THE DUALITY OF CURATORIAL FICTION IN CONTEMPORARY ART

BY

NİL MELEK GÜNDOĞDU

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NİL MELEK GÜNDOĞDU

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Approval of the Institute of Social Sciences

Prof. Dr. M. Fazıl GÜLER
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master.

Prof. Dr. Marcus GRAF
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts

Prof. Dr. Ayla ERSOY
Supervisor

Examining Committee Member

Prof. Dr. Ayla ERSOY
Yeditepe University Fine Art Faculty; Art Management

Prof. Dr. Marcus GRAF
Yeditepe University Fine Art Faculty; Art Management

Professor: T. Melih GÖRGÜN. Mimar Sinan University
Fine Art Faculty; Graphic Design Department

PLAGIARISM

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Date : 09 / 05 / 2019

Name/Surname: Nil Melek Gündoğdu

Signature :

ABSTRACT

Contemporary Art, called today's art, begins with 'Avant-garde Artists' opposition to the normative and traditional understanding of Classical Art that confines itself. The first priority is only the modernist approaches they have developed about Paintings and Sculpture, followed by the end of the 19th century and 20th century that it has started to take its place in the history of art effectively with urbanization and great transformation after industrialization.

Especially, after the first and second World Wars, the effects of major losses and compulsory migrations between nations had diminished the discrimination between the classes. In the works of art, the aesthetic values never discussed in the classical period that had been destroyed by Dadaists. Besides, the art having been expressed with an incredible variety of tools, has become a Fiction Duality where the curators are necessarily at the centre until today.

In this case, it has also revealed a different viewer in conceptual art, which is difficult to perceive metaphors and can react in a biased attitude towards artistic duality. In order to maintain its existence, some of the contemporary artists aiming to reach more viewers have created a sensational dialogue with the celebrities of the entertainment world since then. The art, evolving in this way, is now being known with a different perception of aesthetic that brings together opposing views.

Key words: Contemporary Art, Contemporary Artist, Avant-garde, Metaphors, Neo Liberal Period, Commercial Meta, Curator, Fiction Duality.

ÖZET

Bu günün sanatı denilen Çağdaş Sanat, Avangard Sanatçıların, Klasik Sanatın kendilerini sınırlayan kuralcı ve geleneksel anlayışına karşı çıkmasıyla başlar. İlk önceleri sadece Resim ve Heykel konusunda geliştirdikleri modernist yaklaşımlarla sanatta asileşen ve estetik algısını bambaşka boyutlara taşıyan akımların, ardarda tüm dünyada etkinleşmesine sebep olmuştur. Bunun en önemli sebeplerinden biri, 19.Yüzyıl sonu başlayan, 20.yüzyılla birlikte kentleşmeyle yaşamın her alanında hissedilen büyük dönüşüm ve sanayileşme sonrası sanattada ortaya çıkan köklü değişimlerdir.

Özellikle I. ve II. Dünya Savaşı sonrası yaşanan büyük kayıplar ve milletler arası zorunlu göçlerin de etkisiyle sınıflar arası ayrımcılık azalmış. Artık Modern Sanatın yenilik peşinde koşan didaktikçi tavrına karşı eleştiri geliştiren bir yapıda sanatın evrilmesine neden olmuştur. Yaratılan eserlerde kusursuz estetik değerlerin tartışılamadığı klasik dönem anlayışı, Dadacılarla yerle bir olmuş. Günümüze kadar süregelen inanılmaz çeşitlilikte araçlarla ifade edilen sanat, Küratörlerin zorunlu olarak merkezde yer aldığı bir Kurgu Dualitesi haline gelmiştir.

Böylelikle, Kavramsal sanattaki metaforları algılamakta zorlanan ve sanatsal dualiteye karşı önyargılı bir tavır içinde tepki gösterebilen farklı bir izleyici kitlesi de ortaya çıkmıştır. Varlığını sürdürmek için, daha çok izleyiciye ulaşmayı hedefleyen çağdaş sanatçıların bazıları ise eğlence dünyasının ünlüleriyle sansasyonel bir dialog kurmuş. Bu şekilde evrilen sanat ise günümüzde karşıt görüşleri bir araya getiren farklı bir estetik algı ile anılmaya başlamıştır.

Anahtar Kelimeler: Çağdaş Sanat, Çağdaş Sanatçı, Avant-garde, Metaforlar, Neo Liberal Dönem, Ticari Meta, Küratör, Kurgu Dualitesi.

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ABBRAVIATIONS

- 3D – Three Dimension
- AIA – Architecture International of Association
- Etc -- et cetera
- IKSV -- Istanbul Kültür Sanat Vakfı
- UK – United Kingdom
- USA – United States of America
- Y.B.A. – Young British Artist

INTRODUCTION - RESEARCH

For a better understanding of what art is and how it is covered, the point of view of the ancient Greek philosophers should be included in art. For there is almost no thinker, artist or scientist who is not affected by the views of the Ancient Greek Philosophers who are accepted as the starting point of these concepts which are of great importance in the evolution of the idea and thought of mankind. Concepts such as Idealism, Humanism, Democracy, Ethics, Aesthetics, and the concepts that are in constant motion are first discussed in these periods. The aim of this thesis is to examine the evolution of art and its application in the context of viewers, artists and curators. Besides that; It was also aimed to reveal the underlying causes of the contemporary period, the interpretations as which were repulsive or grotesque to an ordinary viewer and why their art execution could have become extremely attractive and popular. Thus, with all these developments, it has opened up a discussion of the transformation of contemporary art into a commercially critical commodity. Besides the social dimension of art and thought, it is also aimed to reveal that the work of art is not an expression of a simple social reality.

In The First Part of The Thesis; Contemporary art, aesthetic perception, the cycle of creativity, the relationship between curatorial fiction and space, the concepts of repulsive - attractive duality in art are discussed in the context of the historical evolution of art. The changes and developments in the perception of art, which are considered as a science, have now been evaluated on the basis of different views of experts, critics, and writers.

In the Second Part of the thesis, Historical Development of Contemporary Art is given with examples. However, manifestos produced by the very short period and treated with different names and how the currents affect the later periods are given in the

context of Art History. In addition, the artists who have played a very important role in the development of Contemporary Art and the main reasons on which their art executions are based that, this subject has been evaluated in summary on the articles of various art critics. In the art, which started after the second half of the 19th century, the revelation of the traditional rigid rules and the Expressionists, the Surrealists, the way in which the interpretation of art liberated by Dada was shaped by the impact of social, political and cultural insights that influenced the world in the 60s, 70s and 80s also given.

In the art, rapid tastes and aesthetic understanding began to change with the urbanization in the 19th century. This drastic change almost continued until the 21st century. In the 20th century, various judgments about how the art diversified in a very short period of time with new orientations and changes in a commercialized structure with the introduction of the private sector are discussed in the third chapter. Thus, the indispensable identities of the integrated structure, which are effective in making them into a different commercial commodity in the markets -the works of curators, collectors and artists - were evaluated in a fictional context.

The new definition of expand its authority of the concept of curator and, in particular, the positioning of the centre from the Neoliberal Period in the 20th century, which has become increasingly powerful and placed in many art events, is given in detail in the fourth chapter. The positive and negative effects of the distinctive features of this attitude that elevated the new principles that emerged together with contemporary art and sometimes unpredictability from other periods in Art History were investigated.

In order to better understand the subject, the opinions of the experts who examined and critically evaluate the art and executions, which started with the Neoliberal period in Art History, were transformed into a commercial commodity in line

with principles or unprinciples. It was dealt with in the context of contemporary art dynamics, in today's contemporary art, that the reality and fiction duality behind the highly challenging and contradictory work of art on the behalf of the viewer. The effect of new curator perception in contemporary art is given in detail in the context of the holistic dynamics of art.

In the fifth chapter, the meaning of duality in the dictionary has been extensively researched. The fictional duality that emerged in metaphors in the production of Contemporary Art, which has been tried to be emphasized in particular, has been taken up. It has been summarized in detail how the curators, who have taken on the role of a very important catalyst among the artists, art institutions, collectors and the audience, have tended to be from the 20th century until today.

The reasons and critical opinions are given that increasing responsibilities of the curators, who have also been given an indispensable role in marketing and publicity consultancy for many artists who want to take part in popular artistic activities. Moreover, the artist and the curator samples of different activities were evaluated in terms of whether there should be repulsive (grotesque) or attractive created in order to be incomprehensible in artistic fiction. In this context, that is emphasized, how and why the duality created in curatorial fiction in Contemporary Art. Looking at the topic in a broader context; It is discussed that the artist and curator Ai Wei Wei, who hosted with his retrospective works in a long-term exhibition at the Sabancı Museum in 2018, has also become increasingly popular with international artistic events. In the second example; Young curator Misal Adnan Yildiz from Turkey, he and his team gained a meaningful award in France with their conceptual work in the international artistic competition. The crucial details of the teamwork at the Palais De Tokyo, which is organized on a very comprehensive and wide area with reference to the new concept of

the curator, have been evaluated in the context of the duality of Curatorial Fiction in Contemporary Art.

1. HISTORICAL EVOLUTION OF AESTHETIC PERCEPTION IN ART

In the periods when the classical art concept was dominant in Europe, the works of the Palace, the Church and the Academy were dominated by extremely rigid and restrictive rules and the ideal aesthetic approach was the main reason. First, it emerged during the period between the 16th and 17th century Renaissance and Baroque, there had been changes in these approaches with the Mannerism art movement that used to be the dilemmas where more than one venue is used in the same composition with usually matted colours. Beyond these, by the influences of innovative movements that started with a group of French painters since the end of the 19th century, there had been changes in the subject of aesthetic perception and related artistic executions. Hence, the sections of the life of ordinary people have been handled with very bold comments and art has almost ceased to be an elitist. At first, Avant-garde artists contravened to the traditional concept due to the revolution in art. The Dadaists, the Fluxes, the Feminist Artists, the Conceptualists have adopted the notion of the hidden meanings and symbols such as Bertolt Brecht who has begun to use in his own theatre, at the Epic Theatre, that it is called - the alienation-. They directed the audience to the narrative with metaphors that led them to investigate the reasons for the event or object they were watching and the underlying causes. In general, Brecht had drawn the audience into obscurely Artistic Duality, with his non-elitist and non-normative forms of casual and clandestine expression, which had been against even the traditional theatre of the most frequently referenced Aristotle's. However, one of the main reasons, that Brecht's alienation as well as trying to do in the Epic Theatre which is being authentic such like, "Allowing the audience to interpret and investigate the reasons underlying the game or the evolving dialog, instead of experiencing the unreasonable way of thinking without thinking irrationally, and interpreting it with its own mechanism of personal perception." Thus, when the art was in

the position of providing service, instead, it became a service taker from viewer that no longer understood what it meant when it was directly looked at, but self-elucidated by a conscious assessment, and that glorified the idea.

The Art from the 20th century until today; it developed the means of expression without interrupting together with Cubism, Surrealism, Dadaism, Pop Art, and Body Art, Minimalism, Land Art, Street Art or Grafitti and many more Art Movements. From the 1970s onwards, with its Neoliberal movement, which has been influential in all areas throughout the world, it has been stripped of its main purpose of representation. Therefore, it has also evolved with various form of new art execution. In some respects, it has deviated from the principles of bringing people whose scope is in the field of aesthetics to saturation. Despite many evolutions that had been developed, for the ordinary viewer, it became more difficult to interpret the works of art execution with its artists, critics, writers, collectors, galleries, and the fictions of curators settling at the centre of contemporary art. In particular, since the second half of the 20th century, in some countries which uninterested in art, it was adopted as an attractive investment tool for companies.

For this reason, the purpose of the thesis is to examine in detail in the context of art, the artists, the curators, and the complexity of the art through its sophisticated application. Furthermore, in particular, exploring the underlying causes of that art executions can be so repulsive or grotesque for an ordinary viewer at first glance, but why might become extremely attractive and popular in The Contemporary Art Period. Thus, it is aimed to reveal that the artwork is not an expression of a simple social reality, as well as the social dimension of art and thought, while opening the contemporary art into a commercially critical commodity. Contemporary art, aesthetic perception, the cycle of creativity, the relationship between curatorial fiction and space, the concepts of attractive

duality in art are discussed in the context of the historical evolution of art. Now, different views of experts, critics, and writers on art as a science have been included. Today's contemporary art has been explored in the context of contemporary art dynamics -reality and fiction duality - behind the viewer rather compelling and contradictory art executions.

1.1. Perception Art and Human Concept

> " Henry BERGSON says that in his opus, 'Thought and Moving' science promises us security; moreover, it gives us pleasure. However, art and philosophy have given us the joy of living from the beginning" (Crowford, 2008, p.78).

Art works have an important place in the recognition of past civilizations. The existence of many civilizations in the past and the cultural level of the best that sheds light on us from them still come up to date with the information revealed by various art works. This information also sheds light on different disciplines. Civilization levels of nations, which are one of the most important subjects studied by the sciences such as Anthropology and Sociology, are determined through the ages that people produce in different disciplines such as science, art and technology. One of the features that best determine this is undoubtedly art. Because; Art in general terms - Extension (space) Arts, Surface Arts, Volume Arts, Language Arts, Sound Arts, Movement Arts, Performing Arts, etc. people with different cultures, different races and beliefs combine with each other in the common denominator. Even if the words used in the communication language differ, the common language and expression used are perceived in terms of their own cognitive approach. While allowing similar interpretations in terms of perception, it combines different nations and cultures in a common value.

In these day and age, artistic interaction with technological opportunities has increased at an unprecedented rate in any period of history. Intellectual understanding of people and their living standards are changing and developing in parallel with

technological advances. In the beginning, people used natural materials in their environment within the framework of their needs and used them away from aesthetic concerns. Nowadays, together with the cultural, technological and scientific evolution, they have not only solved their needs by processing all kinds of materials available in nature, but also aimed at achieving aesthetic saturation.

However, it is not entirely correct to comment in the same way for art. Considering the production of art with executions that can be quite repulsive for a person who lacks intellectual knowledge and intellectual art, a contradictory development means evaluation that is more accurate. For this reason, the historical evolution of Contemporary Art, which is called today's art, should be examined with an emphasis on concepts such as education, aesthetic perception, memory and mythic consciousness.

It is one of the most effective cultural tools for the transmission of art, value and information from generation to generation. For this reason, art has been an effective communication tool that has guided and educated people through the ages. In the past, the term of Art has been evaluated as being used effectively in the context of artwork, equipment, ceremonial - religious ritual and contemporary behaviours. Later, in terms of concept, it has been considered as a whole of values, which, in addition to education, is used to awaken the incentive to perceive the curiosity in the viewer with the different executions presented by the artist. In fact, the impulse to control the nature and the environment in the whole of the works and ideas produced by the artists because of their researches and experiences has been made possible by the more effective development of the physical and perceptual structure that exists throughout the people. Creativity comes into effect here and human psychology. Art aims to educate the viewer, to direct them from a different perspective, and to lead them to think. Gowan J., had done exceptional works in Psychology, who was born in 1932 in the state of Massachusette in the state of

America, where he worked in the field of Educational Psychology.[1] He examined gifted and talented children with various experiments on subjects such as perception, memory, analysis and ability to practice. Gowan worked out the model of mental development, proving the necessity of education in order to develop creativity on the artist, who has an extraordinary innate ability. Gowan has clarified because of his research to this finding; - At every level of education, the person has to develop himself / herself apply with that the practical and symbolic tools such as perception, memory, the ability to analyse, documentation (Gowan, 1975, p.99).

Art can be summarized as an aesthetic choice formed by the awareness of spiritual and physical development, analysis and the ability to bring a new narration and use to the matter. Thus, we can say that the mutual constituent of Art and Cultural development are aesthetic perception. Aesthetic perception continues as long as it evaluates the quality and quantity characteristics that a person perceives to belong to the perceived object as different from the practical perception in the context of its cultural potential.

Although perception is divided into two in terms of meanings that, it is actually a mechanism that fuses with the acquired information and impulses. The essence of aesthetic perception can also be elicited in unapproved Mythic Consciousness, which is considered the influence of the child and primitive human being who has not yet been experienced. The Mythic Consciousness here is the motive of perceiving and realizing all objects and phenomena in life beyond matter. Aesthetic perception is not influenced by ego, such as practical perception. The aesthetic perception, which is interpreted as an acquisition used to follow a work of art, in cultural terms in certain cases, on the contrary has no objective boundaries in general.

[1] The field of educational psychology involves examining memory, conceptual processes and individual differences (through cognitive psychology) in conceptualizing new strategies for learning processes in humans.

Perception is defined as an environment in which many scientific experts intermingle with this issue. Foucault giving the defining of the perception separately as Neomatic and Noetic (The Noetic-Noematic Division, Ideas, 2010).

According to this definition, Neomatic; The meaning of the object presented by the existence of the object itself is the meaning of any substance or object to be directly interpreted by the viewer without any comments. Noetic is that; In the face of a phenomenon or object, the viewer has a conscious subjective meaning and definitions such as, love, hate, compassion, anger and so on which the viewer has developed against the new image in line with the experience and knowledge previously acquired.

There is also a form of perception that human beings have developed in relation to the ego that has existed since its existence, which is called Practical Perception in the majority of psychology resources. This form of perception is a form of expression that is developed in accordance with the cultural values and acceptances of the person. As the perceived object generally crystallizes in the direction of the personal ego, it does not lose its essence, and the object of perception, whatever it is (live, inanimate entity, object, etc.), usually stored in memory without the connection between the object and the subject.

Erzen, Jale in whose article ‘‘Aesthetic Perception and Architectural Education’’ referred is that, While the perception of the subject and object by developing various meanings is defined as ‘‘The Aesthetic Perception’’, the next step is using of ‘‘The Practical Perception’’ (Erzen, 1976). The fact that animals, children and primitive people experiencing life with immature knowledge and skills perceive all the elements that exist in their environment as beings that include life force are, in fact, perceptions that are not in the artist's advanced consciousness but in essence are aesthetic. In another way it is expressed as follows; Aesthetic Perception is introduced to the viewer in defining this process which of solving any problems or creating a direct work of art. Practical

Perception become part of this activity while making its process to the end, shaping the perceived object or production. One of the words that best summarizes the reality or acceptance of perception in this respect is that, ‘‘There can be no perception without emotional participation’’ (Fink, 1971, p.102).

The German scientist Edmund Husserl, who made researches on perception by using Phenomenology, which is the philosophy, put forward in the first quarter of the twentieth century (1859 - 1938). This philosophy, unlike the science of psychology, deals with the consequences of evaluating mental actions regardless of physical elements. For example; The three-headed dragons mentioned in the tales described in our childhood, such as the talking animals and the like, such as never-seen imaginary beings in real life, is considered a phenomenon regardless of why and how. In addition to this, the perception of an existing object which has a colour, smell, textures are the information being detected by channel our emotions that is also considered as a phenomenon. They are referred to using two stages to make the essence of the object clearer in consciousness. First, all non-subjective methods are automatically eliminated. Secondly, non-prime characteristics are eliminated and the self-existence of the object suddenly appears in the consciousness of the viewer. This can be explained by an example; When a person who observes an object from different angles that does not consider his observations as aspects of those, instead he forgets the knowledge and beliefs which are previously acquired in front of the object, if he focuses his attention on the various actions he performs to perceive the object, thus allowing the object to reveal the pure essence of it. The phenomenon that emerges here is perception through the intuitive impulse. As Husserl claims; The information that allows the human to perceive the image of the object or the phenomenon that he / she is trying to identify through all aspects is reached through intuitions. This perception capacity is different from a one-way perspective reached by the Symbolic Perception.

> ‘‘In order to reach the necessary information, Husserl, who evaluates this perception with the science which is called Phenomenology, gains the acceptance to be scientific that can be proved by investigating ignored prime qualities as well as intuition, which allows the viewer to analyse the subjective actions’’ (Sawichki, Husserl, 2018) (philosophybasis.com,Husserl,2007).

Art is also in a multi-faceted and dynamic communication with its Aesthetic and Practical Perception. Perception as previously mentioned; it is a mechanism that exists in the nature of people and which first develops with the family and close environment and then matures with the encodings of the culture in which it is located. In an environment where art is presented, perception form an automatic judgment quickly with a direct appraisal of the art object and relation with an intuitive impulse, such as - good or bad, beautiful or ugly, repulsive or attractive.

