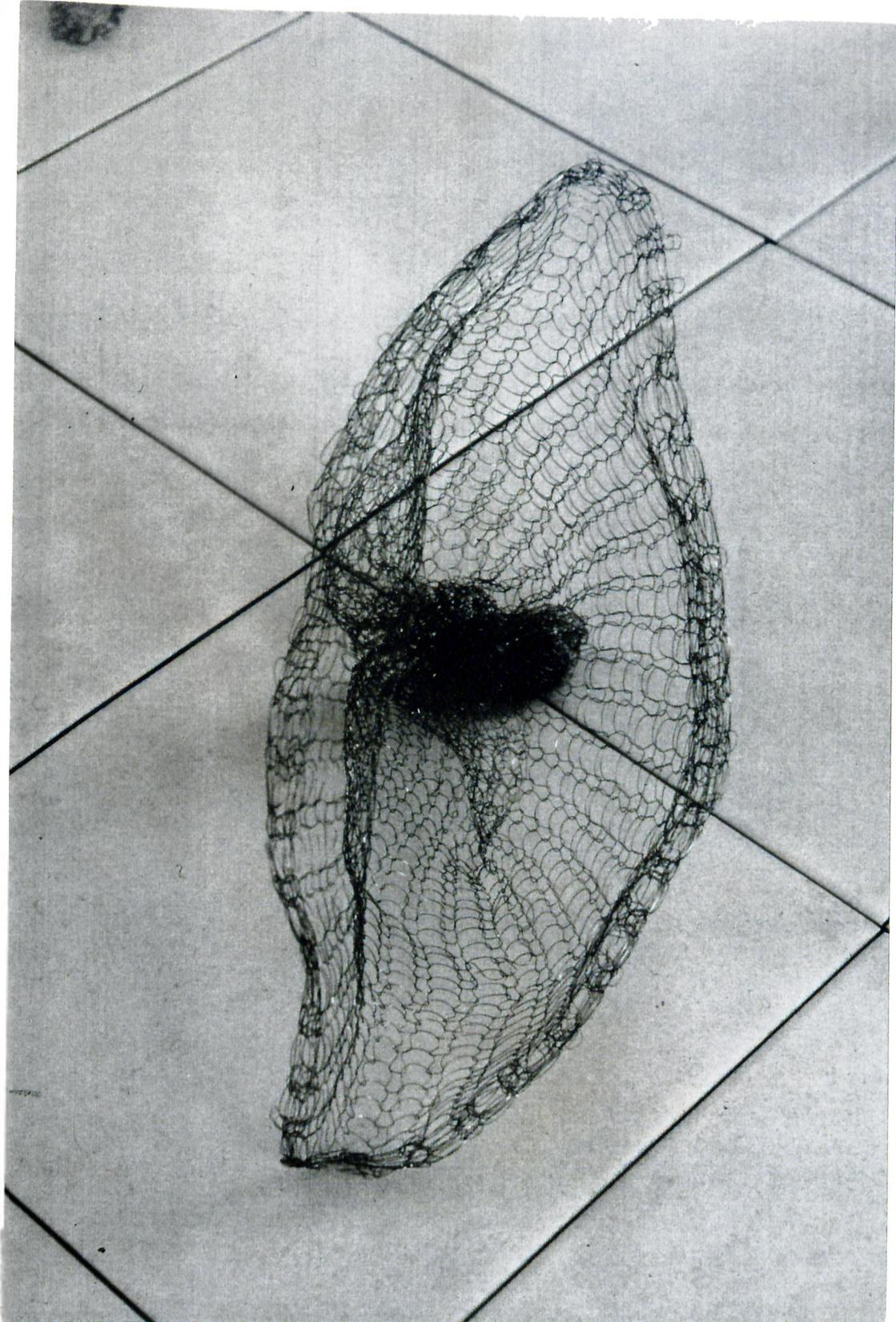


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