

**TRANSFORMED MATERIALS AND SPATIAL DESIGN IN THE  
CONTEMPORARY ART AFTER 1990**



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TRANSFORMED MATERIALS AND SPATIAL DESIGN IN THE  
CONTEMPORARY ART AFTER 1990

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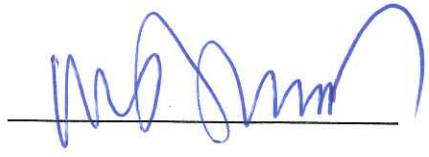
  
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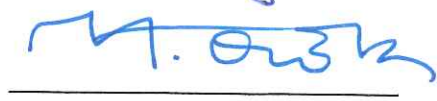
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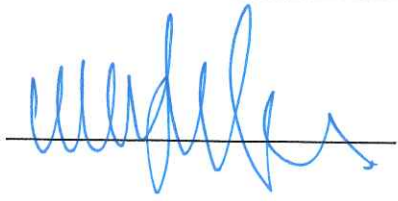
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## ABSTRACT

The reflections of the technological, political, economic and cultural changes experienced worldwide in the post-1990 period are also reflected in the field of art. These changes have revealed a pluralistic nature of art and are an important factor for the increase in the diversity of artistic materials. The diversity of this pluralistic language is also seen in the selection of works of artists. In this thesis study, the topic was chosen from various topics widely seen in contemporary art; Political, Ethnicity and Gender, and the works of artists working with transformed materials. Ready-made objects were first transformed into works of art by Marcel Duchamp in 1917. The artists of the late 1990s continued to develop this tendency by reflecting the most recent changes in the world. Today's contemporary artists are frequently using ready-made and waste materials in their works. In this study the interactions between space-object relations were investigated by examining the works that any living space turned into a work of art or various objects belonging to daily life were placed in an art work. Between 2015-2018, the most recent works exhibited in the Art Basel Art Fair, London Frieze Art Fair, Venice Biennial and Istanbul Biennial were searched and focused on the latest trends in the field of material works. Turkish contemporary artists Şakir Gökçebağ and Ferhat Özgür were interviewed in the context of personal exhibitions consisting of material-oriented works in 2017. With the constantly developing technology, the excellence and diversity of the objects produced in the industry are increasing. This continuity has become an important factor in unlimiting the material possibilities of art.

*Key words: Transformed materials, Contemporary art, Postmodernism, Ready-made, Trash Art, Contemporary artists, Transformation, Spatial art*



## ÖZET

1990 sonrası dönem içerisinde dünyada yaşanan teknolojik, politik, ekonomik ve kültürel değişimlerin sanat alanında da yansımaları görülmektedir. Bu değişimler sanatta çoğulcu bir yapıyı ortaya çıkarmış ve sanatın malzeme çeşitliliğindeki artışta da önemli bir faktör olmuştur. Bu çoğulcu dilin oluşturduğu çeşitlilik sanatçıların çalışmalarında seçtikleri konularda da görülmektedir. Bu tez çalışmasında çağdaş sanatta yaygın olarak görülen çeşitli konular içerisinde seçilen; Politik, Etnisite ve Cinsiyet konulu ve dönüştürülmüş malzemeler ile çalışan sanatçıların eserleri incelenerek açıklanmıştır. Günlük hayattaki hazır nesnelere ilk kez 1917 yılında Marcel Duchamp'ın sanat eserine dönüştürmesiyle hazır nesnelere sanatta görünüm kazanmış, 1990 sonrasındaki sanatçıların dünyadaki en güncel değişimleri eserlerine yansıtarak, bu eğilimi geliştirerek devam ettirmiştir. Günümüz çağdaş sanatçıları hazır ve atık malzemeleri eserlerinde sıklıkla kullanmaktadır. Günlük hayattaki herhangi bir mekanın sanat eserine dönüştüğü veya günlük hayata ait çeşitli objelerin herhangi bir mekan içerisinde yerleştirilerek sunulduğu çalışmalar incelenerek mekan-obje ilişkisi arasındaki etkileşimler araştırılmıştır. 2015-2018 yılları arasında Art Basel Sanat Fuarı, London Frieze Sanat Fuarı, Venedik Bienali ve İstanbul Bienali sergilenen en güncel çalışmalar araştırılarak maddesel çalışmalar kapsamında sanattaki en güncel eğilimler üstünde durulmuştur. Türk Çağdaş sanatçıları Şakir Gökçebağ ve Ferhat Özgür'ün 2017 yılındaki malzeme odaklı çalışmalarından oluşan kişisel sergileri çerçevesinde onlarla röportaj yapılmıştır. Sürekli gelişen teknolojiyle sanayide üretilen nesnelere mükemmelliği ve çeşitliliği artmaktadır. Bu süreklilik, sanatın malzeme olanaklarını sınırsızlaştırmakta önemli bir etken olagelmıştır.

*Anahtar kelimeler: Dönüştürülmüş malzemeler, Çağdaş sanat, Postmodernizm, hazır malzeme, atık sanatı, Çağdaş sanatçılar, Dönüştürme, Mekansal kurgu*



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## INTRODUCTION

The waste materials in our environment are constantly increasing due to excessive consumption of society caused by today's developing technology and industrialization. After 1990, contemporary artists tended to use these materials widely in their works and transform them into a work of art. Instead of using traditional art materials, they created artistic works by transforming these waste industrial materials. Sometimes, they work in their creation process by transforming these objects into completely different objects. In the history of art, the use of non-art materials has gained appearance for the first time with Marcel Duchamp's transformation of a ready object into an art object (1911) and Picasso's collage work (1912) using waste objects. As a result of all these new experiences, the classification of the aesthetic and social values in the world has disappeared and new horizons have begun to appear in the creativity of the artists. "By means of Duchamp, marriage between art and everyday objects fostered the most enduring strategies of contemporary art" (Heartney, 2011, p. 62). We can say that these experiences in art establish the basis of contemporary art. We see that the use of such materials continues to evolve in today's contemporary art biennials, fairs and exhibitions. Regarding the installations produced in the 1960s, Brian O'Doherty mentioned in his book called "inside the white cube" "The effort to destroy the boundaries between art and life, attempt to insert daily life items into 'elite' gallery spaces and the brave experimentation of being directed to completely different forms of expression from conventional artistic practices, have been perceived as a sufficiently contrary posture in terms of both artists and viewers" (O'Doherty, 2013, p. 15). These materials, which

are transformed into an art object in the space, are sometimes integrated with the exhibition space and sometimes they can convert the space into absolutely different space. With this work titled "Transformed Materials and Spatial Fiction in Contemporary Art in Post-1990s", it has been focused on using transformed waste materials instead of traditional art materials in order to create art works and transformation of an object into a completely different object by the artist in Nowadays in which the industrialism and technology reached to the top level.

It is also aimed to explain the reasons why the artists transform the object, the place of such materials in the art history, the fiction and transformation of these works in the space together with examples of contemporary artists. er the space completely and transform the space into another space.

## 2. TRANSFORMED MATERIALS AND SPATIAL DESIGN

Conversion involves loading a different function and character into an object. The transformed object reveals a new meaning other than its own meanings. It is common to see that any space in everyday's life can be presented as a work of art, or the objects that we come up in daily life are placed and presented in a living space. In the works realised with the idea of transformation, every object is in contact with the objects in the space and with the people. For example, if we take a computer from a workplace where people are in contact with each other in the space and put another space, we move that object to a different space. We are breaking all the connections, relationships, psychological and imaginary connections around the object. With the events happening in everyday life, the creativity potential of the artist as transformer comes in sight (Willats, 1989). British artist Stephen Willats has been involved in the work of transforming act in everyday life. Stephen, in his article 'Converting' in 1989, mentions his project built in a dump in London. He addressed some objects (such as air rifles, tin can adhesive, city wastes) with certain symbols representing different spaces from each other in a society living in the garbage. He emphasized that the meanings of these objects, which were thrown by the society, changed when their spaces changed. Stephen describes the fact that people living in the garbage use altered functions of the objects in the garbage as a transformation act of everyday life (Willats, 1989). In his works, Stephen used the events we encountered in everyday life and the transformation occurred spontaneously in the life and carried out the works aiming to create awareness about transformation. "In 1961, Christo and Jeanne-Claude in their work named Shipyard Packets, stacked petroleum barrels and paper

rolls in the shipyard outside of a gallery in Cologne, and covered them with cloth. Packets were so well fitted to the environment that could not be distinguished from the goods that were unloaded "(Fineberg, 2014, p. 345).



*Figure 1:* Christo ve Jeanne-Claude, “Shipyards”,1961

Source : <http://christojeanneclaude.net/projects/stacked-oil-barrels-and-dockside-packages> internet address was reached on 11.05.2015.

Christo and Jeanne-Claude presented their works using a realistic language and reflecting this language in their works without disturbing the naturalness of the daily life itself. It is seen sometimes that the tendency of staging for indoor arrangements is likewise transferred to outdoor arrangements (environmental practices) and sometimes an ordinary outdoor space familiar to see in everyday life is transferred into the indoor space by separation from its usual context "(Unal, 2014, p.47).



Environmental art, an understanding of creating a new space in the 1960s, may extend to a scale that can go beyond the boundaries of the city and take place in endless pieces of lands..For example, in the concept of art, known as Land Art, artists have entered into the struggle to bring about a new meaning and identity to the natural environment by large scale of interventions and modifications.

“ For Land Art artists seeking new adventures that go beyond the boundaries of painting and sculpture, the meaning of this infinity will, of course, come out of the museums and galleries and use the world as a space. With Land Art, the space is now limitless, the artist who thinks the world as space, can use any object, place, nature and even the world, to realize his thoughts. The works that the artist performs by interfering directly to the nature and to the land are almost an effort to create a border within eternal space by saying "I am there too " (Kedik, 2010, pp.108-109).

In this art which is realized by using stone, soil and many natural materials, there are many different forms of application. For example, opening trenches in the nature, in the gallery space, burying in the ground, environmental objects such as soil, fertilizer, stone or human products. Any object in the natural environment can be transformed into a work of art. Regarding the transformation and gaining different meaning of any object or any space that can be used as art material, artist Daniel Buren explained the differentiation of the objects as the result of their relationship with space in "Brian O'Doherty's inside the White Cube, 2000 ;

"An empty museum or gallery does not mean anything, so it can be converted into a gym or a bakery anytime and this transformation does not affect the things to be occurred or sold there, and the social status of those spaces will not

change because once there were artworks there. Putting or displaying an artwork in the bakery does not change the function of the bakery, and the bakery also does not turn the artwork into a slice of bread. Putting a slice of bread in a museum or exhibiting it in a museum does not change the function of the museum, but the museum, at least during the exhibition, transforms that slice of bread into an artwork "(O'Doherty, 2013, pp.12).

Canan Beykal, a Turkish artist, in her article written in 1994, named "fictionalize a space by means of a space and go beyond", expresses :

"Towards the 1960s, it was observed that the space itself was not an art object, but that it was transformed into an art object. In the 1960's, the artists who searched for the truth in 'reality', united the object of art with true space and real objects. I can cite the Merzbau of Kurt Schwitters, 'corner-reliefs' and 'counter-reliefs' reflected in the slogan of Tatlin "in real space with real materials", Proun's room of El Lissitzky's as examples. (Beykal, 1994, pp.38-42).

The Merzbau set up in the space by Kurt Schwitters which Canan Beykal showed as an example of the transformation of the space into an art object, consists of the ready objects collected by the artist. These objects, which create the feeling of belonging to the new places, can be perceived as new constructions and it is seen that the place has been transformed into an art object

"Kurt Schwitters has become famous with his work called "Merzbau or Merz Building, which he started between 1919 and 1923. The Hanover version is a complex installation with architectural dimensions, consisting of objects taken from friends. He called these found, constructed and combined objects as

"booty and remnants". These objects were hung on the walls and ceilings of the apartment floors. Hanover Merzbau, which was damaged during the bombardment of the Allies, was a dynamic and incomplete piece of art that Schwitters constantly changed to the extent permitted by his interests and circumstances. After leaving Germany and coming to England, Schwitters continued the project by showing that the installation was not unique to a place "(Pooke, 2013, p.170).



*Figure 2: Kurt Schwitters, "Merzbau", 1923*

Source : [https://www.moma.org/explore/inside\\_out/2012/07/09/in-search-of-lost-art-kurt-schwitterss-merzbau/](https://www.moma.org/explore/inside_out/2012/07/09/in-search-of-lost-art-kurt-schwitterss-merzbau/) internet address was reached on 04.01.2015.

In 1958, artist Yves Klein transformed an empty gallery into an art gallery in his exhibition named "Emptiness". In 1960, the artist Arman performed an exhibition by

filling the objects into the gallery and named it as "Full". Arman filled up the gallery in a grotesque way and did not leave room to move. In the short history of the gallery's actions, the viewer is out of the gallery for the first time. Inside, the gallery and its contents are now as integral as the work exhibited on a pedestal "(O'Doherty, 2013, p 113).



*Figure 3: Arman, "Full", 1960*

Source : <http://sanatonline.net/guncel-sanat/cagdas-sanatin-hazir-nesneyle-imtihani>

internet address was reached on 08.02.2017.

"With Yves Klein exhibiting an empty gallery in 1958 and with Daniel Knorr exhibiting Romanian Pavilion without making any intervention in the 2005 Venice Biennial, the space transformation has been realised. The gallery turned out to be an

artifact instead of a place, as Brian O'Doherty pointed out, and occasionally became an artistic medium itself "(O'Doherty, 2013, p. 22).



*Figure 4:* Yves Klein, “Emptiness”, 1958

Source : <http://www.yvesklein.com/fr/expositions/view/1431/vides-une-retrospective/?of=106> internet address was reached on 14.05.2017.



*Figure 5: Daniel Knorr-Venice Biennial, 2005*

Source: [http://asteroid433.com/journal/051011\\_venice1/dgp\\_journal\\_051011\\_venice1.html](http://asteroid433.com/journal/051011_venice1/dgp_journal_051011_venice1.html) internet address was reached on 14.05.2018.

Art works establish a relation with the place where they are exhibited in terms of form ,function ,time and memory . Artistic arrangements for a specific space; may carry impressions from the surroundings and create perceptions integrating with the surroundings, as placements specific to the space.(Özdamar, 2003, p.30). In 2001, British artist Michael Landy performed an installation at C&A Store in Oxford Street, London using the features of the place and this work is called "Break Down". He used art works, clothes, electric appliances, furnitures, kitchen utensils, leisure items, motor vehicles, spoiled foods, readable materials, studio materials in his work. Landy described the study as follows:



"Break Down is similar to the Scalectrix version of a recycling plant, and my objects running around on a rotating belt until they break down. I'm making the balance-sheet of my own life. Objects classified into different categories are counted and weighed. The conveyor belt, like a sculpture pedestal, displays the things happened." (Oliveira, 2005, pp.12-13).



Figure 6: Michael Landy, "Break Down"(Detail) 2001

Source : <https://www.adbusters.org/article/michael-landy/> internet address was reached on 14.05.2018.



Figure 7: Michael Landy, “Break Down”, 2001

Source : <http://www.ding-dong.ch/?u=8> internet address was reached on 11.05.2017.

" The place arrangement in the form of assembly and collage has become clear ,because the three-dimensional paintings emerges as “ sui generis “Together with the three-dimensional paintings (Segal, Kienholz), the illusory spatial perception within the traditional picture has been moved into the gallery that functions as a box. In the 1960s, the gallery began to imitate other spaces with three-dimensional paintings .Sometimes it is a bar (Kienholz), sometimes a hospital room (Kienholz), sometimes a gas station (Segal), sometimes a bedroom (Oldenburg), a living room (Segal) or a "real" workshop (Samaras) ” (O’Doherty, 2013, pp.68-71).





*Figure 8:* Edward Kienholz, “Beanery”, 1965

Source : [https://www.flickr.com/photos/de\\_buurman/8071859533/in/photostream/](https://www.flickr.com/photos/de_buurman/8071859533/in/photostream/)  
internet address was reached on 09.06.2017.

The gallery puts the presented painting "into quotes" and makes it artistic. Today's contemporary artists who create a new space by fictionalizing any space tend to transform a space into another space by using the method of imitating various spaces such as Edward Kienholz's 'Beanery' work in 1965. At the 2015 Unlimited-Art Basel art fair, British artist David Shrigley built the space where he exhibited in his work "Today's Model-2012" by imitating another space. David Shrigley, placing a three-meter-high naked male statue in the exhibition space, has created a pattern class in the usual style. This figure has pointed nose, big ears, disproportionally funny body. This figure, standing on the pedestal, is sometimes blinking with shy movements, occasionally pees into tin bucket under the feet. A fake pattern class environment has

been created. In this work ,model is surrounded with chairs and easel , the Viewers can draw this model with strange appearance and humoristic outlooking ,if they desire. The drawings of the Viewers are exhibited hanging on the walls as part of the work. This model work is a humorous imitation of the traditional school education of the elite classes (Art Basel-Unlimited, 2015).

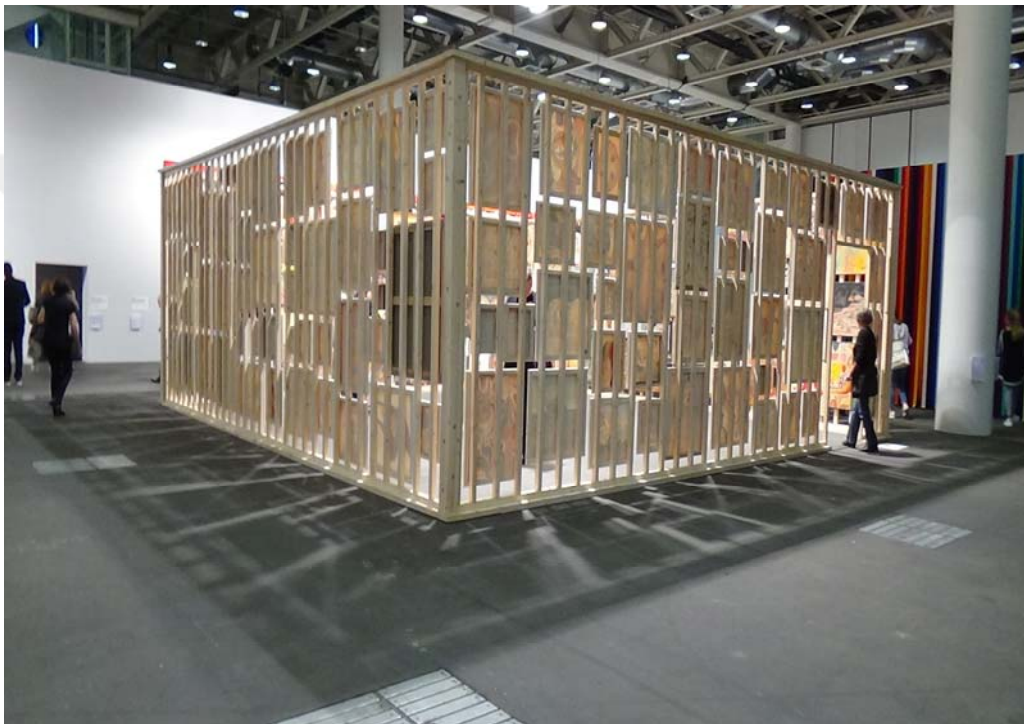


*Figure 9:* David Shrigley, “Today's Model”, 2012

Source : This photo was taken by Pinar Ceylan at Art Basel Art Fair in 2015

Shrigley is a modern contemporary artist who works by destroying the boundaries between art and life, imitating and transforminh various places .Jakub Julian Ziolkowski has created an area where the viewer can walk around by combining 196 canvas paintings in his work called "Imagorea" in 2013-14. The painting has been used as a unit in the formation of the space and these units have been combined with the wooden boards and converted into a space. "This construction looks like a cage

and the paintings are displayed inside the cage . He created an exhibition space by combining paintings of different styles (portraits, nature paintings and subconscious) made in abstract style. In this work, the artist added an architectural feature to the paintings by using them (Art Basel-Unlimited, 2015).