> "When we look at something, it is the existence of an aesthetic quality that provides confidence and clarifies our perception. In addition to all this, it is imperative that there is a clear and complete communication between the artist-object-case in order to achieve a perfect artistic creation. The habit of art is a habit of the appreciation of living things" (Hadjinicolaou, 1978, p.153).

Consciousness and subconscious which work in harmony in art, it is being carried great importance more than all other branches of science. Artistic Perception and Creativity has mysterious meanings that will evoke admiration, but this ability can be revealed or more perfected through a versatile education.

According to this, an artist who developed his innate creativity with his - her subsequent scientific and artistic education also has a different perception capacity than a normal person. The artist's direct or indirect implications in any subject he -she deals with

in the means and expression of choice are in a relationship that allows the perception of a normal viewer that allows the emergence of awareness that the artist wants to awaken.

Together with modern times and modern art, the boundaries have been expanded and eliminated in the relation of artistic executions, fiction and space such as Dadaism, Land Art, Performance (Body Art), Video Art. Although almost exclusively made into a metaphorical artistic work in the idea, in general, even in the process of evaluating an ordinary object within the gallery, museum or natural environment, this dynamic communication is formed between the viewer and the work of art. Otherwise, there will be no meaning. The concepts of Art and Aesthetic Perception are meaningful only when there is a dynamic communication medium that drives our perception.

1.2. Aesthetic Perception and Creativity Cycle in Art

If the concept of creativity is frequently mentioned in Art History, it will be right to say that it is an evaluation for the first periods. Together with the antiquity, the concept of creativity in art has emerged as a very special talent given to artists after the gods. Nowadays, it is a concept that is used for talented people who are engaged in many branches of Fine Arts and lost almost all of their divine creativity. Likewise, at that time - Aesthetic Perception was dealt with in a different way than today. When the ancient Greek and Latin sources were examined, the concept of Aesthetics, which was generally put forward, that, was called the creation of the artwork in the ideal way as with the most beautiful appearance. At the beginning of the referenced methods used to reach the ideal, Mimesis [(2)] was based on an imitation and reflection. At that time, which is the understanding of Aesthetics and Mimesis is called like that;

[(2)] It is a word from Greek. It has been used since Plato and Aristotle, and aesthetically art in the creation of reality through imitation. (Emulation, imitation, simile)

‘‘There were people at the centre of art as well as in the centre of thought. So much so, even the gods would be perceived as human beings. In fact, the figures of the gods in the ancient Greek and Latin statues, which survived to this time, were clearly made of human form’’ (Ulger, 2013, p.196).

However, from the beginning of the late 19th century, the beginning of the Avant-garde Art Movement, the subjects related to ordinary events and spaces have been dealt with in the art, without being associated with divine facts and personalities. Not only that, but also the special details of famous people or some issues that may be sensational are also commendable. Beyond these, the pioneering movements that made the woman become a voice in the art were also a revolution in the history of art. Thus, differentiating living standards, political, cultural changes and evolving understandings with art's diversified trends, -Creativity and Aesthetic Perception- has been almost completely changed.

Ordinary objects which is called Ready Made [(3)] that can sometimes be extremely grotesque and repulsive were positioned into the arts with incredible mastery together with the Dadaist Art Movement, since then Creativity in Art and Aesthetic Perception have begun to execute completely different. An aesthetic understanding with which generally has been execute the principle of eliminating the imperfections of the living beings and objects that exist in nature, has been seen in many works in the fields of painting and sculpture in Classical Periods. Afterwards, this understanding had changed with the different forms of interpretation developed with the contemporary art movements that emerged in short periods. Therefore, The Concept of Creativity and Aesthetic Perception are now being dealt with in a different sense of meaning in contemporary art.

[(3)] Ready Made = presenting the objects produced outside and ready to be exhibited without any additions in the artistic environments such as galleries or museums. It is Marcel Duchamp, who is referred to by the Dadaism movement that first used this word.

The fact that the ideas developed with an imaginative and sometimes rational approach in order to ensure that the viewer is perceived from a completely different perspective is actually the most important one of the underlying objectives.

Principally, has been developed in the form of experimental art executions that question the movements before itself. In other words, to the viewer were made to evoke new interests that the objects or else which was created or positioned.

Curators have created it in the contemporary art period that a duality that does not allow the viewer to directly express without adding a self-thought over the art work or without a direct relationship with it and with the artist also. For this reason, the concept of duality and curatorial duality will be discussed in detail in the other chapters.

However, it would be more useful to evaluate the subject by now including the ideas of contemporary artists who generally execute with an understanding that approach to the viewer in a close affiliation with the art work. Some of the issues that Vecdi Uzun described in his article on Mahmut Ozdemir, who is one of the young generation painters of the time, were dealt with an interview, which summarized his approach to contemporary art production. Uzun, stated that throughout his article, Ozdemir, had an uninterrupted-direct relationship with his environment in the execution of his works and reshaped this world with his art, but he interpreted in a different way where he live without the command of the world. In the production of art, it is also emphasized that it tries to create an awareness in the viewer with the intuition about the future by eliminating all kinds of events in the world before, in and out of its perception.

"My pictures give us a call-by-the-world end of today's feared end" (Kültürsanat, Ozdemir, 2017).

It has been mentioned that the artist reflects the intuition and the exchange of emotions, which exist in nature that are the source of his execution. It is briefly summarized that, Ozdemir passes which stages while he wants to convey his messages to the viewers in his art works. Firstly, He determine his art subjects about the journey of his lifetime with reference to his current lifetime. Thus, he prefers to create his art works, which by questioning himself are trying to assess where he is in this time and breaks the direct relationship between the environment and himself. Beyond all this, Ozdemir has also a long-term relationship with the environment as a result of his desire which is giving his artistic execution a universal character in the context of the viewer.

Image 1.2.1: Mahmut Ozdemir Paintings of Vecdi Uzun Article

The younger generation of painters and other artists who prefer this kind of method almost throughout the period in contemporary art. The desire to integrate with the viewer in a common denominator through metaphors, which has often become indispensable rather than giving direct messages. Ozdemir is like many artists of his generation who aims at gaining a universal language of their art which has no dependence of time and

space. However, this situation sometimes increases the need for descriptive artistic texts by the astonished viewers. The reasons underlying the purpose of the creation of art work which depends the artistic texts of the curators and the initiative of the viewers, that it is just more than a revolt against the classical period art which had executed the natural in the most ideal way.

In fact, almost everything has become obsolete or deciphered since the moment it was produced and have begun to fall out of favour with the advancing technology and supra-cyber communication tools. For this reason, the above-mentioned artistic form of creation is a logical method against the discrediting of every artwork executed with beautiful aims and effort without creating the desired awareness in the viewer. Otherwise, just as Mahmut Ozdemir said in his interview, each artist would tell himself to a limited viewer. In addition, It was reached with an intuitive perception that a normal person could not realize it and emphasized the importance of Husserl, and it was also lacking to convey invaluable information to others through educational struggle.

> ‘‘Every work has its underlying causes. I am not very generous in giving them in the form of messages and as explicit. I try to be obscure what I want to give in my art works. I'd like to make arouse of others curiosity who must not to pass without looking at that and so, I would like to get a place as a result of my effort’’ (kültürsanat.com, Ozdemir, 2017).

In the interview with the Ozdemir, these words are important in terms of expressing the tendency of the younger generation in our country towards the art in the recent period. Especially, the last sentence of the young artist, who emphasized that "the result of effort should come to a place" in fact that, instead of excluding the viewers from the moment the work is presented, it is to take them into his/her own artistic creativity and execution.

Moreover, it is the attitude of the contemporary period that draws the viewer into art with an approach that glorifies the perception of the viewer rather than underestimating it.

Image 1.2.2: In The Realm Of Senseless, Chapmann 's Exhibition - Galery Arter; Beyoğl

If we look at other interviews in the contemporary art world and many books written on the understanding of art in the last period, we can see many works, which executed with this tendency.

It is observed that, Mimesis - style perfection is not in the forefront in creative productions that with a different aesthetic perception in art. On the contrary, it has sometimes been formally simplified or even is executed unformed interpretations with contrast and duality. It has become more widespread that art is handled with a more rational, even provocative realism, which intimidates an ordinary viewer of art.

Image 1.2.3: Chapmann 's Exhibition - Galery Arter; Beyoğlu 2017

Arter is one of the galleries in Istanbul, which includes internationally renowned artists and works of contemporary art activities that it belongs to Koç Group. The gallery, which has been in operation since 2010, hosted internationally acclaimed artists with long-term sustainable exhibitions in Beyoglu. The world - famous artist brothers Jake and Dinos Chapman -In The Realm Of Senseless- named exhibition, which took place at the art gallery of the Arter in between February 10 and May 7, 2017, that was also a comprehensive retrospective spread over three floors. When you looked at the exhibition from an ordinary viewer who was interested in art, there was a feeling of surprise and awe. In some sections, such as the fact that the terrible destructive effect of war on people and societies is conveyed with a subtlety that really requires mastery and that there are miniature sculptural installations on the back of the glasses, this effect was clearly visible. However, as you moved from the hall to the hall or to the floors, there was no story or image that evokes the name given to the exhibition in your mind and sometimes you were becoming an ironic and pessimistic soul with different versions of art works which were caricatured such that destructiveness of the ambitions of the human being.

Image 1.2.4: Chapmans Exhibition; Alter Towers; 2017; Photo: Murat Germen

Murat Alat is one of our art critics. His comment will be used in order to evaluate whether this judiciary related to the exhibition is a result that is desired to be achieved by the artist. His comments in the column of Manifold Press will be examined in the context of curatorial fiction and duality. In his article, Alat mentions that the gallery or institution, which glorifies curatorial duality in Contemporary Art and sometimes made a mistake the artistic message, which tried to convey to the viewer by artist, so it might be disappointed.

Image 1.2.5: Unhappy Feet, Chapmann Exhibition; Arter - Beyoğlu; 2017

In the galleries of strong institutions in the art market, it is stated that in order to create charm in an effort to increase the public relations and prestige of them, there are such approaches that turn the desired message to be sometimes meaningless. However, this situation is not always consciously done. In the contemporary art, especially in the early 20th century, the conceptual artists who were strengthened by the post-modern period and in the mean time they inherited tis attitude from the modern era that tried to execute by breaking the meaning relations were generally accepted.

‘‘It brings the separation shown and showing in semiology to its limits and leaves the indicator in the lap of meaningless. Thus, on the stage, there is a struggle

against the symbolic system of the indicators organized by a figure of power, as psychoanalyst Jacques Lacan calls it'' (manifold.press, Alat, 2017).

Indeed, it is claimed that these approaches which are also seen in contemporary art activities in our country that are sometimes created to make a charm between the art work and the artist rather than exclude the viewer but it might sometimes be the reason for an excessive mistake.

Image 1.2.6: In the Realm Of Senseless, Chapmann Exhibition - Arter; 2017

It is known that the artist Chapmann Brothers who are a member of the Young British Artists Group, often use deformed body figures that are highly grotesque and detailed in their production. These figures used with theatrical scenes that remind us of violence and brutality are an example of the hidden struggle to be at the forefront of some talented artists who want to be among the best of the Contemporary Art Market. Damien Hirst, the founder of the same artist group, is one of the talented artists and he wins a lot of money with whom executed works for similar purposes. It is the grotesque example that the works of art that create a mixed disgust with the horror such that, he usually cut

off sharks or different animals after that, he sink them form aldehyde to keep them intact. The demand for such productions, especially those engaged in the trade of art, that it is proof of how much the aesthetic perception of today has changed.

The way that the aesthetic perception of classical periods is given in art works which is like the reflection in mirrors that -make you laugh in the amusement parks- nowadays. Of course, this review does not cover exceptions. However, in general, such a trend in the world has provided an increasing popularity among artists, curators and collectors who have recently had a say in contemporary art. In fact, it's not a new thing to exaggerate the ugliness to look for the beautifulness and to put the evil in eyes for good. However, in doing so, it is necessary to pay attention to the value judgments and aesthetic point of view of the society, with whom you live together in same environment.

For example, many artists supported with their artistic approaches in various ways to protest the event in Turkey, during the collective actions of the public against the decisions of the administration while it was happening The Taksim Gezi Incidents in 2014. One of them is Şükran Moral, who is known for her extraordinary performances and videos. It is given in detail in Radikal' webpage. Moral made a demonstration to protest the Turkish Government's unfair policy on oppression and silencing such like very similar to one of the first and most effective performances of the world-famous Yugoslavian artist Marina Abromovic. So much so that; her stomach was bleed by her drawing Red Hack and Çarşı's A with the razor. It has been emphasized in the article that, she wore a red dress with one arm open and crowned her head with a written The Resist Gezi, while she was walking barefoot in the park where she was shouting a number of slogans (radikalhayat, Moral, 2014). She almost replicated the performance of a different artist who was not of her own culture, and wanted to create an awareness of the people;

on the contrary, she was condemned and criticized for showing the reality with a meaningless metaphor.

Contemporary art has evolved in an understanding that usually offers us what we know with very different perspectives and ways of interpretation. First, it is necessary for the artists to assimilate well the value judgments and aesthetic acceptance of their environment in order for their art executions to be accepted without exclusion. Therefore, not everyone can easily become artist or curator. Artists, curators, institutions or organizations that take an active role in the art, under the current circumstances, they actually educate society in a different dimension or being kind of a catalyst that stimulate the urge for self-improvement.

The artists sometimes try to convey the world, which they observe from a window of perception that the society cannot see through a dual fiction in their artistic reality. Sometimes they produce with a different reality and aesthetic perception with other perspectives and interpretations, which they have got from art education. At the same time, they often do this by using a symbolic language that secretly revolt their own dominant ideologies. They are aware of the fact that from the beginning of their execution of art works, that they already have entered into a relationship with the viewer. In fact, whatever are executed, their purpose must be perceived and to be followed by someone. Here, naturally, the approaches of artists become even more important. Art is a natural sharing action through which they establish relationships with their immediate surroundings or the whole world, with which their observations and their emotional awareness.

Nicolas Bourriaud had said in a commentary that art is a way of production or execution far beyond being an object that can be bought and sold. ‘‘The artist's practice, his/her attitude as a maker or creator, and relationship with his/her work will be

determined. In other words, the artist's first execution are the relations between people and the world based on aesthetic objects'' (Bourriad, 2005, p.69).

However, today, this situation has been gained momentum in favour of the powers. In addition, the artists and curators often need to have a material or spiritual power to bring a free interpretation, or to meet with the organizations and individuals who will sponsor them in a common understanding by chance. Developments in communication and media technologies and the importance of being in touch with the strong companies that hold these resources have a significant share which increased momentum in such kind of artistic relations. After television and the internet became the indispensable source of information for natural life, individuals met with new ones without mentally processing what they saw in the image flood. This situation has brought freedom of access to innovations invented in different parts of the world, different products produced or all kinds of objects advertised with an optimistic approach. But art has been integrated into use of digital media and internet communication frequently such as Google blogs, Facebook, Twitter, Instagram by the art affiliations preference, so that art works have become a commercial commodity, especially since the second half of the 21st century.

In the 1930s Adorno, Walter Benjamin and H. Marcuse, and the founder of the Frankfurt School, philosopher Max Horkheimer, who have discussed the different dimensions of the relationship established between man and every object that is made meta, which had been stated in the section of the rise and fall of the individual of the book of Eclypse of the Brain.

''The way to conquer social power is to establish power on objects, which is more than ever today'' (Horkheimer, 2016, p.146).

Regarding the subject, this sentence is critically emphasized, in fact, the brutality of the capital system. In other words, it is stated that, if one has any impulse to obtain all

kinds of objects entering into the commercial cycle will inevitably lead to an upper mechanism that can be seized one's own self. In the beginning, the pragmatism, which influenced America most, and the positive rhetoric that made it attractive, began to reign all over the world. This situation had led many people whose infrastructure lacks certain information, to chaos and alienation due to their relations of interest. In fact, in the vortex of relationship, which was tried to be established with all kinds of objects within the Global Market System, the human perception mechanism has become blurred. As a result, the production and reception of art in the world has naturally changed over time, and so that, fictions and narrative styles of objects or metaphors involved in art practices have changed in this context.

Many artists, curators, academics or critics who study art, have carefully handled contemporary art and its applications. We can list some of the questions we have encountered in most of the controversial articles on this subject as follows;

- What is actually wanted to be conveyed through art?
- Is it just a matter of earning monetary gain by getting increased one's popularity?
- Trying to be a leader who warns society, forces the viewer to think, and creates a coherent discourse or counter-discourse, directing them to the truth?

Communication channels are essential in the stage where art can continue its existence in the world order, in which we live and reach wide masses. Because, even if art works are not become a commodity which can be bought and sold completely in today's conditions, that the survival of the artists or institutions who continue to execute artistic production requires the material spiritual strength. In the middle of the twentieth century Lukacs G. and between Bloch, who began to debates on the development for the realism and postmodernism after that, Benjamin W., Bretch B., Theodore W. Adorno were also

participated to claim on thesis and antithesis which were engaged in the book called -Aesthetics and Politics-. Elitism, changing aesthetic perceptions, industrialization, commercialization, and the connection of art with social ideologies have been discussed in detail. (Adorno, at al, 2016).

‘‘But in the world where art takes place, it takes place as its antithesis; It can function as its antithesis’’ (Sutçu, 2015, p.277).

Despite the changes that the real world has imposed, it is really one of the important words that has been said about what art should be and how it should be? According to the statement made by Adorno, who conveys his thoughts through social reality; In order to maintain the existence of art in spite of different aesthetic perceptions, it is necessary to be timeless and to create a dual awareness. In fact, this assertion refers to the relationship between curatorial fiction, artwork and the art institution, which all have become the subject of constant discussion of Contemporary Art. In this context, an interesting irony has been also mentioned about creating awareness in Murat Alat's manifold website for the Chapman exhibition in Arter.

> ‘‘In particular - 'In The Realm of Senseless' -, instead of creating a complete discourse or opposing discourse, the exhibition structure spread over three floors as an incomplete retrospective, which tries to show itself in the catalogue texts, which cannot be found in the exhibition when it becomes an abstract that presents us with sections from the works of artists’’ (manifold.press, Alat, 2017).

In the summary of Alat’ critics, he mentioned that the fiction related to the exhibition and the curatorial interpretation attached to it succumbed to the power of the institution in an attempt to make a meaning beyond the purpose. However, the interpretations that have been deviated from this kind of purpose have recently been observed not only in Turkey, but also in the curatorial reviews of the works of artists who

are quite acclaimed in the Global Contemporary Art Market. It is as noted in the previous section, that art is also an educational tool, which stimulates the viewer or societies from different point of view.

At that time, the idea emerges that art has not always succeeded in this issue. In that case, what is the reason? As mentioned before, the artist enters into a relationship with the outside world from the moment that he begins to identify his work as an imaginary. Beyond that, the effort to make this imagery concrete through the artistic method, which the artist believes will be the best execution, arises from its desire to bring its work to more masses that will benefit. Then, which artist tries to spend time in an effort, which completely obscures the emotional perception of the viewer. Of course, contemporary artists have also worked in this direction.

However, Alat has mentioned in the continuation of his critical writing that, the artist mustn't be underestimated the people perceptions which have become accustomed to the scenes of horror which are prepared by the fictional or real images that are quickly mediated by the mass media.

‘‘While the different schemes of Chapman's works may be able to reveal a disruptive power in their works, the fiction of In The Realm of Senseless which does not allow them to be effective, but it transforms them into plastic flowers in a vase that can neither smell nor rot and release nasty odours’’ (manifoldpress., Alat,2017).

Alat has emphasized that in this sentence, which is an issue that should be paid attention in order to reach more viewers and get efficiency in today's art market. Why it is known just for opening days for institutional exhibitions or private galleries who have lots of guests, but after that consist of art lovers or acquaintances who cannot exceed a few people.

First, we are faced with the fact that the powerful institutions are required to give the artists and curators initiative in a neutral manner when they want to invest in art that must support within their own structure at the stage of executing right and conveying them to the masses with the most correct way. In our country, the number of institutions who make an effort on this issue, that is not very few. Arter, founded by Koç Group, is one of the strongest art galleries we have witnessed in this regard with different art works exhibitions. Surely, they might be censored before or after the presentation to the viewers in some exhibitions because of certain issues that they have encountered in such a situation as state and public relations.