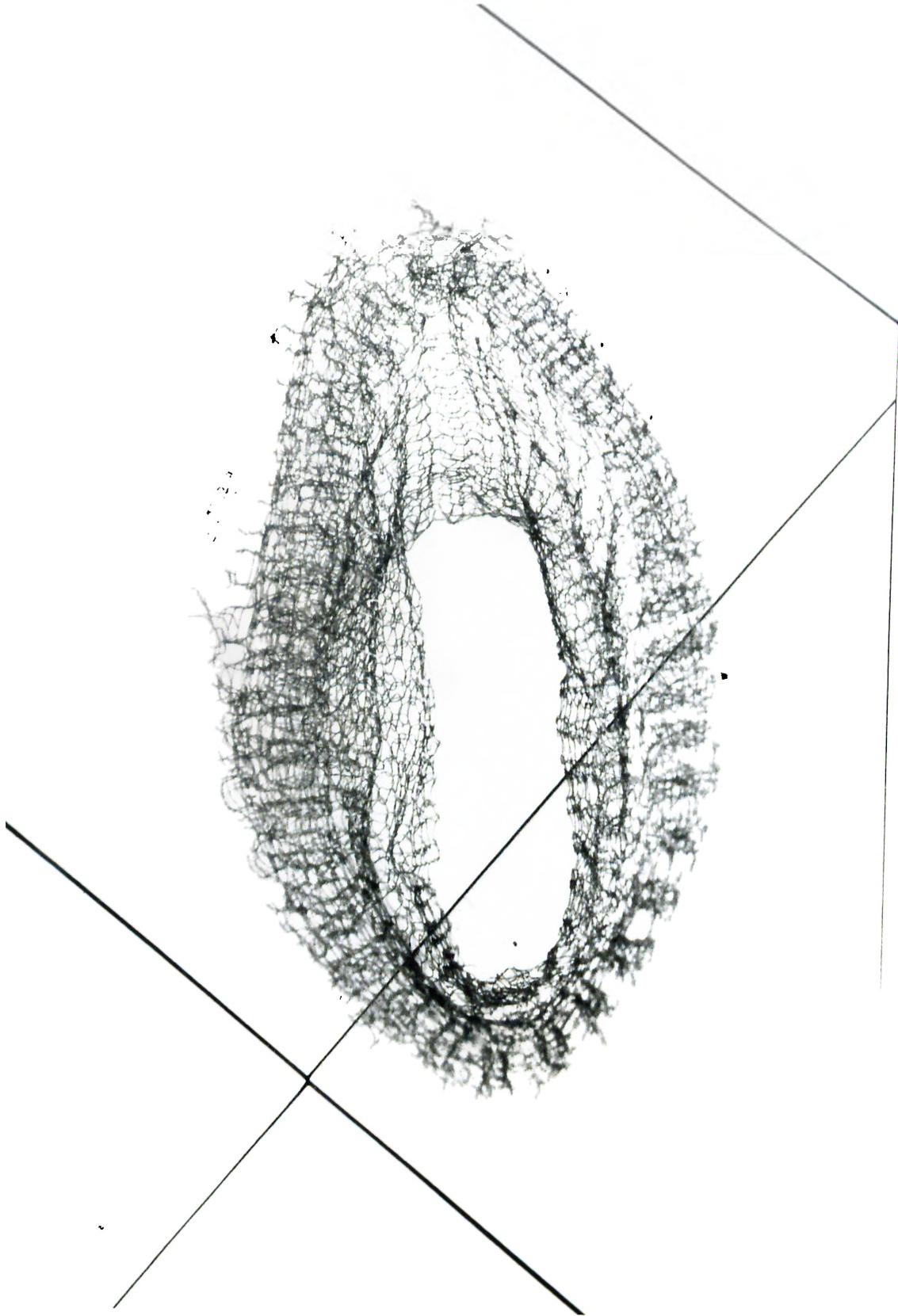


