

YEDITEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES

ISTANBUL AS A VISUAL COLLAGE:
REFLECTION OF MULTICULTURALISM AND THE CHANGE OF URBAN
FABRIC ON SPACES

A Thesis/Dissertation Submitted

by

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In Partial Fulfillment

of the Requirements for Proficiency in Plastic Arts

Doctoral Program in Plastic Arts and Painting

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ISTANBUL, 2025

DECLARATION OF ORIGINALITY

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ECE BEYLİKCİ

ABSTRACT

Istanbul As a Visual Collage:

Reflection Of Multiculturalism and The Change of Urban Fabric on Spaces

This thesis examines how art is shaped by the culture, environment and individuals surrounding the artist and how these interactions are reflected in the artist's production. It is emphasized that the spaces that shape the society and the environmental factors that affect the artist play a decisive role in the artist's production. Istanbul has an important place in the context of its multicultural structure and the evolution of the art scene, and in this context, it is emphasized how the eclectic structure of Istanbul is reflected in art. The collage technique is examined in both a conceptual and visual framework and its contributions to the artistic structure of Istanbul are analyzed.

The study is developed on two main axes. Firstly, the supporting infrastructure on the subject was created; secondly, the reflections of Istanbul's multicultural structure on art were examined through the selection of artists and works. In this context, a literature review was conducted and the effects of multiculturalism on artistic production in Istanbul were investigated in depth in theoretical and practical dimensions.

The thesis follows a chronological flow and each chapter deals with the relevant topics in a historical perspective. The study consists of five main chapters. In the first chapter, the purpose, scope and methodology of the study are presented; in the second chapter, the definition and effects of multiculturalism are discussed; in the third chapter, the artistic environment of Istanbul is analyzed through its multicultural past. In the fourth chapter, how contemporary artists use the collage technique and how multiculturalism is reflected in their art is discussed with examples. In the conclusion, the data obtained from the analysis of these topics are brought together and final evaluations are made on the place of Istanbul in art production and the impact of multiculturalism. In the sixth and final chapter, the use of collage and the exploration of the city in the works of artist Ece Beylikci are analyzed and supported by sample works.

This study emphasizes that art is a reflection of environmental and cultural interactions and examines in depth the effects of Istanbul's multicultural structure on art. The collage technique has been chosen as one of the most powerful tools of these effects, both

visually and conceptually, and a detailed examination has been made through artists and works.



ÖZET

Görsel Kolaj Olarak İstanbul:

Çok Kültürlülüğün Ve Kent Dokusunun Değişiminin Mekanlara Yansıması

Bu tez, sanatın, sanatçıyı çevreleyen kültürel, çevresel ve etkileşimde olduğu bireylerle şekillendiğini ve bu etkileşimlerin sanatçının üretimine nasıl yansıdığını incelemektedir. Toplumu şekillendiren mekânların ve sanatçıyı etkileyen çevresel faktörlerin, sanatçının üretiminde belirleyici rol oynadığı vurgulanmıştır. İstanbul, çok kültürlü yapısı ve sanat ortamının evrimi bağlamında önemli bir yer tutmakta ve bu bağlamda İstanbul'un eklektik yapısının sanata nasıl yansıdığı üzerinde durulmaktadır. Kolaj tekniği, hem kavramsal hem de görsel bir çerçevede ele alınarak İstanbul'un sanatsal yapısına katkıları incelenmiştir.

Çalışma, iki ana ekseninde geliştirilmiştir. İlk olarak, konuyla ilgili destekleyici altyapı oluşturulmuş; ikinci olarak ise İstanbul'un çok kültürlü yapısının sanata yansımaları, sanatçıların ve eserlerin seçimiyle incelenmiştir. Bu bağlamda, literatür taraması yapılmış ve teorik ile pratik boyutlarda, çok kültürlülüğün İstanbul'daki sanatsal üretime etkileri derinlemesine araştırılmıştır.

Tezde kronolojik bir akış izlenmiş ve her bölümde ilgili konu başlıkları tarihsel bir perspektifle işlenmiştir. Çalışma, beş ana bölümden oluşmaktadır. İlk bölümde çalışmanın amacı, kapsamı ve yöntemi sunulmuş; ikinci bölümde çok kültürlülüğün tanımı ve etkileri ele alınmış; üçüncü bölümde ise İstanbul'un sanatsal ortamı, çok kültürlü geçmişi üzerinden incelenmiştir. Dördüncü bölümde, günümüz sanatçılarının kolaj tekniğini nasıl kullandığı ve çok kültürlülüğün sanatlarına nasıl yansıdığı örneklerle tartışılmıştır. Sonuç bölümünde ise bu konuların analizinden elde edilen veriler bir araya getirilerek, İstanbul'un sanat üretimindeki yeri ve çok kültürlülüğün etkisi üzerinde son değerlendirmeler yapılmıştır. Altıncı ve son bölümde ise sanatçı Ece Beylikci'nin eserlerinde kolaj kullanımının ve kentin araştırılması incelenmiş olup örnek eserlerle desteklenmiştir.

Bu alıřma, sanatın evresel ve kltrel etkileřimlerin bir yansıması olduėunu vurgulamakta ve İstanbul'un ok kltrl yapısının sanata olan etkilerini derinlemesine incelemektedir. Kolaj tekniėi, hem grsel hem de kavramsal anlamda, bu etkilerin en gl aralarından biri olarak seilmiş ve sanatılar ile eserler zerinden detaylı bir inceleme yapılmıřtır.