For this reason, artistic institutions may strive to be more careful. On the other hand, neutral productions must be supported in order for art to be an example for society in the historical process.

Image 1.2.7: Ali Taptık; Topography of Apophenia; Yapı Kredi Culture and Art; Chasing a Coin;

Another exhibition venue, which continues its artistic activities with institutional supporters in Istanbul, that it is Yapı Kredi Culture and Art, which is located in Beyoğlu.

The second exhibition to be considered in the context of curatorial fiction, which took place in the museum floor of Yapı Kredi Culture and Art between 14 February and 27 March 2018. The exhibition, -Chasing a coin; Signs, Traces and Stories- were entitled and curated by Başak Şenova who invited very reputed artists Hera Taşcıyan, Ali Taptık and Marco Di Giovanni who have done -Collaborative Installations-. As the invitation of the curator in 2013, they continued their research on coins and collection in the Ottoman period until 2014. It was like a museum arrangement, which was prepared with different point of view such as Kinetics Installation, Chronological Documentation, and Documentary-style works.

This Collaborative Installations were consist of Hera Taşçıyan's kinetics sculpture, Ali Taptık's photographic, and Marco Di Giovanni's imaginary map, that all of them had been regularly placed in the exhibition space on the second floor.

Image 1.2.8: Hera Taşçıyan; From One Hand to Another, From There to Yonder; Chasing a Coin; Yapı Kredi Culture and Art; 2018

Hera Taşçıyan whom installation has been consist of cut bronze kinetics sculptures and drawings which has been commented on the metaphor of the significant adulteration events of between Russian and Ottoman Nizam-i Cedid soldiers.

While Ali Taptik has led the viewer to reflect on the relationship between treasure and mental health, Marco Di Giovanni has carried out a placement study to emphasize the rising symbolic value of money on the road to globalization. Although this exhibition has been created in a slightly different way from the previous exhibition and with metaphors of hidden meanings in accordance with the common decisions of artists, curators and institutions, at the same time it was presented to the viewer as a documentary film, which was usually more organized and transferred from history.

Image 1.2.9: Marco Di Giovanni Installation; Yapı Kredi Culture and Art; 2018

In fact, Contemporary Art has continued its executions, which had been freed by critical and revolting interpretations from the end of the 19th century, by developing them through a variety of tools. However, it continues in a semi-free, cautious and sometimes absurd manner, under the control of the forces, which sponsor the artists and their works in today's market dynamics of art.

2. HISTORICAL DEVELOPMENT OF CONTEMPORARY ART

It is necessary to remember the historical development of contemporary art before the artists and works that have influenced the masses, and how art movements that have been carried out for a short time and handled with different names have been influencing the later periods. There had been political and technological developments and tides in many countries such as Europe and the USA in the 17th century and later on, when the arts begun to be freed of the academy strict rules and were mentioned together with other sciences in real sense.

In the historical development of the art, which continued with an aggressive understanding starting from the second half of the 19th century, while the artistic forms of interpretation, which were thoroughly liberated by the Expressionist, Surrealist and Dadaist artists, became almost entirely different in the 1960s and beyond. In the change that had been effective all over the world, especially with the political change experienced with the neoliberal system in the 1980s, privatization had a great impact on art activities as like artists and social groups who revolt against racism and inequality of women.

In progress of time, contemporary artists, who are aiming to have good relations with the new generation curators, private art institutions and rich collectors who are the indispensable identities of the integrated structure within the art, that have adopted metaphors with differentiating aesthetic assumptions in their forms of expression and execution. However, the understanding against the purchase and sale of art in the previous periods has gradually been replaced by the desire to be in good relations with the popular ones, or reaching to the huge masses through the Internet communications. Since the second half of the 20th century, there has been undeniably anecdotes which is about how contemporary art has become a trade commodity by the force of the simultaneous political and cultural developments almost all over the world.

Image 2.1.10: Eduard Manet - Railway - Railroad

2.1. Evaluation of Contemporary Art Concept

In order to understand the concept of contemporary art, firstly it would be better to mention about why the art movements were emerged in the short period during the history and their revolution and after to evaluate that when they started and what they covered. Because, the subject of certainty about the beginning of Contemporary Art is still debated in many different sources. Some people say that contemporary art began in the 1980s as with under the authority of the Neoliberal regime, which started to be prevailed all over the world. According to a different opinion; before the effect of political changing over the art 20th century, as being in the majority of realist artists and activists are allegedly initiated through innovative approaches. The change of art, which started with the transfer of executions from the halls of the academy to the workshops to meet with the ordinary people, continued with its development until the 21st century with a number of aggressive art movements that emerged in different periods from the 19th century.

Beyond that, art has come to present day with an understanding that the idea has been glorified and the executions that have been interpreted with the metaphors has been adopted.

The Avant-gardist Movement led by a group of French artists and the first comments on the politics and art of the utopian socialist Saint Simon in the 19th century initiated it the period of modernism. ‘‘We will be the artists of your avant-garde. Because, Art has own the most immediate and fast-act power’’ (Artun, Örge, 2017, p.24).

The concept of Avant-garde, which represents the first revolutionary opposition to classical period elitism that was discussed extensively on Feyza Ilkyaz essay -On the Consumption of Avant-garde in Art-. Briefly, it was stated that Simon had led to start the Avant-garde movement together with the help of a group of French artists in the field of art through the world of science and industry. They have reduced art to ordinary human relations and to contemporary life as by defying the unchanging rules of the academy. It is also emphasized that a revolutionary transition has been made with French artists who use on canvasses the subject modern Paris night life, cafes, or even slices of life, apart from religious themes (Ilkyaz, 2013, p.30).

Gustave Courbet (1819-1877), whose some of masterpieces entitled -Stone Breakers, Bonjour Mr. Courbet, Origin of The World- and also Eduard Manet (1832-1883), whose some of master pieces entitled -A Bar At The Folies Bergere, The Railroad, Olympia and Lunchen On The Grass- that both of them were among the most famous artists of the period.

They interpreted the hidden symbols of art on their paintings, such as like scenes of life from ordinary people, very bold nudes belonging to the people of the lower class and the steam symbolized by modernism and industrialization. Beyond that, they questioned the current life of cultural and political enlightenment from the second half of

the 1800s. Futurist artists had questioned the current order, such as avant-garde artists, but had carried the urbanization to the works of art, which they had interpreted with a more clear and straight realism. In addition, almost all of these movements such as Manierism, Dadaism, Pop Art and Cubism which had brought art to different levels with the artists who had renewed themselves by criticizing the previous one. One of the most prominent characteristics of the movements is that they had executed their art in the search for a reality that was far from mimesis, sometimes even repulsive by questioning the visual ideal of the beauty as like retinal art, which have been advocated by Rafaelists. However, the realization of the market conditions of Contemporary Art is based on the post-1980, when there were political and cultural changes that had an impact all over the world. As such, the most widely accepted judgment of contemporary art is that the art had been developed under the influence of neoliberalism, which began after 1980. For this reason, the view that the most important factor determining the content of art is the market economy have been mostly adopted. Neoliberalism, first has been accepted in the United States, while after has begun to show its effect in Europe and the whole world by the election of Thatcher's first female president in Britain. (During Turgut Ozal, who came to power in the same years in Turkey, an economic and political policy has been developed under the influence of neoliberalism was implemented.)

A survey, which includes many controversial questions such as the definition of contemporary art and the times it covers, was edited by October magazine. Chief editor Hal Foster published the issue of 130th in 2009. E-skop recounted the comprehensive definition of contemporary art such as re-examining the observations and judgements made from the past and present by quoting the text of the entry in which the author and critic, Isabella G. answered this survey. In the article, which has been criticized for its meanings and approaches, it is stated that the art is considered contemporary art, as if

being a complex of the past periods in today's conditions and, then it might have caused intricacy of the meaning of art executions.

Far from criticism, it has been given by examples from the market-famous artists of costing various contemporary art movements, whether which could be the one or not, that has been an endless debate with a demanding momentum. Thus, contemporary art should not be any category, as the essence of Graw's survey has been mentioned.

> ‘‘Once Upon a time, some paradigms guided Western art and theory such as "neo-avant-garde" and "postmodernism" which were failed and decayed, instead was not replaced them with a model with its true expressive attribute and intellectual authority. Nevertheless, maybe paradoxically, "contemporary art" has become an institutional object on its own:’’ (e-skop.com, Graw, 2015).

According to Graw's opinion that the positioning of contemporary art critically touches on the treatment by academic staff and critics who have been separating Contemporary Art from pre-war and post-war practices. Today, where the coverage of art is not fully clarified, it is often the subject of debate, and the difficulty of separating it with categories under the titles of Classical, Modern, Post Modern, Contemporary Art and Actual (Current) Art has emerged in researches related to it. In fact, it is very difficult to evaluate the art in a certain period without turning back to the technological developments, which is evolving with social, cultural and political changes that have enhanced in a very long time. Because, as it has been mentioned before; the art, which usually has tried to overthrow the previous art movement, has been emerged and developed itself with the creativity and perception that is under the influence of such a complex structure, which contains different executions of art. In fact, it is not connected to time, but it has developed as a timeless and has created an awareness in the context of those who produced it and

tried to understand it for centuries. However, it is necessary to consider art in a historical chronology in order to better understand that by those with limited knowledge of its scope.

2.1.1. Evaluation of Contemporary Art Concept

Although contemporary artists generally do not benefit from the means of communication of the modern age in their artworks, they have accepted that technology is a managerial tool in art executions. For this reason, curators, galleries, collectors and even museums, especially artists who want to exist in the art market, manage the publicity and public relations of their works via the internet.

Particularly in the classical period, there was the main theme of some works in the field of art, which were dealt with in an extremely limited framework as religion, divine beings, and power of realm. However, the contemporary art that has been presented to the public because of the irregularity that revolts most of the taboo concepts along with the 20th century has started to gain an appreciation beyond the predictions. Besides, the fact that artists became a member of an activist group has become a trend that has been defined in Contemporary Art with the help of the 21st century. If the subject is explained with an example; Chinese artist Ai Wei Wei, who is the most prominent name of recent times and recently hosted in Istanbul for a long-period exhibition in Sabancı Museum, he is a popular activist artist who is admired like movie stars in almost around the world. Furthermore, Yoko Ono first had been recognized as wife of John Lennon of the legendary singer of the Beatles, but after that she was own popularized as a feminist and activist performance artist and widely accepted.

Besides, it would be appropriate to mention about The Contemporary Art, which is as being the definition of Actual Art is widely accepted, when art is more integrated into culture as it moves away from aesthetic alienation. The approaches in the field of art, which were initially revolutionary, were carried out together with many innovative artists

such as Avant-garde Artists, Cubists, Surrealists and Dadaists. However, Contemporary Art that has been identified with the experimentation that replaced the drafts and designs in recent times. The idea was questioned that, metaphors and concepts were used as tools in which has been rapidly adopted in the art market with the period of that.

Professor Insel Inal whose statement in Yeditepe University Graduate Department of Art Management's 2017 video art lesson was that: "There was almost no representation in Art during with the 20th century." This expression is one of the most distinguishing features of the so-called period of Contemporary Art, which is also the common judgment of some critics in the art market today.

In particular, the use of restrictive tools and objects in Classical and Traditional Art has been considered unnecessary, since concepts do not always have to be defined by physical and non-physical objects. In fact, the contemporary artist who wants to get out his position of from that gives service to the viewer, has generally accepted his creative ideas in the form of metaphors with written proposals, reports, photographs, graphics, documents, maps, film, video and performance experiments. For this reason, there are various theories, which describes intransitive understanding of art such as, Land Art, Body Art, Video Art, Arte Povera and Post Object Art. In other words; Reflecting movements that do not place the object in the centre have been adopted among the artists and differentiated their art executions. While art was indexed to objects in Classical periods, as contemporary art was widely accepted with Conceptual Art Movement that opposed to discourse, which was the object embodies all the criteria of that period. The most important means of conveying the thought, the concept and the idea with the art by the contemporary artists are their own bodies and the nature itself.

The most important aim in art execution is the concept of thought and processes. At first, the context was important for art pieces to enter the museums and take place in

memory as the fetish of that period in the history of art. The timelessness associated with Conceptual Art has removed the object from fetishizing in certain dimensions. However, it was unable to completely save art from institutionalization. In particular, critics have examined the evaluation that art executions are using metaphors in art 1980 and later, that was a common attitude accepted among artists and it was concluded that this is necessary to transmit a social message as indirect way. Roukes, who addressed this issue, said in an assessment: "According to Lynda Hartigan, the artists used metaphors to explore their own identities by putting their art executions into spiritual dimensions in these years'' (Roukes, 1984, p. 9).

It has also been mentioned that sometimes art has been deflected by artists who putting the idea forward at first with an exaggerated reaction. However, concepts such as divine beings, myths, and metaphysics, which were interpreted in classical times, were later dealt with at a more conscious level through the influence of science, such as psychoanalysis in the movements of Surrealists and Expressionists.

The horrific racist scenes of The World War I and II had been particularly influential over time in Europe and the other countries, such as economic collapse and cultural and political changes. The artists who migrated to America and led some of art movements since the second half of the 20th century had reconsidered these tragic events in different dimensions. However, these artistic creations, which are reacting to the destruction and racial discrimination, have been in a structure that stimulates the people instead of provoking them. In fact, issues such as myths, cultural beliefs, ethics, and traditions had been dealt with using different techniques as like grotesque, repulsive or oppositely and dual interpretations, which are difficult to understand. These orientations had made art more open to the viewer's interpretation and criticism such in a way, which had been confusing, and the artist's relationship with the material had become different.

‘‘The artists drawn the boundaries of their art to appeal to the society with the metaphors which were chosen by them during this period’’ (Bulut, Altıntaş, 2016).

The viewer was removed from taking service and brought to the position of giving service as while the periods of Conceptual Art was first mentioned together with Contemporary Art. Therefore, this attitude had been a positive development in terms of reaching the larger masses instead of excluding them. In addition, the concepts which were tendencies of the artists in the classical periods such as the reaching of the most beautiful and as like the ideal, that was almost excluded with the concept of Reality and questioned in particular. This orientation had led to the almost abandonment of representation and mimesis.

While describing the developments in the historical framework, which would not be correct to do not recall the Dada movement and Marcel Duchamp who opposed to the classical art notion. In fact, they had criticized the administration system of time as well the brutality and fatuity of war while they were carrying art brilliantly to the streets. In particular, the ready-made objects have been adopted trough art in serious exhibitions as a works of art by Marcel Duchamp, who were using metaphors as intelligently. In the history of art, the discourse of a revolution that is still in effect is the common view of almost everyone. (Fountain, Bicycle, Moustache Mona Lisa....) With this new period initiated by Dadaists and Marcel Duchamp, art has been transformed into a function where the Cultural sector is moved to public areas by focusing on the tendencies such as Apolitical, Post Marxism and Social Activism. A new field of intersection and experimentation was opened between the contemporary art and the arts, in other words new areas of execution have emerged such as Sound Art instead of Music, Language art instead of Poetry, and Performance art instead of Theatre.

Under the influence of these developments, America has opened far more free spaces for artists to use executions forms that are diversified by technological innovations. In this context, it would be right to refer to the painter, filmmaker, and graphic artist Andy Warhol and Pop Art named after him, who moved to America from Czechoslovakia in childhood and graduated from Design School in 1949. The creator of the Pop Art, Andy Warhol, who died in 1987 and was quite influential in the 1960s and 70s, almost made his name a trademark. This art movement, which has criticized popular degeneration against Romanticism and Abstract Expressionism and, has been a source of inspiration in many dimensions, not only in its own period but from the following periods to the present day. It is interesting his own comment about art works, which has been remarkable in the art market that he used the most ordinary object such as the soup can (Champell) and also the people of popular culture which was attracted the interest of the capitalist society.

> ‘‘...My painting is the expression of impersonal, coarse products and non-avoiding material objects that America was built upon today. It is a reflection of the useful but weak symbols that keep us alive, everything that is bought and sold. Art is a commodity and indicates that the Meta is.’’ (Liber-bird, Warhol, 2018).

Marina Abramovic, a Serbian-born artist, also is one of the most criticized and admirable artists who used the Art of Performing as a popular form of executions adopted during the period of Contemporary Art. Her inconceivable shows have caused to gain attention, not only by the viewers but also by the world press in all areas covered by Mass Communication in the 21st century. Abramovic, who is known as the Crazy Diva of Performance Art, has quite interesting comments on herself and her art in interview with Haber Turk.

‘‘I have executed in "Rhythm 0" as two different performances, which are opposite to each other in this way. Here I gave the viewer the opportunity to reveal the lowest level

of mood, and when I gave them unconditional love, their mood rose and I revealed the "best" within them. They were touched, they cried. You see, art is like a key, and with this key, you can provoke some things’’ (haberturk.com, Abramovic, 2015).

Her -Rhythm- series are often the arrangements that draw the viewers into performance spontaneously that the conclusion is never clear. The artist, forcing the definition of the danger, is installed at the centre of the moment while keeping the viewer's attention in the present. The artist, who became famous for her crazy performance experiments and who exceeded her physical and mental potential in the shows, has tormented herself as a masochist in the resilience of the body to pain. She started her first performance experiments in 1965-70 during she studied Fine Arts. The performances of Abramovic are usually the revolts against strict education of the family and the post-war oppressive culture of Yugoslavia and in a sense is an effort to liberate own herself emotionally.

Performance Art also known as Body Art, is one of the most important stages in the process of execution of increasingly hybrid. The performance emerged with a tendency to transform art out of a commercial Meta under the influence of Fluxus, was developed in a process which succeeded in confronting the artist with the viewer now.

‘‘Performance and action artists have demanded the 'real' moment against traditional theatre. What happens in an action show or performance occurs continuously in real space and time, it always happens in a real way, and it always happens in an absolute moment such as like hic et nunc’’ (Fischer, 2016, p.167).

The movements, which started with the Modernism period in Europe and whose duration of activity have been considerably shorter than the classical periods, and have always started with the rejection of the previous one. Some art movements have ignored the light the shadow and the rules of perspective. Some of them have rejected the perfect

mimesis of the figure, some of them all at once. The Art of Performance began with the Art of Fluxus and established ontological structure of that, but rejected some of the features. In particular, there is a transparency between life and art in performing arts. However, at the same time there is an approach, which binds to life and power but criticizes it with metaphors. In a sense, with the objectification of subjectivity, an understanding that requires the alienation of the possessor to the subject is dominant. There is no doubt a fiction and collective art. In this field of art, the artist often forces the viewer (audience) to enter into the one-to-one fiction, and then develops as improvisation. Although it is similar to the art of theatre, one of the most important features in Performing Arts is that no rehearsals are performed and the results are uncertain. Aydın Teker, who retired from her post as the Head of Contemporary Dance and Head of Performing Arts Department in University of M.S.G.S., that her statement summarized the subtle distinction between Theatre and Performance Art. ‘‘Performance is not performed for the experimentation in the theatre. However, there is always an experiment in Performance Art and the result may be uncertain.’’ (tiyatrolar.com, Teker, 2017) In fact, these comments towards the body are a reference to areas such as memory, identity, belonging, space, which is being questioned the life, the power and the regime through these facts. At the same time, there has been an artistic attitude that has revolted against the polities of racism, poverty and discrimination.

2.2. Reasons for Emergence of Art Movements

Almost from the time when the first man existed (about 30,000 - 40,000 years ago) to the present day, while art first interacted with traditional cultural elements and religious rituals (rituals, mystical ceremonies), later, it has developed by interacting with many values such as social relations, scientific and technological developments, international relations, political changes, as well as with the formation of state understanding in

societies. While carrying the past to our day, for centuries art, which has the power to configure the future, has been one of the most effective communication tools that can unite nations in the same codes who want to leave traces of their culture.

The execution of art has also become different with the changing forms of interpretation and expression along with the art movements that play an important role in the historical development of the art that is diversified in parallel with the whole human history. In the past, the art, which was shaped in long periods in an elitist structure only under the authority of religious and administrative powers, infiltrated into every area where international interaction began to increase with the 19th and 20th centuries and developed a structure that was effective in a much shorter period of time and away from the elitism. Although almost all of these movements appear to be a reaction to the previous ones, they have been inherited from it and developed.