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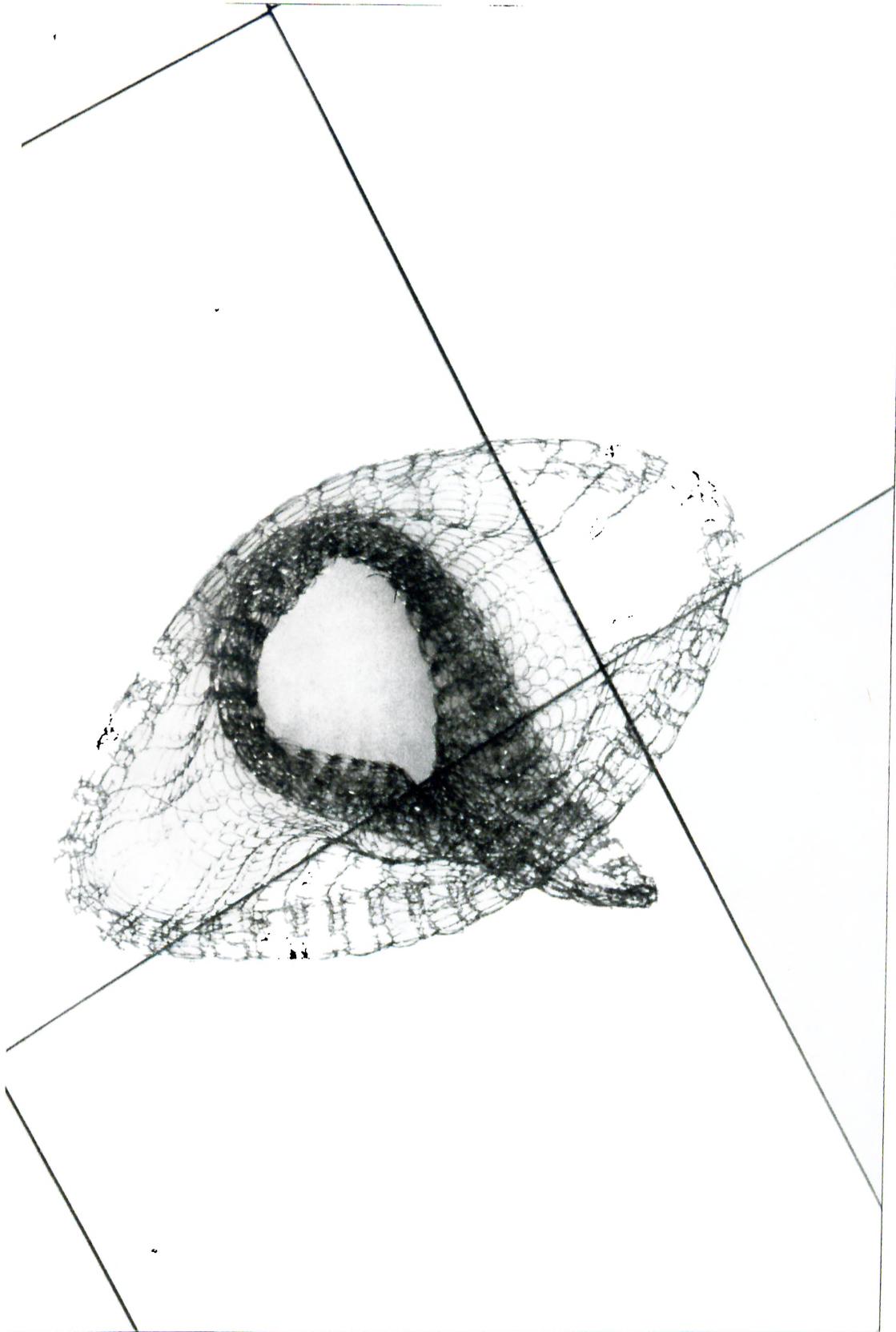