PREFACE

Art and architecture can be considered sister branches of art because the relationship between space and art is intertwined in contemporary art. The contrasting image created by Istanbul's architecture, which reflects its multicultural identity and sometimes even seems incompatible, creates a collage that covers the texture of the entire city. Collage is the most important urban feature of Istanbul. At the same time, the architecture of the city contains many cultures that have given life to the buildings, so it is possible to see the artistic and cultural reflections of the societies on the exterior and interior facades of the architectures. Istanbul has also kept many cultures and religions alive. This synthesis of east and west has formed the architecture, culture and art of Istanbul since the early centuries. The biggest difference of Istanbul from other European capitals is that the remains of pagan cultures are still visible, it contains many examples of Byzantine art influenced by Christian religious motifs, and from the 15th century onwards, the culture and art of the Islamic world were built on this ground. Today, Istanbul is one of the rare metropolises that still harbors both Christian and Islamic architectural styles. Since the 20th century, the city has grown and transformed and now reflects examples of contemporary Turkish art and architecture. From the second half of the 20th century onwards, the texture of the city changed with the immigration from Anatolia and the identity of the city was transformed again in terms of architecture and culture, especially with the departure of minorities. While many historical buildings are being demolished in Istanbul, which has turned into a city that is consumed very quickly, the experiences and cultures of the old neighborhoods are also disappearing.

Can we keep alive our lack of preserving the visual texture of the city with art? Is it possible to record the ever-changing and disappearing visual texture with art and incorporate it into art? When we consider Istanbul as a visual collage, we can see the reflections of the city's multicultural visual heritage.

In this study, the reflection of multiculturalism on the spaces of Istanbul will be discussed and the artistic dimensions of this reflection will be examined. If we consider Istanbul as a visual collage, the study will also examine the visual history of Istanbul in the last century, which will seek answers to the question of whether it is an organically

integrated collage consisting of these parts or a collage formed by contrasts and these contrasts remain as contrasts without synthesizing.



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THANK YOU

First of all, I would like to express my gratitude and thanks to my esteemed teacher Prof. Dr. Süleyman Saim Tekcan, who caused me to start the Proficiency in Art program and always shed light on my artistic development.

I would like to thank my advisor Prof. Dr. Marcus Graf for his guidance and support throughout this journey. Thanks to him, I had the opportunity to address issues that I had been thinking about conceptually in depth.

In addition, I would like to thank Assoc. Prof. Dr. Burcu Ayan Ergen and Assistant Prof. Dr. Hakan Özer who took part in my thesis review jury and contributed to me with their valuable guidance in this long and challenging process.

Finally, I would like to thank Assoc. Dr. Sibel Avcı Tuğal and Prof. Dr. Lecturer. Member Orkun Yöntem who took part in my defense jury and supported me with their support.

1. INTRODUCTION

It is known that the world is in a constant transformation and that this transformation brings about changes in values and cultures. In multicultural cities, these processes of change and transformation can be observed more clearly. In this context, art comes to the forefront as one of the important ways of embodying or keeping lost values alive. Istanbul, one of the oldest and most multicultural cities in the world, has attracted individuals from different societies for centuries and has managed to incorporate the cultural accumulation of these individuals into its structure.

The evaluation of Istanbul from different perspectives and the observation of its artistic impact on the city was made possible by investigating the historical and social context of the concept of multiculturalism. In this process, firstly, how multiculturalism is defined and practiced in different societies is discussed, and then this concept is analyzed specifically in Istanbul. By analyzing the works produced by world-renowned foreign artists influenced by different cultures, the contributions of cultural interactions to art production were revealed. One of the basic assumptions of the study is that cultural interactions affect the creative processes of artists and can influence even the distant without the limitations of time and space.

Although the concept of space is perceived as a concrete phenomenon with its physical existence, it is revealed that it derives its main meaning from cultural and artistic values. It is stated that spaces are not only physical structures but also carriers of social memory. Enriched with stories, memories and values, these spaces contribute to the development and shaping of art in various contexts from art galleries to universities and museums. In the research, the concept of space is mostly addressed in the context of memory and the effort to concretize this concept is prioritized.

The evaluation of Istanbul's spaces as a collage was supported by examining the works produced by artists with different sub-identities influenced by Istanbul or different cultures, as well as studies on collage in the technical sense. The findings reinforced the idea that collage can be associated with multiculturalism and can be used as a tool to embody visual memory. The study aims to evaluate the multicultural structure of Istanbul as a visual collage and to examine whether this collage is a homogeneous integrity or a structure of contrasts.

1.1. Purpose of the Study

Art and space have always appeared as intertwined concepts in the process of creation. These two concepts, which mutually influence each other, offer a structure that is open to reinterpretation and transformation when they meet different cultures. By treating Istanbul as an art collage, this study aims to examine how the eclectic structure that this unique city offers both historically and culturally is reflected in art. Described as the synthesis of East and West, Istanbul makes the existence of contrasts inevitable in the visual richness it harbors, and this contrast stands out as an important element of the city's aesthetic and cultural identity.

In this context, the focus of the study is on how Istanbul, which has been frequently depicted in both traditional and contemporary art, harbors the cultures it contains in a unity and how this multi-layered structure is represented in art. This analysis, which seems like an abstract concept at first glance, is tried to be put into a concrete framework by addressing it from different perspectives. One of the main questions of the study is how the rich cultural texture of Istanbul is interpreted and transformed through the collage technique as a form of expression in art.

In this study, the relationship between the concept of multiculturalism and space is discussed in a theoretical framework, while at the same time being supported by concrete examples through art and architecture. The second chapter begins with a definition of multiculturalism and examines the emergence of this concept in the historical context and its effects on different social systems. The fact that multiculturalism is examined through the policies implemented in countries such as the USA, Canada and Australia and the consequences of these policies on cultural structure adds depth to the social context of the study. In addition, the reflections of the concept of multiculturalism in art will be discussed through disciplines such as sociology and anthropology, and the effects of this concept on architectural structures will be evaluated. How the cultural diversity of cities is reflected in architecture and how these buildings are used as a means of cultural expression are also discussed in this section.

The third chapter discusses the multicultural structure of Istanbul from a historical perspective and examines how this cultural diversity is reflected in the architecture of the city. The contributions of the cultures that have lived in Istanbul throughout history to both the physical fabric and the social structure of the city will be evaluated. In this context, the impact of Istanbul on artistic production, especially how artists are inspired by this city and how the multicultural structure adds richness to art will be discussed with examples. This interaction of Istanbul's historical identity with art and architecture enables the study to make sense of the relationship between multiculturalism and the city in a broader framework.