*Figure 10:* Jakub Julian Ziolkowski, “Imagorea”, 2014

Source : This photo was taken by Pınar Ceylan at Art Basel Art Fair in 2015

Zhang Enli, who works by transforming cheap materials into a valuable work of art, exhibited his work in 2007 named "Picture of emptiness" for the first time. He has been exhibiting a different version of the same work every year since 2007 (Art Basel-Unlimited,2015). Enli creates a space by combining cardboard chests and converts them into an art object. He's also making paintings in the abstract style inside the place. The audience can walk around through this space created by Enlin. This

structure, which has been created by the conversion of cheap materials to an art object by the artist, has emerged as a non-permanent structure due to its repeatability since 2007. This structure is formed by the use of cardboard parcels , a simple, easily obtainable material that is encountered every day, and the function and meaning of the cardboard parcels have changed , used to make the structure (Art Basel-Unlimited, 2015).



*Figure 11: Zhang Enli, “Space Painting”,2014*

Source: This photo was taken by Pınar Ceylan at Art Basel Art Fair in 2015



Ai Wei Wei is one of the contemporary artists who frequently uses waste materials in his works. At the entrance of the Concert House in Berlin in 2016, the columns were covered with 14 thousand lifejackets used by refugees attempting to cross Europe. This work by Ai Wei Wei is a respect for the refugees on their way to Europe, losing their lives on the sea journey. The bright orange-colored lifeboats used were brought to Germany from Lesbos.



*Figure 12:* Ai Wei Wei, “The life jackets”, 2016

Source: <http://berlin030.de/berlin-das-deutsche-zentrum-fuer-kultur-und-kunst/> internet address was reached on 14.11.2017.



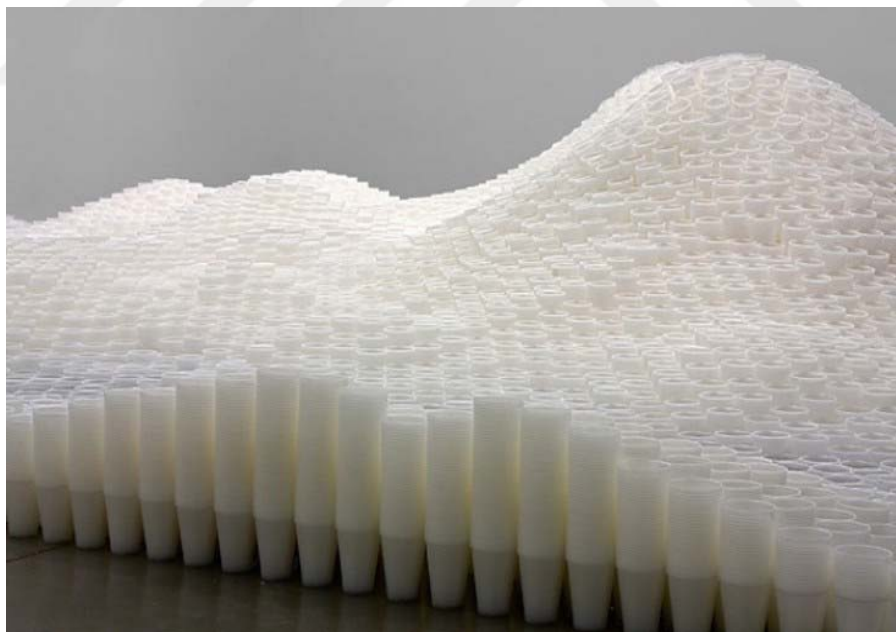
*Figure 13: Ai Wei Wei, “The life jackets”, 2016*

Source : <http://www.radikal.com.tr/kultur/ai-weiweiden-berlinin-unlu-konser-salonuna-14-bin-can-velegi-1511666/> internet address was reached on 14.11.2017.

Lesbos has become a gateway for refugees seeking to cross Europe (Said-Moorhouse, 2016). In this work which was made to draw attention to the refugee problems experienced today, the artist created the used lifejackets by interfering on an architectural structure. While organizing his work, he worked by associating the meaning, identity, historical features and architectural features of the place with lifejackets. By means of change of specific usage space, the meaning and function of the lifejacket as ready-made object has changed and transformed into an object of art. We included an ordinary object into his work and built it on the space. By covering the columns, he emphasized the spatial features of the space in his work. Tara Donovan, an American contemporary artist who transforms the worthless materials

into a valuable work of art ,arranged various cups In his work titled "Untitled-Plastic Cups-2006" .She has been making large scale Works using plastic waste materials and plastic cups. In this large-scale installation; "The cups were hanging from the ceiling of the gallery, creating a wavy mountainous area where the glasses nearest to the lights seemed to shine and the lower glasses created a scene like shaded valleys.

The individual cups retain their known shape and thus are effective as a pixel "(Heartney, 2011, p.53). The artwork is made of a poetic, fragile structure with the materials that are not worthy and permanent. There is a contrast between the work created and the non-valuable material used. The work was exhibited in such a way as to cover a wide area by spreading to the place, and the functions of the plastic cups changed and became the object of art.



*Figure 14:* Tara Donovan, "Untitled-Plastic Cups", 2006

Source : <http://becauseartis.com/tag/installation> internet address was reached on 14.11.2017.



The Brazilian artist Abraham Cruzvillegas, who works by covering the large spaces using the ready materials, In his work called Horizontes has used four hundred pieces of hand tools (such as sickles, hammers, sticks, knives) used by men working in Brazil. These tools were painted in the colors used in the samba clubs in Brazil In the 1960s and he created intertwined circles with these tools and placed in the space (Moszynska, 2013). In his work, the artist forms a composition of rhythmic movements in which the circle forms are intertwined using these instruments and reflects the cultural characteristics of Brasil .



*Figure 15:* Abraham Cruzvillegas, “Horizontes”, 2005

Source : <https://www.artspace.com/phaidon/vitamin-3-d-new-perspectives-in-sculpture-and-installation> internet address was reached on 11.05.2015

Building ready materials in the space, Grace Schwindt exhibited her work titled "Little Birds and a Devil" in the 14th Istanbul Biennial in 2015. She exhibited her



soup installation composed of sea salt , dinner tables and chairs, bird watchers and stuffed birds, boiler, worn-out ballet shoes on the bowls and spoons.

Artist created her work as questioning of capitalist freedom , access, loyalty, and the fragility of the worker's body "(Bakargiev,2015, p. 62). Schwindt created another space within the exhibition space. Inspired by the working atmosphere of workers in capitalist order ,imitated the status. She brought together the objects with different meanings and functions to each other,built them in the space and exhibited . Sarah Sze, another artist who created her Works in connection with the space, uses waste and daily life materials. In her work titled “A specific point of view” , Sarah Sze combines small items such as earbuds, tea bags, light bulbs, propellers. The meaning of an object is formed by its relation to different objects (Moszynska, 2013).



*Figure 16:* Grace Schwindt, “Little Birds and a Devil”,2015

Source : This photo was taken by Pınar Ceylan at İstanbul biennial in 2015



*Figure 17:* Sarah Sze, “A specific point of view”, 2007

Source: <http://whitecave.blogspot.com.tr/2008/02/> Internet address was reached on 11.05.2015.

### 3. READY-MADE MATERIALS

In art today, it is seen that the ties between art and life is joined together because of the multitude of works created by the use of ready-made materials belonging to daily life. The distance between the viewers who are questioning what is art and what is not and the works of art is now decreasing. According to artist Allen Kaprow; "Art and life are in competition. " Once upon a time, art seemed superior to life, but in modern times life seems superior. Because life is clearly winning this race, art is participating in life and is being colonized by life "(Kuspit, 2014, p.77). Marcel Duchamp prefers to see the ready-made materials he uses in his works as proof that art is indeed something like anything in the world (Heartney, 2011, p.40)



*Figure 18:* Edgar Degas, "Little Dancer", 1880

Source : <http://www.tate.org.uk/art/artworks/degas-little-dancer-aged-fourteen-n06076>

internet address was reached on 14.11.2017.

In 1880, Edvar Degas exhibited a made of wax "Little Dancer" statue in a ballet dress for real life, this means the usage of a ready-made object in his work (Whiteley, 2011).

Objects from real life gain an appearance with Picasso's collages and Dushamp's ready-made materials . The first ready-made object in Turkish art started with the 'montage' pictures of Altan Gürman in 1967. The use of wastes and ready-made objects as art objects, in the 1960's; influenced Pop-Art, Fluxus, Conceptual art, and it is seen that these influences continue in today's art. This tendency has been a source of inspiration for many artists who are not reluctant to use objects found in the creation of high art. Ready objects can be absurd and tasteless. They may have also good and bad appearance. Ready –made objects create a counter point of view for the viewer's perceptions of artworks in aesthetic taste.

Cubism of British critic Tony Godfrey ;

“ It has been interpreted as "The turning point in the picture". He addressed Picasso's small Picture dated 1912 titled "Still Life with chair", and noted the difficulty of its identification as a picture . Because ,on the oval-shaped canvas, it was affixed a piece of tarpaulin on which the seat of the chair was printed in the way covering a large part of the composition and the canvas was framed with real rope . Godfrey Drawed attention to the "paradoxical" effect created by the direct affixing of the tarpaulin with the fake chair appearance , because tarpaulin destroys all the traces of the pictorial illusion, while

emphasizing the full reality with the material used . It causes to look at an illusion and a real object at the same time "(Erenus, 2014, p.39).

Braque and Picasso made collages from tram tickets, newspapers and store ads in their Cubist compositions. Greenberg interpreted this "paper sticking" action as a revolution in the art (Antmen, 2014). Dada, which emerged in Zurich and New York from 1915-16 after first World War, defends nothingness and the meaninglessness of everything (Eczacıbaşı Art Encyclopedia, 1997). Dada exhibits a stance against the inaccessibility of art to be seen as aristocratic and senior. Dada artists think that the art museums are positioned as if they were the worship places. Dada artists have transformed ordinary objects of everyday life called as "Ready –made Goods" into art objects and decreased the distance to art work which was considered inaccessible in that period (Erenus, 2014).

For example, in his work ;

“ Marcel Duchamp abstracted a bicycle wheel from its usage and exhibited it on the s tabouret ,in this context the tabouret is also abstracted . Duchamp, who places an object instead of a subject on the tabouret , initiates a "conceptualization process" by "object-subject substitution". This displacement process seems to be related to the "logical context" as well as to the "physical context" of the object. Displacement in the physical context can be handled as changing the perceived position of the object in terms of an ordinary point of view and isolation by moving the object out of its usual environment "(Erenus, 2014, p.78).



*Figure 19:* Pablo Picasso, "Still life with chair", 1912

Source : <http://www.ressamlar.gen.tr/pablo-picasso/hasir-iskemleli-naturmort/> internet address was reached 08.12.2016.



*Figure 20:* Marcel Duchamp, "Bicycle wheel", 1913

<http://categorized-art-collection.tumblr.com/post/56886787028/marcel-duchamp-bicycle-wheel-1913-an-iconic> internet address was reached 08.12.2016.





*Figure 21: Ai Wei Wei, "Stacked", 2015*

Source : This photo was taken by Pinar Ceylan at Art Basel Art Fair in 2015

The issues related to object-to-subject displacement introduced here have come to the fore in Ai Weiwei's (one of the contemporary artists ) work "Stacked", which he made in 2015 In these two works, it is obvious that a ready-made object turns into an art work. Wei Wei created his work by combining the most commonly used "Forever Bicycles" brand bicycles. He used an industrial material in his work. . The bicycle mechanisms united with bicycle chains , symbolize millions of Chinese citizens and their workforce. In this abstract work , he refers to Dada artists by relating the relation between 'art' and 'commerce' (Art Basel-Unlimited, 2015). Marcel Duchamp's work titled "Pisuer (1917), has opened a new chapter in the field of arts.



"He turned upside down the porcelain urinal bought from the Mott Works store in New York , and signed it with the nickname" R.Mutt "and sent to the exhibition of the Independent Artists' Group to be opened at the" Grand Central Gallery ". Duchamp said in later years that "R" in the nickname "R.Mutt", was "Richard" in French, meaning "fat cat ", for the "Mutt" he said that he was inspired by famous cartoon characters Mutt and Jeff in those years (Erenus, 2014 p. 84).



*Figure 22:* Marchel Duchamp, “Urinal”, 1917

Source : <http://www.tamsanat.net/yayinlar/makale.php?post=591> internet address was reached 03.09.2016.

"It's the death of the artist what we saw in Duchamp. The genius is now machine. It is no longer worthwhile to do something compared to think of something. Thus Duchamp tried to draw the art in a totally conceptual way, and in doing so he defends

'ready made' against the industry "(Shahiner, 2013, p.33). Duchamp's urinal is renamed ordinary objects by being positioned outside their area of use. As well as questioning the changes in perception of objects caused by space changes, he re-evaluates the meaning of artworks at the same time. In this work, Duchamp argues that conceptual thinking is more important than work.

"Duchamp's goal was not to abandon the artwork category, but to shake up established, preconceptive assumptions about this category and glorify the thought. Duchamp's goal was launching a new "mental process" on the basis of the provocation he created with the new art object he proposed rather than "counter-art" (Erenus, 2014, p. 86).

Duchamp wanted to demolish the high artistic values that are considered to be sacred and spiritual by means of his works using ready-made materials. The ready-made objects that Duchamp used in his work were first produced by industry, after conversion into art objects, the artist became the second producer of these objects. According to Donald Kuspit, an American art critic who questioned the identities of ready objects in this context, the ready-made materials are both an art object and ordinary objects belonging to everyday life.

"Ready-made objects have double identities. As the result of the creativity of Duchamp's soul, a socially functioning product is converted into the ultimate masterpiece of art. But they maintain their functions in everyday life, they are transformed into ready-made object in the creative eyes or minds. The difference between what is art and non-art becomes blurred because of rendering similar, which is often seen as the essence of modern creativity. The ready-object prevents aesthetic idealization "(Kuspit, 2014, p.38).



*Figure 23: Julie Verhoeven, “Toilet attendant ... wash your hands now”, 2016*

Source : This photo was taken by Pınar Ceylan at Frieze London Art Fair in 2016

"There is no fixed identity of the ready-object because it is both art and not at the same time. When you see it as art, it is now art. When the viewer becomes serious about art, he/she becomes banal, and when the viewer sees it as an ordinary object, it becomes serious art "(Kuspit, 2014, Page 39).

The heritage of Duchamp's ready-made production in contemporary art; can be read in the sense that everything is art. Under the right conditions, even the objects manufactured in the least significant way can be art. This style of

reading has been a source of inspiration for many artists who are not reluctant to use objects found in the creation of high art "(Heartney, 2011, page 40). "By means of Duchamp, marriage between art and everyday objects nourishes the most enduring strategies of contemporary art" (Heartney, 2011, p.62)



*Figure 24:* Julie Verhoeven, "Toilet attendant ... wash your hands now", 2016

Source : This photo was taken by Pinar Ceylan at Frieze London Art Fair in 2016

Duchamp's opinion that everything could be a work of art, is evident in the work of Julie Verhoeven, one of the contemporary artists. In her work titled "Toilet attendant ... wash your hands now" in the exhibition of Frieze Project, 2016, she placed her video work and her installations composed of toilet bowls, mirrors, doors and various hygiene materials in one of the toilets in the exhibition. (Frieze Week-London, 2016). This work is going back and forth between real life and art object boundaries, because the artist performs in the cleaner clothes, and the toilet continues its service between the hours when the exhibition is open. It is observed that the functions of the double identities in the ready-made objects are actively maintained all the time, as ordinary objects in everyday life are transformed into an art object, and at the same time the toilets continue to function for audiences. In his article "Post artist" written in 1969, Allan Kaprow explains the relation between everyday life and art;

"With sardonic allusion, he compares modern art with modern technology and modern surroundings and associates art and daily life. According to him, consciousness has reached such a point in contemporary art that it is not possible to deny the following: The random, jerky movements of people shopping at the supermarket are richer than any kind of modern dance. Residues of cotton and industrial waste in the beds are more interesting than many exhibitions composed of scattered garbage. Static forms covering the sky in the rainbow color formed by the steam coming out of the rockets tested, can not be done by the artists working with gaseous materials etc. Things that are not art are more artistic compared to art "(Kuspit, 2014, p.78)".

In the 1980s Jeff Koons in the series named "New Hoover"; has put the electric sweepers in minimalist plexiglas boxes, thus he made the home appliances more attractive. In Three Ball 50/50 Tank, he floated basketball balls filled with water and mercury in aquariums filled with distilled water and salt, and they did not sink. The goal of Koons is that the smooth perfection of the electric cleaners and the balance provided by the basketball balls were representing perfect situations that the people can never hope such a success. Thus emphasizing the superiority of inanimate objects over the mortal people who possess them "(Heartney, 2011, p. 41).



*Figure 25: Jeff Koons, "New Hoover", 1980*

Source : This photo was taken by Pinar Ceylan at Newport Street Gallery in 2016



*Figure 26: Jeff Koons, “Three Ball”, 1985*

Source : This photo was taken by Pinar Ceylan at Newport Street Gallery in 2016

Focusing on contemporary serial production materials, David Batchelor uses everyday plastic materials in his works. He uses the structure of his plastic in his work and addresses its prevalence. He uses the charm of multi-colored synthetic materials in his works (Moszynska, 2013). In his Works, Batchelor uses various inexpensive plastic materials, industrial vehicles, toy cars, wheels, neon lights, combs, clothes hangers, etc.. transforming them into a work of art. This conversion reflects in his work that everything in everyday life can be used in the works of artists as an art object in parallel with the approach of Duchamp's Works. The work of Sudodh Gupta who has a cynical attitude for the aesthetic and consumption desires of the western world, is another example of work made of stainless steel (pans, pots) daily necessities. The



work titled "Control Line" has a very large mushroom appearance (Moszynska, 2013).



*Figure 27:* David Batchelor, “Parapillar”, 2007

Source : : <http://www.davidbatchelor.co.uk/works/3D/> internet address was reached on 08.12.2016.

In the work of both artists, the different ready –made objects in different sizes are combined with a repeating rhythm and placed in the space. By assembling the ready-made materials, sculptures covering the space have emerged. Rachel Harrison combines waste materials with kitsch objects to create her works. She creates amorphous appearance Works using inexpensive materials such as foam, cement, etc., which have vivid colors. She combines them with cheap materials used daily (magazines, jewelry, cheap pictures, photographs, etc.) (Moszynska, 2013).





*Figure 28:* Subodh Gupta, "Control Line", 2008

Source : <https://tr.pinterest.com/ferluzifer/scrap-and-art/> internet address was reached on 08.12.2016.

In his work titled "Mr. Good night ", Harrison combines both kitsch objects and amorphous sculptures . He combines industrial and handmade by combining ready-made objects with his own sculptures with minimal and abstract appearance. This creates a contrary appearance in his work. "Tony Cragg's sculpture titled " Spyrogyra " is made of spiral metal tube and green and white bottles mimicking moss. This sculpture refers to Duchamp's bottles shelf , even if he apparently turned it into a pre-industrial organic situation "(Heartney, 2011, p. 46).



*Figure 29:* Rachel Harrison, “Mr. Good night”, 2007

Source : <http://theredlist.com/wiki-2-351-382-1160-1122-view-usa-profile-harrison-rachel.html> internet address was reached on 01.03.2017.



*Figure 30:* Tony Cragg, “Sprogyra”, 1997

Source : <https://www.artgallery.nsw.gov.au/collection/works/292.1997/> internet address was reached on 03.03.2017.