Renaissance was often a period when mathematical measurement, balance, and simplicity were at the forefront. Even compositions created in art works were produced by mathematical rules. However, as a response to this rule, baroque was born with a new artistic view that brought the briskness, deepness, and shadowing to the fore and distorted the symmetry in the picture, which had not been, focused much before. In later periods, Art and Artist did not settle for this and by rebelling from the previous rigid rule and introversion, they demolished the more flamboyant concept of painting than they did to give nature as it is, to portray it as it is, and to animate it as it is realistically. In this way, realism has taken its place in the Art History. The techniques and methods used in art movements have changed depending on the period, place, person, and circumstances. For example, in today's art practices, although mimesis-style approaches are not accepted, we observe that artists are dealt with a different approach in the way of interpretation that is still effective in their execution.

Mimesis in art, that is, the definition of imitation, has been taken into consideration in terms of changing perspectives throughout history. According to Plato, as a result of the fact that the ideal is a divine, metaphysical, and spiritual dimension, all kinds of actions committed in the world we live in are considered as a reflection of it, that is to say, imitating it. For this reason, Plato argues that mimesis is in any interpretation dealt with through art. Aristotle argues that art is an act that educates and elevates consciousness. The most important aspect that should be reached in artistic interpretations is that everything that exists in nature but does not seem to be complete with its regularity, aesthetic beauty, and symmetry is given in an ideal manner randomly free from all the details.

In poetics and other works, it has been mentioned that the art is imitated, namely mimesis, but it is necessary to reveal an extract that is appropriate to the harmony of nature and that is given with a training consciousness.

A detailed review article by G. Balkir was published in Aydili Art Magazine on this subject; in her interpretations, she states that mimesis is a method that is more applied especially in painting, sculpture, and theatre but in other areas of Fine Art, the situation is different.

> "According to Alexandre-Gottlle Baumgarten, the matter and soul in the universe are so harmoniously coalesced and unified that the purpose of art and artist must be to mimic nature surely. According to materialistic aesthetic H. Koch, art is a form of reflecting a special reality. However, social values determine this reflection form" (gonulbalkir.com, 2014).

In the continuation of the interpretation, it is mentioned that the imagination transcends this imitation in architecture and literary arts. However, perhaps a correct description for literary arts may not be true for architectural applications. Because, as

mentioned earlier, architectural history (architecture, interior architecture, furniture and industrial design) is always a holistic perspective, influenced by the previous period, it is an accepted reality by which other periods are structured. Imitations especially in architectural projects, interior furniture - space designing and detailing can easily be observed that imitations always exist to certain degrees. One of the definitions discussed from different periods and from different perspectives is that it is a phase that has been reached with the development of technique in the Industrial Age and Western Culture of the 20th century. With the period when the first human beings started to save themselves from hunting and to create long-term living spaces for themselves, they started to live in a permanent settlement and began to deal with agriculture and animal husbandry. Then, with advances in science-technique and discoveries and inventions, migration to the cities began by breaking out of the soil as a result of industrialization, thus more complex and upright life has rapidly begun to take shape. In parallel with all these developments, the industrial age has brought new acceptances in every sense. In particular, the 20th century, as mentioned before, has created many trends in Western Art, which have been very aggressive and varied in short periods.

The historical development of Art has evolved in parallel with the socio-cultural relations, scientific discoveries, and changes in the governance order of nations. However, when the movements are tried to be examined, we witness that it has not always developed in a forward-looking sense. In fact, some movements and periods are so intertwined that while these classifications are being made, we have come across many art books that bring the same artist to the fore with more than one movement.

In his work "Isms: Understanding Modern Art" by Sam Philips, the periods in art history, Avant-Garde have been classified as “Pre-modern, Modern, and Post-modern”

instead of classifying them as Avant-Garde or Contemporary, and the movements in the intertwined times have been extensively included.

In the book, starting from the end of the 19th century, the style of expression in which art is increasingly diversified has shortly been emphasized. In the period between the end of the 20th century and the 21st century, the movements, which have been referred with different names and influential in very short periods with derived sequential manifestos, are also included in the book. The chronological arrangement in Image 2.2.11, in the form of graphic at the end of the book clearly shows that the existence of these movements, which are interconnected (Philips, 2016, p.p.154-155).

In this section, the most effective movements in the historical chronology of Contemporary Art will be discussed in detail, the changing forms of expression and the reason for new tendencies will be better understood.

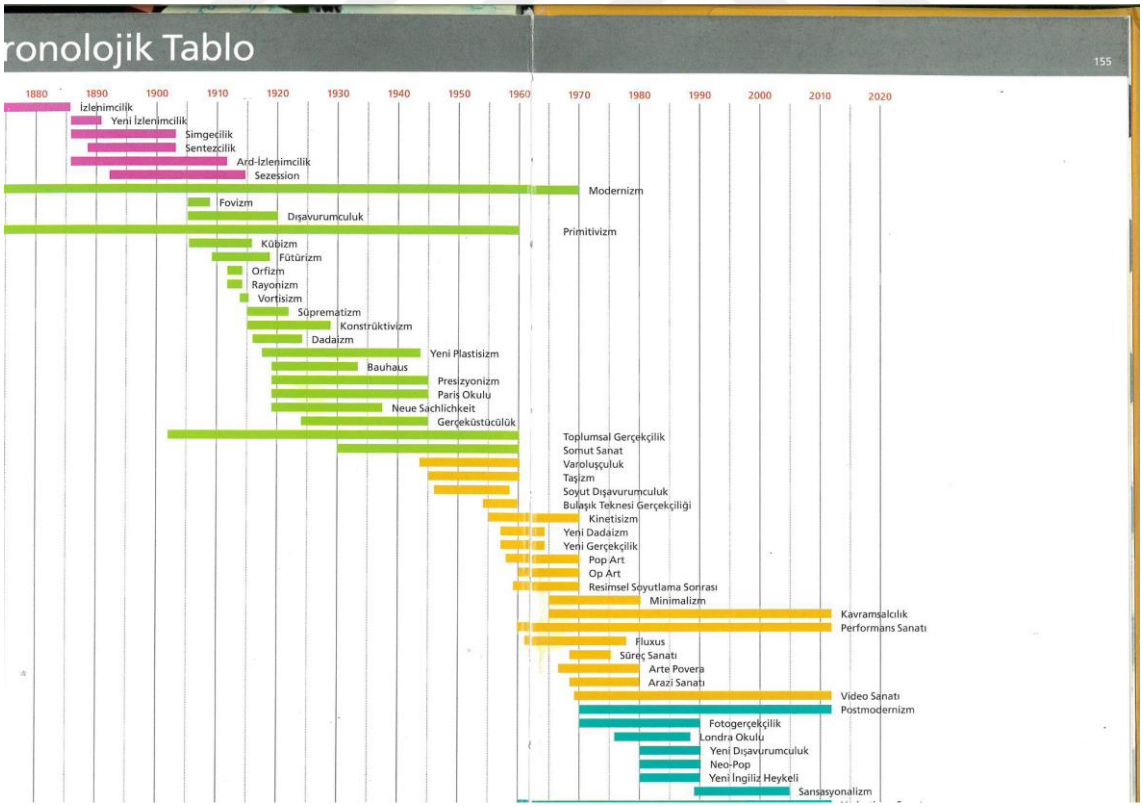

Image 2.2.11: Chronological Graph; Understanding Modern Art - Isms; Philips, S

Towards the end of the 1880s (19th century), the radical change in the interpretation and execution of art was revolutionary against evolved art under especially the authority of churches, palace milieu, and the academy. Throughout the sources written on this subject, these dates were considered as the beginning of Modern Art. The first movement leading to the birth of Modern Art is Impressionism, which was formed under the leadership of a French group of artists. Shortly after, the movements, which are New Impressionism, Symbolism and Synthetism between 1885-1900, Post-Impressionism between 1885-1911, and Secession between 1894-1914 have taken place until the beginning of the First World War.

The greatest change experienced in art in Europe, America, and Russia in the time period from the beginning to the end of the 1970s, in which we cannot distinguish these movements from each other by sharp lines, has been in the form of unlimited interpretations that liberate the forms of expression.

With the Fauvism, movement emerged between 1900-1910, artists opposed the traditional perspective rules and the concept of space. It is a very short-term movement that has been influential in Europe with valuable artists such as Maurice de Vlaminc, Kees van Dongen, Henry Matisse trying to emphasize this in their artistic executions by transferring the limited accented colours they use in most of the figures to their canvases. Between 1905 and 1920, it is a movement of Expressionism, which interprets objects in the outer world with a different visuality and interprets the perceptions that the artist has shaped in his/her inner world by referring to the themes opposed to elitism. It was most influential in Germany and supported in all areas going through different phases with many artist such as Francis Bacon, A. Giocometti, Paula M. Becker, Paul Kleee, and Edward Munch.

As mentioned before, although the devastating impact of the First World War affected many nations, the groups living in Germany and artists from different countries have turned to art with an internal and aggressive attitude often rebelling against the brutality developing in the outside world. From the end of the 19th century until the second half of the 20th century, a new movement was born, called Primitivism among European artists, which continued for a long time and acted with an understanding especially opposed to Colonialism. It is a long-lasting movement with the contribution of artists from many different movements and artists who were more influenced by the simple life, rituals, and objects of African countries where they hold their own workshops with a spirit embracing Romantic periods. Picasso's ‘Avignon’ women are considered to be one of the most important works that bring together the Modern and Primitive movements (Antmen, A., 2009, p.33). Primitive Art has been accepted among artists from many countries around the world. There are still a number of artists who produce their works according to their rules.

During the period of modernism, which was born and adopted in different parts of the world in these time periods, and which was very influential in the transition to the era which was considered as Contemporary art, there are a number of art movements called by different names as such; Cubism, Futurism, Orphism, Rayonism, Vorticism, Suprematism, Constructivism, Dadaism, Neoplastisizm, Bauhaus, Precisionism, Paris School, New Objectivity, Surrealism, Social Realism, Concrete Art, Existentialism, Tachisme, Abstract Expressionism, Kitchen Sink Realism, Kinetic Art, Neo Dadaism, New Realism, Pop Art, Op Art, and Painterly Abstraction. Minimalism (1965 - 1980), Conceptualism (1965 - 2012), Performance Art (1965 - 2012), Fluxus (1962 - 1977), Process Art (1965 - 1975), Arte Povera (1967 - 2007), and Land Art (1968 - 1980), which were started from the end of Modernism Period and also became influential in Post

Modern Period, are accepted as Contemporary Art Movements. Video Art, Photo-Realism, London School, Neo Expressionism, Neo Pop, Sensationalism (1960 - 2012), Installation Art, Art Intervention (1970 - 2012), Street Art-Graffiti, Internationalism (2000 - 2012) are the Contemporary Art Movements that took place in Post Modernism.

Although there is a limitation between certain dates, it is clear that many of the different interpretations and forms of expressions that emerge through these movements are still adopted by Contemporary Artists and come to the forefront in artistic executions. It is not all of the art movements that contain many different movements dealt with by different names, which evolved as a rebellion against the elitism during the period of Modernism, and which include Post Modernism and Contemporary Art. Some critics and writers have ignored some of them because they are influential in a very limited environment.

Sam Phillips' comments on the developments in art history in his book "…ISMS: Understanding Modern Art", which was translated into Turkish as "…izmler … " in which he deals within the framework of a chronology, are summarized as follows; The artists used "…ISMS" in an effort differentiating the movements emerging from each other both in the past movements and in a very short period of time especially in the period from the 20th century to the early 21st century. In this way, it is an attempt to distinguish itself from the rhetoric of development and revolutionary tendencies within the art that are developed by being influenced by the previous one. However, most of them have been replaced by a different movement but appeared in the later periods; for example, Vorticism was not adopted much in just one year, but later became effective again in the artistic executions of the 21st century. Synthetism and Orphism had also highly been influenced by Cubism, but had been effective for a very short time. (Philips, 2016, p. 6)

Such movements have continued to evolve in the natural flow of art history. There is an undeniable truth that no matter what the movements are called or how long the duration of their influence is, that they have always been renewed by the influence of art that bears the traces of the past. Because art is anachronical in some ways. [(4)]

In the context of certain situations, it is actually a kind of praise to be characterized by this adjective. Because, sometimes due to the unique imagination and the influence of dreams and sometimes the ordinary events and objects of the real-world point to the masterpieces created by addressing a very wide time frame with metaphors.

Even if it is hundreds of years from the moment it is executed and displayed, it always leads the viewer to an action of timelessness that allows the emergence of different perspectives. In not only certain branches of fine art, but also in architecture, many different periods and names have been influential throughout history.

The common idea of the critics is that they have evolved in the social, political, and cultural motion carrying or being influenced by the traces of the previous movement. Even though there are some turns forward and sometimes backward, contemporary technological developments, international relations, and cultural exchanges have played a major role in these transitions.

2.2.1. Movements Affecting Contemporary Art and Prominent Artists

Although it is still being debated when the period called as modernisation in art started, there have been significant changes. Especially since the 20th century, the ontological relationship of art and culture has become a subject of research and the departments that provide education in the academies have been opened.

[(4)]Anachronism: Any event or entity that is chronologically incompatible with the time zone in which it is taken place. It comes from Greek.

In addition to many changes that we can describe as positive, technology that is being used extensively in the field of art (photography, video art, conceptual art etc.) is an accepted reality today. According to some people, in some areas (google, facebook, twitter, instagram etc.) which have been branded by cultural imperialism, this situation has almost affected the whole world. Moreover, with the twenty first century in which internet communication has been indispensable, the art market has become a part of this popular means of media and entertainment market with the tendency to become the stars of international cultural interaction. It is emphasized by some critics that there is no positive development in the context of the misinterpretation of timeless creativity, which takes art to a different level of consciousness by removing it from its vicious circle. Although there are many controversial views on the subject, many artists, who are really well known by everybody, can now be reached via Internet by anyone who wants too.

At the same time, the presence of those who have become internationally renowned and very valuable executers in very short periods by means of technological means like Internet among contemporary artists cannot be denied. All of these counter-interpretations will be a more accurate approach in terms of understanding Contemporary Art by taking into consideration some of the movements and artists that have been accepted and taken as examples with extraordinary and striking artistic interpretation forms in art history.

In particular, Impressionism, which has been accepted as the beginning of modernism since the end of the 19th century, has emerged in France and is one of the rapidly spreading movements with the avant-garde art movement. One of the most distinguishing features of this movement artists is that instead of imitating nature, they combine the impressions of the outside world with the abstract symbols they have obtained from their dreams, producing them with a mixed technique that they often use

bright and luminous colours. In general, they are influenced by the changing colour harmony of nature in a unique devaluation.

Image 2.2.1.12: Camille Pisarro

(http://www.artmovements.co.uk/impressionism.htm) (Gelee Franke hoar frost 1873)

However, they freely interpreted what they saw in the outside world, not in a realistic way but in the effect of the impressions, they have aroused in themselves without relying on any customary rules. In fact, their narrative is the impressions of this world adorned with dreams.

After the World War I and II, the painters presented their reactions with surprising new movements of art. Surrealism and Surrealists, who are overwhelmed by the pressures of the real world and the brutality of the war and who seek refuge in the world of Dreams from the horrific images they live in, have emerged. One of the most influential historical personalities of this movement is Sigmund Freud, a psychologist, and his scientific works. Artists who are interested in psychology and the subconscious have reflected their feelings with the painting, which is the artistic expression form they use the most. In general, the mysterious world of sub-consciousness and dreams has attracted them. Using this technique expertly in all of his works, Salvador Dali was one of the artists who inspired the Contemporary Art Movements after him. Picasso's innovative understanding of timelessness, which many artists still cannot give up until today, has made it possible for

some to accept the repulsive and appealing, that is, artistic duality with the Cubism movement. However, he was very impressed by Surrealism. According to some art critics, Surrealism is a Climate of Dreams.

Among these movements, the Dadaism movement and the Dadaists have a different place, which is considered as the beginning of a new period in art history. It is an anarchist rebellion against both the elitism of art and the destructive influence of the First World War on the nations, and Tristan Tzara, who is an Italian poet of Romanian origin, in 1916, first put it forward in Switzerland. The poet Tzara and twenty of his artist friends gathered at Cabare Voltaire and took their historic places in the art history as the Dadaism-Dada movement [(5)] (Dachy, 2014, p.16). with his manifesto, which opposes all kinds of traditions and rules in art. As if, being influenced from Berthol Brecht's such as; If you can't alienate the viewer watching a game on stage, then you can't convey the message you want to give. So; they used Alienation in their own artistic execution.

In addition to this, Dadaist artists who have adopted the principle of disorder and accidental creations have tried to convey their messages by alienating them in their performance demonstrations with meaningless words with special noise and strange sound effects.

First, Dadaism has been effectively adopted in Switzerland. At that time, they were in contact with the Russian Avant-garde artists, as a movement fighting against the bourgeois and the government, and then they have become influential in America and Europe, especially in Germany. In general, they have signed a very effective period in the art history by organizing Events and Performances and created -Dada dance, music, and fortuitous poetry- through -caricatures, street banners-, different techniques of all (created by chance) used at the literature nights.

[(5)] It means “Wooden Horse” in French, “Goodbye” in German, “Yes-Yes” in Romanian.

The -ready-made- technique, which emerged with Marcel Duchamp, has been accepted as a bold attitude that brings the end of concept of creativity and Retinal Art that can sometimes be a burden on the artist. They have also placed the indiscriminate art execution in an attitude that opposes the fact that the art that is not merely a commodity can be sold with money. It was effective in Europe and America, starting first in Switzerland. Other art movements have replaced Dadaism, a movement in which the majority of activist artists are predominant, like many other movements. At first, although the ordinary objects used by Marcel Duchamp, one of the most memorable names of the Dada movement, were evaluated as an attempt to mimic the attitude that made it a work of art with metaphors, it was appreciated by changing its original meaning and content and starting to be understood as reflecting the objects in ways peculiar to the art language. Therefore, even though the Dadaism movement has lost its importance over time, just like the others, it has taken its place in art history as one of the most influential movements that has been discussed in today's art history by artists who have used the extraordinary forms of interpretation and duality with a far-reaching skill.

With Impressionists who eliminate sharp lines in the form and clarify patterns with more colours; Expressionists who translate their own specific interpretations into their subconscious world under the influence of psychoanalyst Sigmund Freud in a movement opposed to Naturalism, Positivism and Impressionism; Surrealists, in a similar way, but with different interpretations of the outer world to escape from the chaos and bitter truth to reach surreal; Symbolism finding its representatives in the field of literature, and Geometrical Cubism heading straight for the top with Picasso, in the changing and developing art with new movements, there has been a dominance in the art that glorifies the idea rather than imitation as time goes by and with metaphors that have brought its creativity to the forefront.

Undoubtedly, with the boldness of Pop Art referred to by Andy Warhol, who has been presenting the current and the popular with irony by means of technology through mass production in the form of printing techniques and graphic design, Pop Art has been still a movement adopted by contemporary artists. Land Art, which has been mentioned together with Simpson, that has presented the miraculous structure as like nature has in its essence as it is and Conceptional Art, which has been also a source of inspiration for many artistic productions in recent times, are two of the most important movements bringing innovations to the Art market and important in the formation of art, called Contemporary and Actual - Current Art. Even the Assemblage Art has emerged with new inventions in photography and film technology, as well as the development of computer audio and video processing techniques.

Indeed, the reason for the inability to give a full history of when the art began to be called the isolated -Contemporary- is that Modernism, starting with movement of Avant-garde, and Post-modernism, where Conceptional Art has evolved, are periodically intertwined with each other after many new movements mentioned with numerous new manifestos, which are known as art movements, have been defeated by other movements in almost 5-10 years. In many works written about contemporary art movements, the classification may also be different. Ali Artun and Nursu Orge, very valuable art critics and writers, evaluated the uncertainty of periods and movements in their work ‘‘What is Contemporary Art?’’ In this period, it is stated that contemporary classification was made in an effort to establish a chronological compromise between the texts taken by the Academic Institutions that played an active role in the integrated structure of the art, and that they were taken up by Cultural Institutions, Museums, especially the Auction Houses, Artists, and Curators working in connection with the Collectors.

> "The MOCA in Los Angeles takes into account what was done after 1940; all contemporary artworks in Tate Modern in London were made after 1965; the starting point of the reference book "Theories and Documents of Contemporary Art" written by Kristine Stiles and Peter Selz was 1945" (Artun, Orge, 2017, p. 8).