In the fourth chapter, the multicultural structure of Istanbul is analyzed through the concept of collage. The use of collage as a form of expression in contemporary art and the interdisciplinary structure of this technique will be examined in detail. The development of collage in Turkish painting will be evaluated in the context of different approaches, especially in the periods before and after 1990. In this process, the artists who use the collage technique and how the relationship between multiculturalism and space is represented in their works will be discussed through examples. This analysis aims to concretize the idea that Istanbul can be thought of as a collage and to place the eclectic and dynamic structure of the city in a conceptual framework.

The fifth chapter presents an overview of the study and summarizes the conclusions reached. In this section, it will be discussed how the concept of multiculturalism is shaped in relation to space and art, and how Istanbul can be considered as a cultural mosaic in this context.

Finally, the sixth chapter reveals the use of collage technique in Ece Beylikci's artworks and how the concept of the city is addressed. In this context, it will be evaluated why collage is preferred as a form of expression, how urban spaces are transformed into a visual narrative with this technique and how the multicultural structure is included in artistic production. This structural order aims to expand the scope of the study by addressing the relationship between multiculturalism, space, city and collage from an interdisciplinary perspective.

1.2. Scope of the study

The focus of the research consists of three main parts. The first part includes the identification of sources relevant to the research topic. The second part focuses on the organization and structuring of the conversations and texts that support the main topic. The third part includes the selection of works and artists appropriate to the purpose of the study and the combination of the texts identified for them. In the last chapter, the thesis is completed with a section on Beylikci's works.

1.3. Methodology of the study

This research, which was conducted on the basis of a survey model, was supported by a literature analysis. Visual and written records were collected about the artists and their works. These data were organized in a way to serve the purpose of the study. Examples supporting the purpose of the study were identified and analyzed. An analysis suitable for the purpose was created and the methodology was developed accordingly. Within the scope of the thesis, literature research on the whole subject and research in the context of time-meaning and space have contributed to the thesis by forming the basis of the study.

2. THE RELATIONSHIP BETWEEN MULTICULTURALISM AND SPACE

This chapter examines the concept of multiculturalism in its historical and theoretical context, focusing on both the social and political implications of the practice of coexistence of different cultures. The chapter reveals that multiculturalism not only signifies the existence of more than one culture in a society but also offers a broader understanding of identity supported by postmodern thought. In this context, the theoretical framework of multiculturalism is drawn with the contributions of postmodern thinkers such as Foucault, Lyotard and Deleuze. Moreover, Ahmet Gürsoy and Celalettin Yanık's comments emphasize the contribution of cultural diversity to social cohesion and the inevitable multiculturalization of contemporary societies.

Within the scope of the chapter, the emergence of multiculturalism and modern states moving away from nationalism and adopting heterogeneous models of society are discussed in detail. It is emphasized that homogeneous nation-state structures were criticized throughout the 20th century and multiculturalism policies gained importance after the Second World War. The development of multiculturalism policies in countries such as Canada and Australia were presented as an alternative to the melting pot and ethnic mosaic models; this approach, developed under the leadership of Pierre Trudeau in Canada, ensured that differences were accepted as a value.

The concept of ethnicity has been reconsidered within the framework of Anthony Giddens' definition and has been evaluated as an identity characteristic shaped by social, historical and societal elements, rather than a characteristic attributed solely to biological or cultural origins. This reflects a transformation in the way modern societies view social organizations and reinforces the idea that cultural diversity is an asset for democratic societies. In the works of Richard Falk and Will Kymlicka, cultural diversity is seen as contributing not only to the well-being of minority groups but also to the general welfare of society and enriching human life.

2.1. Definition of multiculturalism

The concept of multiculturalism refers to the existence of more than one culture in a society. Multiculturalism refers to cultural diversity as a social phenomenon. In philosophical terms, multiculturalism is a broad term that refers to a rethinking of the "monoculturalism of the Western intellectual tradition". In this context, multiculturalism is a theoretical principle that asserts the equivalence of different cultures, fundamentally refusing to construct a hierarchy between them, blurring the line between "high" and "low" cultures. The concept of multiculturalism has received theoretical justifications due to the work of postmodern and post-structuralist philosophers such as Foucault, Lyotard, Deleuze, Derrida and others.

According to the writer Ahmet Gürsoy, "the use of different languages, religions and cultures that maintain their unbroken coexistence, and the use of the power this coexistence provides for the happiness, security and peace of the country is called 'multiculturalism', and the evaluation of the progress that this brings about is called 'accumulation of tolerance'" (Gürsoy, 2011, P.77). According to author Celalettin Yanık, "regardless of their historical characteristics and sources, today's societies are multicultural. The existence of a homogeneous society today is close to impossible. This is due to the fact that in a global world there are more channels of communication, the local characteristics of the economy are minimized, and as a result, different ethnicities and communities live their lives in an interrelated manner. As a result, a multi-religious, multi-cultural and multi-ethnic structure has become a challenge for such societies. A multicultural society is a society that includes two or more cultural communities" (Yanık, 2013, P.49).

2.1.1. Emergence of Multiculturalism

"Starting from the end of the Middle Ages, each of the states that became independent from the control of the church institution structured its own social unit as a result of a new political consciousness. This idea of a homogeneous and centralized state created during the new era became dominant, and in this context, the empires that required the coexistence of different nations disintegrated one by one. Throughout the twentieth century, colonial states, which were the remnants of empires, were forced to abandon the lands they had exploited. On the other hand, in the same century, the centralized

and homogeneous structure of modern nation states began to be criticized. Following these criticisms, a new political approach emerged that involved the abandonment of homogeneity in favor of a heterogeneous model of society. This change in social consciousness throughout the twentieth century made it essential for the Western European states, which were gathered in a centralized unity, to produce new policies. Indeed, the independence movements and the multicultural policies implemented in the aftermath of the Second World War not only indicate that the idea of a strong centralized state has been left behind, but also that modern states have tended to abandon the idea of nationalism. This period, in which modern states abandoned the insistence on nationalism, was also the period in which regional and ethnic nationalism accelerated" (Say, 2013, P.38).