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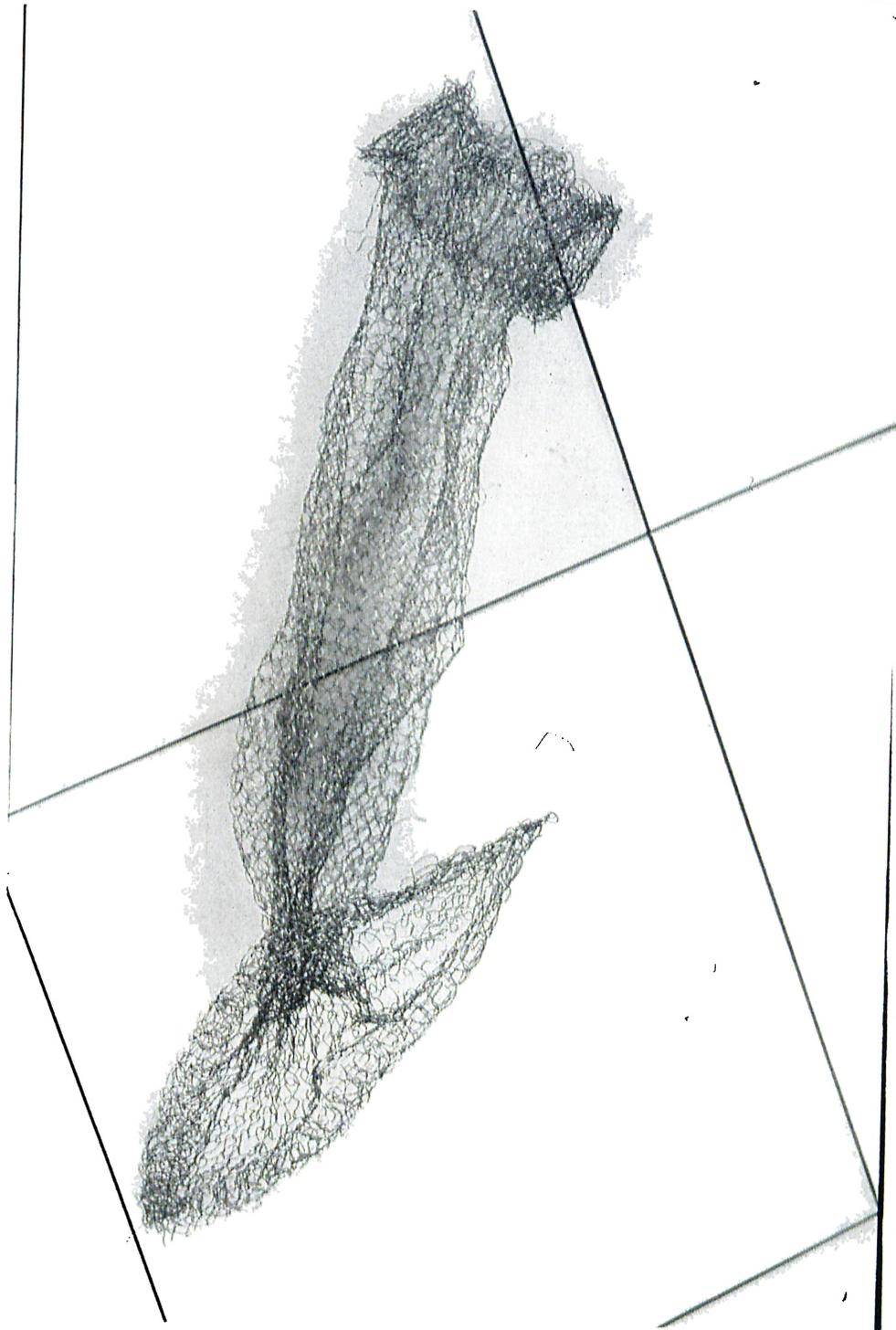