#### 4.WASTE MATERIALS

The wastes produced by the industrial revolution and the consumption society that emerged after the middle of the 19th century and second world war are increasing day by day. This increase in waste is indicative of the fact that the society is in an excessively consumer capitalist system, as it causes pollution of earth's resources in the world. Along with the increase in mass-produced products, the daily use of most items consumed by consumers seems to be shortened. These products are "quickly outdated, and displaced by consumers and are being thrown away. Capitalist point of view that imposes the obligation of the consumption of the newest, is an important factor to change the objects. These objects, abandoned by the consumers, are the waste materials without previous usage functions. Drawn objects bear traces of the experiences and modes of production of societies that previously used these objects. Jim Ede, one of the curators of the Tate Gallery says: "Garbage is a culture and a city art. The source of this are the thrown away city supplies that do not function. The garbage is the thrown away waste of the whole city" (Whiteley, 2011, p.40). Jim Ede overlaps the waste with the city's life and culture. Waste problems in the community life have also significantly affected the art scene. George Braquetur, one of the most important figures in the Cubism movement, and one of the artists who use waste materials for the first time in the field of art, says: "When the limit of using an object is over and it has to be thrown into the trash bin, I include it in my picture" (Özsezgin, 1978, pp.18-20). Kurt Schwitters, one of the most important representatives of Dada, argues that the artist should not use the colors produced by the paint traders when

painting, but that he can use any material he finds in any kind of garbage dump (Whiteley, 2011, p.38)

Schwitters refers to capitalism and richness of the waste materials in his works. Between the years 1910-1948 he used waste materials such as city trash, train tickets in works and he worked with collage technique. Schwitters is one of the artists who started the art of "recycling" of the the present period with his works. Transformation is a part of human knowledge. Transformation is a reality ,from Ovidius to Kafka ,and includes science fiction, contemporary works, literature, art, since ancient times. Everyone is a designer, artist and creator as Enzo Mari and Josef Beuys have mentioned. Everyone creates his/her own destiny. Economic and cultural production models of the present time are we coming in a creative way through transformation from the base. (Transformers, 2015).

With the everyday objects and wastes being included in the work of art, the art works attract attention with their natural appearance. The waste materials used protect the characteristic of being ordinary in daily life. The audience in the opposite side are tested in terms of perception by offering a reflective appearance. Pablo Picasso, one of the first artists to use waste materials in his works of art; In his work titled "Ox Head" he united an old bicycle cradle and a handlebar that he found in the junkyard. Picasso worked by bringing two completely different objects together and transformed these objects into a sculpture. The materials used in the resulting work have lost their old usage functions and have created new meanings (Vergine, 2007).



*Figure 31: Picasso, "Ox Head", 1943*

Source : <https://www.expertissim.com/dapres-pablo-picasso-tete-taureau-sculpture-12224440> internet address was reached on 22.04.2018.

It is observed that some artists use waste materials such as Picasso. For example; Romuald Hazoume is using old waste oil drums in his works. Hazoume is protesting that the oil is going off the country illegally in his work. The artist, who uses different materials in his works, transforms old plastic oil drums into contemporary African masks in his work titled "Dogon" (Moszynska, 2013). In the middle of the 1960s, Arte Povera (Poor Art) has emerged in Italy. It is observed that the ordinary materials of everyday life have been brought to the art scene by using temporary, waste and natural materials. Arte povera artists were using organic objects, non-organic industrial waste materials, and even living-inanimate objects. This movement not only enriched

the material repertoire of the 20th century art, but also enlarged the boundaries of the artistic experimentation by rendering traceable and observable the changes of the different materials in the course of time (Antmen, 2014).



*Figure 32:* Romuald Hazoume, “Dogon”,1996

Source : [http://www.octobergallery.co.uk/art/hazoume/hazoume\\_dogon.shtml](http://www.octobergallery.co.uk/art/hazoume/hazoume_dogon.shtml) internet address was reached on 22.04.2018.



Michelangelo Pistoletto, one of the Arte Povera artists, in his installation titled "Venus with tatter" (1967) "Valuable and worthless, historical and contemporary come together and an ironic approach has been revealed and the process of the legitimacy of historical works has been discussed" (Antmen, 2014, p.214).



*Figure 33:* Michelangelo Pistoletto, "Venus with tatter", 1967

Kaynak : <http://www.tate.org.uk/art/artworks/pistoletto-venus-of-the-rags-t12200>  
internet address was reached on 22.04.2018.

Pascale Marthine Tayou's "Plastic Tree" work, which was exhibited at the Art Basel art fair in 2015, was composed of dry tree branches and a large number of plastic bags in white, green, yellow, blue, pink colors. As the bags were hung on the dry tree branches placed on the space, an installation in huge size appeared (Art Basel-Unlimited, 2015). This work in which Tayou combines organic materials with non-organic materials, shares common features with material usage mode of Arte Povera



artists. It is observed that the city wastes are frequently used as materials and this tendency increases in parallel with the increase of the city wastes .



*Figure 34: Pascale Marthine Tayou, "Plastic Tree", 2015*

Source : This photo was taken by Pinar Ceylan at Art Basel Art Fair in 2015

"In a letter written by Marcel Duchamp's to his friend Hans Richter in the 1950s, he compared the Neo-Dada movement with Dada in aesthetic terms. A lot of the movements mentioned as New Realism, Pop Art, and so on rise up on Dada's foundations and use Dada as an easy way out. When I discovered the ready-made object, I aimed to destroy the phenomenon of aesthetic. But Neo-Dadaists find aesthetic beauty in ready-made objects "(Antmen, 2014, p.175).

With these views of Duchamp, new debates emerge in the aesthetic understanding of art. New Realism in France emerged in 1960s under the guidance of Artistic critic Pierre Restany establishes a direct relationship with the reality of the modern consumer and mass media world, and has the goal of destroying the boundaries between art and life.



*Figure 35:* RAYSSE Martial, “Display, vision hygiene”, 1960

Source :

[http://galeriededemo.collectio.org/work/10309/Etalage\\_hygiene\\_de\\_la\\_vision\\_RAYSSE\\_Martial/#body2](http://galeriededemo.collectio.org/work/10309/Etalage_hygiene_de_la_vision_RAYSSE_Martial/#body2) internet address was reached on 22.04.2018.

According to Pierre Restany; at the point reached, ready-made productions should not go beyond being an "excellent Dada action" as "an artistic baptism of the ordinary object. Restany points out that in the third stage, following the "denial and the zero points," New Realism leads to affirmation of Duchamp's "anti-artistic action" Ready-made productions are no longer the "summit of negativity or polemics, but a fundamental element of a new expression repertoire" (Erenus, 2014, p.110). New Realist artists use mass-produced products ranging from fragmented car to shaving razor. Baldaccini is known for his "Compression" sculptures, especially made by automobile junks. Daniel Spoerri, on the other hand, produced artifacts by adhering wasted food and drink to the painting surface (Antmen, 2014). Fernandez Arman revealed that a lot of garbage arises due to overproduction and that the products produced in the capitalist system worn off very quickly. In the beginning, Arman and New Realist artists stated that the invention of detergent in the 1950s caused to impose a cleaner society in the world. They have created works that opposed to the ads of detergent brands asserting the absence of environmental pollution and living in a hygienic environment. They have created assemblages by using the images of these brands used in their ads, detergent bottles and hygiene materials.

Martial Raysse, who presents artificial images using synthetic bottles, flashing lights, various hygiene materials in his works, describes the monotony of artificial modernity in his work (Whiteley, 2011). Arman says the following about the waste materials used in his works; "I am not collecting the objects in my surrounding, but They find me. As a witness of society, I am in the cycle of production-consumption and

fragmentation. He says : "I see a lot of spectacular and attention-grabbing material in my works ,coming out of our garbage dump "(Whiteley, 2011, p.112). The collection of these items by the artist reveals how much waste caused by mass production and consumption. Arman has used many daily objects such as toothbrushes, watches, kitchenware, washing machines, shopping carts, paint tubes, brushes, fossils and shoes. He used these objects in his work by finding and accumulating them in trash bins, sales stores or junk dealers . Arman's work called "Rubbish bins" has been realised by accumulation method that means collecting. In this work, the artist filled the garbage objects that collected at random method in a rectangular display window and exhibited it as a product .

"The intellectual nature of Arman's work as an observer is obvious. He actually imitated object cycle starting from the assembly line of the post war period to the show-windows, from there to the kitchen shelves, from there to the trash cans and trash heaps , and revealed all as a "witness" of the age to be observed. (Hamilton, 2012, p. 7) .

Another example of an accumulation method is the Sweep / Throw / Demonstration / Sculpture work performed by Joseph Beuys in 1972. In 1972, Beuys swept out the garbage in the Karl Marx square after the May 1 demonstration in Berlin and collected the whole (Arapoğlu & Yavuz, 2012, pp.55-61). In 1994, Damien Hirst exhibited his work in a similar way as Arman's "Trash" work. Hirst, working on the issues of life and death, filled the patient wastes such as a medicine box, syringe into a glass display window and created his work by the accumulation method.



*Figure 36:* Joseph Beuys, “Sweep/Throw/Demonstration” , 1972

Source : <http://www.tate.org.uk/whats-on/tate-modern/exhibition/joseph-beuys-actions-vitrines-environments/joseph-beuys-actions-9> internet address was reached on 21.05.2018.



*Figure 37: Arman , “ Rubbish Bins”, 1960*

Source :

[http://www.armanstudio.com/catalogues/catalogue\\_poubelle/arman\\_poubelle\\_list.html](http://www.armanstudio.com/catalogues/catalogue_poubelle/arman_poubelle_list.html)

internet address was reached on 21.05.2018.





*Figure 38:* Damien Hirst, “Trash” , 1994

Source : <https://rubbishplease.co.uk/blog/art-of-trash/> internet address was reached on 21.05.2018

In these objects, which are taken from the life, the artwork and the real life are seen together. Tim Noble and Sue Webster, artists who work to draw attention to the mass consumption of the masses, are transforming home garbage into shadowed sculptures by organizing them in a certain manner. These shadows are representative reflections of artists' own shadows. They tried to find the right light spot during the six months in order to create these shadows (Moszynska, 2013).

There are the artists forming the ready-made and waste materials with deconstructive approach . "Deconstruction is a French term that was dealt with by Derrida in the 1960s as a movement that stands in opposition to the numbers of structuralism to



emphasize the relationship between writing and plastic arts. Derrida's deconstruction points to new trends in art "(Erhun, 2013, p. 254).



*Figure 39:* Tim Noble and Sue Webster, “Dirty White Trash”1998

Source : <https://rb2999a.wordpress.com/2013/09/10/assignment-02-the-unconventional-artists-by-ryan-boera/> internet address was reached on 7.05.2018.

While Duchamp's "Great Glass" was packing for an exhibition in 1926, was broken ,then Duchamp reassembled the pieces of the work. In this action of Duchamp a deconstructive attitude is observed. "When the Great Glass was broken and Duchamp reassembles the pieces, the work completes itself. This confirms that the purpose of creation will never be fully realized. This initiative is seen as a new, especially a modern aesthetic phenomenon "(Kuspit, 2014, p. 37). In 1966, Clement Greenberg revealed a similar attitude: "He randomly selected some pages of book titled "The



*Figure 40:* César, “Automobile Directed Compression” , 1962

Source : <http://cesarbaldaccini.blogspot.com.tr/p/demarche.html> internet address was reached on 21.05.2018.



*Figure 41: Sara Lucas, "Nudes" , 2010*

Source : <https://tr.pinterest.com/pin/280630620501535216/> internet address was reached on 11.06.2017.

Art and Culture" and requested the invited guests in his home to chew these pages and to spit the mixture in their mouths into a bottle and after the chemical treatment of the other pages of the book , they were combined with the previous ones and fermented with the beer yeast. A year later, The Martin library officer asks Latham (Clement Greenberg) to return the book ,and he convinced the officer to accept the drink ,distilled and bottled , named "knowledge and birth" in substitution for the book he borrowed (Şahiner, 2009, pp. 168-169).

One of the artists working with the same approach ,is Baldaccini Cesar , he is one of the leading artists of the French New Realism movement. In his work titled Yellow / Buick; Cesar, who used the assembly method, he formed "the 1960 model Buick

automobile as a cube by means of heavy construction equipments. This is the formal transformation of the object "(Yılmaz, 2015, p. 190). In his work ,César has reshaped the form of the car destroying its original form . Adnan Turani writes in the book called "Contemporary Art Philosophy " regarding the artist's tendency to tear objects down:

"During the composition of the components arising with the fragmentation of objects, their real functioning is lost. Sedlmayr says, "Art ,as an act of assembly, does not know creation which is an organic integrity. This stems from the absence of function or the artist's understanding of changed new artistic organism is not adopted. Because artists now have opinions that it is necessary to lose realistic function in order for object to become an art form.In addition to Braque, painters and sculptors who have developed the "Ready Made" understanding , are confirming this idea . In addition to these, it is also necessary to mention the Expressionists who want to break the object in pieces and capture the truth behind it "(Turani, 1998, p.112).

The artist Sarah Lucas, who make art works by transformation of the material formally, works by creating forms that refer to erotic forms.In her work named "Nudes", nylon socks are filled with fibers to transform them into amorphous works of art.These works speaking with abstract languages, create small, soft, touchy and delicate looking forms, using non- permanent materials (Moszynska, 2013). It is observed that objects are transformed into new forms by means of destruction, deletion, etc., and they completely lose their previous identities or their previous identities partially remained.

For example;

“ Robert Rauschenberg erased a design of painter Willem De Kooning by consuming 40 pieces of eraser and" Erased De-Kooning Design "appeared (1953), or in the exhibition at the Iris Clert Gallery, participated with his message expressing : "This is a Portraiture of Iris Clert,that's all,it's true whatever I say". In order to make the space to be tangible ,French artist Yves Klein exhibited empty galleries themselves reflecting his deconstructive attitude "(Antmen, 2014, p.194).

In 2015 in Art Basel , Nate Lowman made crosses using rusty iron pieces of car spotters . He made religious figures using cold mechanical parts. With this work, the artist presents them with a new point of reference and a new perspective (Art Basel-Unlimited, 2015) by introducing objects that are human being's soul into religious figures. With this work, the artist transformed the irritating objects into religious figures and presented them a new reference point and a new perspective (Art Basel-Unlimited, 2015). In Nate Lowman's work, it is observed that he breaks the form of the cars and breaks the cars in pieces and re-forms them in a new style. In a similar attitude, Cornelia Parker in her work called "Cold Dark Matter, Exploded View" , exploded a barrack in hers garden in a controlled manner. The fragments are tied each other by thin cables and suspended in the air. By means of the lights around them, the shadow of the work has been formed (Moszynska, 2013).





*Figure 42:* Nate Lowman, “Multicolored Tow Truck”, 2013

Source : This photo was taken by Pınar Ceylan at Art Basel Art Fair in 2015



*Figure 43:* Cornelia Parker, “Cold Dark Matter, Exploded View”, 1997

Source : <https://tr.pinterest.com/pin/247909154462371305/> internet address was reached on 11.06.2017.

## **5. TRANSFORMED MATERIALS AND THEMATIC TRENDS IN CONTEMPORARY ART AFTER 1990**

"Parallel to the changing political structure after the 1980s, it is noteworthy that art concentrates mostly on racial, ethnic, sexual-based issues. It is seen that identity politics has gained momentum, as well as different political discourses. These are the consequences of the neo-liberal construction on the fine arts ." (Akbulut, 2016, p. 99) The political, economic and cultural changes in the period we live in are reflected in the field of art. Thus, a pluralistic language emerges which is intertwined in art. The diversity of this pluralistic language is seen in the works of artists and in selected subjects. In this section, the works of the artists who work with transformed materials on the themes of politics, ethnicity and gender are analyzed and expressed

### **5.1. Works on political themes**

It can not be expected that art is not affected by political events in society, and will be unresponsive. Artists who are nourished from everyday life ,experience political events and changes as the part of the community they live in, and these interactions are inevitably reflected in their work. Regarding the view that art is part of society; Wassily Kandinsky emphasized, "Every work of art is a child of its own age: it is often the mother of our children" (Akbulut, 2016, p. 7). Art develops in society like politics..It shows the conditions ,events and the problems of its own age, .Art becomes language of the society and integrates with the society . Artist Ai Wei Wei tells about the relationship between politics and art in the text of the exhibition "About the Porcelain " in Sabancı Museum in 2017.; "I do not think anybody can



separate the art from politics. Even the intention of separating art from politics is a highly political intent "(Ai Wei Wei, 2017, para. 7-10). The American artist Theaster Gates was influenced by a number of political events in the United States in May 1963 and consequently carried out some works:

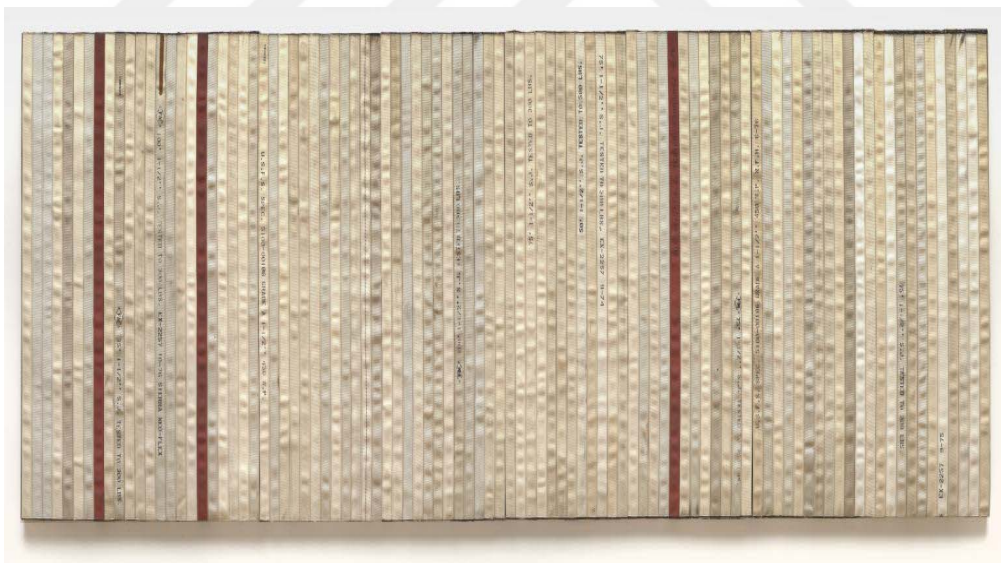
“ In this case;"a group of black children walked for equal rights and peace in Birmingham in Alabama. Police used fire hoses to disperse demonstrators and many protesting students were hurt. In the American abstract paintings of the 1960s, Gates arranged out of service fire hose strips used in this incident. In his work ,Gates questioned whether the protesters reached their goals . "Some of us are in good conditions , some are better, but equality is far," Gates said (Bolitho, 2016, p. 24).

“The production of artistic works in political context and their political discourses is an indication that they are in politics. Art is political; because it is a phenomenon that finds its existence in the system that shapes social construction and art approaches this construction in a critical manner. Separating art from politics will be ignorance its contribution to social transformation” (Akbulut, 2016, p.26).

It is usual that the art is related to politics as music as other disciplines. Ferhat Özgür, a contemporary Turkish artist, made an exhibition with political references called as "Animal Farm" in 2017. He created his works with different disciplines such as sculpture, painting, installation, stencil-graffiti technique, photography-collage and literature by associating them with George Orwell's "Animal Farm" . He collected and dismantled the out of service polling boxes in his work and keeping all the parts reconstructed them with deconstructive approach . He presented the works that

associated with politics by drawing attention to the changes in the way of perception against the same objects and the same situations. Ferhat Özgür explains his work in the exhibition as follows;

"There are wolves and lambs in the exhibition . When we think of wolve's references, it is related to our current political environment. He obviously emphasizes rising nationalism. As a nation we are in pains. But it's also related to our perception on the wolves.. On the other hand, as I said, I do not want to be tucked into a single symbolic reading because I am aiming open-ended and multiple meaning expressions. This wolf is one of the greatest jobs, and it points to another biggest problems of us : Animal rights "(Bayik, 2017, pp. 24-25).



*Figure 44:* Theaster Gates, “Civil Tapestry 4”, 2011

Source : <http://www.tate.org.uk/art/artworks/gates-civil-tapestry-4-103666> internet address was reached on 22.05.2017.