The late 20th and early 21st centuries are a period of great change in the history of human civilization. Many technical and technological innovations have been developed in almost every sphere of human existence. There has been a transition to a postmodern culture. Society has entered the era of total globalization.

"Multicultural and multiculturalism are emerging concepts and terms. As adjectives they were first used in English in 1941 to denote a cosmopolitan society of independent and unprejudiced individuals in which old nationalisms had lost their meaning. As a noun, it was used in the early 1970s as a characteristic of Australian and Canadian societies for government policies promoting cultural diversity. Between 1970 and 1980, all books with "multiculturalism" in the title were published in Australia or Canada" (Say, 2013, P. 30). "The term multiculturalism entered the Oxford English Dictionary in 1989. Since the 1990s, it has been growing in popularity in public debates, political life and, even more so, in civil society and research. The issues at the center of multiculturalism have spread far beyond the American continent to almost every part of the world. On first examination, multiculturalism can be thought of as a feature of contemporary societies made up of individuals from different nationalities, ethnicities, social backgrounds or religious beliefs. This definition, which we can call 'demographic', is also a synonym for cultural diversity. Diversity, on the other hand, is not unique to the world we live in, where the problematic of multiculturalism has emerged and, according to some, a cultural exemplification under American hegemony prevails" (Doytcheva, 2013, P. 17).

Societies have always been culturally diverse. At the same time, this diversity can lead to social organizations.

This leads to the idea that difference is not individual but embodied in social institutions that interact in situations of 'cultural contact'. This is an ongoing aspect of human societies that is studied in anthropology under the headings of hybridization, acculturation and interculturalization. In Western societies, this 'societal' multiculturalism takes on a special meaning in civil society organizations, which operate to promote, share and transmit specific cultures. This 'social multiculturalism' is traditionally defined in terms of pluralism, an essentially democratic ideology that encompasses cultural diversity but is not necessarily associated with the political order.

"At the third level of analysis, multiculturalism expresses a specific political program that not only acknowledges the existence and value of particular belongings but also proposes to incorporate these belongings into political norms and institutions. Thus, there is a transformation from an ideological or social pluralism to a normative and structural pluralism. To emphasize once again, this is not a completely new phenomenon. Empires composed of different nationalities, such as the Ottoman Empire, colonial societies and apartheid regimes, described in anthropology as "plural", have all established integration policies based on the constitutional recognition of ethnic, religious or racial components. However, these historical experiences either remained in pre-democratic periods or were implemented in non-democratic regimes. At this point, it is possible to understand that multiculturalism as a concept of institutional change is specific to democratic societies, at least in its emergence" (Doytcheva, 2016, P.17).

Many contemporary liberals write as if this process of establishing a common culture is nationwide, so that there is only one such culture in a country. For example, Dworkin argues that in the United States there is a single 'cultural structure' based on a 'common language' (Dworkin, 1985, pp. 232-233)

While the claim that all Americans share a common culture based on English is not entirely true, it does reflect a reality: The United States has united an enormous number

of people from very diverse backgrounds around a common culture. The vast majority of Americans, in fact, live in a similar social culture based on the English language. In the past and elsewhere, it has been thought that differences in ethnicity, race, region, class, gender and religion would not make a common culture possible. But in the US and other modern societies, the common culture is broad enough to bring together diverse groups. (Kymlicka, 2015, P.212)

While there is no single culture in the US, there is a dominant culture that unites most Americans, and those who fall outside this culture are individuals belonging to relatively smaller minority cultures. To understand the enormous integrative power - but also the limits - of this shared culture, it is necessary to examine how immigrant groups and national minorities relate to the dominant American culture.

"When immigrants came to the US, they brought their language and historical narratives with them. However, in the countries they left behind, they left behind many institutionalized practices that were culturally satisfying to them, often in their mother tongue. Although they have brought with them 'a common language of custom and tradition', they have lost touch with the social practices in which this language originally found meaning." (Kymlicka, 2015, P.144).

2.1.2. Models implemented in the USA, Canada, and Australia before multiculturalism policies

The assimilationist models implemented in the US, Canada and Australia before multiculturalism policies reflect the approaches of these countries to immigrants and indigenous peoples, which require them to adapt to the dominant culture. In the US, the "melting pot" model aims to unite immigrants under a common American identity by eliminating their cultural differences, while Canada has long maintained a bicultural structure limited to the French and English languages and excluded other communities. In Australia, the "White Australia Policy," It aimed to build a homogeneous national identity by closing the doors to non-European immigrants. These policies suppressed cultural diversity and marginalized the identities of indigenous and immigrant communities, leading to social tensions and divisions. When assimilationist approaches proved unsuccessful in the long run, Canada (1971), Australia (1973) and the United States (from the 1960s onwards) turned to multiculturalism policies that embraced diversity and recognized cultural diversity as an asset.

"Due to the backlash against the permeability between the social integration model and the assimilation model, the social cohesion models implemented in Canada, the US and Australia underwent significant changes in the 1970s and a new model was developed." (Vatandaş, 2002, P.29).

The transformation of social cohesion policies in Canada, the US and Australia in the 1970s was the result of criticism of long-standing models of assimilation and integration. Although the US "melting pot" model in theory aimed to blend immigrant cultures to form a new national identity, in practice this process resulted in the dominant Anglo-Saxon culture melting other cultures. Canada's "ethnic mosaic" model, on the other hand, despite its claim to protect cultural diversity, has led to the marginalization of groups outside the two dominant cultures (English and French). While both models aim to be inclusive in theory, in practice they tend to contain cultural differences. The transformation in the 1970s emerged as an attempt to address diversity in a more egalitarian way, but these policies proved to be insufficient for effective social cohesion.