Many of these and similar criticisms are still being made with different acceptances put forward by competent people who have taken part in international art fairs and biennials and who have done a lot of research and creative works.

However, in art, it is often accepted that the revolution took place with the period of Dada, when art execution became popular, with alienation and ordinary use tools, rather than with painting and sculpture. A group of art historians, thinkers, and critics agree that Contemporary Art began from this period; another group accepts that the 1980s and Neoliberal period, together with the second revolution, were used as an indispensable means of expression in art, and that the irreversible commercial expansion was referred to as the beginning.

3. POLITICAL AND CULTURAL MOVEMENT IN THE CONTEXT OF THE ORIGINALITY OF CONTEMPORARY ART

With the advent of the industrialization in the 19th century, the living standards have changed and the deep chasms between classes have decreased. Since then, the population began to endeavour trade have started to become richer and the nobility not accustomed to trade have started to become poorer. In order to maintain their social position and to carry on their lifestyle, the nobilities have often transferred their titles by means of money or marriage to those called bourgeois class. This alteration has also greatly taken effect in art. Thus, the increasingly enriched bourgeois class has started to show interest in art and artworks with the tendency to move up the social ladder and make money with the help of Curators who formerly used to preserve artworks in museums and were directors of the museums, galleries, archives and library collections.

The ‘’Halls’’, started with the influence of Avant-garde Art movement and became the places where the public sphere was organized, stand out as places belonging to churches, aristocrats and members of the academy in the previous centuries.

At that time, the noble class and the members of the academy who had a say in the arts and usually title owners would share the developments, which were able to lead the way, related to art meeting in these places. Whereas the right to comment on the rules of artists and art belonged only to this elite group, these rights have begun to transfer directly to the public and to wealthy merchants starting to live in cities since 19th century. “In fact, the halls, which are a continuation of the assemblies organized by the Princes, humanists, poets and artists of the world of thought, have been gradually transferred to the will of the public due to the changing living conditions and industrial revolution.” (Graf, M., 2016)

Not only, had this changed the dynamics of the art market, but admirations, tendencies, and approaches have completely been shaped under the control and inspection

of wealthy people who were, by and large, engaged in trade and had different backgrounds. Therefore, the perspective towards art, artwork, and artist has also changed.

In the execution of art, free from intellectual culture, there have mostly been more details involving slices of public life, regarding sexuality themes to cause sensation, and about celebrities. As a matter of fact forms of expression and sense of aesthetic in art began to change rapidly with urbanization in the 19th century. In the 20th century, the art, which diversified with very short periods of effective movements that developed with new trends, changed in a structure that became commercialized by the introduction of the private sector, which gives importance to making profit. One of the most important reasons for this is the period of Neoliberalism, which brought about very effective changes such as privatization in state governments. With privatization, art has been recognized as a profitable investment tool by investors, businesspersons, politicians and celebrities from the entertainment world. Neoliberalist approaches, which began to take effect all over the world, have led to the popularization of art even among the countries, which had not previously participated in the developments in art history. Thus, Contemporary Art executions and its integrated structure, which have rapidly become one of the most profitable investment instruments in increasingly globalizing world, have gone to war of finding its own reality and its own way.

Insel Inal, in his article, which is called -Binding Art and Design Practises Via Historical Process-, has discussed the evaluation of the development of art in this period. It has been emphasized how manifesto and Utopia, which have rapidly diversified with the 19th century and transition intervals of which have been reduced compared to previous periods, have influenced the artist and society over the last 200 years. Manifestos, which were the means of avant-garde politicians, has also been emphasized by the examples that

they would become the texts, which the 20th century artists would pay attention to reach the masses.

> "Saint Simon, one of the most important theorists of the manifesto, was theorizing that the collaboration of artists with the industry would open the way for social reform. William Morris was pledging that society would be prosperous by producing it for themselves. These two views and the Communist Manifesto that feeds them can be seen as building blocks of the 20th century war of ideologies. Rationalists and Romantics or Capitalists and Socialists laid the foundation for social struggle against each other" (Inal, 2015).

It is an evaluation that accurately summarizes the interactive development of art.

In the period of neoliberal politics, which began in England in the 20th century, art has become an effective advertising tool supported by politicians in order to be adopted by the public. In this way, large parts of the artists have started to make a compulsory transition to the identity and understanding of the business woman/man, who tried to market their own productions. As this attitude was accepted, the aesthetic understanding of classical meaning has almost completely been changed over time. As a matter of fact some of the artists, in cooperation with the entertainment industry, have turned to the form of abstruse interpretations which are unearthed by different movements they have adopted periodically. Essentially, they have accepted the artistic market by interpreting only some of the repulsive or grotesque, but seemingly attractive art executions that belong to the entertainment world with all-new instruments until then.

The most well-known group of artists, which was named Young British Artists was founded during the neoliberal regime, began to be accepted in England. Tracey Emin, Grayson Perry, and Damien Hirst, some of the founders and some of the most well-known members, whose collections started to be covered by collectors all over the world in a

short time. Tracey Emin, owing to her popularity, has earned the right to work as an honorary academic and artist in the Royal Academy of Fine Arts (RA) which is a very serious educational institution that celebrates its 250th anniversary this year in England. In fact,- Everyone I Have Slept With- 1963-1995, -My Bed- and her video performance from previous years -Why I Never Became a Dancer- including highly ambitious sexual themes (royalacademy.org, Tracey-Emin, 2019) attracted interest in the sensational aspect of international artistic activities and have sold in high prices, and she has managed to take part in the exhibitions of such institutions.

It is a result of the globalization process that Britain and the United States, which are home to many of the most extraordinary and sometimes repulsive executions of artists who make the most money in the world today, have such a voice in the artistic markets. This does not include countries whose roots are very ancient in art history. With the ever-evolving technology and the internet becoming trendy, the means of communication have undoubtedly reduced the boundaries of cultural interaction between all nations of the world and allowed many new countries to have a say in the art markets. Thus, in the art market, which seems to have been monopolized by Europe and America, countries such as India, Brazil, China, and the countries that later joined the contemporary art world have started to take their share. Some of them have succeeded in becoming one of the most profitable countries from the new process and the tools developed by Global Communication. Ai Wei Wei, China’s most well-known example activist, has made himself accepted among a number of valuable art institutions around the world, using 21st century technology expertly without slowing down, despite the heavy censorship of a number of legal prohibitions in his country. Many of Wei's works are easily bought and sold at high prices by rich collectors, thanks to well-known art institutions such as MoMA and Tate Modern.

During this period, there are many different discourses about the development of art. Some of the discourses that the rapid buying and selling of art in the process of globalization along with neoliberalism have caused commodification of art by the free-of-profit businessperson and investors are very critical. The remarks on the examples given in the article -The Effects of Globalization on the Commercialization of Contemporary Art- are very accurate in some respects. The fact that the super-rich masses emerged with new economies and neoliberal approaches increasingly invested in contemporary art rather than in the works of antiquities and Old Masters has served as a catalyst in the production-consumption cycle of this art genre.

‘‘Today, contemporary art has become the most traded category of art’’ (Bayrak, 2013, p.123).

It is positive that the institutions, which did not accept the contemporary works of Art other than the Classical Works in the past, approach the contemporary ones in a reverse attitude and support the purchase and sale of contemporary works in order to encourage the new generation artists to take part in their endeavours. However, the transformation of art into a commercial commodity, which can be bought and sold so easily, is thought-provoking when it comes to the context of previous period artists struggled against the placement of their works in competent art institutions like museums.

3.1. New Left - Campus Movement - and Rise of Feminist Art

After the industrial revolution, with the changing conditions of life, the sharp divisions between nations have decreased. One of the most important reasons for this is the great losses after the World Wars and the forced emigration between nations. As discussed in the previous sections, the revolt against the strict and didactic art, especially with avant-garde artists, has later increased executions with a democratic attitude opposed to gender and race discrimination. Due to the divergent movements, the fact that the artists

who executed their works in different forms of expression quickly became influential all over the world has also determined the period called Contemporary Art.

The movement called "Campus Movement", which emerged from the debate platforms in universities in England and the USA, became increasingly widespread in the 1960s and 1970s.

Many issues, which were not discussed in details until that time such as minority rights, homosexual rights, gender rights, black rights, citizenship rights and women's rights, have been discussed in this period. One of the most prominent characteristics of the movement is that groups against discrimination support it and that it has brought about commencing a very comprehensive movement called -New Left-.

With the movement that directs the age, everything that has become taboo and could not be spoken freely until then has been tried to be spoken, discussed, and changed. One of the most important developments in art was the beginning of the revolutionary -Feminist Movement- with this period. It was the movement that allows women who were not able to have a real say in art or who were kept in the background to take their rightful place in the history of art.

Linda Nochlin's [(6)] paper titled -Why There is No Great Female Artist-, written in 1971, has been a turning point in this regard. “According to Nochlin, the main reason that there is no female artist at Michalangelo, Vinci or Manet level is discrimination between men and women in all fields, especially in education’’ (Antmen, 2008, p.10).

With this period, why such concepts as genius and talent are only referred to as men and many more issues have started to be discussed with criticism of discrimination.

[(6)] feminist art historian, writer. She died on October 29, 2017.

Image 3.1.13: 7 ‘‘NEW LEFT Review’’ Edited by Susan Watkins.

A group of artists, art historians, and critics have begun to question why women were not represented in world art and why their works in museums and galleries were scarcely any. This important attitude against the use of the female body only as a sexual abuse object has a very important place in the history of art.

This is because the first feminist and activist struggle was started in this period in order to give the necessary value to women by correcting the mistakes made, until then, in intellectual level in the art world. In order to come to the rightful place, the struggle for the majority of activist women artists, whose impact in art history were 2 periods, is called -Feminist Movement-With the onset of this movement, women who were barely considered within the art community previously have started to produce manifestos. Moreover, all the cornerstones of art - galleries, museums, exhibition halls, and collectors and curators were affected. Women artists, who set themselves very different strategies, have continued on their way until they had an almost equal competition with men in

today's Contemporary Art. The first most important act in the feminist movement, which began in the 1970s, was taken place at the Whitney Museum. The activities of groups such as -Women Art Workers- who protested against the absence of female artists in the museum's annual exhibition have created a tremendous impression.

This kind of activities was supported by the movement and have enabled the establishment of women's rooms and women's houses. Especially, feminist art education in universities was started as a result of these struggles.

There are many valuable art critics and writers in the history of Art who adopted the -Feminist Movement- and still deal with this understanding and artistic executions. The article named -Art / Gender: History of Art and Feminist Criticism- includes the developments of the period and the readings of the artists, and the subject was evaluated with the works of critics from different countries. In addition to Ahu Antmen, many art historians and critics such as Griselda Pollock, Judith Barry, Sandy Filterman, Levis Amelia Johns have been evaluated in two ways: the forms of production and the aggressive display of women artists who have changed with the feminist movement since then. The feminist criticism, which protested the degradation of the women's body to a spectacle object in the museums, aimed primarily to reveal the gender-discriminating view of art history and succeeded to reach its aim (Krom, 2014, p.p.128,136).

In the continuation of his critical point of view, in short, two opposite situations have been mentioned. With the holistic feminist movement, success has been achieved against patriarchal attitude in favour of the woman who is already present in the art world but tried to be kept in second place by ignoring it. Thus, it is one of the most positive aspects of the movement that women artists, who had never been involved in the iconic system of art history, were included in the chronological index with this period in the history of Feminist Art. Feminist movement’s another important criticism is that, women's

managerial position has been neglected throughout the history of art. For this reason, conscious executions have been made in order to remove the woman identity from the image of desirable, which has been degraded to only the flesh. In particular, in order to protest the works of art belonging to male artists who only interpret women as a sexual object, they have shown their executions in a very bravely manner. However, some of these works have been emphasized as a negative aspect because they have been executed with an understanding that causes women to be exhibited with a male perspective, and current feminist art critiques do not approve these kind of provocative executions.

The first-generation feminist artists (1960 – 1980), in the historical process discussed the emotional, amateur, minor arts (suture, embroidery, etc.) and cultural codes surrounding the female body, visualizing the biological characteristics of the female body with different tools. The second-generation feminist artists (1980 and later), instead of focusing on the biological characteristics of the female body, have focused on artistic expression of cultural analyses. One of the first-generation feminist female artists, Carolee Schnemann, performed with the name -Meat Joy- [(7)] and this performance is one of the most ambitious performance examples. She, opposing to the woman just as flesh, which was examined in the painting until then, made a live show on behalf of art and with this performance. She ignored the seriousness of the respective art market with this show. More particularly, it was performed as a response to most of the earlier works of the woman's -nude- paintings displayed as a sexual desire image that were usually with a statement which desires the man. Schnemann continued her this kind of performance tests, arousing the attention of galleries, collectors and dealers, thus, encouraged female artists to come after her.

[(7)] ‘she danced in front of Manet's Olympia with her naked body’

In the same way, Judy Chicago, one of the first feminist artists, achieved a great success in her installation work called -The Dinner Party- between 1974 and 1979. In other words; she created an installation, which included 39 mythological and historical women (13-13-13) in a feast table, and there were plates, in which -vagina-shaped- food placed, in front of each.

This work, which was very ambitious and sensational for the first time, was so appreciated that it met 15 million spectators in 3 continents, 6 countries and 16 locations. Since 2007, it has been among the collections of the Brooklyn Museum in New York.

Women artists who put forward bold and ambitious works together with the period that started the feminist movement have sometimes turned art into a kind of theatrical show and managed to attract the rightful interest of galleries and collectors. Ironically, even countries like the United Kingdom and the United States, who were reluctant to take female artists into their groups until the 1970s or did not include female artists in traditional museum exhibitions containing more serious classical works of art, have thus far received such sensationalist works in their collections. The latest examples of feminist art are the fact that one of the things that can change the dynamics of the art market is the sensational works that can't be ignored.

Image 3.1.14: Judy Chicago - ‘’The Dinner Party’’-Mixed Media- (Photo: Donald Woodman)

In addition, even in biennials, there are examples that this tendency is nowadays, still important for the artist to be able to get a great appreciation regardless of the creativity.

3.2. Commercial Art Developed in The Effect of Neo Liberalism

The discourse, in which art developed under Neoliberalism and became a commodity with almost all of it in the Market Economy, is based on the spread of the idea, that is to say, the most important factor determining the content of art is the market economy after 1980. Neoliberalism started to be accepted in the United States first, and from the 1980s onwards, it has rapidly started to exert its influence in every field and all over the world after Thatcher was elected as the first female president in the UK.

(An economic and political policy developed under the influence of Neoliberalism during Turgut Özal, who came to power in the same years in Turkey, was put into practise legally.)

In Britain, Privatization was the most important key word of the new right wing that came to power at that time. Within the framework of the newly established policy, the state has started to transfer some of its functions to the Private Sector with incentives. (The same policy was implemented in Turkey at that time.)

There have been cutbacks in some respects in order to shift state resources to areas that are more profitable. One of the most important state cuts was the investments allocated for Cultural and Artistic activities. In the UK, except for the state censorship, the state has tried to make this attractive while transferring the rights of all these activities to the private sector. To this end, it has provided incentives, like tax deductions, in favour of the private sector to ensure that investments are made. As a result, the private sector, which is ready to try out any investment that will bring profits, is increasingly becoming the owner of the art. In fact, the art, whose foundations were laid in those periods and

commercialized by privatization, has been affected by chaining with almost all institutions. Moreover, this mechanism that created and quickly transformed the generation of young artists into -businessmen and businesswomen- new artists, investors, collectors, and new curators has been accepted by internalizing neoliberal discourses.

England is the leader in the world with its disciplined education and number of students in institutions that provide art education. However, it has almost no artist who gained worldwide fame before 1990 there. With the Neoliberal period, curatorial education has been started at the art academy affiliated to the University of London, which is known as the first fine arts school to provide contemporary art education in England. Almost all of the lecturers here are very valuable personnel of art educators, artists and theoreticians, curators who usually organize exhibitions. In addition, it is known that the artists of today's Contemporary Art, who are famous worldwide and can orient the art by developing sensational and sound productions, are among the students studying in this school. (Damien Hirst, Tracey Emin, Sarah Lucas,. etc.)

Damien Hirst is one of the artists and collectors who gained a worldwide reputation in the art market at that time with his entrepreneurial and artistical personality.

He was one of those supported, just like Thatcher, by Saatchi and its advertising company that created its own market during the time when England was introduced to Neoliberalism. This has led him to become one of the businessperson artists who quickly entered the art world from the best point.

In fact, galleries, collectors and investors that were not willing to invest because they did not believe that they would make money from jobs owned by young artists in England were in the majority. D. Hirst is one of the rare artists who has achieved success all over the world by forcing all the opportunities that might be useful for him with his entrepreneurial spirit preceding his artistry. Because with the Right-Wing ruling, a

discourse is quite common, which they managed to convince one of the Land Developers of factories to be their sponsor in the south of London where the government are transforming these areas to generate money and these areas are now free from industries.

In this way, the foundations of the group, established thanks to the entrepreneurial structure of Damien Hirst and called The Young British Artist Community [(8)], were laid in this region in London. The first major Freeze Exhibition, which was organized by Hirst and a group of artists, was executed here with the support of the investors of the Land Developers. Moreover, he established a similar model of the Saatchi Gallery in one of the factories, inviting the owner of the factory, who is a well-known advertiser and collector, to the exhibition, and he succeeded in receiving his support.

Saatchi is a strong and popular identity who played an important role in Thatcher's coming to power with his advertising campaign. This commercial relationship between Saatchi and Hirst and his friends, has led them to acquire a strong and popular sponsor in a short time. In this way, the artists who were introduced to the public and the world as Young British Artists and whose works were received by Saatchi and incorporated into collection gained a reputation that they could not imagine. In fact, this relationship has become a very positive investment in terms of Saatchi. Because, not only did he gain great sympathy as a supporter of young artists, and through this promotion, but he also suddenly raised the value of the art works in his own collection and made a commercial gain. Now, after Avant-garde Art Movement, which almost ignored classical rules and rebelled to elitism, a new era, following the activist period reorganized under the leadership of feminist women, began to develop under the sponsorship of strong popular people or institutions with the sense of neoliberalism.

[(8)] The name of the artist community and movement, which is still-continuing, first established and supported by Saatchi at the beginning of the neoliberal period in England (Y.B.A.).

In order to evaluate the criticisms made on this subject from a neutral perspective, it is correct to examine Ulger's work in which he has discussed the subject including the views of the Ancient Philosophers Socrates, Plato, and Aristotle on "Philosophy of Art". Thus, we can get a better idea of what this evolution is about.

In the article, it is stated that Plato had opposed to the art that leads the viewer to misperception. In other words, Plato had opposed to the action that causes the art prepared with the wrong content to be reflected as if it were true. He hadn't been against what he calls genuine art, which directs towards ideal beauty, aims to achieve moral and spiritual beauty, and can synthesize the truth. Aristotle gives priority to sense of reality that is one of the most important features of the philosophy of art in Poetics [(9)]. In other words, he argues that the viewer's pleasure from the work of art is merely related to how close it is to reality. In his work, it is emphasized that art has a unique influence on its own and aroused a sense of appreciation; hence, the work of art should not contradict the value judgements by attributing it to the art as a moral educator.

According to Ernst Fischer, however, if we were to break away from the philosophy of art of the ancient Greek era and come back to a close history, the art was actually born by imitating the sounds and images of nature like mimesis. Freud argues that art is a power that serves the impulses that delight the undeveloped and immature minds as the continuation of childhood games (Ulger, 2013).

In fact, Aristotle's rhetoric is true in the context of the privileged pleasure of the art, which is also a work of publicity and informing, that the viewer has been given by the artist the pleasure of seeing and gaining knowledge of the truth. Today, many artists, thinkers or philosophers embrace this view.

[(9)] Poetics: Is a term that comes from French. A word expresses beauty and aesthetics in art.

Contrary to all these arguments, there are people who approach the art from different points of view. For them, art is not an instrument of education, but merely an experimental study that stimulates the viewer giving an existing information from a different perspective, i.e. from a reverse perspective that creates duality. Here, the widely accepted view in Contemporary Art Philosophy is based on this principle with a general acceptance.