*Figure 45: Ferhat Özgür, “Wolf”, 2017*

Source : This photo was taken by Pınar Ceylan at The Pill Art Gallery in 2017



*Figure 46: Ferhat Özgür, “Lambs”, 2017*

Source : This photo was taken by Pınar Ceylan at The Pill Art Gallery in 2017

The French philosopher Jacques Rancière is concerned with politics-aesthetic relations: "Politics has an aesthetic in the sense of creating staging, politics and art are not completely independent facts, both are realities " connected to certain sharing of the sensibility "(Shiray, 2016, pp. 403-409). Picasso explains his views on the artist's political attitude by saying:

"What do you think an artist is? A painter is an idiot with only eyes, a musician with only ears, a poet is also not an idiot with a lyre in every corner of the heart. On the contrary, an artist is a political entity that is always ready to reflect such events, always awake to the feverish , happy or frightening events in the world. How can you get rid of yourself in your life under the pretext of being neutral? How is it possible to be not interested in other people who have added so much to your experiences? No, the picture is not made to decorate the houses. It is an attack and defensive instrument against the enemy "(Ashton, 2001, pp.165-166).

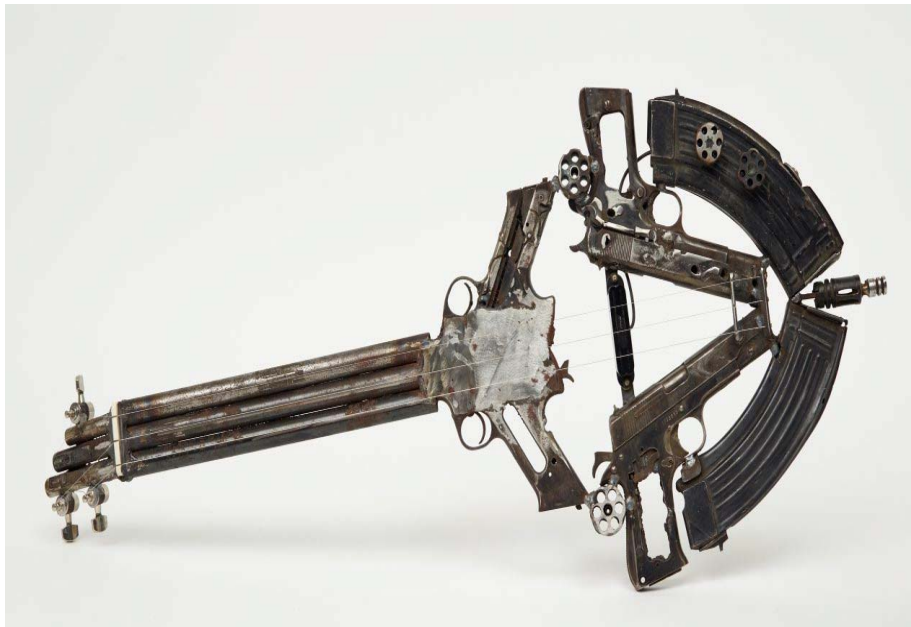
Pedro Reyes, who is an artist who works with political references with deconstructive attitude , has changed the functions of the objects that he used in his works and gives them new functions. Pedro Reyes made musical instruments using materials such as hundreds of fragmented weapons and machine guns in his work titled "Disarm " . He created a gigantic music orchestra with these musical instruments With this work, the artist wants to abandon the use of weapons on the earth and to abandon its use as a means of death (Art Basel-Unlimited, 2015). Reyes invited musicians to play these musical instruments in the orchestra he created. The artist intends to celebrate peace with this work. Pedro Reyes, working with waste materials, thinks that recycling is

endless ,that means anything else can be obtained from anything (Transformers, 2015).



*Figure 47:* Pedro Reyes, “Disarm-Guitar XIII”, 2015

Source : This photo was taken by Pinar Ceylan at Art Basel Art Gallery in 2015



*Figure 48:* Pedro Reyes, “Disarm-Guitar XIII”, 2015

Source : <https://www.artgallery.nsw.gov.au/collection/works/267.2015/> internet address was reached on 09.06.2016.



Alicia Framis, in a work titled "Forbidden Book Room" at the Art Basel Parcours exhibition in 2015, exhibited 190 books in a wooden structure. These books belong to certain countries and are prohibited in some countries. Among these books, "Story of Rabbit Peter" banned in Britain and Karl Marx's Communist manifesto are attention grabbing. Visitors can go into this work and read the books (Artbasel Parcours, 2015). In fact, artist offer a silent rebellion for these prohibitions by creating a quiet space in her work.



*Figure 49:* Alicia Framis, "Forbidden Book Room", 2014

Source : This photo was taken by Pinar Ceylan at Art Basel Art Gallery in 2015

Another contemporary artist Kader Attia, in his work called "Arab Spring, 2014", transformed the exhibition space into another space. He was inspired by the Arab Spring that experienced in the middle east in 2011, and revived the robbery of Egyptian Cairo museum. He tried to create the same atmosphere with the museum by

using the same glass display windows .The broken glass display windows in Attia's installation reminds us the attacks happened during the robbery.



*Figure 50: Kader Attia - Arab Spring, 2014*

Source : This photo was taken by Pınar Ceylan at Art Basel Art Gallery in 2015

In this work, the artist has revived the rebellion by destroying the work with stones, showing the failure of the Arab Spring and the nervous people as the result of extreme government forms (Art Basel-Unlimited, 2015). In his works, Christian Boltanski, who usually draws attention to the intersection of life and death, has placed old clothes in the space by creating large bumps in his work titled "No Man's Land". These clothes are stink because they are old and not washed. Malodour has become a part of the work spreading in the space. This work is a reminiscent of those killed people and prisoners in genocide and genocide camps (Moszynska, 2013). He used waste



materials to cover large areas in his work. Boltanski used really worn garments in his installation and emphasized in a realistic way the genocide thought that he wanted to tell. The garments used in the work were exhibited as clothing representing clothes of genocide. In his work, the garments are the unit of the installation and, at the same time, they remained the characteristic of being clothes. In other words, their form is unchanged, audience can perceive the clothes. The work that covers a large place within the space has been exhibited in a repetitive system with a specific composition created by the artist.



*Figure 51:* Christian Boltanski, “No Man’s Land”, 2010

Source : <http://www.aphotostudent.com/james-pomerantz/2010/05/25/christian-boltanski-interview/> internet address was reached on 03.01.2017.

## 5.2. . Works on ethnical themes

According to the English writer Andrew Heywood, "Ethnicity is a complex concept involving racial and cultural tones and a sense of commitment to specific people, cultural groups or geographical areas. Moreover, ethnicity can be defined as a kind of cultural identity, although it operates at a deep and emotional level "(Özdemir, Şimşek, and Aktas, 2008, pp. 326-336). Today, a multicultural understanding of art can be observed. Works of Artists are also observed to bear the characteristics of their cultures. These attributes, which belong to the artist's own culture, play a role in enhancing the authenticity of works of art. The sociologist Gordon Marshall, who emphasizes the use of the concept of ethnicity as opposed to the concept of race, defines ethnicity as follows : " It is a term that defines people who think they have common qualities that differentiate themselves from other collective structures in a society they belong to and in which they exhibit specific cultural behaviors or who are viewed by others with this eye "(Marchall, 2005, p. 215). The work of Gülsün Karamustafa " Mystic Transport "consisted of 20 wheeled metal baskets ,each of them including a satin quilt with cultural textures in various colors ..The viewers were rearranging the placement of the baskets in the space "(Atakan, 2008, p.144). "Factors such as globalization, migration, population movements, communication and information trigger the ethnicity, and it is revealed that the conflicts that exist in today's world are substantially of ethnic origin" (Çelik, 2013, pp. 23-38)



*Figure 52: Gülsün Karamustafa, "Mystic Transport", 1992*

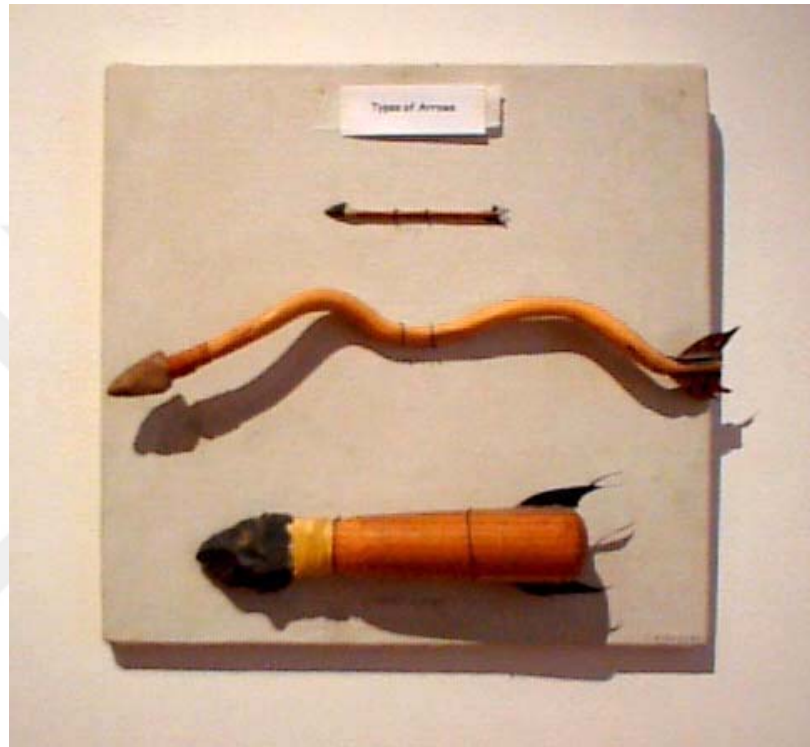
Source: <https://zete.com/gulsun-karamustafadan-vadedilmis-bir-sergi/> internet address was reached on 09.01.2017.

Jimmie Durham, a political activist and artist;

Investigates the identity paradoxes of indigenous Americans who experience problems of sovereignty, authenticity and cultural assimilation in his works. In some of his works he imitates indigenous aesthetics based on tribal traditions, using animal skulls, shells, feathers and furs, as well as contemporary objects such as thrown car parts and plastic toys. (Of course, authenticity to a certain extent stems from the fact that Durham is a 'real' Native American.) Exhibition "On Loan from the Museum of the American Indian" dated 1985, cynically presents a contemporary lifestyle, including toothbrushes and family photographs used by the Native Americans of the time. One of the works at

the exhibition is titled "Types of Arrows" here exhibited three different arrows with labels written " little" 'crooked" and 'short and blunt'.

Durham is based on the Coyote figure, an indigenous American as cheating master, and at the same time destructive power "(Heartney, 2011, p. 257).



*Figure 53:* Jimmie Durham, "Types of Arrows", 1985

Source: <http://www.artnet.com/Magazine/features/saltz/saltz6-8-4.asp> internet address was reached on 08.02.2017.

The concept of ethnicity arises in people's communities that have the same physical characteristics, living in similar traditions and have common beliefs. The Arabian artist Maha Malluh creates his assemblages by bringing together objects found in ordinary stores and flea markets. His work titled "Food for Thought" is a collection of aluminum food boilers traditionally used in the Arab world (Art Basel-Unlimited,



2015). He collected the waste food boilers and built them in the space again. While each boiler bears the traces of the true life experiences, bears Arabic culture too.



*Figure 54: Maha Malluh, "Food for Thought", 2017*

Source : This photo was taken by Pınar Ceylan at Art Basel Art Gallery in 2015

Chinese artist XU BING is another artist who reflects Chinese cultural in his works. In his work titled "Phoenix Project", the artist worked for two years, collecting construction waste, for the work of Anka birds hanging in the air in the length of twenty-eight meters. This bird means happiness in China (Moszynska, 2013). Şakir Gökçebağ, a contemporary Turkish artist, mainly uses ready-made materials belonging to daily life such as carpet, hose, umbrella, shoes. In Gökçebağ's works, it is often seen that he breaks these materials in pieces and then bring them back together to

reveal his works. The artist works by rearranging the carpets with traditional motifs. The artist living and working in Germany explains the relationship between his works and culture with these words:



*Figure 55: Xu Bing, “Phoenix Project”, 2007*

Source : <https://www.arch2o.com/phoenix-xu-bing/> internet address was reached on 10.03.2017.

"My art is in western norms and contemporary, but contains oriental items.in itself. Even if it is not directly , my works has the scent of Turkey. You can not call it a typical western art. You also feel the orient. it is not local at all because I use universal objects. A German art historian 'Michael Glasmeier' referred to Nasreddin Hodja as I used humorous items "(Şakir Gökçebağ, Personal Interview, October 2017).



*Figure 56: Şakir Gökçebağ, “Four of a Kind”(Detay), 2016*

Source : This photo was taken by Pınar Ceylan at Adas Art Gallery in 2017



*Figure 57: Şakir Gökçebağ, “Reorientation”, 2017* Source : This photo was taken by

Pınar Ceylan at Adas Art Gallery in 2017



### 5.3. Works on Gender

“ The transformation, which is an extension of the "multi-culturalist" tendency was effective to transmit the artistic expressions of different cultures to large segments . The main feature of identity focused art that maintains the strategies of conceptual art is to make art a tool of identity politics. In this type , clues about race, class, culture, gender or gender identity discrimination in society are given, the art is structured as opposite concept pairs like male / female, and black / white.and it is revealed how the Western culture marginalised some people every time ”(Antmen, 2008, p. 295).

We see that the multicultural structure of contemporary art caused the fusion of different cultural structures and often addresses gender issues . Swiss artist Thomas Hirschhorn combines capitalism and pornography in his works. His work titled "Every Wound is My Wound" is a work consist of a series of several collages filled with sticky stickers. Despite being worn, Hirschhorn's collages are less intense than the media itself. Thomas Hirschhorn uses plywood, cardboard, aluminum foil, tape and various waste materials and photocopies. Often combines his works with writings of Antonio Gramsci and Georges Bataille. The excessive amount of ideas and images in Hirschhorn's works stems from imitation of contemporary life and media. He also emphasized the desensitization experienced by consumers "(Laxart, 2017, para.1-13). Sarah Lucas uses female sexual elements to create female bodies. Here works are associated with social gender-focused works. Her work titled "Bitch" in 1995 ,consists of two melons hung in T-shirt stretched around a table .



*Figure 58:* Thomas Hirschhorn, “Every Wound Is My Wound !”, 2016

Source : <https://www.artsy.net/artwork/thomas-hirschhorn-every-wound-is-my-wound-every-wound-is-my-wound-iii-vera> internet address was reached on 22.03.2017.



*Figure 59:* Sarah Lucas, “Bitch”,

1995 <https://zemra76.files.wordpress.com/2010/12/203.jpg> internet address was reached on 22.03.2017.

"Gülsün Karamustafa's installation titled , " Double Truth " created with a male showcase manikin,dressed with women's nightwear and with painted nails blurs the indications of sexual identity" (Antmen, 2017, p.104). Karamustafa refers to today's sexual diversity in this installation that she created using the display model.



*Figure 60:* Gülsün Karamustafa, “Double Truth”,1987

Source : <http://blog.saltonline.org/post/96342133284/g%C3%BCIs%C3%BCn-karamustafa-ve-arabesk> internet address was reached on 22.03.2017.

Exhibiting the manikin in a cage, she represents the contradiction that the manikin dressed like a baby doll and embellished , is free at the same time not free . It also

refers to the opposition between the inner world of the individual and the outside world.



*Figure 61:* Nil Yalter, “Ambassa Dress”, 1978

<http://www.nilyalter.com/news/1/galerie-hubert-winter-vienna-2011.html> internet address was reached on 22.03.2017.

We should not skip the work of "Nil Yalter, Ambassa DRESS 1978, composed of video, dress and lines . This dress was given Nil Yalter as a gift by an ambassadress. The history of the dress dates back to the war days of the 1940s. The video plays with the obvious sexuality of silk pilots. In their episodes they took what they would suggest that the feminists would object to the person who wore, and turned it into a vagina with a healthy appetite "(Hicks, 2015, pp. 207-208). Portia Munson ,with her work titled " Pink Project :Table" dated 1994 and exhibited at the Frieze 2016 art fair, questioned why this color is identified with women . Showing that pink

color representing gender, she reveals the standardized views on the perception of the society.



*Figure 62:* Portia Munson, “Pink Project :Table”, 1994

Source : This photo was taken by Pinar Ceylan at Frieze London Art Fair in 2017



## 6. EXHIBITIONS FOCUSED ON TRANSFORMED MATERIALS DURING 2017 AND INTERVIEWS WITH ARTISTS

### 6.1. Şakir Gökçebağ



*Figure 63: Şakir Gökçebağ, “No titled”,2016*

Source : This photo was taken by Pınar Ceylan at Adas Art Gallery in 2017

*1. In the '90s, you mainly work with pictures. Later, due to your presence in Germany, your artwork has changed. How has this change in you developed? How the installation has been so effective in your works ?*



Contrary to popular opinion , I have been interested in 3D objects since childhood. I made my toys on my own....There was always a desire to change the environments where I lived . Everyday situations like changing the wall of the room every week, sorting the books in a different way ...These things were not consciously made things. The idea that it could be a professional occupation has not yet come to my mind . My talent was painting, I was concentrated on this activity . Starting from the beginning of the 90s, I began to read and watch foreign publications,and I started to installation, produce objects, photographs, etc.beyond the painting . I went abroad occasionally and visited art fairs and museums . As a result, what I created was not different than the works created in Europe,except the painting . In those days in İstanbul ,there were exhibitions of "Contemporary Artists" accepting the works outside of the traditional of painting and sculpture .I participated in these exhibitions. I gained DAAD Scholarship from Germany and I was accepted by Düsseldorf Academy. I got the Markus Lüpertz prize with a installation work I made there. In the 90's I opened personal painting exhibitions, but I also produced installation , but I only participated in group exhibitions with them. From the mid 90's., I also produced works with sewn photograph.

In 2001, I opened my personal exhibition called "Linear Spirits" in Berlin. All of the works I exhibited were photographs. I exhibited photos stuck to aluminum, perforated with a drill and then sewn with thick lines. I did not exhibit paintings in the following years. I continued in succession with the installation and photograph exhibitions .

*2. Is it important your daily life in your works ? Are you affected by your everyday life-changing events? What are your most influential events? What kind of incidents increase your creation desire during your productions?*

I do not have to make a lot of effort to create my art works. I'm lucky in this respect . Everyday situations in life, coincidences ... everything can be a clue, an exit point or an invention for me. Everywhere I turn my head, I believe that everything I see is a potential ore and that this ore can be uncovered . Many objects I see--since they are always in sight - makes me feel I need to do something. When I see many objects / things around, I feel like I am right in the middle of a chess game and try to establish a relationship between objects more than ever. This increases my productivity.

*3. In your exhibition titled " my front --my back and my right side--my left side" ,your works composed of the re-construction of the everyday ordinary objects. after conversion in Istanbul in 2017 . We can see Construction, Reconstruction and Deconstruction works together. How do you decide when you build your installations, what are their features that attract you?*

At first sight the object that I choosed must be recognized, ordinary and universal. A regional recognition is not sufficient , but it must be recognized immediately in any part of the world. Thus, I call them universal objects. Umbrella, carpet, shoes, clothes hanger ...etc. I am changing these objects in some way. This change, at least, makes the recognition of the object difficult or illusion effect. An object that is not recognized at first glance will be no longer recognized after the change I made. It's a conceptual lack ,in case that the object is not recognized.. Aesthetic analysis alone is not enough. The viewer needs to establish a form-function relationship.in order to comprehend the circumstance.

*4. The ways in which you handle objects in your works are close to the understanding of a child on the games . Does your approach look like a game when you create your installations? Are you acting by planning or without planning during the production phase?*

Yes, it is very accurate evaluation .It's ideal for me to handle the objects by the imagination of a perfect child's purity. This is of course a game; creative, stimulating , thought-provoking and entertaining game. The purity here is meditative; as if you were not thinking anything, a purified concentration. In order to gain access to this purity, it is necessary to avoid lot of rules, prejudices, shames , and even art history, especially fashion trends. The stage of production can be unplanned and basically whimsical. In fact, installation is something everyone does in daily life. It's like organizing the library, the work table. What I do is an alternative to such routine. So I see what I do as part of my normal life.

*5. Were you transforming everyday objects in your childhood as in your current works?*

I've been following my curiosity since childhood. I was interested in the objects around me, and our perception about them. I made connections between objects like playing chess. I changed / interpreted the environment I live in my own way . If it's a radical change, I often gave up with the fear of shame. I was collecting small objects and I was making small installations. They were the clues to what I'm doing right now.