"The US-based 'melting pot' model goes one step beyond the social integration model. While some see the 'melting pot' as the US name for assimilation, this is theoretically not entirely correct; the two do not completely overlap. The melting pot is based on the blending of all traditions into a new and evolving culture, rather than the melting of immigrants' traditions into the dominant traditions of the native population. In assimilation, there is a 'melting' in favor of the dominant tradition. In the melting pot, all traditions, lifestyles and cultures in the country are transformed and mixed. The term 'social mixer', used in Canada to describe this situation, accurately describes this process. 'Melting pot' was originally used to refer to the biological fusion of various (white) ethnic groups through marriage, rather than their cultural practices. This meaning was once echoed in the words of Theodore Roosevelt: 'Representatives of many races of the old world are uniting here in a new identity. The melting pot of these new types was shaped from 1776 to 1789, and our national identity was determined in all its essential features by the people of the Washington era.' The melting pot approach of the US is different from Canada's social cohesion policies shaped by the "ethnic mosaic" approach. Although the "ethnic mosaic" model in Canada emphasizes the preservation of the integrity of ethnic cultures, in practice it has meant that immigrants

adopt one of the two dominant cultures. Although Canada is composed of two nations, the tolerance that the French and the English show to each other is not shown to other foreigners who resist assimilation or are believed to be unassimilable" (Vatandaş, 2002, P. 25-30).

Canada's adoption of the concept of multiculturalism as a social cohesion policy can be seen as an attempt to overcome the shortcomings of previous models such as the melting pot and ethnic mosaic. By offering an understanding that advocates the coexistence of different cultures with equal rights, this concept has created an alternative to homogenizing or oppressive cohesion policies. Shaped under the leadership of Pierre Trudeau, the multiculturalism policy initially found limited application due to social tensions such as the demands of the French minority and followed a parallel process with the biculturalism policy. However, from the 1980s onwards, these policies were replaced by a multiculturalism approach based on an understanding of true equality where differences are recognized as an asset.

This transition reflects not only a theoretical shift in discourse, but also an effort to manage social diversity and ensure inclusiveness. The Supreme Court of Canada's emphasis that "the accommodation of difference is the essence of true equality" demonstrates that multiculturalism is not limited to the acceptance of cultural differences but sees these differences as a fundamental element of social justice. However, the limited use of the term in everyday life, such as tolerance or harmony with foreigners, reveals that the depth of this policy is not always adequately grasped. While Canada's understanding of multiculturalism is notable for its goal of creating an egalitarian and inclusive social structure, how this approach is implemented in practice is worth examining in terms of managing relations and tensions between social groups.

Social cohesion policies have adopted different approaches in different countries to deal with migration and cultural diversity. While the US melting pot model envisages the blending of immigrants' traditions with the dominant culture to create a new national identity, Canada's multiculturalism approach has encouraged the coexistence of ethnic identities while preserving their uniqueness. However, even in Canada, the understanding of multiculturalism initially developed through a transition from biculturalism. These approaches reflect shifting approaches to balancing the preservation of cultural diversity with national integrity. As the Supreme Court of

Canada has stated, "the inclusion of diversity is the essence of true equality" is the mainstay of this multicultural approach.

"Giddens states that ethnicity today represents the general expression of groups associated with identities. He also states that the concept of ethnicity is no longer limited to the meanings of race and tribe as in the past but includes a broader understanding of identity. In this context, ethnicity is used as an identity characteristic shaped not only by biological or cultural origins, but also by social, historical and communal elements" (Giddens, 2005, P.133). In reality, the change in the concept of ethnicity in Giddens' sense is an extension of the change in sociality that encompasses the modern nation-state's idea of society. "In the past, modern nation states have based their social structures on a race, just like the definition of ethnicity. Therefore, the change is not limited to the concepts of ethnicity or nation. In fact, this change reflects a transformation in the way of approaching social organizations. The meaning that Giddens attributes to ethnicity also shows a change of perspective towards the concept. Although the first quality that comes to mind when we think of ethnicity today is still race or descent, as Giddens emphasizes, ethnicity now refers to a group that refers to an identity. In this context, ethnicity in our age symbolizes a belief in collective recognition and recognition" (Say, 2013, P.157).

Giddens' new meaning of ethnicity reflects the transformation in the modern understanding of social organization and reveals that the concept of ethnicity cannot be limited to biological or cultural origins. This new approach considers ethnicity as a combination of social, historical and societal elements that define a group associated with identities. In the past, modern nation-states based their social structures on a particular race, which led to a narrower understanding of ethnicity. Today, however, ethnicity has turned into a collective identification rather than biological or cultural characteristics attributed to a group and has become a concept associated with social recognition. Giddens' emphasis in this context shows that ethnicity now refers not only to the origin of a group, but also to that group's search for self-identification and social acceptance. This can also be seen as an expression of modern nation-states' shift from homogeneous identity structures to more inclusive and multidimensional perceptions of identity.

"The third of the proponents of group difference-based rights for national minorities emphasizes the value of cultural diversity. Liberals see the diversity of lifestyles within a culture as a virtue, and in this perspective, they also recognize the existence of more than one culture in the same country. Intercultural diversity contributes as much to the richness of human life as intra-cultural diversity. This argument not only addresses the interests of minority groups but also offers a perspective on how the larger society also benefits from rights based on group difference. As Richard Falk has noted, "cultural diversity enhances the quality of life by enriching experiences and expanding our cultural resources." The protection of minority cultures is therefore increasingly recognized as an expression of self-interest. The first two arguments defend the interests of the majority and defend rights in the name of self-interest, not justice. Defending the value of cultural diversity is important both because it creates a more aesthetically interesting world and because different cultures offer alternative models of social organization to adapt to new circumstances. There is a certain truth to this argument for the value of cultural diversity" (Kymlicka, 2015, P.211-212).

To conclude, this chapter has addressed the historical, social and political dimensions of multiculturalism, and demonstrated why this concept has become so important for modern societies. Multiculturalism, as a social model that enables different cultures to live together, has gained more importance especially since the 20th century when the homogeneous nation-state concept was criticized. This concept refers to a new approach that not only recognizes the existence of cultural diversity but also considers diversity as an asset on the basis of social equality and justice. While multiculturalism policies developed in countries such as Canada aim to protect cultural identities and ensure their equal rights in society, it has also been observed that social and structural changes are needed for the effective implementation of these policies.