However, beyond all these judgements, both through its creative tools and through its ways of understanding and interpretation, the attitude of Contemporary Art, which sometimes liberates the artist and curators, has been in the line of fire of criticism. In particular, it has been discussed with illustrations by a number of critics that the art which revolted against classical art periods as it passed from the 20th century to the 21st century has deviated from its principles of ‘art for art’s sake’ or ‘the value of art cannot be measured with money’.

In addition to making art an investment tool by privatizing the activities of culture and art, the neoliberal system had a great influence on the promotion of everything, including art, in line with the mission of powerful companies through modern technological communication tools such as the internet. Such approaches have been one of the main reasons for the re-evaluation of the definition of art and its components in the integrated structure of art.

4. CHAPTER. THE NEW DEFINITION OF CURATOR CONCEPT IN CONTEMPORARY ART

The Concept of Curator has changed in parallel with the fact that Contemporary Art has been placed in the centre of almost a number of art events, and they have gained increasingly power since the Neoliberal period in the 20th century. In particular, the attitude that glorifies the new principles or perhaps unscrupulousness that emerged during the Contemporary Art period bears many distinctive characteristics from other periods in art history. Moreover, it is a period where some art historians and experts criticize the concept of art by saying that art is now losing its autonomy being integrated with the entertainment world.

In order to better understand the subject, it is necessary to evaluate the examples and opinions regarding the principles or unscrupulousness in which art execution is transformed into a commodity with the Neoliberal period, which ruled the art history with its indisputable effects. According to some of the authors and critics who frequently discussed these issues, the viewers has been forced to think, along with the escalated conceptual art movements. Like everything else, art and artist cannot survive for long without instruments and a populace that accept, adopt, follow and nourish the art and the artist. For this reason, curators, who played an active role among artists, ensembles, dealers, financiers, have continued their ways by gaining stronger qualifications along with the Contemporary Art Period.

4.1. New Curatorial Perception and Effect in Contemporary Art Term

The execution of art with metaphors which sometimes mean nothing to an ordinary viewer or investor at first glance has accelerated faster in Contemporary Art Period and artists need to be more understandable has emerged. In addition, it was inevitable that participation in increasing international events would be organized in a conscious fiction.

"As Levine pointed out in 1972, the situation of artists who are not in the existing distribution systems of art is very difficult: As time goes by, workshops are filled with works that prove these are not appreciated by the viewer of art" (Bayrak, 2013, p.125).

If the opinion expressed by Bayrak is taken into consideration in summary, she states in the continuation of the article, we encounter two interconnected interpretations;

The first is that today, in order for the artist to continue his art, the promotion and recognition of execution of artworks depends on the fact that the artist is producing under a number of conditions. Secondly, in the globalizing world where trends are changing rapidly, the idea is that execution of art is sometimes made a mandatory Commodity as a result of curators obligatory partnership with collectors and other dealers who are highly influential dynamics of the art market and intend to earn money.

In today's conditions, it is not enough to be accepted to biennials, museums, and galleries any more. In other words, artists must have their own publicity, that is, they had better have the logic of a businessperson who can successfully conduct media and public relations organizations. This attitude is a mandatory orientation that greatly contributes to artists are taking part in the Global Art Market.

Therefore, in contemporary art markets, it is important that artists use the internet effectively, which is effective all over the world and rapidly becomes an indispensable means of cultural communication by taking control of every aspect of life. If artist can't do this, it has become an important advantage being in good relations with curators and galleries working as a global agency that can promote the artist. Because, in the globalizing new world order, it has become inevitable for the artist to transcend other competent artists to connect with investors in art and with wealthy investors who are far from artistic intellectual.

The term "Art for Art's Sake" has been transformed by losing its meaning in many ways by the Neoliberal New World Order, which was accepted almost all over the world in 1980 and later and was mentioned in detail in Section (3.2.). Because during the period of modern art, which began with Avant-garde Art movement, cultural activities were supported by the state as a protectionist activity.

In fact, in societies governed by free will, the primary aim of people or institutions engaged in art is to educate people or to make them able to read what they write backwards and see the developments that are taking place around them with a different competence. Art is a voluntary work that demands both courage and talent. However, in the period when the Neoliberal system began to be effective all over the world, this finding has gradually changed. Because, the first issue dealt with by the authorities in various corporate activities of the state was in the budgets allocated to Cultural and Artistic organizations. Most of such activities involve a number of incentives (government support, tax amnesty, tax deductions, etc.) that encourage the private sector, and promulgated by law.

In the first place, in countries governed by totalitarian regimes - fascism, nazism, communism, etc., removal of art from the power of the state appears as the right step in the liberation of artistic executions. However, this time, it became difficult to maintain the art, which is a very costly occupation and in which benefits are of secondary importance, without the support of the state. This situation has revealed the necessity for the artist to be financially competent or to produce in an understanding appropriate to the likes of the private sector institutions and collectors who are interested in art.

In art production, -Sponsorship-, an expression entered into the 20th century literature, has become a frequently referenced resource together with the Neoliberal order. As it is known, the protection of art and artist is not a feature of modern times. It is

important to include how the powerful people or institutions that supported art had done this in order to understand the support methods and acceptances in recent times.

For example, considering art history retrospectively; the concept of Maecenate, which is known to be the first art supporters, is encountered in the period of reign of Roman Emperor Augustus in the 1st century B.C. (Parsehyan, 2016, p.16). In her article -Sponsorship of Art Organizations and Istanbul Biennial-, Parsehyan from Istanbul Kültür University mentioned the history of donors or institutions who supported the arts and stated that those people who made donations at that period were the wealthy who kept themselves behind the scenes and did these donations without any need for any compensation.

> "The concept of Maecenate comes from Gaius Clinius Maecenas, the advisor of the Roman Emperor Augustus. Maecenas gathered the important poets of the period, supported them, and made them interested in literary works. Maecen, derived from Maecenas' name, became the name given to the artists and art supporters, and this activity was also called Maecenate." (Okay, 2012, p.281).

Today, the institutions working with donations come under the name of Charitable Foundation. This type of foundations generally maintain their existence using two different sources. The first of these is the runner resources, that the donor transfers to the foundation in order to earn income only for the benefit of the foundation, and the other is the donations made to the foundation without profit. The foundation may run its assets named runner or make an income from its use. In this way, whatever the foundation is set up for (art, women, children, health, etc.), these incomes keep the foundation alive. Other donations are not processed, but are used.

Today, the most popular method of supporting art is Sponsorship. In general, it is a method used by government agencies and powerful private sector companies with a

focus on sales and marketing to ensure their brand awareness and credibility. In addition, a highly effective public relations method is applied to increase its prudential profitability and to be permanent. At the same time, it is a method used as a prudential investment tool in marketing budgets of multi-company organizations like holdings. Sponsorship, in fact, seems to be an event with no thought of personal gain, but today, it makes it impossible for artists to speak or produce in a free language with the full artistic execution. Because in addition to the aim of making a profit for the future, private sector companies and rich investors who invest in public relations image are seen to have a majority.

Regarding this issue, the article, Istanbul Art News, September 2016, "Culture, art, where are they being fed from?" mentions in details with numerical terms. In short, when only activity incomes were not enough for the culture and art institutions that want to exist in the art markets; three methods such as sponsorship (private sector support), private donations, and public support have been started to be used in order to ensure the level of sustainability of the art sector.

Large museums such as Tate Modern, MoMA, and Victoria, which are well-known in the field of culture and art, are also using these incomes. According to the 2004-15 historical report of the Charity Aid Foundation (CAF UK), while all the private sector sponsorship support received abroad was approximately 7% and 12%, in the 2015 report of the well-known institution in Turkey, IKSV, which is emphasized that the share of private sector sponsorship income in total income was 41.9% (kulturlimited.com, 2016). This result reveals the fact that the limited state support for biennials and festivals in Turkey makes private sector support inevitable (kulturlimited.com, Eram, 2016).

In our age, biennials and international art fairs have become important artistic activities that bring artists from all over the world together for a collective work under certain conditions and require large budgets. The increasing number of such activities over

the years is a result that explains this very well. However, the benefit of participating in artistic activities such as biennials has a different dimension, which has led to an increase in the opposite views. As we mentioned above, because of the activities that require very high budgets, the fact that artists collaborating with an institution or curator played a very important role in participating in biennials and fairs has created a situation restricting the freedom of the artist. However, since the 1990s, the number of biennials preferred among artists and curators from all over the world who wanted to gain international reputation has been increasing.

> “The number of biennial or plurennials in the international arena was reached to ten in the 1970s, thirteen in the 1980s, twenty in the 1990s, seventy-five in the 2000s, and the number was reached to over one-hundred in 2010, including the most important of which are Dokumenta, Venice, Sao Paulo, and Whitney New York” (Curioni, 2012, p.119).

Most artists, such as avant-garde artists and Dadaists, who want to be included in one of the distribution channels to be included in the global art market, are increasingly away from the tendency to "Art for Art’s Sake". Some artists who wanted to be quickly recognized and find buyers for their works at high prices have taken these trends even further and have started to execute art works with the belief that they should be the works to be accepted by the distribution systems.

The new definition of curators who have a very important position in the centre of this system has been gradually expanded and strengthened among the buyers and producers of art in the contemporary art order, often in the organization of how art will be produced, and in the case of what will sell and what will not sell. Being together with the new generation curators with such power has become a collective work style preferred by artists who want to be accepted by The Art Market. Curators, procuring the advantages of

the new artistic market order, their increasing authority, and the subject that how accurate this is in terms of art, are still being discussed by critics dealing with Contemporary Art.

However, the existence of curators has become indispensable in this period in which the idea is glorified and where the current artwork is presented to the audience with different metaphors and stories. For this reason, contemporary artists have chosen to cooperate with curators who are almost key to participate in international competitions or artistic collective events, which have turned into blockbuster after 1980, such as biennials, fairs, international competitions, artists' residences. etc. In this way, they could easily use the concepts, objects, and scenes from real life, which they usually take reference, in a different approach, by altering them with the help of curators. Because these works produced by using metaphors, without expressing the direct idea of the artist, have often become incomprehensible. At this point, the interest in art consultants and curators, who will convey the artwork with a certain background to the viewers, dealers, collectors, and any type of investors interested in art, has increased immeasurably. An evaluation related to this subject also supports this view.

> “Since the 1990s, the increasing number of large-scale international exhibitions has also increased the respectability of the curatorial phenomenon, and the exhibitions have become ideological four squares bringing together different artists from different areas of interest in a transcultural context and recreated by the curators, show that, some cities, countries or ethnic groups have also increased their visibility taking place in these exhibitions” (O'Neill, 2007, p.15).

In fact, when we look at the institutions or states that invest in art and artists in the world, there is a visible truth: art institutions, affiliated to state or private sector, tend to gain positive attention to both their own public opinion and the world public opinion.

It is a known fact that the efforts of individuals, educational institutions, private museums, private institutions and media to become partners in prestigious events of the world of culture and art have a different dimension today. The fact of development of art, in parallel with the fact that it became an increasingly specialized investment tool after 1980 and put to use to remind political and economic power balances to the public, has now been accepted.

"The Venice Biennale, one of the highly prestigious biennials, has become a benchmark for the development of universal art, especially since the second half of the twentieth century, and continues to be one of the most influential biennials on the art market" (Madra, 2003, p.123).

It cannot be denied that such multi-national and multi-dimensional events provide an important opportunity to promote artists who want to reach the large viewers and people from different cultures in the shortest possible way. As stated earlier, this definition is true to a certain extent. If there is an international intellectual meeting environment where all artists and curators can evaluate and avail with an equal attitude. However, the situation has changed with the neoliberal period, which was supported by the state at certain rates and transferred to the private sector with all of the investments. Because there has been a very unfair order in the marketing and promotion activities in these events organized under the sponsorship of private institutions or collectors who mostly invest in art. Thus, the discourse is supported by revealing enactor mechanisms that determine which artists, curators, or which productions will be preferred internationally and act for their own interests. In order to win the appreciation of the large viewer and to receive the support of strong political personalities, commercial concerns which some investors attach to beyond aesthetic and artistic values have also guided the course of contemporary art fairs and auctions.

Given a positive perspective; the global artistic activities of contemporary art bringing together different Nations have contributed to the recognition of young artists in a shorter period of time through the curators mentioned in such organizations. At the same time, renewed residence programs allow students studying in art education schools to develop themselves and conduct experimental studies in a collective environment.

Biennials have been tried to be positioned as organizations that emphasize "true art" and therefore do not involve in the trading business compared to other art activities. However, the claims of those who follow the art market closely are counter-discourse. When critics of culture and art, such as many art writers, scientists, academics, sociologists, curators, and some art news are examined, negative statements are encountered.

"For example, the White Cube Gallery at the British Pavilion sold most of Tracey Emin's works before the biennial officially opened in the 52th Venice Biennial in 2007. Therefore, the expression "see in Venice, buy in Basel" has become the motto of collectors" (Velthius, 2011, p.22).

The discourse, which the art works more effectively in cooperation with the entertainment industry especially after 1980 is common. In fact, the use of the marketing and communication network created through the internet, the fastest promotional tool of the era, in the art markets is also the most important indicator of this.

Communication with the internet has triggered a dynamism that has a positive or negative impact on everyone in the art community who has made a sensational effort to increase their popularity. Thus, the reflection of close friendships established by celebrities or political figures to the media can also bring the sales prices of artists and their works to astronomical figures in the art market. Thanks to the Saatchi advertising company in the 1980s, some of the artists and curators of the Young British Artists Group,

Damien Hirst, Sarah Lucas, Tracey Emin, Grayson Perry and others, who were placed in the market with a very good publicity, still frequently apply and prefer these methods.

4.2. The Relationship Between Curatorial Fiction and Space in Contemporary Art

Art has evolved through cultural, social, political, religious, technological and scientific changes in its historical process and has always been in action. In the past, art developed in interaction with more restricted environments has brought regions that are far more distant bringing closer with the opportunities provided by the internet today.

In the 21st century, in which almost the internet was the indispensable choice of communication around the world, art began to evolve by being influenced by the way in which people from different nations interpret with the common tastes and criticisms of themselves at the same time. This has affected the content of the works in many ways, such as subjectivity, objectivity, as well as its conditions of display, in the context of the institution or artistic activity in which it is associated.

Art has also shown an alteration of the way of being on display and being interpreted throughout history, in interaction with all areas in which there is a relationship. The most important developments were taken place during Modernism and Post-modernism. At first, the works of art were placed on the walls of the rooms, churches and palaces, mostly belonging to the illustrious nobility. Along with the Avant-garde Art movement, which had works appear in the upper-middle-lower class of the bourgeois houses, or in the museums, galleries, etc. However, when it comes to the contemporary art period from the period of modernism and post modernism, the fiction and the way in which the works were exhibited have changed considerably. With the new exhibition environment called the White Cube, the perception of space has been questioned and the works exhibited in indoor spaces have been moved to the streets. Moreover, the

authenticities of nature within itself have been re-interpreted from different perspectives and exhibited in their natural environment.

The Irish artist, critic Brian O’ Doherty, made one of the best reviews of the White Cube, which became widespread during the modernisation period and which portrayed the true perception of space in art. In an article by Thomas Mc Evilley in the 1986 New York Times about the book, in which the evaluations were collected, it notes as follows:

“On the one hand, it deals with the transformation of the white cube into a basic artistic instrument as a common cultural value; on the other hand it deals with the relocation of the fashionable display forms....” In the continuation of the article, he emphasizes that O' Doherty was the first to reveal the use of the White Cube metamorphosing the current principles, and the fiction, which made it possible to break free from the outside world and act timeless. Plato’s perception that isolates human experience from space points to O' Doherty's assessment of that, on reaching the reality of the world that exists outside this world in the context of the White Cube.

“The ultimate meaning of the White Cube is the goal of this transcendentalism that has been implicitly wiped out life for certain social purposes.” O' Doherty's interpretation forms evolved from the first time the White Cube was used to the present day, and it is stated that it is a defensive orientation towards the reality of time experienced in a sterilized operating room. ‘‘It is the defence of time and change against the Myth of Eternity and pure transcendence form’’ (O’ Doherty, 2010, p.27).

O' Doherty's articles, was published under the name of "Inside the White Cube," point out that the gallery space is one of the facts that constructs the work of art from the past to the present and that the ideology of perceiving all kinds of objects found in the gallery space as a work of art. In this context, it is emphasized that the White Cube is a sacred area emphasizing abstraction of artwork from everything.

The appearance of -ready-made- on the stage, along with the period that began with Dada, has expanded the art space with the ambitious interpretation of feminist and activist artists that started in the 1960s and 1970s. Installations, Assemblage, Performance, Conceptual Art, Land Art, Graffiti, along with the use of metaphors, were built in public spaces or in nature outside the exhibition spaces like workshops, museums, and galleries.

For example, Robert Smitson's [10] in 1970 work called "Spiral Jetty" in Great Salt Lake, Utah, is a gigantic spiral made up of 6.650 tons of soil and salt crystals around it. Some parts are completely submerged. (Its video was published within the scope of the 14th Istanbul Biennale.) While the artist performed this work in nature, his work's video and documents recorded during the performance were exhibited in the White Cube. The White Cube space had become an indispensable shelter in modern art periods against the aging or destruction of the ones were executed under the influence of movements extending the boundaries. Such works have also carried the artist and curator relationship to different dimensions by moving themselves to public spaces and even to wild nature, which destroy the borders of artistic spaces such as museums and galleries, which seem to be structures that determine the value of the artwork.

With a number of innovations, artists carrying their very large budget executions to unlimited areas beyond the space have often chosen the narration with time-independent metaphors. However, the importance of dialogues established with curators that balance the communication between the viewers, collectors, and institutions that support art has increased further in terms of art execution.

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[10] American artist who lived between 1938 and 1973, who is known as the founder of Land Art.

The curators have become a catalyst when they accurately position these works, independent of the space in a metaphorical way, done with sociological, psychological, cultural, and political symbols and secret meanings or readymade object. These executions were explained at a certain extent through conceptual texts prepared by curators to be presented to the viewers and dealers. They were also presented with an understanding and intellectual art knowledge, that decipher many different and dual meanings behind what seems to be simple. In this way, curators delicately transformed the artists' works and the artist who acquiring the space as a tool where art was presented.

Image 4.2.15-16-) Robert Smithson (James Cohan Gallery Collection) Spiral Jetty (Great Salt Lake, Utah, USA - 1970)

Since the second half of the 20th century, many of the artists, who carried their works to different areas other than the classical display environments like museums and galleries. They have been more willing to cooperate with experienced curators to prepare the best possible expressions of the execution. In fact, during these processes, they have applied to the collaboration of curators in the arrangement of relations with the institutions or individuals to finance, advertise, and market them.

Today, many well-known artists prefer to cooperate with renowned curators in most of their large-budget works taking a long period to achieve results without problems. Examples like this are quite numerous. Such as;

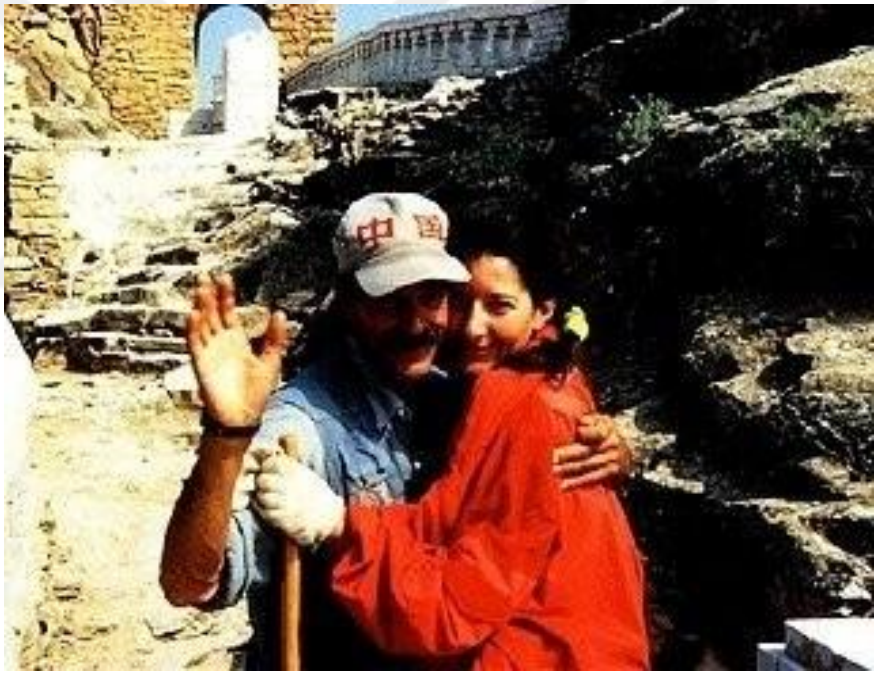

Image 4.2.17-) Chinese Wall Performance. (https://listelist.com/marina-ulay/)

Marina Abramovic and her lover, artist Ulay, are well-known in the international art markets, and the interesting performance experiment, in which they meet at a point travelling over the Chinese Wall from the beginning to the end, is still being interpreted in the press.