*6. Where do you usually find the items you use in your work? Do you empirically reveal your work from the objects you find, or do you find objects for your work that you planned previously?*

My objects are objects that are primarily around me in daily life. But once in a while, I go to flea market where I buy interesting things. First, I try to discover them for a while, make the tests, then take it again if necessary and finalize the work. There are already a lot of materials in my workshop. My works are of object or image based, so I have to see something for the first spark. (Not planning previously and then finding the appropriate object ), here experimentality , brainstorming, bullshit ... etc. are extremely important. Especially in recent times I am very easily producing ,but on the other hand but I scrutinise.



*Figure 64:* Şakir Gökçebağ, “No titled”,2016

Source : This photo was taken by Pınar Ceylan at Adas Art Gallery in 2017

*7. What is the importance of the culture in your works? Do you think that your works reflect Turkish culture?*

"My art is in western norms and contemporary, but contains oriental items in itself. Even if it is not directly, my works has the scent of Turkey. You can not call it a typical western art. You also feel the orient. it is not local at all because I use universal objects. A German art historian 'Michael Glasmeier' referred to Nasreddin Hodja as I used humorous items .

*8. What are the reactions to work with converted materials in Turkey? Are the difficulties experienced in exhibiting this style of works in Turkey's art scene?*

I can say that these works are not found odd, these are even considered interesting .. People find something of their own - This is a beautiful thing. I do not face any difficulty exhibiting my works . In my opinion, an advantage of Turkey is the rich diversity and natural materials. Mahmutpaşa, Tahtakale are my inspiration sources . It' pity that the area will also become global .over the time.

*9. What trends and artists with the tendency of transforming objects in art history had influences in your works?*

My interest in objects had already existed before my knowledge on the art history .. For example, I did not hear the name of George Maciunas, ancestor of Fluxus's, until I received George Maciunas Award in Berlin. As a result, I do not have a movement and artist that I am directly influenced by. The movements related to what I do are: Minimalism, Formalism, Fluxus, Dada, Concept Art, Bauhaus, Ready Made, Arte Povera, Surrealism.

*10. Who do you like the most from contemporary artists who work with transformed materials and waste materials? Do you have any favorite artist that you admire in this sense?*

Actually, there is not much. There are many artists who use ready-made material. Of course there are some artists I love, but not every works of them . and some works of them are very good. I liked,or I still like Tony Cragg's first term works, which I personally knew from the Düsseldorf Academy. (Şakir Gökçebağ, Individual Interview, October 2017)



*Figure 65: Şakir Gökçebağ, “No titled”, 2017*

Source : This photo was taken by Pınar Ceylan at Adas Art Gallery in 2017



## 6. 2. Ferhat Özgür



Figure 66: Ferhat Özgür, “Tower of democracy”, 2017

Source : This photo was taken by Pınar Ceylan at The Pill Art Gallery in 2017

*1. In the "Animal Farm" (2017) exhibition , Deconstructive attitude is mainly observed in your works ,and how did the idea of breaking into pieces and recombining an object has been arised ? How did it develop in your work?*

From 2011 onwards, after the government announced that the usage of transparent packing cases will become obligatory , what would be the fate of previous packing cases became a serious matter of law. It was told that the wooden crates has fallen into disuse . The Supreme Election Board says that wooden crates will fall into disuse

and will be replaced with transparent crates . Since It will be completely and physically impossible to remove the wooden crates ,the regulation authority on this topic is given to local municipalities and governorships,that is to say , " no matter how you slice it" situation. That's how I started with these crates . In other words, when collecting them in 2006, another kind of collecting and scavenging comes into play.

I am met these crates in 2015 and I wanted to collect them. When collecting, I have to look at the story behind them. Which process they go through. What kind of political backgrounds do they have? When they are converted, what kind of meanings may be carried in the womb. These are the issues I need to deal with.

*2.How did you come up with the idea of associating social and political issues with fables in your works in the exhibition ? What do you think about joining your works with politics? what kind of balance you established between politics and your works and how did you transfer it the audience ?*

In the establishment of this exhibition, I avoided a single meaning as much as possible and aimed a fiction that could lead to multiple expansions. The chief actors represented by animals , but at the same time I have mentioned politics. Through the language of the animals : the politics of today and the process that we are going through in terms of cultural point of view, democratization of the country and the democratization of Europe and the reconstruction of democracy.On the one hand, relationship with animal rights and how we can create a multi-group initiative.

3. Your work named "Atlas of Rare Birds" consists of a two-volume booklet left to a bus stop in Bern in 2012 and real estate ads in the magazines you have collected on your plane journeys. What was the message you wanted to emphasize in this work composed of waste materials?

I am collecting. There are two points here. There are two images of my inner world that I have externalised, and have searched out. I have to very often board the plane, and in the airplane, there are many magazines full of real estate ads. Something more has drawn my attention, I take almost 1/3 of these magazines. Sky, Sky Life, British, Pegasus, but I'm just collecting the magazines published in Turkey. An archive consisting of real estate ads, compulsive hoarding, lots of real estate ads.. Accumulation of real estate ads, as a result, the store of real estate ads.. I am accumulating them and I do not really know what's to be done. I'm just looking for the images that I want to see. Again, we can call it as a scavenger act. In 2006, I accidentally found a two-volume encyclopedia put on a bus stop in Bern, Switzerland. The title of the book was "Atlas of Rare Birds". This atlas of rare birds was composed of the illustrations of endangered birds throughout Europe.

illustrations are affixed one by one on the whole page, ie they can be removed and unprinted. The frame consists of illustrations placed individually in postcard format. I do not have any idea in my mind how to arrange them in an exhibition in 2017, but I keep them, because they can be definitely arranged.. Without my work on birds, my other sculpture work would have been impossible. I would not have had to work with birds if they were not there. The main reason why these works are brought side by side; what appears in the outside world is not different. This is the wall panel I have named it as "earth atlas for a future." There are sub indicators. There are indicators as if they

are basic symbolic values. That is to say, the atlas of the birds here has been created by European illustrators, a dominating mural painting in Europe.

*4. What trends and artists in the history of art that transforms objects have influences on your works?*

The father of transforming objects is Marcel Duchamp, the father of all of us, but the artists that I am most influenced are Ilya-Emilya Kabakov, Dieter Roth, Thomas Hirschhorn in terms of transforming, accumulating, archiving and putting them in political and cultural contexts .

On the basis of the movements ,of course I always looked at Arte Povera and I tried to understand all the artists, Kounellis, Mario Merz and Pistoletto. Is daily life important in your works ? Are you affected by the changing events of your everyday life? What are the most influential events for you ? What kind of incidents increase your creation desire during your production?

In fact, the works are not a different situation than we face in our daily lives. Here, too, everyday life is getting depressive and the depression is penetrating into the interior world. If I talk about the point of origin of the wallpapers; my relationship with the outside world is mainly related to the relationship I have established in daily life. There is an argument by Italian Benedetto Croce, an idealist aesthetic theorist: In fact, the artist exists to externalize the images of the inner world to the outer world. The reason for collecting images from the outside is actually derives from the relationship model that expresses an idealistic inner world to external world. As Croce said, I have a world with my own images. We can embody that I am looking for

something in external world that already exists in my mind. We can embody this form of relationship as something outside and within me and a tide happening with my inner world . When we say that we can embody it in this way, my relation with external world is collecting and accumulating archives,that is to say ,I don't deal with a single thing. I have an intention like a scavenger. I do not know in which model shall I insert this collection in the future. . The only thing I know if it reflects the world in my mind ?

*6. What are the reactions to work with converted materials in Turkey ? Are the difficulties experienced in exhibiting this style of works in Turkey's art scene?*

This is something that needs to be dealt with in such details, but in any case, I shall answer very roughly here. Collectors in Turkey are investing on the technics that can be stored or hung on the wall if possible . Tell me If there is a collector collecting installations, that means we do not have a collector who wants to purchase any installation based on waste material and extended on the space , This is just like purchasing Kabakov in this sense. However, institutions can collect such works, and in that context, the number of institutions is insufficient. It is a very risky job to be insistent as an artist in such a production, as the works made of waste and garbage materials are seen as transient, futureless , non-convertible productions.

But the art works like this: You should say your words in whatever technique and you should take the risk regardless of what it is worth.

*7. Penguin paintings made with stencil application on a wall in your exhibition, were exhibited with the fragmented wooden crate pieces stacked underneath. It seen that one of the penguins living in cold was painted with ice cream. Could you explain the*

*conceptually intersecting points with the materials in your penguin paintings displayed together with the waste materials?*

There is a special meaning in the painting ,because the mass of penguins are displayed horizontally laid without having any form and the heroic penguin, which is licking his ice cream is alone, and depicted separately. The other penguin groups whispering furtively, reporting and cheating each other as a community of agents are more crowded and intertwined. One of the biggest reason why the pieces under them are shown horizontally is the massacres in our near future,

We can say that is a silent monument ranging from innumerable victims because of the Syrian civil war and victims of democracy in our country. The hero penguin licking ice cream has partners and he continues to walk with them in some way. They are shown in the upright position (Ferhat Özgür, Individual Interview, October 2017).



*Figure 67: Ferhat Özgür, “Nail Picle”, 2017*

Source : This photo was taken by Pınar Ceylan at The Pill Art Gallery in 2017



## 7. ANALYSIS OF PINAR CEYLAN'S WORK

As a result of technological developments, the constantly emerging 'newest' concept emerged with a rapid pace. In particular, big brands of technological products are launching to market a lot of new models every day. So, many of the products we bought a year ago are considered to be old today. Even though the size of electronic devices becomes small, the amount of waste is growing day by day. We are rotating in this system that is offered us. A person who lives in a cycle of buying, quickly consuming and immediately renewing, changes his handheld device many times in his life. When electronic devices are broken, repair costs are often equivalent to purchase costs. Although it is not desirable to buy a new device, people are forced to purchase. Consumption increases as production increases. Companies want to produce more and earn more. The resulting electronic waste creates a new problem in the world. Millions of tons of electronic waste are being told about, and the figures are constantly increasing each year. These continuously increasing electronic wastes are very dangerous to human health, especially when they are recycled under inappropriate conditions, because electronic wastes contain very toxic substances in electronic wastes. They are seriously harmful because they contain poisonous lead, cadmium, barium, beryllium, mercury and toxic gases. Especially in European countries there are centers for the controlled recycling of electronic waste. But; "It is estimated that about 20% of the waste collected in the name of recycling, are not really recycled. 50% to 80% of these wastes are exported to emerging countries"(Where is the Harm-Recycling or Disposal?, n.d., para.17-19). However, according to the Basel Convention signed in Switzerland in 1989; "The international transport of household

appliances and technology products, which have completed their lives, is prohibited. The primary reason for prohibiting the transport of used electronic goods is the high amount of lead, mercury and cadmium contained in these devices "(Sengul, 2017, para.1-9).

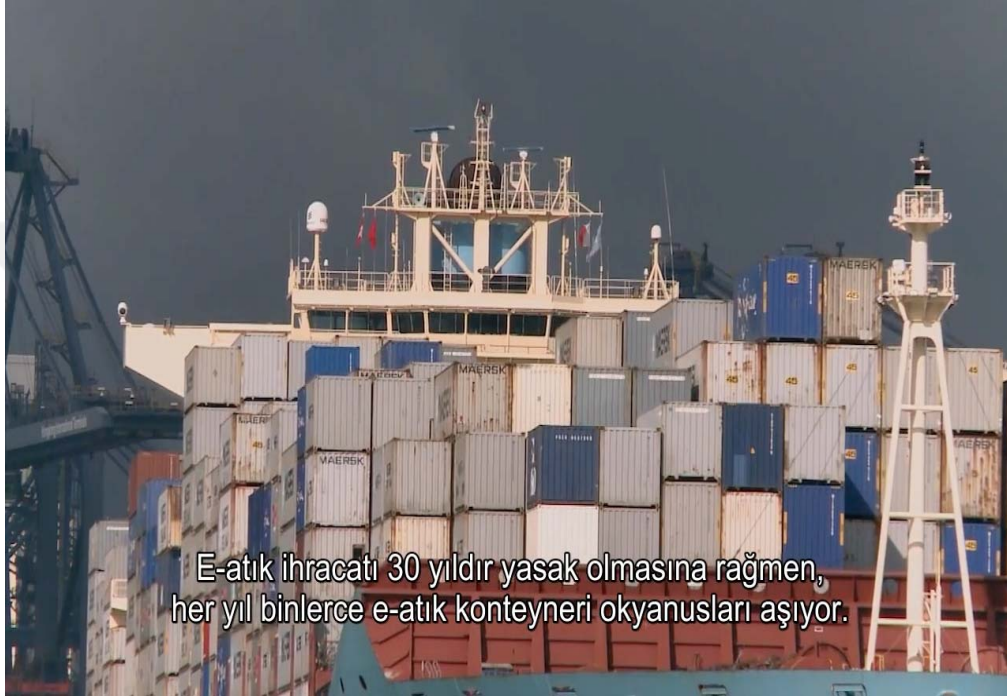


Figure 68: <http://www.surdurulebiliryasamfilmfestivali.org/filmler/e-atik-felaketi-the-e-waste-tragedy/> internet address was reached on 14.05.2018.

According to the E-Waste tragedy documentary taken in 2013 "There is no official record on 1.1. million tons of 1.4 million tons electronic waste sent to recycling in UK. For example, in the US there are only 3 factories established for the recycling of electronic devices, and more than 43 companies were caught while selling computer monitors to the "black market" during the research conducted in 2008 (Dannoritzer, C.2014). The main reason for the recycling of electronic waste, which is now even more than the drug trade, is the pursuit of such valuable materials as gold, silver and palladium in these devices. "These materials are being used as the fastest conductors

of the world in computer board and mobile phone circuits. The weight of these items, which are even more valuable than golden , amounts to 400 tons per year "(Pehlivan, I, 2010, para. 6-8).



Figure 69: <http://www.surdurulebiliryasamfilmfestivali.org/filmler/e-atik-felaketi-the-e-waste-tragedy/> internet address was reached on 14.05.2018.

For example; "Only 1 - 5 gr of gold from 1 ton of soil can be obtained, 230 gr gold, 3.5 kg silver can be obtained from 1 ton of mobile phone wastes" (Bulletin of Istanbul Chamber of Electrical Engineers 2015, p. 44). "When we recycle a computer case we don't consume fifty-six liters of gasoline, when we recycle one monitor we don't consume 16 liters of gasoline and When we recycle a notebook computer, we don't consume twenty-eight liters of gasoline "(Electronic Waste, Recycling and Digital Inequality, EAGD, b.t, para.14-21). These wastes, which are sent illegally, mostly to illegal electronic businesses in China, Pakistan, India and Afghanistan. Workers who

work for about \$ 2 per day are exposed to these hazardous wastes. because of the primitive methods without taking any measures .These people who have no other choice because of their poverty , are breathing toxic gases that can quickly mix into the blood. Major illnesses such as cancer, brain damage, kidney loss, are occurring.



*Figure 70:* <https://vimeo.com/69082537> internet address was reached on 14.05.2018.

Although there are electronic waste conversion centers in our country, some of these centers are not able to convert all of the computer parts. There are millions of electronic wastes that are not subject to recycling . Wastes going to the trash are damaging the environment. At the same time, the precious materials in these wastes can not be recycled ,thus the contribution to the country's economy is failed . Wastes given to the scrap dealers are chopped in an uncontrolled manner,or sent to illegal electronic conversion companies. In many countries, uncontrolled sales of electronic waste on the internet can not be stopped.





Figure 71: <https://theconversation.com/how-to-deal-with-electronic-waste-make-it-a-national-security-issue-36627> internet address was reached on 14.05.2018.



Figure 72: <https://onedio.com/haber/uyusturucu-ticaretinden-bile-karli-olan-karaparanin-aktigi-ekonomi-elektronik-coplugu-771278> internet address was reached on 14.05.2018.

In my work, I have followed the same road used by most electronic waste traffickers. I bought fifteen broken laptop computers that I found on various sites on the internet. In my work, I am dealing with the problems caused by the sharp increase of illegal electronic waste trade in the world. On the one hand, there is a world of fast-consuming people, on the other hand those people in other parts of the world die by poisoning. The largest part of the world's electronic waste is generated by computers, monitors and lap-tops. I have used computer monitors and laptops in my work, aiming to raise awareness in the face of electronic wastes. I create my work by using a method in parallel with the exploited workers who are demounting the computers. I work in a similar way with a recycling technician who recycles the waste. The work of demounting computers overlaps with the concept of deconstruction introduced by the French philosopher Jacques Derrida in the late 1960s. I recombine these fragments that I separate and convert them into art objects from industrial objects. In my work, I have converted the computer parts into the letters R, A, N, T, R, S, F, O, M, N, E, R. I wanted the audience to derive words by placing the letters in a mixed way. Every time the viewer creates a word, the work becomes another word every time. I emphasized the continuity of everyday life transformations with the emergence of various meaningful and meaningless words. These wastes go into another dimension with their new functions. Its meanings and functions are changing. My works, using of computer wastes that have lost their functioning make reference to technology, temporality, time, change, social memory, daily life, capitalism. Electronic products are in constant change in our everyday lives. Computer wastes are wasted because they lost their working functions, but when we look at them in general sense, these objects had different periods, times and models. They were the

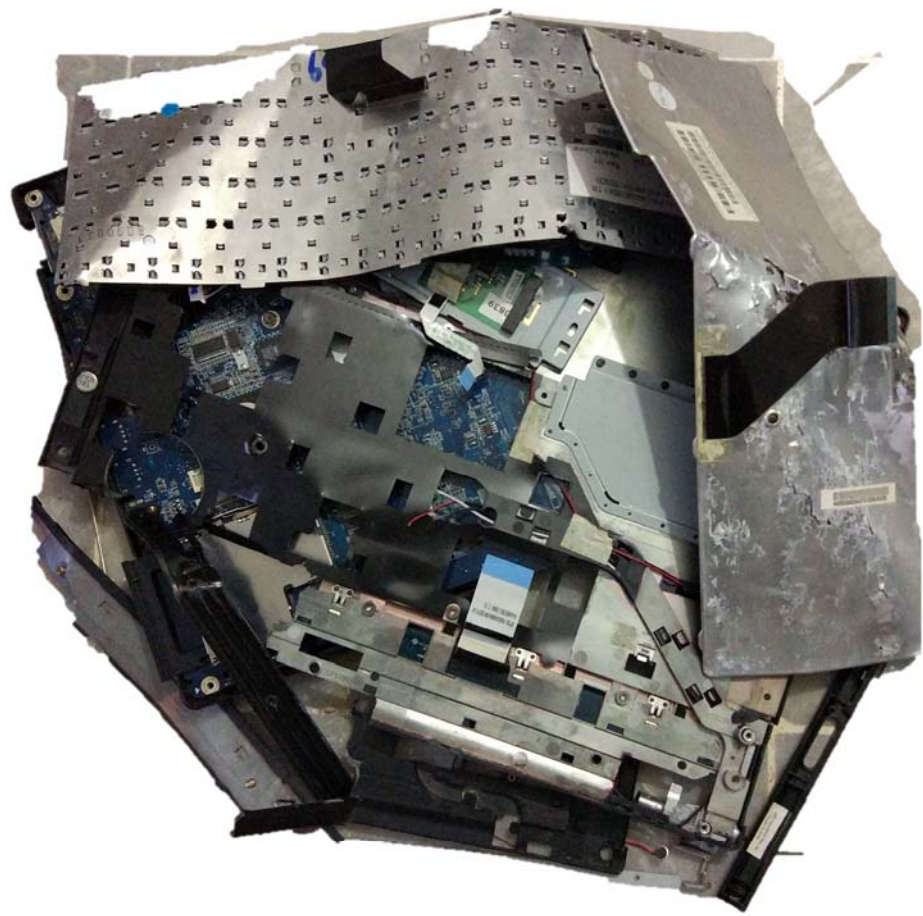


hit models of their era when they were firstly launched to the market. Even though many years have not been passed ,they have become worn out. Electronic objects are the objects with the greatest circulation in this sense. In the work titled \* Please do not touch! ",the computer monitors were previously belonged to different people and places. I think that every computer monitor I use in my work has a variety of lifestyles and life histories through the use of each other in different environments. The work ,exhibiting ten computers on pedestals, reminds a computer lab .Most frequently banned art works in the press and various symbols expressing internet bans were used in the work..It is aimed to transform waste objects into art objects by addressing censoring of art works and internet prohibitions.