The redefinition of the concept of ethnicity and its association with social, historical and societal elements rather than merely biological or cultural origins reflects a transformation in the perception of identity in modern societies. Giddens emphasis in this context reveals that ethnicity functions as a means of individual and collective recognition and forms the basis for social cohesion and the coexistence of differences. In this context, multiculturalism is considered not only as a policy of governance but also as a form of social organization and an extension of democratic ideology.

Moreover, the emphasis on cultural diversity by thinkers such as Richard Falk and Will Kymlicka shows that multiculturalism creates social wealth and aesthetic value, and that different cultures offer alternative models of social organization for societies. Cultural diversity offers a structure that not only ensures the protection of minority groups but also enhances the well-being of the wider society. This perspective makes it clear that multiculturalism offers an opportunity for the development of societies at both the individual and collective level.

In conclusion, multiculturalism represents an understanding that enables societies to see their diversity as an asset rather than a burden in a globalizing world. This concept is not only a tool for more inclusive, egalitarian and harmonious development of societies, but also a way of life that enhances the richness of human life. Therefore, a deeper examination of the theoretical and practical aspects of multiculturalism and its effective implementation by policy makers can play a critical role in solving the cultural and social problems facing today's societies.

2.2. Art and multiculturalism

How is multiculturalism reflected in art? If we proceed from this question, new questions arise. For example, how exactly do we express multiculturalism in painting? Do the works created by an artist by observing a culture other than their own reflect multiculturalism? Or do the works created from the history, places and different ethnic cultures of the society in which the artist lives reflect multiculturalism?

In addition to the works of painters who came to the Middle East from Europe in the 18th and 19th centuries and painted the mysteries of the Middle East, Gauguin's paintings in Tahiti, which reflect the culture of the Polynesian islands, Picasso's works influenced by African masks, Van Gogh's influence on Japonism and Paul Klee's works influenced by the Far East also provide answers to the first question we have posed. "Elements of Christian imagery appear in his Tahitian paintings, as they do in his work in Britain, as Gauguin confronted missionaries accused of destroying Polynesian culture. His use of its motifs is neither realistic nor anthropological as he attempts to examine the islands' long-extinct traditional religion." (Hudson, 2020)



Figure 1. Paul Gauguin, "Tahitian Women on the Beach", 1891, Oil on canvas, 61x91cm (<https://www.musee-orsay.fr/en/artworks/femmes-de-tahiti-290>)

Discussions on the origins of modern civilization and the processes of its cultural development have often been shaped under the influence of a Eurocentric perspective. This approach tends to simplify historical realities, arguing that modernism and civilization are exclusively a product of the West. However, an examination of the foundations of civilization - such as literacy, law and urban life - shows that these structures first developed in non-European regions such as the Middle East, India and China. Nevertheless, the belief that the West is the sole creator of civilization has paved the way for racist ideologies that ignore the historical context and lead us to perceive world history in a narrower framework. Therefore, developing a more inclusive understanding that takes into account the role of different geographies in the origins and development of civilization is critical for contemporary cultural and historical debates.

The issues of racism and multiculturalism have led to a growing debate on the origins of civilization and the development of cultures. Many ideas that form the basis of racist ideologies assume that the development of civilization is exclusively a European or Western phenomenon. However, historical facts refute this view. The basic elements of civilization, such as literacy, law and urban life, first developed in regions outside Europe, such as the fertile Levant of the Middle East (Egypt, Iraq and Anatolia), northwest India and southeast China. Moreover, it is well known that

medieval Europe lagged far behind in terms of science, art and cultural progress compared to the Islamic civilization that rose in the Middle East and North Africa during the same period.

However, even those who acknowledge these historical realities continue to believe that the concepts of "modern culture" and "modernism" are uniquely European and a uniquely European (and white) creation. This demonstrates the continued influence of Western-centric approaches in historiography and the fact that the contributions of other cultures to civilization are often ignored. In order to develop a global understanding of civilization, this narrow perspective needs to be overcome and the cultural scientific and social contributions of different geographies need to be equally valued.

Based on the discourses of the author John Molyneux, when we look at the works created by a European (white) artist by studying other cultures, especially in the 19th and 20th centuries, it can be assumed that there are also notions of racism underlying the phenomenon of multiculturalism that is treated in this way. Currently, when Gauguin's paintings are evaluated, the painter's imperialistic behavior in the Polynesian islands (such as his plural marriages, infecting local women with diseases) is observed and it is noted that there are some racist discourses in Gauguin's multiculturalism. The concept of Orientalism was also contributed to by painters such as Delacroix, whose assumptions about Middle Eastern society from a distance contributed to this idea.

"When Disraeli said in his novel *Tancred* that the Orient was a vocation, he meant that Western interest in the Orient was a passion. One should not think that the structure of Orientalism is a structure of lies or myths that will simply disappear when the truth is told. Thus, Orientalism is not a European fantasy about the Orient; it is a body of created theories and practices in which generations of great material investment have been made. Orientalism is, as Dany Hay has argued, not at all far removed from its designation as a collective idea that defines "us" Europeans against all "those" non-Europeans, and indeed it could be argued that the core component of European culture is precisely what makes it hegemonic both inside and outside Europe. Fundamentally, the Oriental is based on the dominant Western consciousness" (Said, 2003, P.58).

Another reflection of multiculturalism is seen in Picasso, but his interaction with African masks was reflected in his works in terms of changing his philosophy and perspective.