Susanne Lacy's long-term work Three Weeks in January protesting the rape and Orlan's exaggerated performances, all of which have been video-driven, after applying them to herself to emphasize the bad effects of aesthetic surgery required cooperation with curators. Because, besides the installation of these works, they are works that require serious material and moral support with their comprehensive official relations and organizations.

The eternal space that helps to blow up -1001 Balloons- of Yveis Klein and the Monument, that Do Ho Suh placed in public space and produced metaphorically in the form of people stacked in the column questioning the socio-political ideologies are the work of collective cooperation too.

In most of the successful works that led the viewers to look outside the gallery space, a new generation of curators were needed to support communication between institutions and authorities.

When we examine executions that are accepted with Contemporary Art, which de-territorialise the space or some cult work, we can better evaluate the new curatorial approach. This also helps us to understand the aesthetic dimension of the works of artists who carry their performance tests to the public as well as the objects they produce.

For example, Daniel Buren, the father of Conceptual Art, called his work as -The Two Levels-[11] and placed in the courtyard of the Paris royal palace with columns spread over 3000 square meters in1986 and completed in about a year, and the metaphor that destroys the sense of emptiness felt by people wandering around the courtyard has been adopted.

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[11] He has created a more humane area with columns at different heights produced in line pattern at regular intervals and placed in empty form.

L. Bourgeois who was a Modern and Contemporary Period artist and became a famous identity in the last 10 years of her life, one of her drawings that was executed in 1947 was acknowledged in 1996.

With metaphors such as fragility, feeding, protection, and the mother's love, the giant spider which is made of bronze, steel, and which bears marble eggs in its body is very popular. Her enormous work, called "Maman", has become a mobile sculpture placed in front of Bilbao Guggenheim Museum. After its placement, it has also become an attractive city symbol without affecting people’s current life where people go through under and beside it.

Image 4.2.18-) Louis Bourgeous; (1994) Spider Woman; (06.12.2018)

Christo, of Hungarian origin, became a symbol by his work, covering the Parliament building with the fabric that kept it from start to finish, in Berlin in 1995. In fact, his ingenious work became very successful which produced with a metaphor to destroy memories that remind the Jewish citizens who lived there and were slaughtered during the Hitler era.

The works of Robert Smithson, who is known with Land Art, are also important objecting to the sanctification of the artwork by the museums. In all of his work, which he approaches from a perspective that makes the existing order in nature different to the viewer directly (such as mixing in air, mixing in water, carbonization, rusting and melting), he has exemplified the bold artistic experiences that held the exhibition outside of the space and sometimes to very dangerous areas. Instead of canvases, an indispensable means of expression of art, the framework of creation of art has been expanded and liberated with a diversity that constrains boundaries.

Image 4.2.19-) Packed Parliament Building (D. Hasol official website)

The process of moving art out of space has not appeared with Contemporary Art. However, with Contemporary Art, it has become a form of display that is not surprising, even for an almost ordinary viewer. One of the reasons for this is the production of representation which is the most important difference between Modern Art and Contemporary Art.

Image 4.2.20-) Christo's Parliament Building (Photos. T.Öğmen)

Besides, with the Contemporary Art period in which the Conceptual Art movement was adopted, the existing one was represented to us by using metaphors and reciting them backwards. Sometimes these presentations can be very exaggerated and surprising. It usually supports us to capture a different perspective with metaphors through what we know.

For example, in 2005, Serkan Akkaya obtained the one-to-one copy of Michelangelo's original David' sculpture [(12)] located on the Lovers Hill of Rome, under the ninth International Istanbul Biennale, thanks to the support of IKSV. He painted this statue with gold gilt by sculpturing it a bit exaggerated. When the statue got broken during the placement of it on a pedestal to be exhibited in the outside space, he displayed the video of everything that had been done so far on the Arter Gallery. He stated that he did not attempt to achieve the ideal absolute beauty in all of his works in various interviews on this subject. However, no matter what appears, beyond the sight of the viewer, he pointed out that he was trying to achieve the awareness created by the dual perceptions that he would reach with his own effort, thus finding value for what he executed. In particular, broken and never-forgotten Michelangelo's statue of David has reached beyond both time and the effect of art lifting international borders. At the same time, he criticized the thought system that introduced a mythical statue with its tiny replicas in shops selling only to tourists. With a metaphor that reveals a mythical value, which they unconsciously simplify, from a different perspective has been never forgotten.

As this and many other examples can be observed, public space works, which are generally used in art terminology in terms of public use and participation, are remarkable in terms of the effects of the execution of art and artist on the city itself and on the city user.

[(12)] A copy has been prepared by contacting Prof Marc Levoy, one of the pioneers of 3D faximilien.

Together with the contemporary period, many works carried out from inside to the public area and art works have expanded executions in order to reach the same level as the public with the metaphors developed by the artist against the anxiety of being a monumental value at first. In fact, this approach is a positive development in terms of an attractive work that greatly eliminates the difference between the work of art and the viewer.

5. CHAPTER. DUALITY OF CURATORIAL FICTION IN CONTEMPORARY ART IN TERMS OF REPULSIVE - ATTRACTIVE ART CONCEPTS

Almost everyone knows the dictionary meaning of -Duality-. In art, since ancient times, a lot of themes that are not directly understood, have been used as metaphors that allow the viewer to reach reality through contrasting concepts. However, in the productions of the contemporary art period where the idea was glorified, it became a form of expression that was more frequently referred to by artists who were in a different collaboration with curators whose position increasingly strengthened. For this reason, it is necessary to look at the subject of what kind of tendency they have been in since the 20th century in the context of the dual fiction of curators who have served as a very important catalyst among artists, art institutions, collectors and viewers during the Contemporary Art Period which has been tried to be focused on so far.

The transfer of art to the private sector almost entirely, in certain circumstances, has removed the artist from being merely a tool of the government's propaganda system, as was the case with the repressive regimes. However, for some artists who make a living with art only, this has also required to adapt to the political attitude of the private sector that supports the artist varying according to market conditions. In addition to these reasons, due to the preferences in global communication tools, the responsibilities of curators have been further strengthened in terms of both relations and the organization's installations. Moreover, curators have been required to undertake an indispensable marketing and promotion consultancy for many artists who wanted to participate in well-known artistic activities.

In particular, in the art executed under the influence of contemporary movements, the question of whether to create a repulsive or attractive in order to be incomprehensible

is raised in the dual fiction executed using metaphors. In fact, it parallels the question of what art should be handled by many well-known critics, art writers, and experts from different countries. In contemporary art, they gave their comments on why and how this Duality of Fiction was created, usually through sample executions in the history of art. Written reviews and defended ideas are important for almost everyone who supports art to be done in a much more creative and better environment.

Particularly, in order to be able to perceive the concepts of Curatorial Fiction and Duality in the context of Contemporary Art productions are being evaluated 3 prominent names from 3 different countries with different approaches: -Ai Wei Wei, MA Yıldız, Jeff Koonz- who have gained much admiration in today's international artistic activities. In 2018, the Chinese artist Ai Wei Wei, who appeared as a guest in Turkey for a long time at the Sabancı Museum, was chosen for as he executes his works as a curator and artist. Second, young Turkish curator Misal Adnan Yıldız, who has been successful in international artistic events and one of his work disseminated in a very far-reaching and wide area by reference to the new curator concept in France and ranked the highest, has been taken into consideration.

5.1. Contemporary Art and Duality

Before examining the meaning of duality in terms of artistic terminology, based on its use in other areas, the concept can be considered multifaceted. That is to say;

“Each linear programming problem has a twin problem associated with it. Any linear programming problem is called primal and principal, and the other is called twin duality or binary” (Oztürk, 1992, p.17).

The concept of duality arises in the philosophy of "Ying and Yang"[13].

This is one of the methods China refers to improve and purify the person's soul and to achieve awareness in this direction. We can reconcile Goethe's argument "The same leaves us alone, but it is the opposites that make us productive." with China's accepted definition of duality in -Yin Yang- philosophy. In addition, we can state it with an anonymous and one of the most accepted expressions that; All things exist in contrast and these opposites complement each other.

The concept of perception, which a particular idea reminds the other idea, can also be discussed. As there is a male in every female appearance and a female in every male appearance; there is light in the night, cold and shade zones in the day, love in hate, ugliness in beauty, stagnation in conflict, and defence in attack- etc., can be defined with opposite concepts. The -Yin Yang- symbol, which has become the emblem of China's philosophy of life, also supports this understanding. The two spiral shapes in which the opposite colour -black and white- embrace each other in the opposite direction; remind almost every one of these characteristics. In fact, in our language concerning the concept of -Contrast-, which is one of the most common meanings in -Duality-, an anonymous expression is widely used in the form of -Opposites attract each other-. The expression of the attraction of two opposites to each other, as well as in articles related to other sciences like mathematics and physics, is used as a definitive judgement.

The fact that art is now dealt with in a structure related to other sciences is the natural consequence of duality, which is a scientifically finalized judgement and one of the basic assumptions of many creative executions in art.

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[13] In the Far East, especially in China, the concept is that the mutual contradictions are in balance and are in each other. (..) Everything in the universe can exist with the opposite.

The fact that art is now dealt with in a structure called other sciences is the natural consequence of the Duality Fiction created by metaphors, which is one of the basic assumptions of many creative production in art. This concept, especially after the emergence of avant-garde art movements, began to become more prominent in various forms of executions, which completely demolished the understanding of classical art. However, post-modernism and later together with Conceptual Art, where metaphors are often used in art, the Duality Fiction has become more attractive. It has been a preferred method of expression during the interpretation of curatorial text in the execution of art.

In one of parts of article "Revolutionary Tide in Fundamentalist Art; Concept-Image Dialectics" by Genç, this concept has been evaluated from a different perspective. In his article, there is a critical point of view about the approaches that emerged with Conceptual Art philosophy and which are valid while interpreting works of art by viewers or critics, and it eliminates stereotyped aesthetic perception.

In 1972 at the Kassel Documenta exhibition, for two exhibited works, it is stated that the executions that were already produced in an artistic activity were only created in a visual feast to make contradictory associations in the viewer's mind, one of which was called the "Airship" owned by Panamerenko and was filled a large hall, and the other called the "Recirculation Pool" belonged to Claus Rinke (Genc, 2007, p.p. 162-163).

In addition, the aim of the artists, who have used various images to reveal new and different forms of their works over time, was to make the viewer look an unusual object as a work of art, in fact, it is mentioned as an attempt to raise a direct awareness.

Here are two opposite rhetoric. The first is that the artists and curators prefer dual interpretations only to create a visual feast and charm. The second is that a new and unusual object is directly caused by the attempt to wake awareness with dual illusions created in the viewer's perception.

In the continuation of his article, he mentioned that there are situations in which the expression with dual fiction and metaphors are sometimes exaggerated, whether there is a collaboration between artists and curators or not. He criticizes some artistic events in which such works, preventing the whole understanding of the art object and only for an experimental study, are exhibited with fictional errors that do not allow the purpose of creation to be perceived properly by the viewer.

> "Undoubtedly, it can be thought that the aim of this demonstration is to refer to hydroelectric energy, a kind of natural energy, as well. Such a comment can also be seen in the famous "Body Art" work, in which Dennis Oppenheim wrote it to the human body with sunlight and identified it with a photograph"
> (Genc, 2007, p.163).

However, in both studies, it is concluded that art has been reduced to sensational phenomena based on exposure, which create deviations from an ordinary viewer's point of view and, contrary to what is wanted to be given, does not have physical and material existence on its own. As can be seen from the examples given, it is necessary to be careful in order to achieve the intended purpose in execution with duality or using metaphors differently. The advancement of Conceptual Art, which glorifies the expression with metaphors and takes service from the viewer, has gained a mutually accepted momentum in collaboration with artists and curators. For this reason, it is also important that the Duality Fiction, which is often created by metaphors, must be constructed in a clear, free-flowing way to be perceived correctly by the viewer without misunderstanding.

With the scientific and technological evolution, we are witnessing that the newest and the most inaccessible productions are rapidly becoming commonplace in the globalizing world, where international communication reaches cyber dimensions. Therefore, without underestimating the perception of the viewer in the art executions, it

is now inevitable to create artwork with conscious design and approaches. In addition to many movements such as Dadaism and Fluxus, which have been described as an attitude towards the purchase and sale of art by evaluating it as Commercial Commodity, it confirms the assertion that the approaches that are tried to be created with Conceptual Art and attract the dealers to the works of art generally have to be balanced and restrained.

At first glance, the gradual popularity of dual execution, which is intellectually overwhelming but tries to evoke something else, is one of the most distinguishing features of the Contemporary Art era. In addition to the objects that are rapidly becoming familiar with the same extent, the fact that the metaphors produced are handled with a more striking and conscious understanding has also made the expression attractive with Duality. The admission of "everything exists in contrast", which evokes goodness by exaggerated ugliness that is not directly understood but is the focus of the Ying-Yang philosophy, is also a proof of why duality is inevitable in artistic productions.

Image 5.1.21-) Ai Wei Wei Retrospective Exhibition - Istanbul Sabancı Museum - 2017

Although it is not intended to be openly accepted, it requires a curatorial background and knowledge in the most accurate interpretation of institutional or independent artistic executions. In other words, the value of curators, who have internalized art history with all their dimensions, can guide art with an intellectual understanding, and have participated in artistic activities that take place in different forms of artwork all over the world and can make them understandable in a common language, cannot be denied. In addition, the need for curators, who took responsibility for both marketing and promotion activities between artists, collectors, museums or private art institutions, has become inevitable. However, art execution is often created with a time-independent fiction, it is not independent of political, cultural, sociological, and technological developments that affect the society in which it is involved and beyond the whole world. It feeds on them and feeds them.

Art has never been personal. In general, the artist needs to create with this consciousness and a substructure that can appeal to all people without any distinction in terms of race, religion, language, gender or any other.

Image 05.01.22-) Ai Wei Wei Retrospective Exhibition - Istanbul Sabancı Museum - 2017

For this reason, it is inevitable for the curators, who used to be known as the ones who know the history and all the features of the art works in the museum by heart, in a collective cooperation with the artists from the beginning of the art execution to the end.

5.2. The Duality of Curatorial Fiction in Contemporary Art

As mentioned in the previous chapters, Contemporary Art, both visually and intellectually, is a period in which the movements, which are diversified with more rebellious and activist artists in art, gain momentum all over the world. In fact, it is a period when 100 percent consensus has not been reached on when it starts and when it ends or will end. Some of them state that, Contemporary Art is over in the 21st century and that, it should be called -the Actual or Current Art-, while others argue that, the Contemporary Art is still in progress. However, ongoing studies still question whether the art actually exists. The fact that each art movement is influenced independently from time and space and the reality of anachronistic structure of art history must be taken into account without being overlooked.

With the Neoliberal period, which began to be influential almost all over the world in the 1980s, there began to be differences in the purpose of art executions. That is to say, during these periods, a group of artists who completed their education and tried to take part in the art market took their place either consciously or necessarily in the execution of commercial art, which began to become widespread with the shift of almost all cultural institutions to the private sector. Among them, the members of Young British Artists were young, who signed up for activist and anomalous works and Saatchi who was one of the greatest supporters of Thatcher, made Y.B.A. group famous, during the reign of Thatcher in England. Currently, most of the artists, who execute works that can be outstanding, very sensational and repulsive or grotesque for huge sums of money, are members of this group. Among them, Damien Hirst, who is one of the founders of Young British Artists

(Y.B.A.) and one of the most popular figures in the world, is also one of the contemporary artists who make the most money and work in business logic. The other member of this group is Racheal Whiteread, approaching the art in a different manner has received appreciation in the same way. Her work, -House 1993- which critically approaches to the period policy applied to workers who were forcibly removed from Victorian-style homes in London, has won recognition. The artist, who aims to reveal the drama experienced with the house she had built by taking its moulds, won the Turner Prize.

Mona Hatoon was also one of the famous artist of group, who has been critical of addressing current and political issues like Whiteread and dealing with attitudes towards women in the country using hidden symbols and dual plots of immigration. Tracy Emin and Sarah Lucas are very famous artists who make a lot of money even when they are signing up for works that are anomalous and offensive for some and they prefer to be remembered for creating more sensations with famous names from the business and entertainment world.

Ai Wei Wei will be evaluated with his work in the context of Curatorial Fiction and Duality, a Chinese curator and artist, who is known almost all over the world with his activist personality and who continues to art executions both with explicit and implicit symbols.

Born in China in 1957, Ai Wei is one of the most well-known and successful artists in the world, using technological tools with all the facilities, although he has received classical education in the production of Contemporary Art in the 20th century and Post-20th century. He is also an activist artist who can express openly criticisms in state governance of China, which is on the front burner with brutal repressive policies and violations of human rights, as well as with the rapid modernization of the economic development that has overturned values. In fact, his ability to use the internet, which has

become an important advantage in the contemporary art and art market which has become a commercial commodity, has been very effective in communicating with the whole world for him.

Image 5.2.23-) Ai Wei Wei Exhibition; From The Entrance; Istanbul Sabancı Museum

In addition to the paintings, installations, sculptures, photographs and videos that he forms rationally with his activist and rebellious personality, he now continues to attract the attention of Europe and the world in all areas of art by making collages in music.

Image 5.2.24-25-)From Ai Wei Wei Exhibition; Istanbul Sabancı Museum

From September 12, 2017 to April 15, 2018, the Artist was hosted in Istanbul with a wide selection of works as a guest of the Sabancı Museum for a long time. His father is also a well-known politician and artist in China, while Wei Wei initially was producing more explicit critical symbols, the repressive control on him was increased, and he was arrested and banned. However, by integrating the injustices that have been done to him inside his art, this time he has started to use symbols that are more implicit and he has

never stopped producing the works that emphasize the period in which the administration is degenerated.

Among these works, in 2007, a huge red lighthouse called -DESCENDING LIGHT- was exhibited in a collapsed state, and the installation was executed in a double-made arrangement with implicit symbols was a very successful example. In the fiction of the exhibition, the artist placed a giant, especially red, light on the ground, and created a duality that reminds the happiness, wealth, and comfort of spectator both in the Red China and in the Pre-revolution.

His -S.A.C.R.E.D.- work, which he exhibited at the Venice Biennale in 2013 with an interesting fiction of injustices done to him during detention, is a very never-forgotten meaningful work, although it is criticized by some. It is also interesting that the work has exhibited in a very well-restored church during the Venice Biennale. It has made by modelling that have black appearance and open-top boxes, which express his experiences while he was prisoner and during the detention periods. He also revealed that his private life was over when he was controlled by the security guards surveillance that represented with 85cm figures while he decipher himself eating, sleeping, and entering the toilet.

Image 5.2.26-) 3 Dimensioned Carpet made by Ceramic Flowers; Istanbul Sabancı Museum

Wei Wei, as the driving force of 21st Century Contemporary Art and with his sharing attitude and unusual rationality that has encouraged the artists around him. He has interested in to show the Chinese culture's traditional life habits, values like handicrafts (cycling habits, ceramics, porcelain art, wooden stools, etc.) and the oppressed working class, mostly with dual fiction in his works of art.

Generally, he uses unusual and often dual allegory in curatorial fiction of his art executions, and one of his most famous installation is the "Sunflower Seeds" ([14]), a collective production, which has been exhibited in London's famous Tate Modern Gallery. Wei Wei were protesting the injustice inflicted on working-class who works with porcelain handicraft, who started to lose their value by the industrialization in his country, which has been stated that he paid every person who produced their sunflowers from the Jingdezhen region in accordance with the European Union standards. The curatorial fiction, which spread the sunflower seeds that people know as food products to the floor of the two thousand square meter Turbine Hall, was a very effective installation. Thousands of ceramic sunflower seeds prepared by paying high wages to employees were allowed to break while walking on top of surface by the viewer, and were made with a duality of curatorial fiction aiming to reveal opposite emotions (Yeditepe Uni. Winter Term Seminar, 2016).