*Figure 73: Pinar Ceylan, Working Progress (Detail), 2017*

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 74: Pinar Ceylan, Working Progress (Detail), 2017*

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 75:* Pinar Ceylan, Working Progress (Detail), 2017

Source : This photo was taken by Pinar Ceylan in 2017





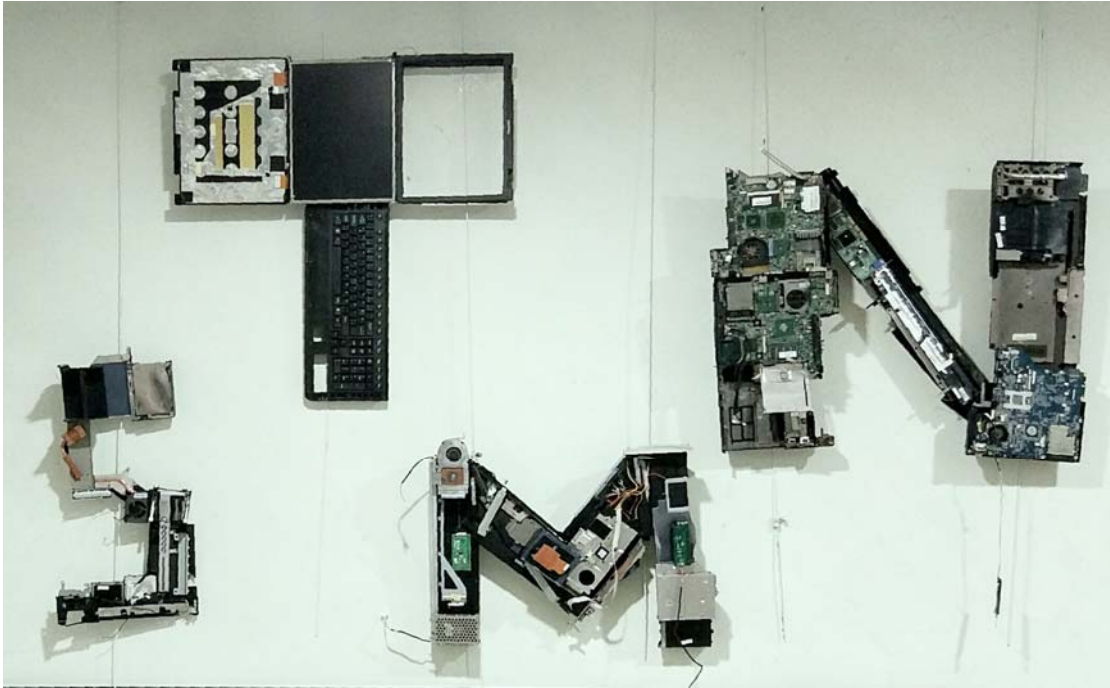
*Figure 76:* Pinar Ceylan, Working Progress (Detail), 2017

Source : This photo was taken by Pinar Ceylan in 2017



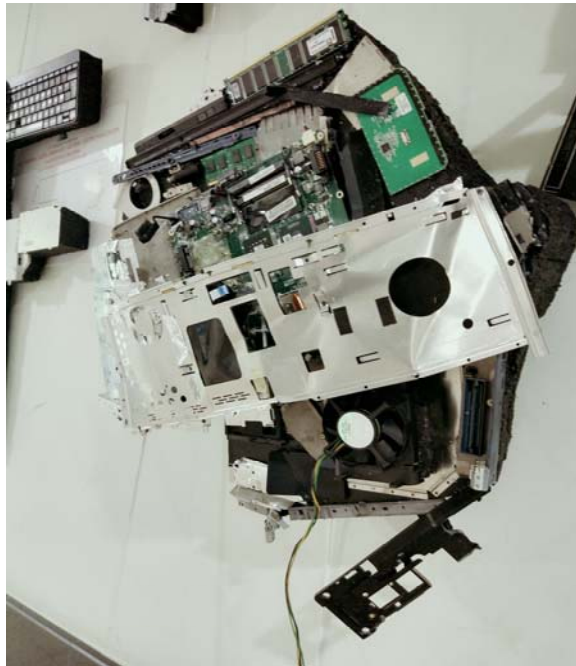
*Figure 77:* Pinar Ceylan, Working Progress (Detail), 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 78:* Pinar Ceylan, Working Progress (Detail), 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 79:* Pinar Ceylan, "O", 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 80:* Pinar Ceylan, “M”, 2017

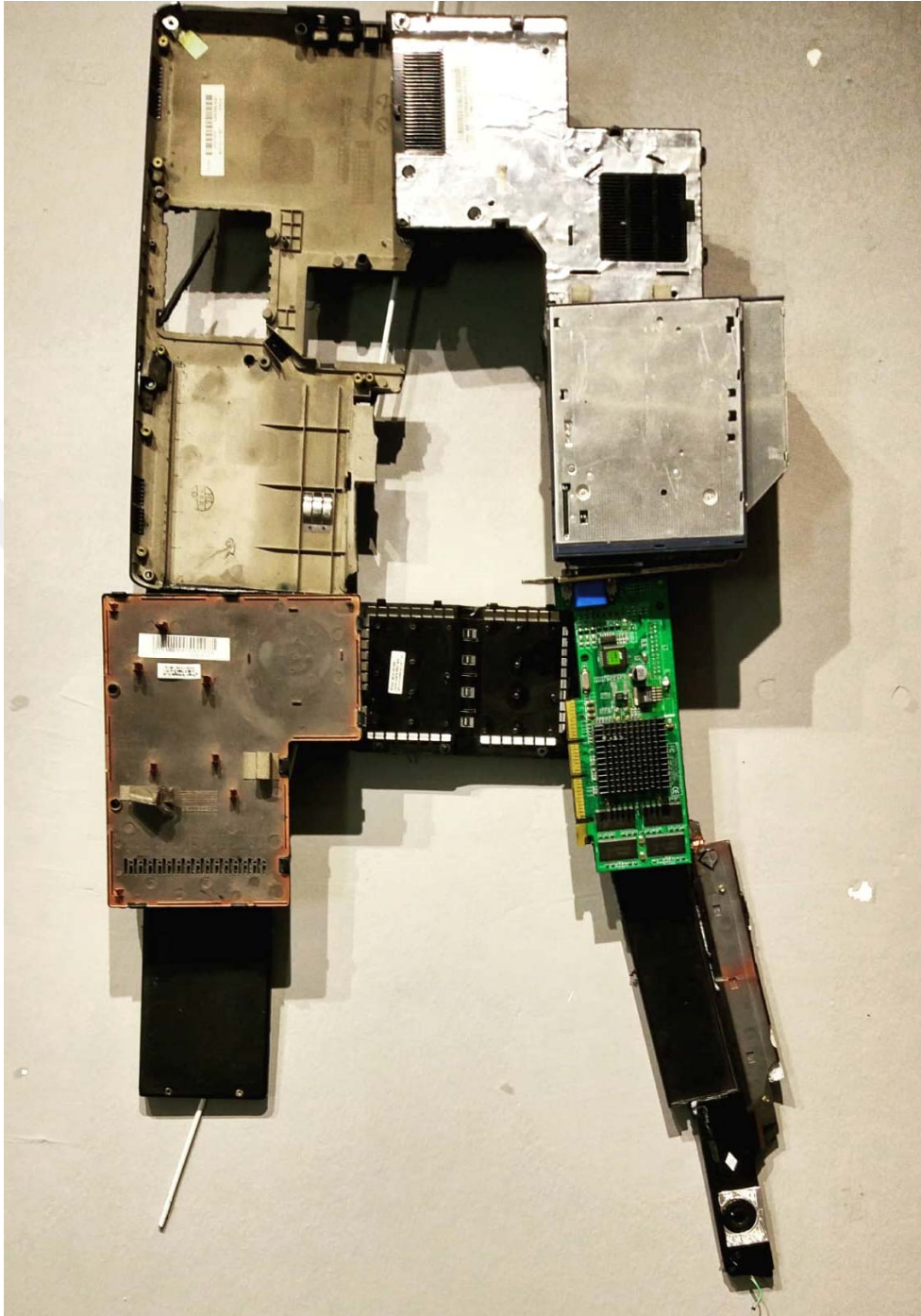
Source : This photo was taken by Pinar Ceylan in 2017





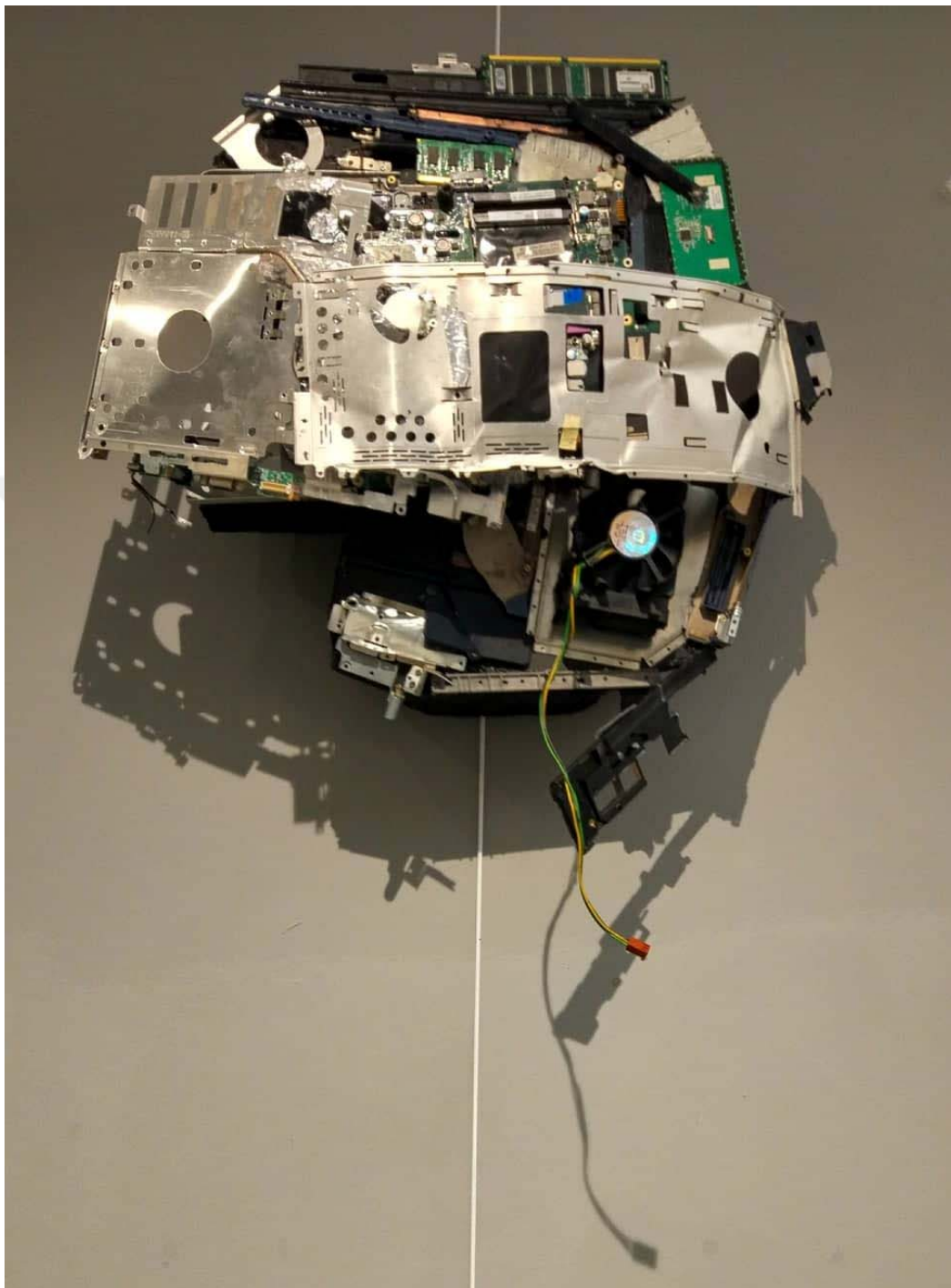
*Figure 81:* Pinar Ceylan, “ F ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 82:* Pinar Ceylan, “ R ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 83:* Pinar Ceylan, “O”, 2017

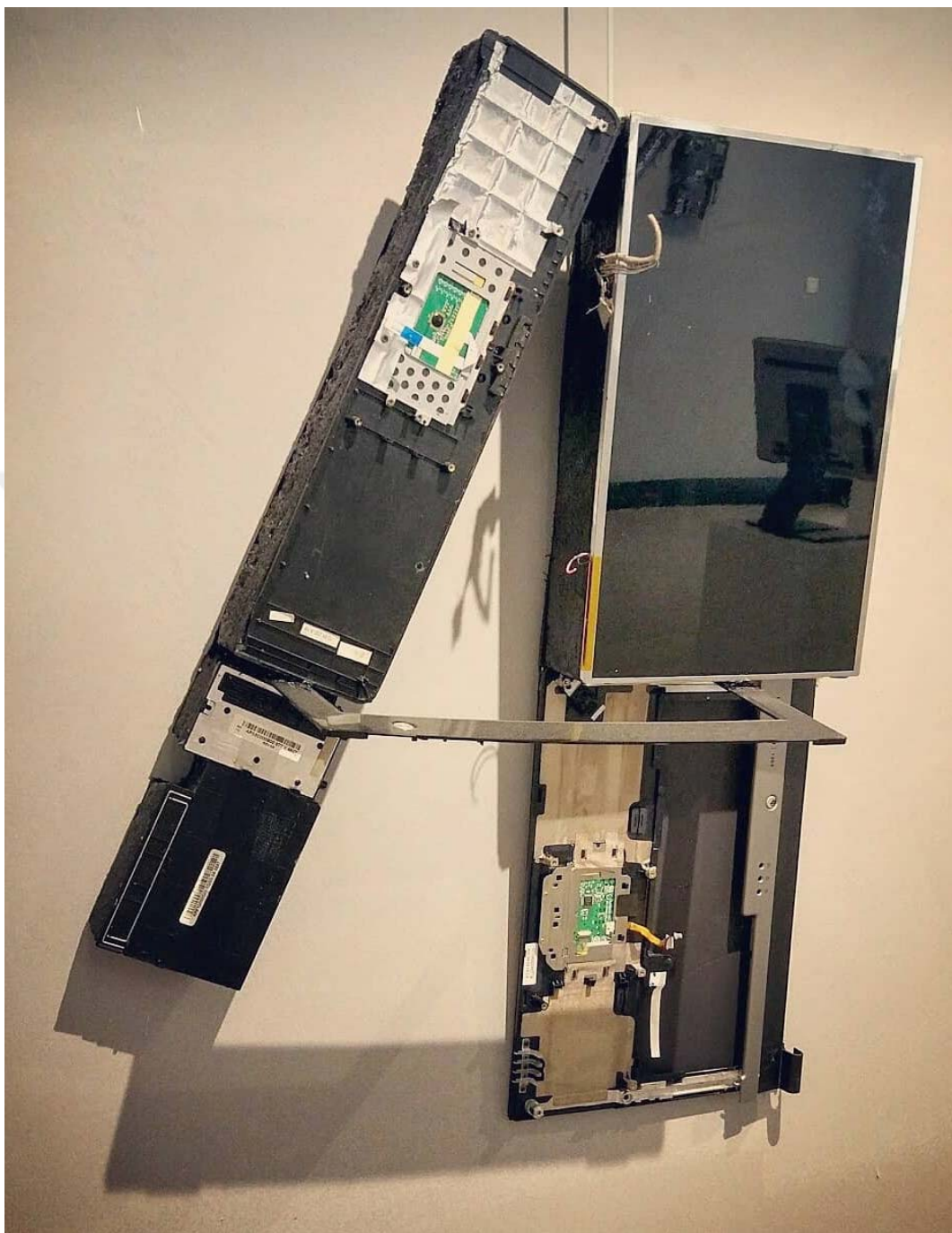
Source : This photo was taken by Pinar Ceylan in 2017



*Figure 84:* Pınar Ceylan, “ S ”, 2017

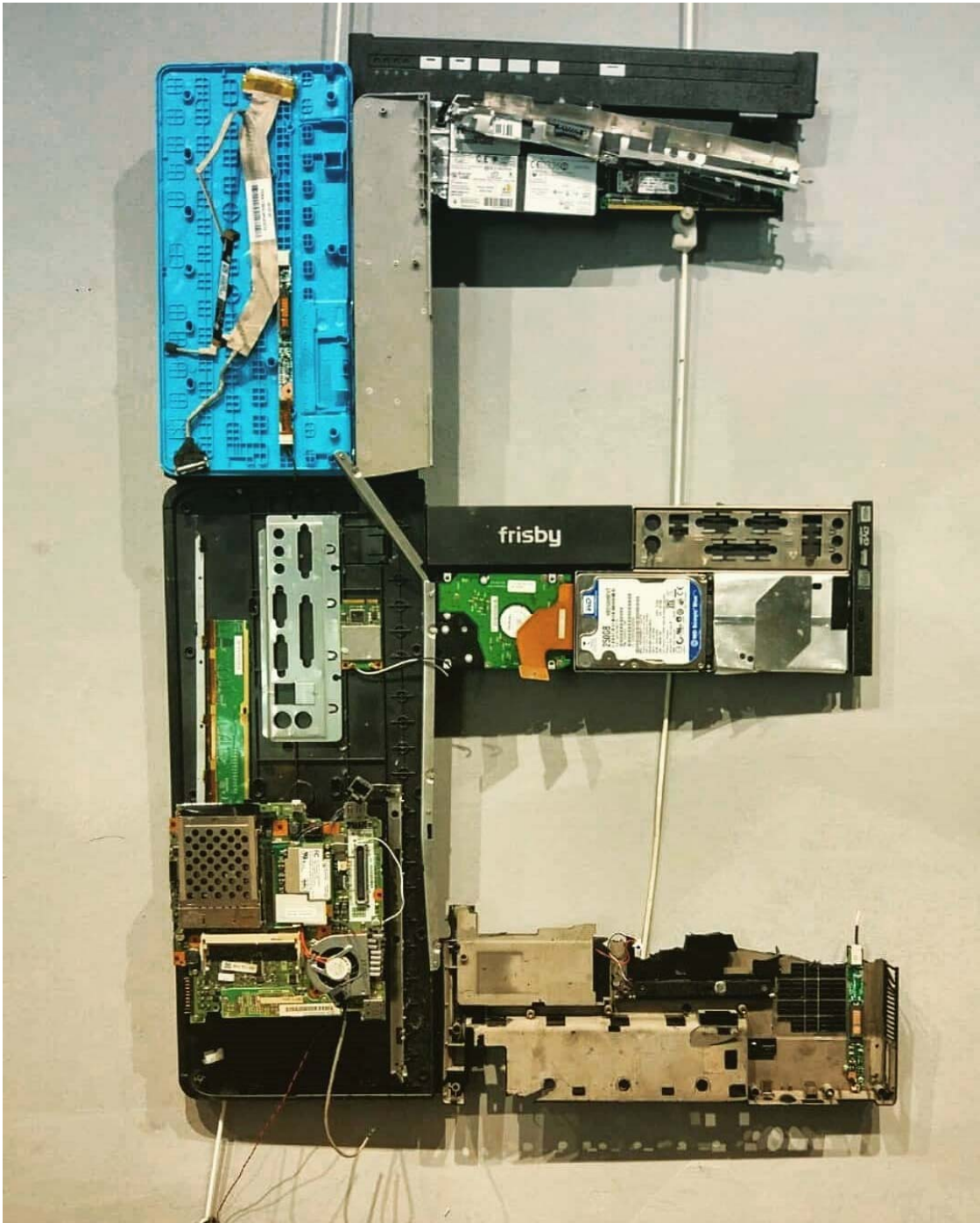
Source : This photo was taken by Pınar Ceylan in 2017