In 1907, Picasso painted five prostitutes in the Spanish quarter in *Les Femmes d'Alger*. In his painting, these five prostitutes are very realistic, looking deep into the viewer while looking at their potential customers. This painting opened the door to the development of cubism and modernist art. At the time, it was only a profound shock to Picasso's fellow avant-garde artists such as Braque and Matisse. One of its shocking features was that two of the women's heads were painted to resemble African masks, while the other three were based on images taken from ancient Iberian culture. "Art critic John Berger describes *Les Femmes d'Alger* as angry, a frontal assault, and part of the African mask imagery as Picasso found it. Looking at how Picasso's work developed, the use of African art becomes even more important. The key point that Picasso found in African art was a new way of seeing and representing the world, one that broke ties with the European artistic tradition - ties that had been challenged by artists for a long time - while moving to a new understanding of art that was more determined than ever. The African influence on Picasso and Braque's cubism as a whole and on Picasso's later work is evident. Paintings such as the famous *Three Women of Algiers* and even *Guernica* would not have been possible without the breakthrough realized at *Les Femmes d'Alger*. There were also many artists directly influenced by African art: Brancusi, the forerunner of modernist sculpture; Matisse and Modigliani; the German expressionists and the sculptor Giacometti." (Picasso, 2020)



Figure 2. Pablo Picasso, "Girls from Avignon", 1907, Oil painting, 243.9 cm x 233.7 cm (<https://www.moma.org/collection/works/79766>)

Picasso's works created under the influence of African culture can be examples of multicultural artworks created under the influence of another culture. In addition, the reflection of different cultures living side by side in the same city on art is multiculturalism that is influenced by each other by intertwining. For example, in cities like Istanbul or New York, people from different cultures live side by side and are influenced by each other's cultures.

In Canada, the USA and Australia, the period when states began to implement multiculturalism policies (from the 1970s onwards) coincides with the period of postmodernism in art. Postmodernism in art expresses a reaction against modernism. Its main characteristics include anti-authoritarianism or the refusal to recognize the authority of any style or to define what art should be. Postmodern art is characterized by the deliberate reuse of art movements and discourses of the past and the blending of different artistic and popular styles and media.

In the 1970s, the Vietnam War for the US, the Civil Rights Movement, the student protests in Europe that began in 1968, and the social and political uprising against authority brought with it tolerance for multiculturalism in social and political spheres.

Of all the movements in the history of art and design, postmodernism is perhaps the most controversial. This period defies definition; theatrical and theoretical, postmodernism is an unstable mix, a visually exciting multifaceted style that ranges from colorful to subversive, ridiculous to luxurious.

Postmodernism shattered established ideas about style. It brought a radical freedom to art and design, often designed with gestures that were funny, sometimes conflicted and sometimes absurd. For two decades, from about 1970 to 1990, postmodernism brought a new self-awareness about its own style.

Postmodernism was completely different from the utopian views of modernism, which favored clarity and simplicity. Modernists wanted to create a window into a new world, whereas the basic tenets of postmodernism were complexity and contradiction. While modernist objects glorified the idea of utopia, progress and machine-like perfection, postmodern objects suggested an uncertain, imperfect and dystopian future. Designers used discarded materials to create an urban apocalyptic aesthetic, further obsolescing these materials to produce dystopian objects.

New York artist Jean-Michel Basquiat was a key figure in the transition of graffiti art from a hidden street activity to mainstream postmodernist art. Despite his premature death at the age of 27, his raw style of neo-expressionism with its references to jazz and African art is recognized by art critics as "cool". He is one of the most important postmodernist artists of urban America.

Lucy Lippard tells the history of art in the United States in the 1970s with a focus on the cultural mix of the 80s. She begins by proving the failure of the idea of the "melting pot" in the United States. Instead, he argues that Western culture was reshaped by minority cultures, citing the Latin American concept of *mestizaje* as an example of how a new hybrid culture can be produced by the coming together of local and international cultures. Lippard's history begins in New York in the 1970s. It describes how graffiti art infiltrated galleries and influenced trends such as the rise of neo-expressionist painting in the 1980s. How artists like John Ahearn and Tim Rollins collaborated with local communities in the South Bronx in the 1980s. After moving to the West Coast, she continues to address activism in the work of Chicano painter Rupert Garcia and in her projects on the undocumented works of David Avalos, Elizabeth Sisco and Louis

Hock in San Diego. Native American and Asian artists, including African American (David Hammons and Adrian Piper), Native American and Asian artists examine race, and the problems of "biracial" identity in the US Lippard ends by emphasizing that the challenge for these artists is to maintain their own cultural identity. (Lippard, 2000, P.132)



Figure 3. Jean Michel Basquiat, "Irony of the Negro Police", 1981, Oil on canvas, 122 x 183 cm. (<https://www.jean-michel-basquiat.org/irony-of-negro-policeman/>)

This text by Lucy -Lippard appeared as a chapter in her 1990 book *Mixed Blessings*. The New York-based critic Lippard (now based in New Mexico) has written various revisionist histories of contemporary US art, with different emphases on feminism, conceptualism and multiculturalism.

Returning to the second question posed at the beginning of this chapter, the question of whether the works created by artists inspired by the history, places and different ethnic cultures of the society they live in reflect multiculturalism is raised. This question will be addressed in the context of the artists and their works, especially in terms of the collage technique. However, before reaching this point, the relationship between multiculturalism and the city will be defined and the multicultural structure of Istanbul in the historical context will be focused on. In this way, how art and cities are shaped

together and their relationship with cultural diversity will be evaluated from a broader perspective. This analysis will provide a better understanding of both the multicultural identity of Istanbul and the effects of this identity on artistic production.

This chapter aims to examine how art expresses and transforms the interaction between different cultures by considering the reflections of multiculturalism in art in both a historical and contemporary context. The phenomenon of multiculturalism affects not only the aesthetic value of works of art, but also their social, political and historical contexts. In this context, the works produced by an artist influenced by a culture other than his/her own or the reflections of cities where different ethnic and cultural identities live together on art reveal different forms of multiculturalism.

Although the works produced by Western artists such as Gauguin, Picasso and Van Gogh, influenced by other cultures, represent multiculturalism in a way, it is seen that the notions of orientalism and racism also play a role in this process. The critique of Orientalism, while questioning the construction of Eastern societies as the "other" by the West, constitutes an important reference for understanding the role and limits of art in this process. In this context, art's "reproduction" of other cultures is discussed as both an aesthetic and ethical issue.

On the other hand, in the relationship between art and multiculturalism, the impact of urban life and the coexistence of different identities on art production processes is analyzed. The impact of multicultural cities such as Istanbul and New York on art shows how cultural interactions turn into a synthesis. In this context, the architectural structures and cultural diversity of the city are considered as a "collage" in both concrete and metaphorical terms.