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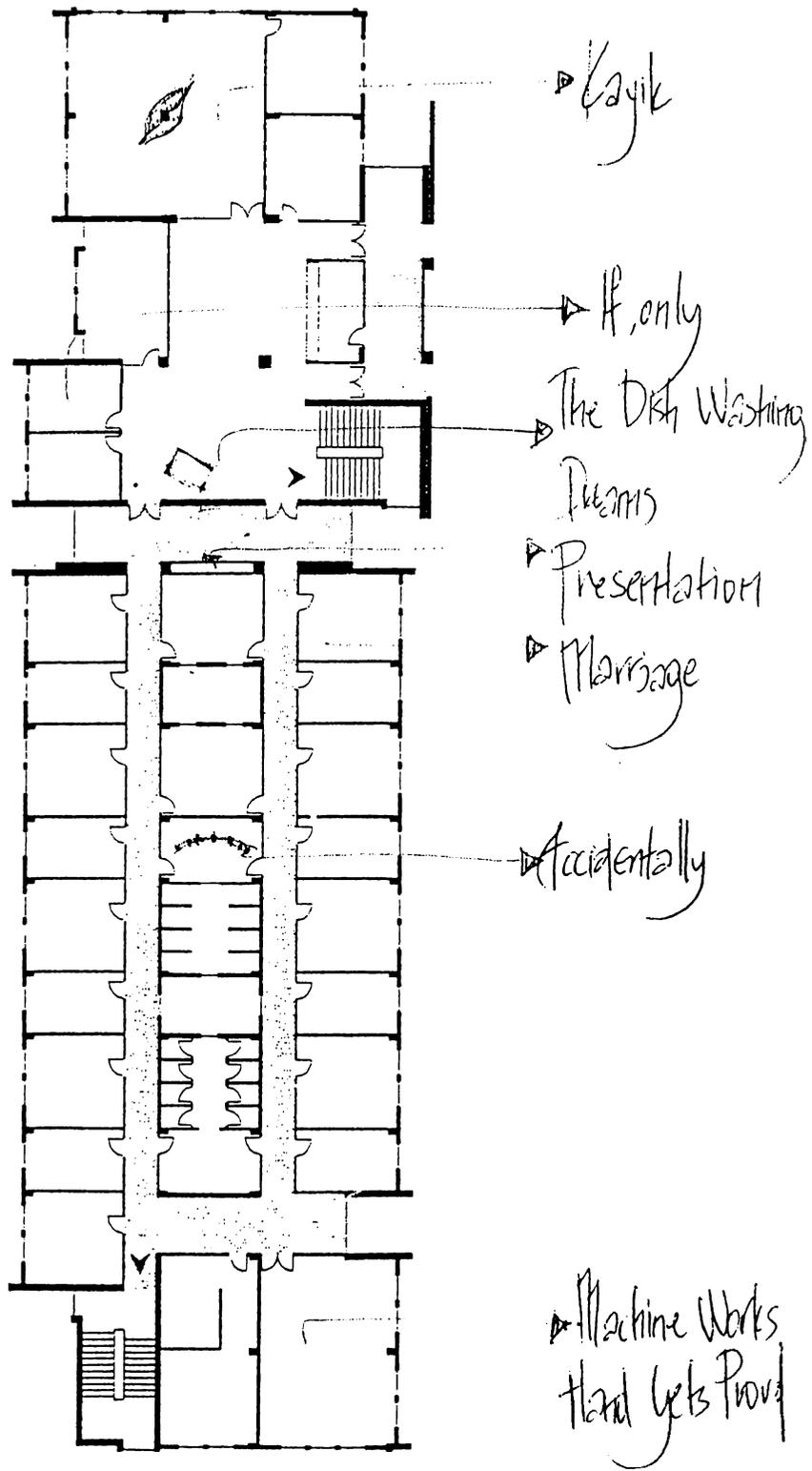