*Figure 85:* Pinar Ceylan, “ A ”, 2017

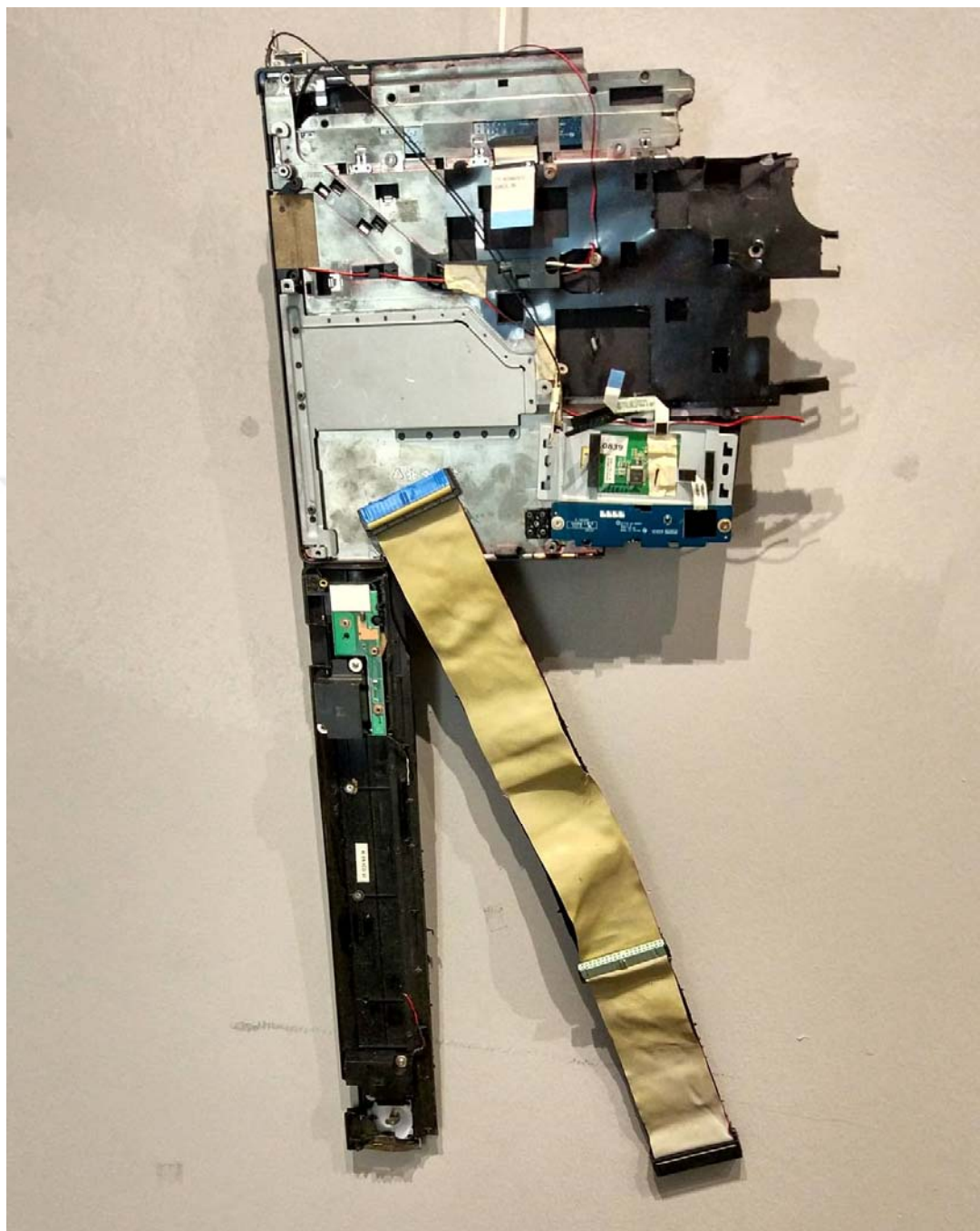
Source : This photo was taken by Pinar Ceylan in 2017



*Figure 86:* Pinar Ceylan, “ E ”, 2017

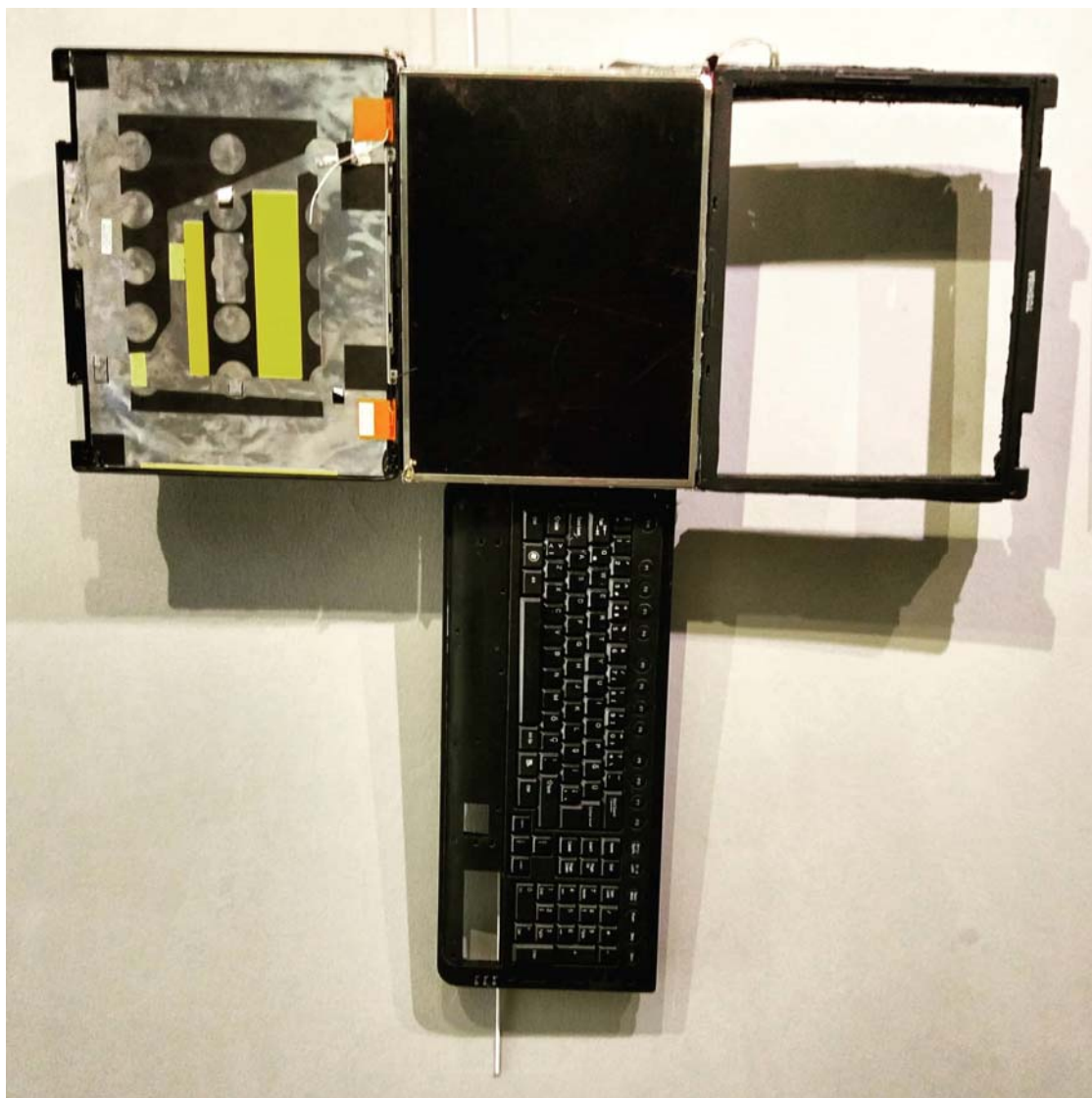
Source : This photo was taken by Pinar Ceylan in 2017





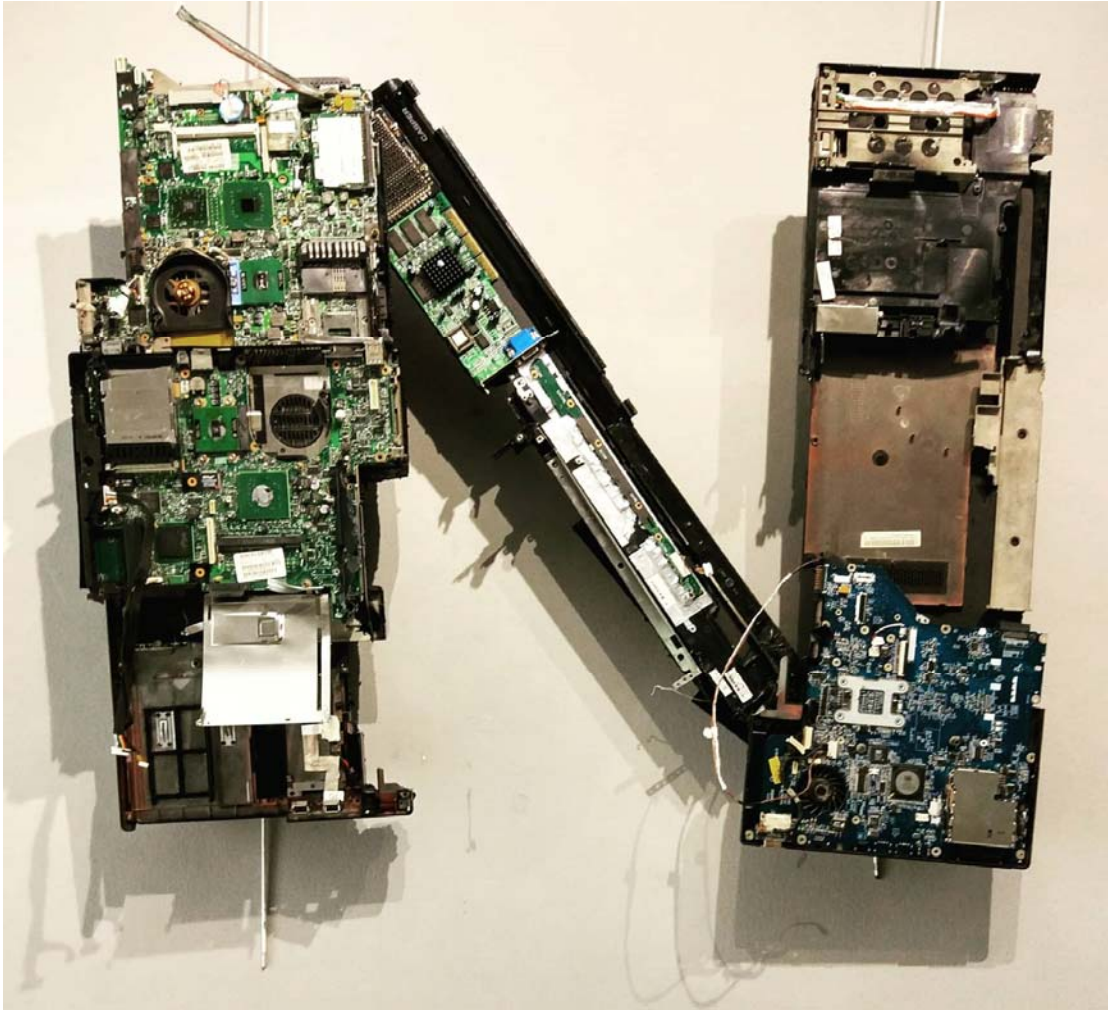
*Figure 87:* Pinar Ceylan, “ R ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 88:* Pinar Ceylan, “ T ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 89:* Pinar Ceylan, “N”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 90:* Pinar Ceylan, “ R ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017





*Figure 91:* Pinar Ceylan, “ S ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 92:* Pinar Ceylan, “ \* Please do not touch ! ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 93:* Pinar Ceylan, “ \* Please do not touch ! ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017





*Figure 94:* Pinar Ceylan, “ \* Please do not touch ! ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 95:* Pinar Ceylan, “ \* Please do not touch ! ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



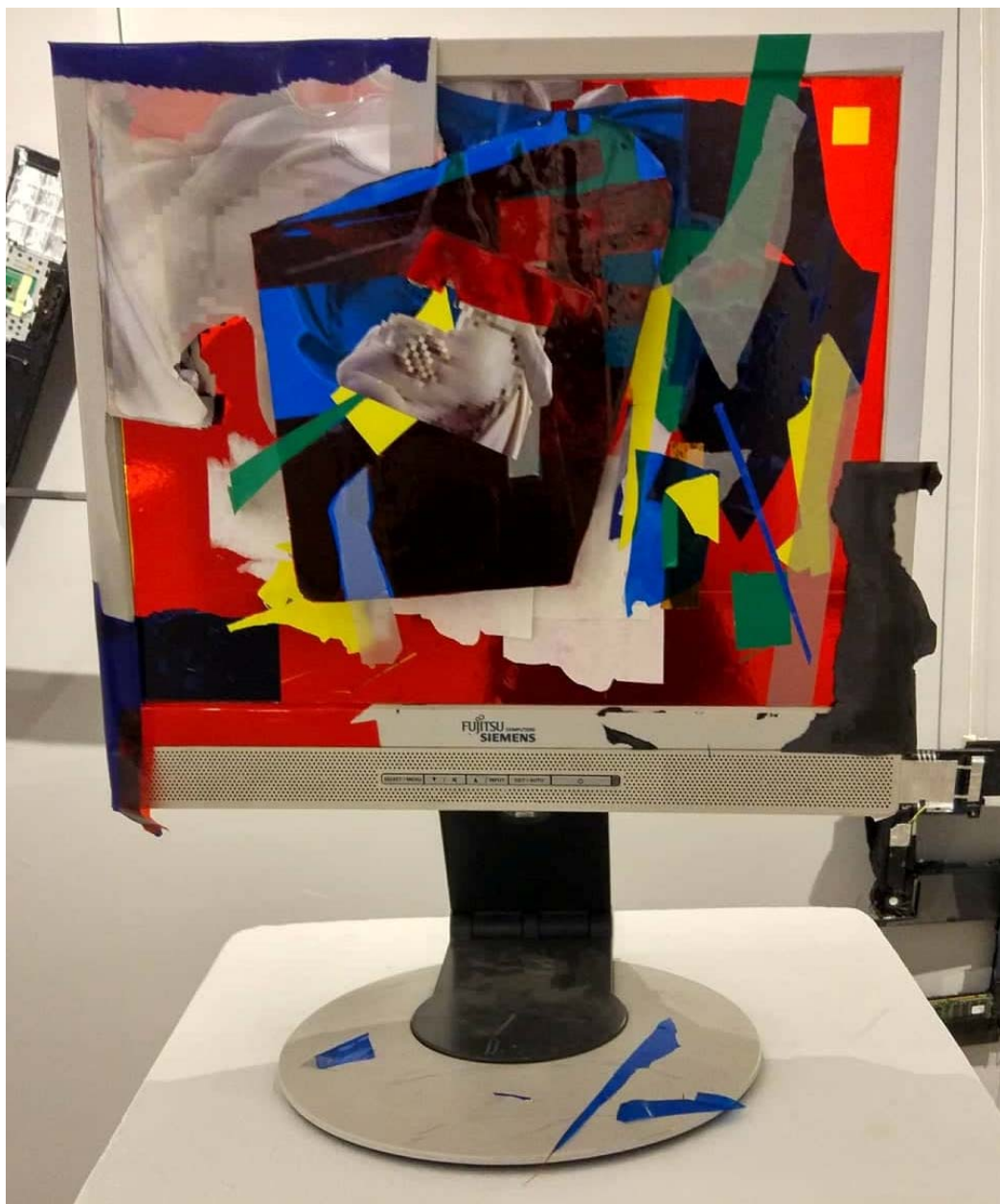
*Figure 96:* Pinar Ceylan, “ \* Please do not touch ! ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 97:* Pinar Ceylan, “ \* Please do not touch ! ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 98:* Pinar Ceylan, “ \* Please do not touch ! ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017





*Figure 99:* Pinar Ceylan, “ \* Please do not touch ! ”, 2017

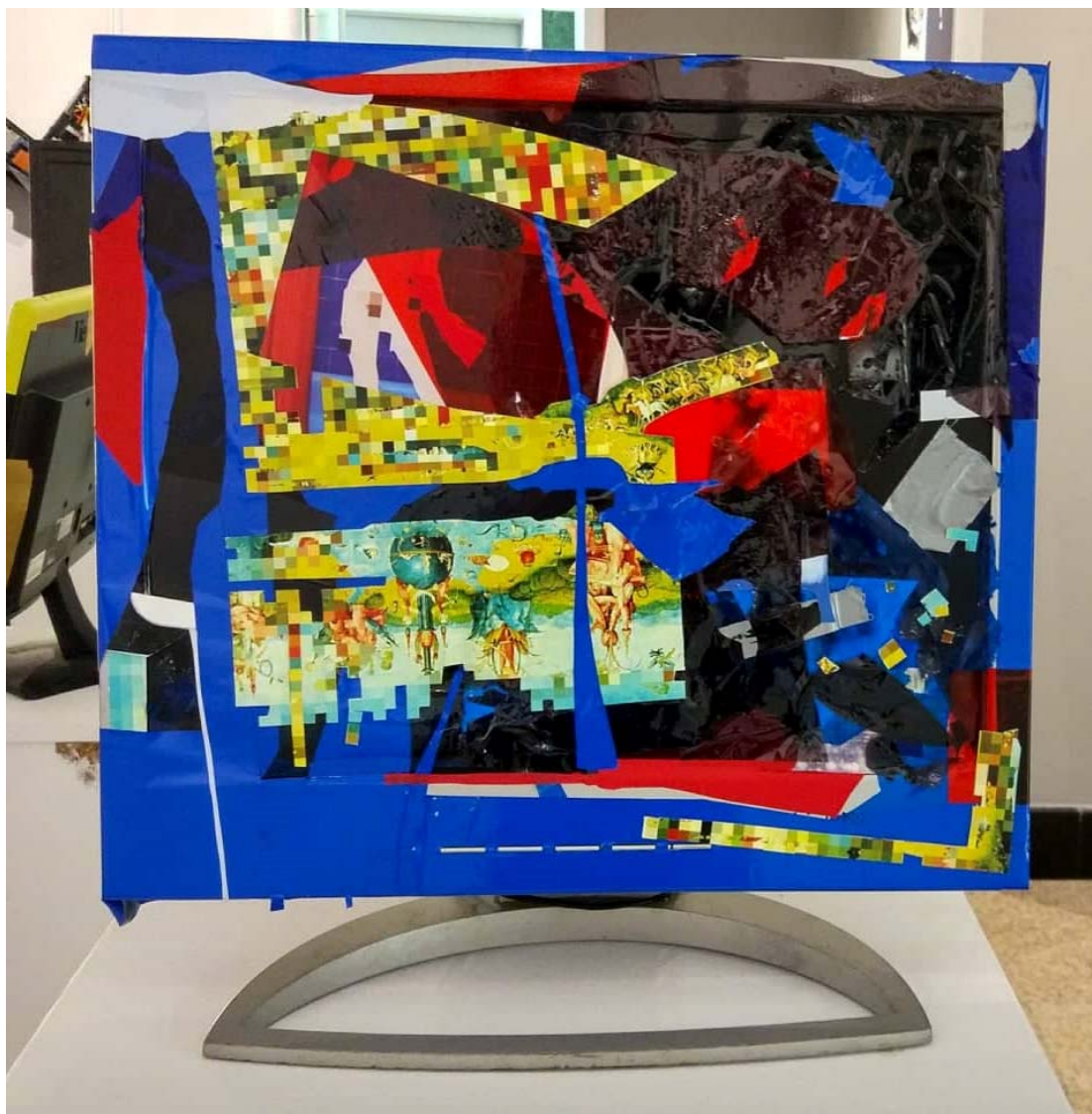
Source : This photo was taken by Pinar Ceylan in 2017