On the one hand, it has been designed with a metaphor that is intended to awaken the connotations of unequal Chinese politics that put labor under its feet, and on the other hand, that allows the viewers to react and think over to a curatorial fiction created with art. The work undertaken by the main sponsor Unilever. Generally, his artworks, which secretly criticize the country's government.

([14]) By working for two years with 1,600 people, a hundred million pieces of sunflower seedlings were produced from 150 tons of porcelain.

One of the other art execution is the -REBAR-, that he has created in memory of the Chinese children who died in the earthquake of Sci-huan on May 12, 2008 Wei Wei, the curator-artist who presents the tragic findings he has identified as a result of long-lasting efforts and researches, with duality that the viewers reads their knowledge in reverse, he has achieved a justifiable success by making this curatorial fiction, which would has never been forgotten in memory for a long time. The fact that 150 tons of iron removed from the buildings in the earthquake area is stacked as in the exhibition hall or the direct placement of the majority of them with different curatorial fictions reminiscent of the seismographic curves is a tendency that comes up with Dada and allows ordinary objects to be questioned while being perceived as a work of art. The installation of the Venice Biennale, which was prepared by different dual fictions, caused the viewer to question the country's governance by remembering the causes of the earthquake. However, it has caused the Chinese government to keep the artist under surveillance due to pressure and censorship, which is sometimes encounter by many artists in our country. His other work is the Bicycles that criticize people who are eager to climb ladders of higher classes in the Chinese society. It is the work of the installation exhibited with a wide variety of curatorial fiction in order to refer to the habit of riding a bicycle, which is gradually abandoned in Chinese culture, which is rapidly enriched and rapidly lost its traditional value. In general, old bikes have been exhibited in a way that they have lost their functionality in many exhibitions. He has created a duality that criticizes the fact that the indispensable transport vehicle for China has never been forgotten.

The second example to be considered in the context of the Duality of Curatorial Fiction is the young and successful curator of Turkey, Mr. Misal Adnan Yıldız, who has received awards in international competitions in Contemporary Art market. He and his fellow artists participated in the competition and received the award for their collective

work "A History of Inspiration – Kıble-Nüma-. It is an execution that covers the stages of deciphering the references published in approximately 10,000 copies, which remind us of two different times published on the internet during the research process, by revealing the third reference through reaching the texts and images. (palaisdetokyo.com, exhibition, A Calculated Loss of Memory, 2013)

The project, which has been prepared with a different conceptual theme, has been awarded in the International Competition ‘‘Nouvelles Vagues” organized by the young curators of Palais de Tokyo in France in 2013, and it is of great importance for the definition of the curators of the new generation.

In the project, which Yıldız shared both the curator and the research and development stage with Dino Dincer Şirin, the design was executed by Fabian Schewe, the redaction was executed Amanda Moore, and the participation of distinguished artists from different countries such as Erdag Aksel, Aaron Angell, Mariechen Danz, Michael Dean, Cevdet Erek, Nilbar Gures, Toril Johannessen, Ahmet Ogut, Wael Shawky, Slavs and Tatars were also provided. It is prepared in a dual theme containing the stages of reaching a third reference by copying and publishing on the Internet, the main references a miniature from Ottoman History, the other one is a Microsoft artificial interface. A scientific instrument used in the past periods called -Kıble Nüma- which is a compass similar instrument in the collection of the Turkish and Islamic Works Museum in Fatih [(15)] was included in the process of examining the epistemological expansions between the screen and the sky. It is a multi-faceted and multi-stage work carried out in collective collaboration between artist curators, civil and legal institutions.

([15]) In the 18th century, probably made of wood by Barun'ul Muhteri, it was also used to determine the direction of Qiblah in order to perform a religious duty.

Reaching the -Kible Nüma-, an instrument testifies to scientific research which appears to be inverse of Islamic understanding, plays an important role in the duality of curatorial fiction for awareness that is intended to be created in the viewer's mind (saha.org., exhibition-catalogue, Kiblenuma, 2013). The multi-faceted project, developed by the name of -A History of Inspiration-, is important in terms of emphasizing the tendency of Contemporary Art to be removed from the viewer's mind as a service taker and putting the idea that it is as a service giver with metaphors created with duality. Moreover, it is interesting to note that in a place governed by caliphs during the Ottoman Empire period, which created question marks in the minds of people, it was interesting to reach a miniature from the 16th century, which depicts a group of people employed in the observation house in Istanbul to study space. The combination of the image of-Kible-Nüma- and the visual interface of -Microsoft- is important in the context of creating an awareness with sense of suspicion and curiosity for the viewer. In the press release of the international competition called -Nouvelles Vagues-, it is stated that the new curator figure that has changed with Contemporary Art has been carried out to emphasize its appearance. In Palais De Tokyo[16], France's most distinguished art institution, it covers the artworks organized and executed by 21 international Young Curators from 13 different countries working individually or in groups. The real importance of this competition is that the target stated in the press release and intended to be more clearly understood by the whole world, especially the definition of the next generation curator. In summary, it is expressed as follows: Well-known figures of contemporary art, Hans Ulricht Obrist and Klaus Biensebach, often preferred themselves to be referred to as in the original sense of the word “curator” in Latin ‘‘Create’’; which means -paying attention- and -participating.

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[16] France's famous exhibition area, where more than 500 participants were hosted by young curators and artists selected for the competition of Nouvelles Vagues by a distinguished jury.

Whereas, the new generation curators, who organize exhibitions around the world and refuse the sanction rules of the art market in the last decade and prefer to take part in art execution, are creating awareness with metaphors containing duality fiction.

Image 5.2.27-) Palais De Tokyo; M. Adnan Yıldız and Artist Group

They chose to seek new directions with a free spirit, regardless of a particular academic institution or the sanction rules of the art market, which primarily aim to earn money. In this way, a new type of movement curator has emerged who are always producing the conceptual fiction with its original poetic, aesthetic, and political orientations without borders with a collective effort. The primary aim of this competition is to change the negative discourses about curators in a positive way in the whole world (samartprojects.org, Oliveira, 2017, p.p. 3-6).

In fact, instead of being a spokesperson for a period as the theorist of the contemporary period in art history or a market movement that commercializes art, a curator figure who works side by side with the artist while taking risks and challenging injustices and wrong political policies has been tried to be emphasized.

Performing such a large-scale organization supported by the Professional Artists Committee, including 30 Parisian Galleries, is a positive effort for art. At the same time, it has been an important event in the context of having a meaningful message sent to a number of wealthy collectors and private institutions that dominate international art markets and whose purposes are usually to earn money or to provide popularity.

Takashi Murakami and Jeff Koons are other names to be considered in the context of the duality of curatorial fiction. Both are examples of the type of businessman artist who designs his works using all the possibilities of technology and executes art work with his assistants in factory style workshops. Jeff Koons, in fact, has begun his career as a stockbroker, and has continued his career as a sculptor and curator since then. The American artist, who adopted the commercialized logic of the execution of Contemporary Art after 1980, and nowadays almost all of his works are confronted by rich collectors, has become one of the most popular monetization brands.

In general, he has managed to put the kitsch balloons in the most prestigious galleries and museums by arranging their designs in digital environment and shaping them in various ways, such as dog, rabbit, heart, etc. and having them produced by his assistants in his workshop. Koons combined his works of classical art with the absurdity of the Palace of Versailles in 2008, in which he used the popular culture and created an absurd duality under the influence of the Pop Art known as Warhol. The most famous pop singer Michael Jackson and his domestic chimpanzee were put in a cynical despair by preparing a 1/1 scale of coloured porcelain in front of XIV. Louis' earnest statue. He generally arranged this exhibition which he put in a Disneyland-style atmosphere with his colourful kitsch balloons, which were produced in a variety of animal shapes, with an allegory that was completely opposite to the overall classical architectural style and dignified atmosphere of the palace.

Image 5.2.28-) J.Koons Versailles, Photograph: Reuters.(radikal.com., micheal jackson,)

It has aroused surprising interest and has been targeted at the heavy criticism of respected critics. In general, he produced the colossal kitsch sculptures in the form of a balloon-shaped figure, reflecting especially bright colours and mirror-like materials, while placing the most heavily decorated palaces and museums or exterior courtyards in contravention of classical seriousness. In fact, when his art is evaluated, it is concluded that many of the works popularized with contemporary art were created with duality, which mocked their tendencies to fly and go like a balloon, and questioned the analogous form of symbolic values filled with massive details and decorations prepared with great labour in the past. On the other hand, it undoubtedly shows how the trends that have become fashionable with changing aesthetic values and technology can be combined and popularized with art, even if they are criticized.

In the same way, Takashi Murakami is one of the Contemporary Artists who usually makes his art works for popular identities, today's entertainment World, and find buyers for his artistic executions worth a great deal of money.

Image 5.2.28-) The Murakami exhibition in the Versailles Palace, Photo.Sipa Press/Rex Features.

His work of installation at Versailles palace resembles the same duality of the curatorial fiction, which was prepared with the latest technological possibilities of classical sculptures as Jeff Koons did, and both filled with colourful sculptures balloon shaped with bizarre and absurd motifs in the graceful atmosphere of the place. In the same way, as well as having a huge fan base, he has been a target for cynical criticism.

6. CONCLUSION AND EVALUATION

Art is a concept that has still been debated since the primitive periods in which the people of the Stone Age drew pictures on the walls of the cave thirty-forty thousand years ago until the 20th century when it was considered as contemporary. Moreover, these discussions are important not only in its scope, but also in its forms of expression. The subject of the ongoing discussions of Art is an indication of the fact that the arguments expressed by the most important philosophers like Plato, Socrates, and Aristotle who suggested various views on philosophy in ancient periods have been entreated in art related discussions that have been continued for almost hundreds of years and continue until today. However, the point of view and forms of expression at that time evolved and art is now examined as a science. In schools, the number of different departments on art management, art philosophy, and art history is increasing rapidly at a level of Bachelor and Master Degree in Fine Arts.

The concept of aesthetic perception and creativity from the beginning of the 19th century and 20th century, which was accepted as the beginning of the Contemporary Art period, has changed in the context of the historical evolution of art. In particular, the developments in the perception of art and execution by the viewer brought together valuable experts and critics with opposing views. For this reason, to better understand the historical development of Contemporary Art, manifestos produced and how the movements that have been exposed to the following periods are given as examples. However, the whole of the thesis is intended to explain that art exists without being interrupted by the traditional definition and that it happens with the participation of the people who will follow it to some extent.

The fact cannot be denied that art has undergone many changes in terms of expression language, technique, creativity, aesthetic acceptances, and ways of displaying

in the historical process. However, this evolution has not always been an acceleration that goes forward at every stage. In the period of Contemporary Art, which was the stage of many art movements that were too short compared to the classical periods, an understanding built with different acceptability with the effects it receives from the past was dominant, just as in other periods when each rejected the previous one.

In particular, Expressionists and Symbolists, two of the first trends that emerged since the 19th century, have used their impressions from the outside world in search of reality with secret symbols by experimenting different techniques in colours. Under the influence of Psychoanalysis and Freud's identifications, which began to be effective at the time, they also reflected this in their forms of executions. Cubists and Surrealists, on the other hand, have used techniques that combine different styles with an understanding that rejects classical-period perspective technique by turning to an independent and timeless realm from the outside world. By adding a different object to the collage and then to the second dimension, they have caused radical changes in the spectator's view of art work in terms of perception and creativity using the Assemblage which carries art work to third dimension.

''...Braque and Picasso began to use two - dimensional real objects, such as newspaper pieces cut off, wallpaper, emblem of mass production objects, in their still-life paintings, to create a new unity on the canvas surface, instead of realistic depictions of objects, in order to create a new unity on the canvas surface''(Tigin, 2014, p.p.,19 - 20).

In addition to the devastating effects of the first and second World Wars, among the movements that rebelled against the political order being questioned with the migrations, Dadaism used to work the most remarkable methods. Artists opposed to the purchase and sale of artworks or dedifferentiate of artworks by only museums have

brought to the forefront the randomness of rationalist and contradictory forms of expression.

In many ways like posters, magazines, photomontage, or live performances, they used revolutionary style to criticize the meaningless consumerism of war and those that caused it. Marcel Duchamp changed the -exhibiting and exhibited relationship- with the ready-made objects that were introduced in art, and by doing this, the art was almost completely serviced by the viewer. The Bauhaus movement emerged in Germany and the Constructivism movement in Russia, which has become widespread, have been developed for the purpose of solving the post-war economic problems. It glorifies the functional rather than aesthetic with its simple design styles and execution processes. Thus, with different expression techniques like Collage, Assemblage, and Installation techniques that make the ready object a work of art, the art evolved with an attitude towards elitist and retinal art. Many artists have been influential in the emergence of different techniques. Accepted as one of the pioneers of Pop Art, one of them is the French sculptor Jean Dubuffet who is known as father of Art Brut and pick them and brought together pictures of children, old people, mental patients, and prisoners' paintings with a sincere style.

''...In 1953, Dubuffet, which transferred lithographs onto stone, then produced mysterious and totemic forms using materials like slag, sponge, burnt coal, polyurethane, and became a source of inspiration for artists like Yves Klein and Oldenburg'' (Tigin, 2014, p.40).

The Minimalism movement, considered one of the movements carrying Contemporary art to date, compared the work of art and the viewer on the same platform. With a different approach from theatre, the Fluxus movement has thoroughly liberated the forms of expression in art. Conceptual Art and Process Art, which has been adopted as an

indispensable form of expression of duality created with metaphors, has usually been widely accepted.

Eliminating the classical relationship between the viewer, the artist, and artwork, these movements pushed aesthetic concerns in the classical sense into the second place. With the Neoliberal New World Order following 1980, art has developed well-liberated forms of expression along with many activist artists.

However, because of the interest in sensational and popular personalities and the production created by objects from everyday life, he has also yielded the order that makes art production necessary to be perceived as a commercial commodity. With the effect of technology that mostly removed international limited communication, he continued his way through a complex network of relations, including galleries, independent art institutions, collectors, politicians and well-known personalities from the world of entertainment, rather than art movements where artistic creativity and aesthetic understanding evolved chronologically. The subject of why and how they develop has been evaluated with examples given in the context of socio-economic, cultural, and political context. For example, with the support of the famous businessman and collector Saatchi in England, some of the members of the Y.B.A. group who have settled among the most sought-after artists have obtained astronomical income from their sales, is very important from the point of view of the whole Contemporary Art. As well as Jake, Dinos Chapmann, Marc Quinn, Liam Gillick and Chris Ofili, who use metaphors and duality in their artworks, Damien Hirst, Tracey Emin, and Sarah Lucas who are known by the world announcing their names through direct sensational works in their curatorial works, draw attention to an undeniable truth. The most obvious point of these is that they are members of a group of artists that have been strengthened by the support of the famous businessman and collector Saatchi who are in close contact with the politicians.

As a result of the privatization of art with the new liberal political system after 1980 with the applications that convince the private sector to invest, the emerging global reality is that strong investors and businessmen have become a mechanism that determines the value of the artist by virtue of the works of art all over the world. Particularly in art biennials and art fairs, whose numbers have been increasing since the beginning of the 21st century, examples of artists selling their works at very high prices before exhibition is opened were discussed in the previous chapters. In today's conditions, it is difficult to become familiar and popular artist without the support of private institutions and individuals. For this reason, the success and popularity of art works and artists in short periods, the branding of artists in parallel with a technology that eliminates the boundaries around the world, even the mass communication tools are managed by giant companies in the world is an undeniable fact. Although cultural and art sites that are active with the participation of people, or sites related to entertainment industry that announce sensational events of popular personalities are strengthened with viewers and exhibitors, it is a known fact that the perception of the majority can be directed by speculative news spread in the capitalist system in an irresistible way. This illusion of perception is also an indication of how powerful investors and companies can transform art into commodities by commercializing it.

Even if it is not repeatedly stressed throughout the thesis, the way the ordinary viewer perceives the art is actually directly linked to the emotional perception. Therefore, it is important to know the substructure of the viewer where art is executed and presented and the socio-psychological structure and some basic definitions related to the art. According to respective experts and scientists working on this subject, it has been determined that people can identify approximately 50,000 sentiments by using cultural coding from their families and their inner circle. Anger-joy, pleasure-dissatisfaction, hate-

love, and enthusiasm-anxiety are the most known of these emotions which are defined as distinguished anti-expressions. However, it is stated that aesthetic perceptions formed by a substructure at a more intellectual level can be defined with complex emotions.

Art is one of the most effective cultural instruments in the interchange of values and information from generation to generation through their communication. At the same time, it has also been an effective method of communication that guides people through education and brings together different cultures since it started to be mentioned.

We have stated that Art and Cultural development normally intersect in aesthetic perception. A normal person usually determines the qualities and distinctive traits that he / she perceives belong to the perceived object in the context of his / her cultural potential. The ability of the individual to convey an aesthetic choice, analysis and a new expression to the work of art is naturally dependent on this. However, it shows that some artists and curators, who are trying to exaggerate and focus on duality fiction with metaphors with innovative attitudes since the works executed are perceived without thinking, do not take into account the interpretation process of a normal human being. In this thesis, art executions that has been exaggerated and has received negative criticism are given with examples. One of the most striking examples in this regard is Jeff Koons, who has recently taken place among living Contemporary Artists with his statue of ‘‘Rabbit’’ made of stainless steel, which he found buyers for his artwork for over $ 90 million in the Christies auction room. The contemporary artist, who often uses animal figures and produces balloon-like inflated models reflecting striking colours like a mirror in most of his works, is doing his work with his assistants at large workshops like Warhol, using technological opportunities to the fullest as the world-famous Japanese artist Murakami. They have gained great interest in exhibiting their most absurd and many of them described as kitsch production works in very respectable museums and galleries, even though their fictions

are discussed in terms of how they are being handled. Whether they are working with a very respectable curator or privately owned company or individuals, they know how to make use of the attractiveness of duality by means of the works that they install in their chosen places with an unquestionable understanding among the seriousness of the classical works. Deriding symbolic values and memories, just like the old-new, classic-modern, beautiful-ugly, funny-serious created by him in the palace of Versailles, Koon has created a duality of fiction that reminds many contradictions and questions of what art really is and how it should be. Exaggerated kitsch figures and methods used in his execution also have a great share in this.

"…, every work of art can be seen as kitsch according to the cultural atmosphere, every kitsch execution can be seen as art. At any moment, art can replace its contrariness, and contrariness can replace the art. Therefore, kitsch as a universal, canonical aesthetic category is meaningless'' (e-skop.com/ jeff-koons-vakasi / 18.04.2017).

An interesting result is achieved when we evaluate the artists who have earned money and acquired fame in the way that the avant-garde period which is in cooperation with sensational and popular personalities in a communication with the entertainment industry in the contemporary period contradicts the assertion that art is not made for money. In other words, even if they are rejected by stating that they are contrary to art and receive massive criticism, it is accepted that curatorial fiction duality is supported by institutions and individuals who are powerful in art questioning the aesthetics in the classical sense and questioning the reasons that make art executions the most attractive in today's market conditions.

Cultural, political, sociological changes and technological innovations throughout the history of mankind have certainly influenced aesthetic perception, perspectives, and meaning processes added to existing emotional codes.

However, according to the critics, art which struggles to shed light on society with all its accumulations and values should not be a language and form of expression that is guided by communication possibilities and which only adopts the popular one. The holistic relationship of aesthetic perception and the factors that affect creativity changing the perspective on the art naturally affects the art viewer either positively or negatively. In the use of dualities that emphasize evil or ugly with metaphors in order to search for good and in the expression of curatorial texts, it is necessary to pay attention to the artistic forms of expression, which ignore the cultural substructures, and intellectual perceptions of the common viewer. Otherwise, there may be unwelcome errors in the evaluation of all kinds of art execution produced laboriously in ambiguity. At the same time, in this age of cyber communication, it causes the production to quickly lose its value and to be overlooked without actually achieving the goals that are intended to be achieved through art. If artistic works and activities force a normal viewer to think through an experience that will create awareness in the chain of values that are based on their perception of cultural and social infrastructure from the world in which they live, then art can develop itself. Moreover, at the rate it develops, it can develop societies and pass on a very valuable heritage, which can be an example for other cultures, to future generations.

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