figure 51



figure 52



figure 53

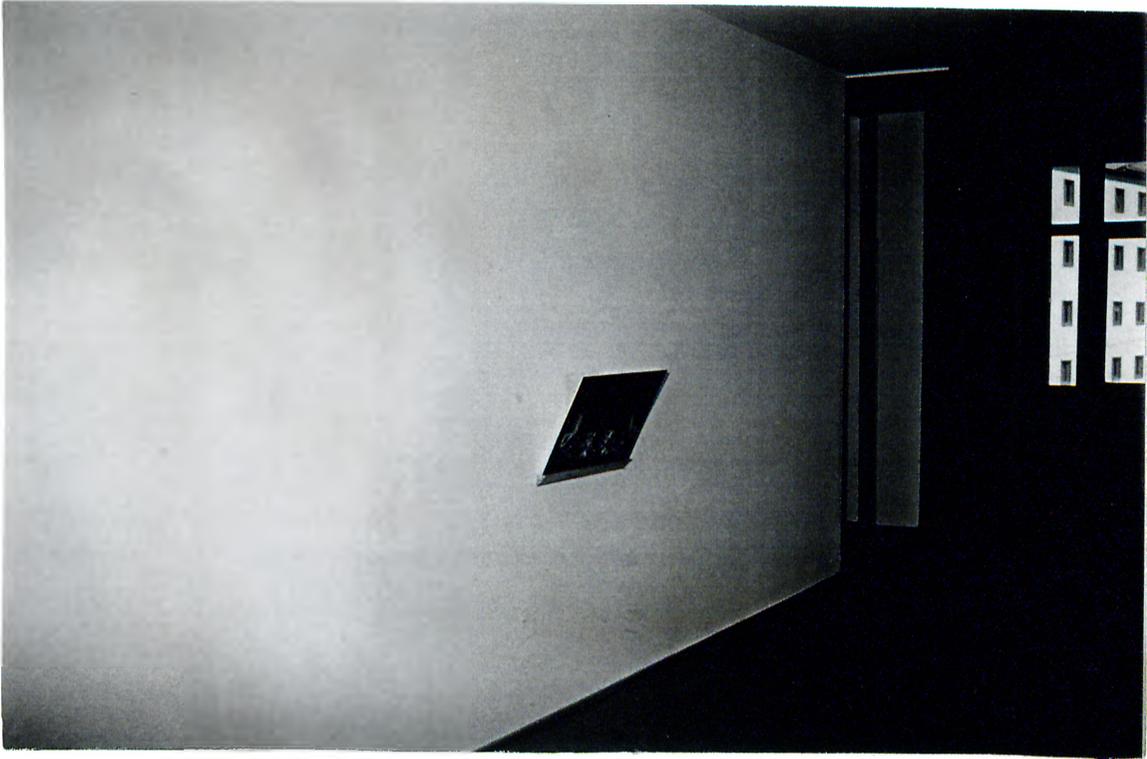


figure 54



figure 55

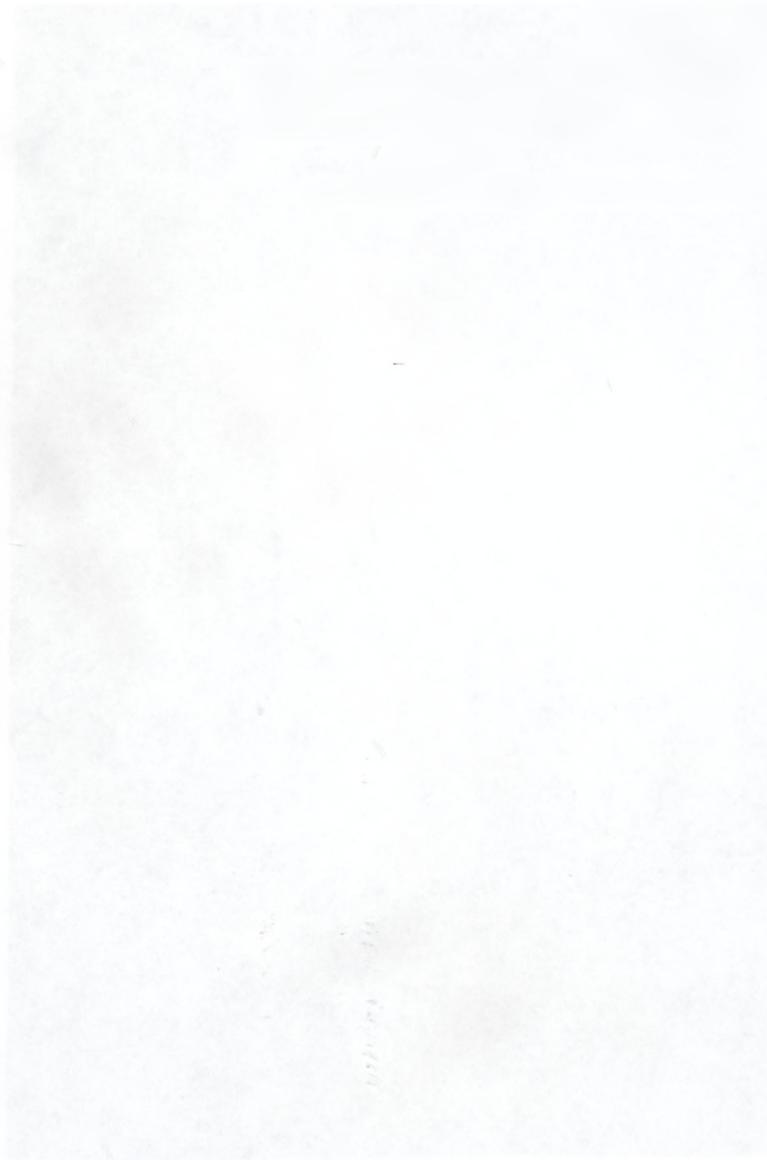


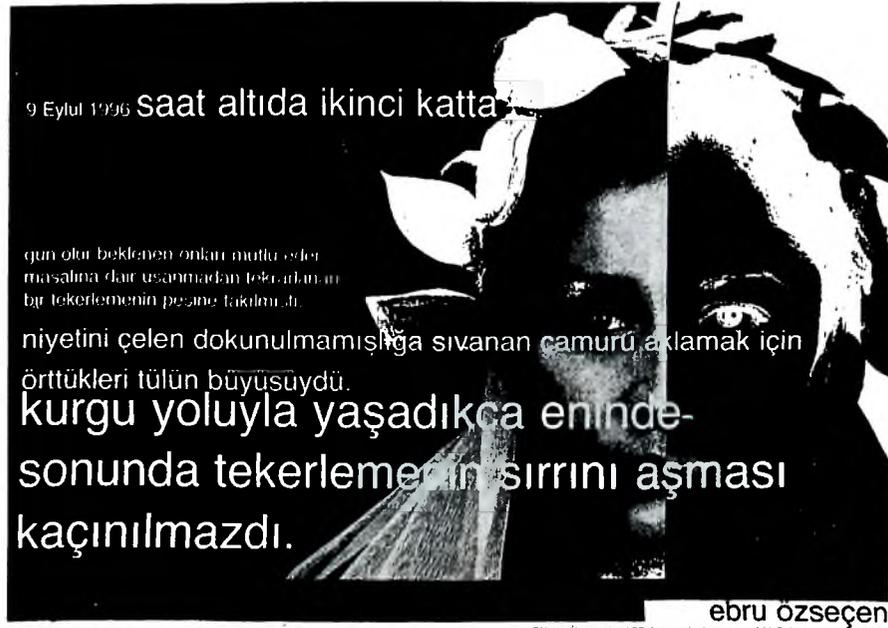
figure 56



figure 57



figure 58