*Figure 100:* Pınar Ceylan, “ \* Please do not touch ! ”, 2017

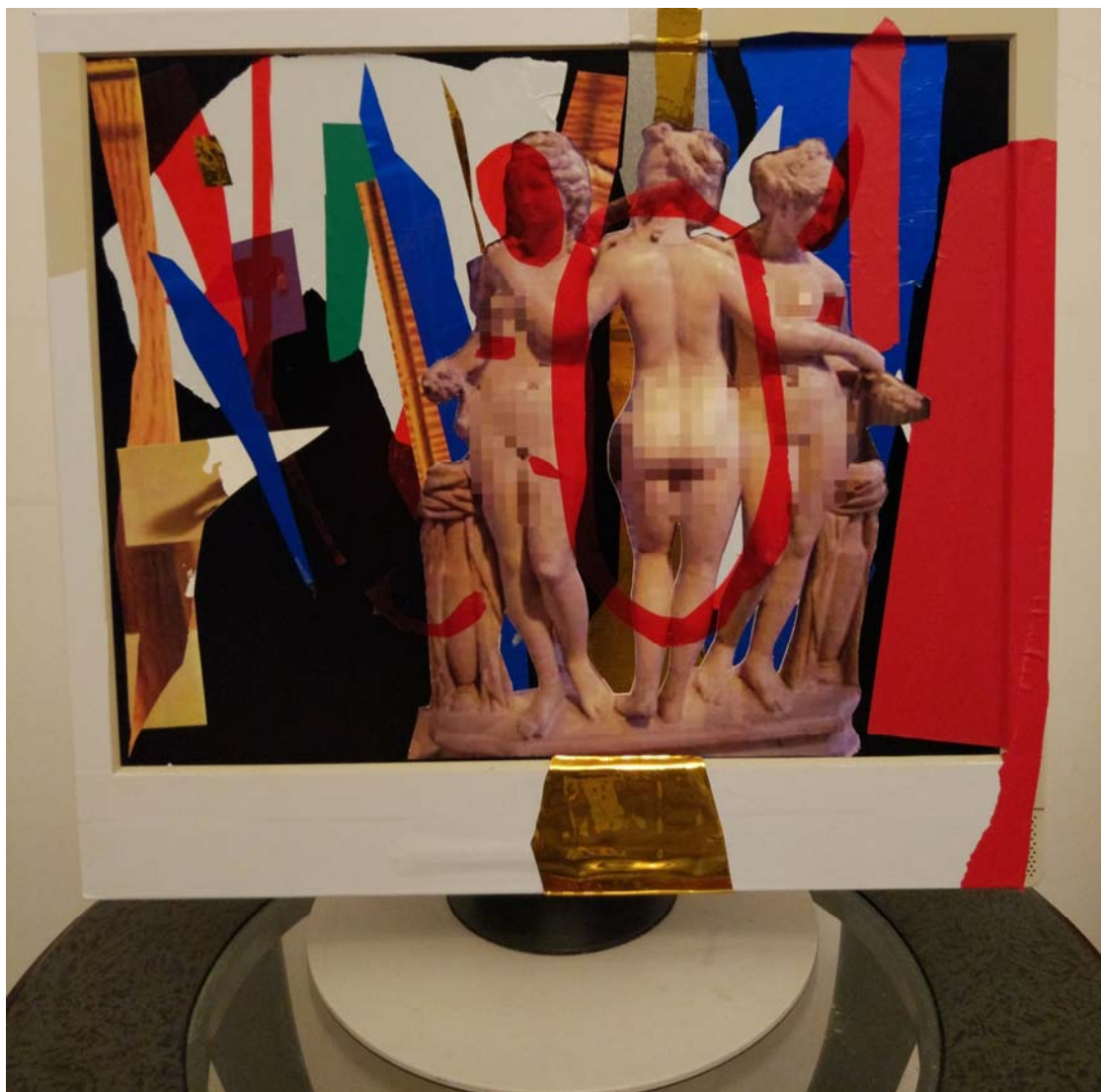
Source : This photo was taken by Pınar Ceylan in 2017





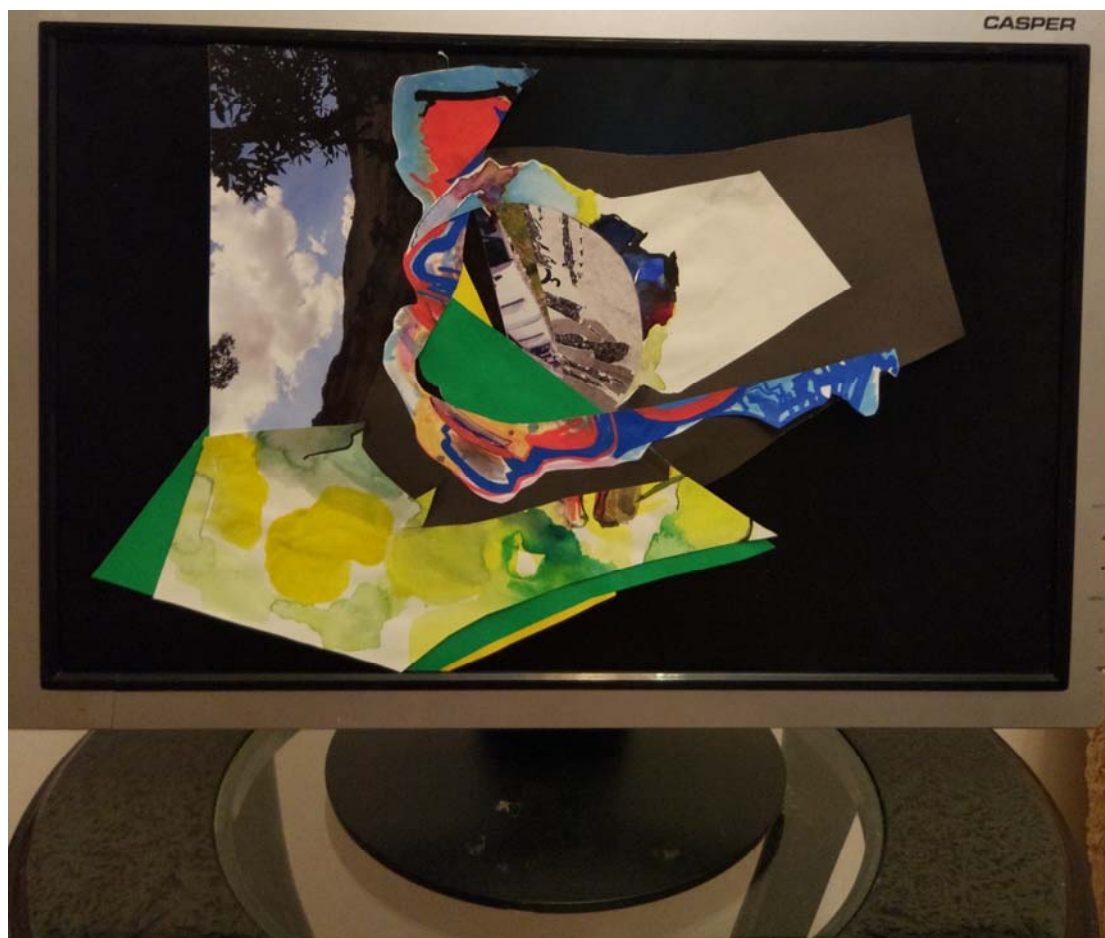
*Figure 101:* Pinar Ceylan, “ \* Please do not touch ! ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 102:* Pinar Ceylan, “ \* Please do not touch ! ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017



*Figure 103:* Pinar Ceylan, “ \* Please do not touch ! ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017





*Figure 104:* Pinar Ceylan, “ \* Please do not touch ! ”, 2017

Source : This photo was taken by Pinar Ceylan in 2017





## RESULTS

As a result of the rapid technological developments in the 20th century and the neo-liberal structure that emerged with postmodernism, multiculturalism and polyphony dominated the world. The changes that took place in the world affected the field of art as well as all areas of life. Art and life proceed in parallel. The artist is influenced by the changes in the life. The concept of 'diversity' formed in today's world rendered the possibilities limitless for the materials of art works. The development of technology increases the form richness of objects produced in the industry. This form richness and unlimited diversity of the materials trigger the tendencies of artists to transform the materials. Every transformed object has dual identity, because it is an ordinary object of the daily life and the same time it is transformed object of art. Today, the increase of technical possibilities also increases the creativity of the artists. Within the scope of my thesis, I dwell on the laundering money by exploiting the unconsciousness of the society about the electronic waste recycling, reasons about the people causing to death of the other people by poisoning just for money, and social facts programming the people for constant consumption and living without being aware of all these things. These situations have led me into the life and ordinary wastes and changed my art radically. At the present time, I am interested in transforming everyday objects in my works. During the creation process of my work, I often went to the stores of scrap dealers that I found on the internet to collect waste computers. With every contact I have with the wastes here, I faced the wastes and my own world. The relationships that I created with these wastes changed my perspective on the materials that I used in my work. I visited the Artbase1

Art Fair, the Venice Biennial, the Frieze Art Fair, numerous contemporary art museums and art galleries in order to examine the most up-to-date art trends in the formation process of the thesis work. Through my research in general, I made a comparison between international art scene and Turkey's art scene. I noticed that the works by converting ready-made materials are not common in Turkey. Although ready-made object-oriented works have gained visibility with the work of Marcel Duchamp in 1917 when we look at the history of art, I observed that such works are despised by gallerists, collectors, and even by the artists considering that is very new medium. Today, it can still be perceived as easier and volatile compared to canvas painting. This is largely due to the late development and the emergence of ready-made object oriented works in Turkey compared to western countries. Compared to the canvas painting, it is seen that an art object is sometimes created with less labor. This is the result of the fact that labor is not important in art and that any standardization can not be possible in the future. The another factor preventing the formation of the ready made material -oriented works in Turkey is the commercial approach determining the point of views in art scene. Today, the necessity of being able to be traded and being permanent in art works is primarily searched. It is seen that the works made of cheap materials are not understood enough and mostly works that are more attractive in terms of permanence and saleability are approached with the value of square meters. At this point, it reveals that there is a problem in determining the true values of artworks. The importance of this thesis is to create awareness about the lack of works composed of ready-made materials in Turkey and to focus on the most recent trends in the post-1990s and create a source for contemporary Turkish art. As a result of my thesis and works I have created in the pluralistic environment we

live in, I have determined that there is no obligation to be bound to a single material in the formation of the work of art . I have found that materials are only a tool for the formation of artwork, and materials can be unlimited and variable.I think that when an artist works with new material, starts an expedition of discovery. Every new discovery poses a new risk to the artist. I believe that the artist can only be opened to the new discovery by taking risks.



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### Appendix A : Curriculum Vitae

**Name and Surname:** Pınar CEYLAN

**Date of Birth:** 08-02-1983

**Place of Birth:** Istanbul

**Academic Title:** Graduate Scholarship

**E-mail:** pinarceylan83@yahoo.com

**Foreign Languages (Score and Year) Reported:** YÖKDİL 2018 SPRING - 74

**Area of Expertise:** Plastic Arts / Fashion and Textile Design Department

Program	Department	University	Year
Undergraduate	Plastic Arts degree with 2 <sup>nd</sup> highest GPA (Full scholarship)	Yeditepe University Faculty of Fine Arts	2006
Undergraduate	Fashion and Textile Design Department (Full Scholarship)	Yeditepe University Faculty of Fine Arts	2006
Graduate	Plastic Arts (Full scholarship)	Yeditepe University Faculty of Fine Arts	2010
Doctorate/Phd	Plastic Arts (Full scholarship)	Yeditepe University Faculty of Fine Arts	2018

**Tasks:**

<b>Position Title</b>	<b>Position Year</b>	<b>Year</b>
Postgraduate Scholarship	Yeditepe University Faculty of Fine Arts Fashion and Textile Design Department 2010-2018	2010-2018

**Memberships in Scientific Organizations:** UPSD International Plastic Arts Association

**Awards and Achievements:**

- 1- Peker Prize Art Contest, 2015, Ankara – **EXHIBITION AWARD**
- 2- T.C. 13th Şefik Bursalı Painting Competition, 2013, Ankara, - **AWARD**
- 3- Yeditepe University Faculty of Fine Arts, 2006, Istanbul – **GRADUATED WITH 2<sup>nd</sup> highest GPA.**
- 4- "Young Artist of the Year" contest of RH + Sanat Magazine 2005, Istanbul- **FİNALİST**

**Works:**

**A1.** 2016 "II. International Thessaloniki Contemporary Art Symposium "" 14. FRIEZE LONDON " DISCIPLINARY ART STUDIES PRESENTATION IN CONTEMPORARY ART FAIR", Thessaloniki-Greece

**B. Conferences, Speeches, Panels:**

**B1.** 2015 "Art Basel-2015 Impressions", Yeditepe University, Faculty of Fine Arts

**C. Written Works of Various Magazines, Reviews, Criticisms:**

**C1.** 2016 "Art Frieze 2016", RH + Sanat Magazine, November 2016, Issue 126, Page 31-41

**D. Notices provided at national scientific meetings and published in proceedings:**

**D1.** 2016 "II. International Thessaloniki Contemporary Art Symposium "Published paper presentation (Oral), Thessaloniki-Greece

**E. Written Texts, Criticisms, Interviews about the Chapters in the Various Books, Magazines and Catalogs:**

2012 "Ulitsa Pınar Ceylan Personal Painting Exhibition Interview" International Tribune Newspaper

2012 "Pınar Ceylan Ulitsa Painting Exhibition" Asst. Assoc. Burcu Ayan Ergen makalesi, Rh + Art Magazine

2012 "Ulitsa Pınar Ceylan Personal Painting Exhibition" Catalog

2011- 'Modern and Contemporary Turkish Art' Bonhams Auctions Exhibition Catalouge, London, UK

2006 "Young Corner" Pınar Ceylan Interview, Rh + Art Magazine

**F. Projects and Scientific-Artistic Activity Regulations:**

2018 "End of Period Exhibition", Yeditepe University Art Gallery

2016- Futurelessness Exhibition, Yeditepe University Art Gallery

2015 "Print Design" Exhibition, Yeditepe University Art Gallery

**G. Workshop Participation:**

2014- "Exterimental Workshop" 'European Exchange Academy, Beelitz-Germany

2006 Rh + Art Gallery, Young Painters Exhibition and workshop, Tüyap



2003 Adada Art Festival Workshop, Büyük Kulüp, Büyükada

## **H. Art and design activities:**

### **H1. Solo Exhibitions:**

2017 "Pinar Ceylan" Exhibition, Yeditepe University Art Gallery, Istanbul

2012 улица (ULİTSA) - SOKAK, Pınar Ceylan Painting Exhibition, Gallery Espas,  
Istanbul

2010 Pınar Ceylan Painting Exhibition Art Fair, Tüyap, Istanbul

2009 Pınar Ceylan Painting Exhibition, Cihangir Art Gallery, Istanbul

### **H2. Competition Exhibitions:**

2018 UPSD Akademix II Exhibition, Istanbul

2015 Peker Art Competition Exhibition, Ankara

2014 Young Activity 6, MKM

2013 Şefik Bursalı Painting Competition, Ankara

2013 EgeArt Ege University Painting Competition, Izmir

2012 Şefik Bursalı Painting Competition, Ankara

2009 Talens painting contest exhibition, Tüyap

2009 69th State Painting and Sculpture Competition Exhibition, Ankara

2006 Nuri İyem Painting Award Competition Exhibition, Evin Art Gallery, Baby

2005 Young Artist of the Year Contest Exhibition Tevfik İhtiyar Art Gallery,

Nişantaşı

2001 Mef Schools Awarded Plastic Arts Exhibition, Istanbul

### **H3. International Artistic Event, Fair, Festival, Project:**

- 2016 "II. International Thessaloniki Contemporary Art Exhibition ", Thessaloniki-Greece
- 2016 'EUTOPIA Exhibition', Bridewell Studios-Liverpool- UK
- 2014 'EEA REMIX-Exhibition', Gerrit Rietveld Academie -Amsterdam-Netherlands
- 2014- "Extremental Workshop Exhibition" European Exchange Academy, Beelitz-Germany
- 2014- 'By The Dozen' Exhibition, 'European Exchange Academy, Beelitz-Germany
- 2011- 'Modern and Contemporary Turkish Art' Bonhams Auctions Exhibition, London, UK
- 2011 Art Bosphorus Art Fair, Gallery Espas Art Gallery, Harbiye
- 2011 Artist Art Fair, Gallery Espas Art Gallery, Tüyap
- 2010 Pınar Ceylan-Melissa Mey Painting Exhibition Art Fair, Tüyap
- 2009 Talens painting contest exhibition, Tüyap
- 2006 Rh + art Gallery, Young Painters Exhibition, Tüyap
- 2005 Yeditepe University Painting Exhibition, Tüyap

#### **H4. MIXED EXHIBITIONS:**

- 2016- "Kat Kat" Exhibition, Yeditepe University Art Gallery
- 2016- "Futurelessness-Gelec
- 2015- PlatformA Armony Art Gallery, '6-1 İhtimal' Art Exhibition, Ankara
- 2014-“Yeditepe’de Zaman” Exhibition, Ekav Gallery, Istanbul
- 2013 New Meeting Exhibition, Yeditepe University GSF Teaching Staff Exhibition, Artisan Art Gallery
- 2012 'Brand İt' Painting Exhibition, Rh + ArtGallery, Nişantaşı
- 2012 Istanbul Summer Exhibition, Antrepo 5, Tophane

- 2012 Volume 2 Exhibition, Gallery Espas Art Gallery
- 2012 20th Beyazit Exhibition, Sofa Hotel, Nişantaşı, Istanbul
- 2012 19. White Auction Exhibition, Sofa Hotel, Nişantaşı, Istanbul
- 2010 16th White Auction Exhibition, Sofa Hotel, Nişantaşı, Istanbul
- 2010 15th White Auction Exhibition, Sofa Hotel, Nişantaşı, Istanbul
- 2010 14th White Auction Exhibition, Sofa Hotel, Nişantaşı, Istanbul
- 2010 12. White Auction Exhibition, Sofa Hotel, Nişantaşı, Istanbul
- 2010 Young Masters \ Young Masters Contemporary Turkish Art Young Generation Exhibition, MKM, Beşiktaş
- 2010 New Approaches Exhibition, CKM, Caddebostan-Kadıköy
- 2009 Ares Art Gallery, Fenerbahçe
- 2009 “The angels fly inside us” exhibition' Gallery5 Art Gallery, Kabatas
- 2009 Müge Ceyhan - Pınar Ceylan Painting Exhibition, Cihangir Art Gallery
- 2008 White Auction Exhibition, Sofa Hotel, Nişantaşı, Istanbul
- 2008 Nazım Hikmet Art Gallery, Four Masters Young Mixed Painting Exhibition,
- 2008 October Passing Exhibition; ITU Central Library Gallery
- 2008 October Passing Exhibition, Ability Art Center
- 2008 Cumhuriyet Newspaper Art Gallery, Ankara
- 2007 İFSAK 145.Demem Photography Exhibition, Taksim
- 2006 Jobs-Thought Cube, Yeditepe University
- 2005 Young Artists Painting Exhibition, Art Depo Art Gallery, Besiktas
- 2004 Wish Schools Festival, Yeditepe University Exhibition,  
Wish Semiha Şakir High School
- 2003 Adana Art Festival and Exhibition, Grand Club, Büyükada

**I. Experiences in the Textile Sector:**

**II.** 16.02.2007-15.10.2008: DAGI Clothing - Designer - Men's, Women's, Boys, Girls'

Sweatpants, Pajamas, Sweatshirts, Overnight, Morning, Boxer Design

(DAGI 2008 WINTER COLLECTION DESIGN)

24.03.2006-03.02.2007: HERRY Ready-to-wear-Designer -

Women Outerwear: Knitting, Print Design, Weaving

(HERRY 2007 SUMMER COLLECTION DESIGN)

**INTERNSHIP**

01.03.2005 - 18.12 2005 ALTINYILDIZ, NETWORK, FACTORY - Design and

Weaving Department

01.07.2004 - 05.11.2004 PARK BRAVO - Design Department

01-04-2004 03-06-2004 CROSS JEANS- Department of Printing

2000 - 2001 EREN TEKSTİL (LACOSTE), Department of Design