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figure 59



figure 60



figure 61



figure 62



figure 63



figure 64

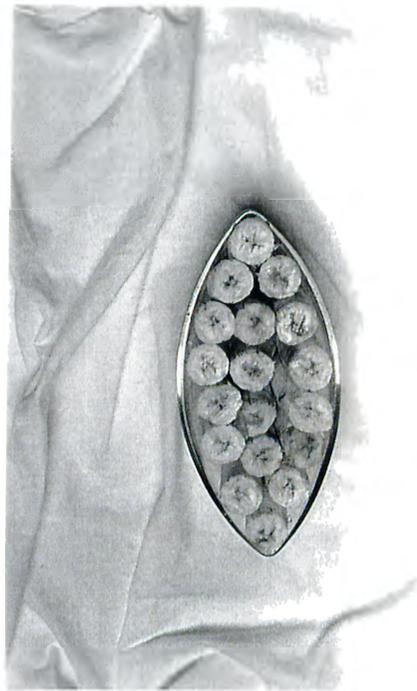


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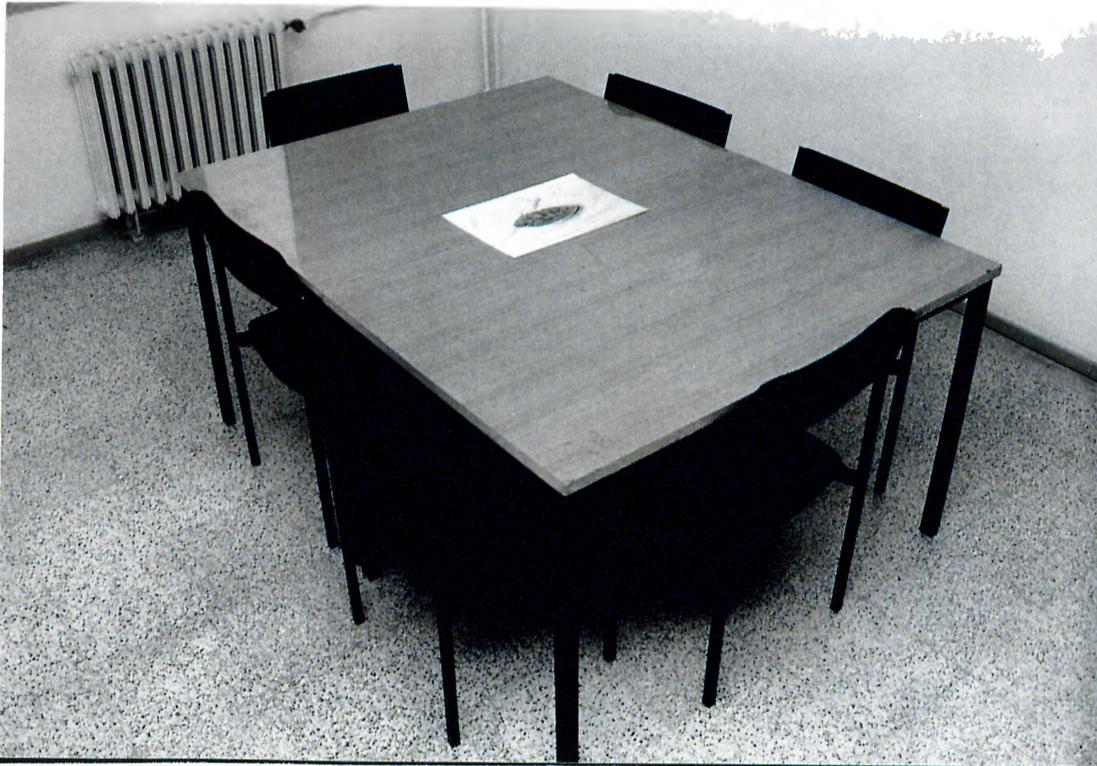


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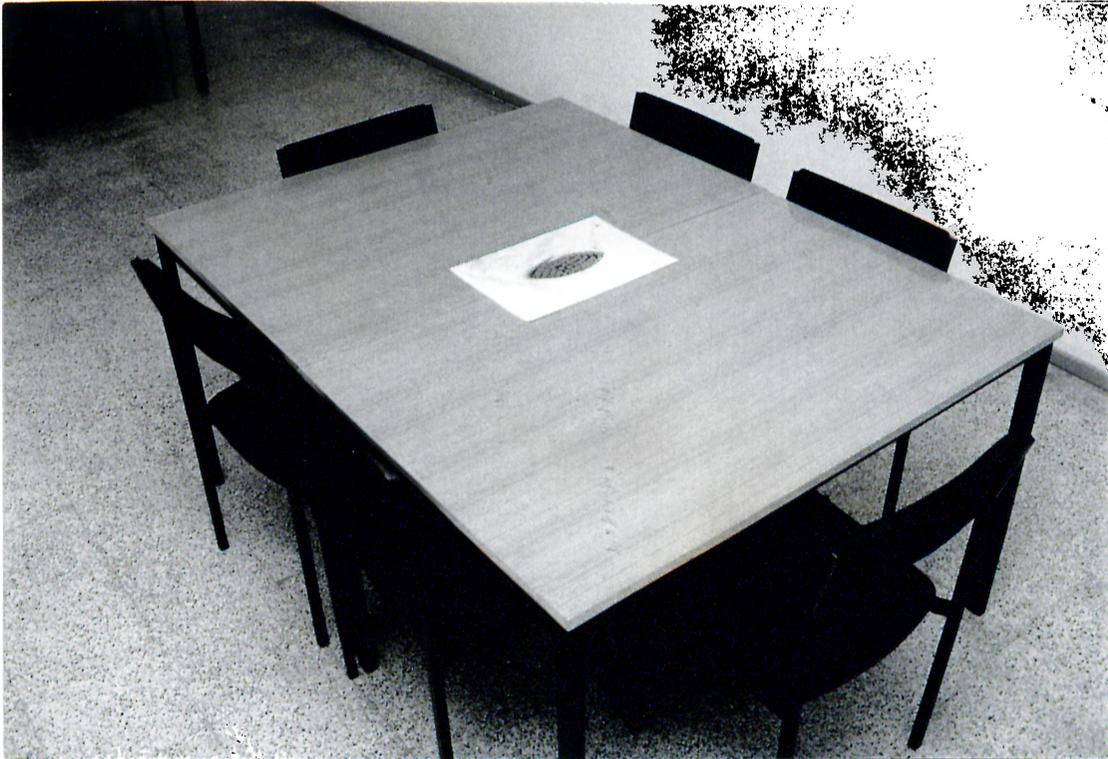


figure 67



figure 68



figure 69

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