With the era of postmodernism, art became irreducible to a single definition or aesthetic understanding, increasing tolerance for multiculturalism and bringing different identities to the center of art. Artists such as Jean-Michel Basquiat have developed a postmodern artistic language in which urban experiences are combined with multiculturalism, emphasizing that art is not only an aesthetic but also a social tool.

In conclusion, the reflections of multiculturalism in art should be considered not only as an aesthetic expression but also as a mirror of social transformations. In this context, artists and their works create a multi-layered and rich visual language by bringing

together different cultural and historical contexts. The study emphasizes the role of art in intercultural dialogue by revealing how multiculturalism is reflected in art and how art functions as both a means and an end in this process.

2.3. The relationship between multiculturalism and the city

2.3.1. Sociology and multiculturalism

It is known that sociology is of Western origin and emerged as a result of industrial societies. The theoretical foundations of sociology took shape in large industrial cities (Paris, Berlin, Chicago, etc.). Thus, sociology focused on cities that represented a form of society or a way of life and tried to understand the structure and problems of society through these cities. This process also laid the foundations for the later development of urban sociology.

"Urban sociology developed in the rapidly growing industrial cities of the 19th century with sociology's interest in urbanization. Henri Lefebvre stated that urban sociology should be considered in terms of the reflection of production relations, ideologies and social practice on space and its shaping. Lefebvre emphasizes that space is not only an abstract object but a social phenomenon" (Tolan, 1991, P.60).

One of the first important group classifications in the history of sociology is the concept of "Gemeinschaft-Gesellschaft" (community-society) put forward by the German sociologist Ferdinand Tönnies. Tönnies expressed his understanding of these concepts as follows; "I call any association in which the natural system predominates a community (Gemeinschaft), and those shaped by the rational system and essentially guided by it a society (Gesellschaft)... The essence of both community and society, as will be shown, is found intertwined in all kinds of unity" (Tönnies, 2002, P.203).

According to Tönnies, congregations are small, homogeneous and intimate communities based on personal, sincere and intimate connections between individuals who are similar in terms of race, ethnicity and culture. Communities, on the other hand, are large and heterogeneous communities that are diverse in terms of race, ethnicity, socio-economic status and culture. Societies, in contrast to communities, are more

impersonal, cold, interest-based and often based on relationships that are not based on free will and are largely shaped by functional specialization.

Another important research in the field of urban sociology belongs to Max Weber. In his 1921 work *The City*, Weber dealt with the nature, types, administrative, economic and legal characteristics of the city. (Tönnies, 2002, P.108)

It is a fact that the diversity inherent to human existence has been seen as a problem in many regions and periods of the world we live in. While ethnic, religious, cultural and class diversity has been the source of many social problems throughout history, there have been various ways of coping with or responding to this phenomenon. It can be said that today's world is grappling with the same problem within a framework it calls multiculturalism. If we need to go back a bit for the shaping of the problem in this particular form, we can think of the efforts of nation states to produce a uniform composition of different ethnic, religious and cultural formations. The models of society that emerged from these efforts began to erupt on all sides in proportion to the speed of globalization. First of all, however, it is necessary to point out some serious problems with blaming the entire sin of this uniformization on the experience of nation states. Today, the reality of multiculturalism, which has become increasingly evident after the end of nation-states, and the multicultural (and anti-multicultural) discourse that has developed in the face of this reality, requires a fresh look at history and civilizational faults. It is only natural that the United States and Canada, already a melting pot of many cultures, have come a long way in this regard. (Kymlicka, 2015, P.213)

The social aspect of space leads sociologists to study the social content of urban space rather than its form. While the structure and organization of urban space is usually dealt with by urban planners, sociologists investigate society in the city, that is, urban life. The relations of production, ideologies and social practices that Lefebvre refers to are related to urban society. For sociologists, the city is a society that exists in space surrounded by certain boundaries.

"Urban sociology emerged in the West at the beginning of the 19th century and thus sociology had the opportunity to exhibit a significantly different approach from other social sciences by examining the urban phenomenon in a multidimensional way" (Bal, 2016, P.14).

Studies on the city in Turkey have developed to a certain extent depending on the urbanization process. After the 1950's, when the dissolution and migration to the cities started in parallel with the introduction of tractors and technology to the rural areas, the main subject has been migration, unplanned urbanization and squatting. This problem has been one of the most studied issues until recently. Between the 1960s and 1980s, the rapidly increasing regional inequalities, class divisions in cities, the culture of poverty, the consequences of industrialization in cities, unemployment, etc. were studied (Bal, 2016, P. 20).

"The concept of city is derived from various terms in Western languages, such as "civitas" and "fellow citizenship" in Latin. For this reason, expressions such as "city" in English, "cité" in French, "città" in Italian and "ciudad" in Spanish are used. These terms are rooted in classical Greek philosophy, which associated the city (polis) with public civic rights. Because a person had to be a free man and own immovable property in order to participate in the city administration and become a citizen of the city" (Bal, 2016, P.31).

It is seen that the views of postmodern theorists are tried to be understood through their own texts. "The French philosopher Jean-François Lyotard, one of the leading theorists of postmodernism, presents a report on the state of knowledge in developed societies in one of his first important works in this field, *Report on the Postmodern Condition - Knowledge* (1979). This report, presented to the Government Council of Universities, articulates postmodern concepts and perspectives within a philosophy of knowledge that focuses on issues such as the position of knowledge in computerized societies, the legitimization of knowledge, language games, modern and postmodern options. Lyotard's answer to the question "what is postmodern?" is: "It is undoubtedly a part of the modern. If the only thing inherited is yesterday, it should not be doubted" (Lyotard, trans. Ahmet Çiğdem, 1990, p.156).

The views of postmodern theorists and classical sociologists provide an important basis for understanding the dynamics of modern society and evaluating the relations between knowledge, the city and social structure within the framework of these dynamics. Jean-François Lyotard, in his work *The Postmodern Condition*, analyzed the changing status

of knowledge in developed societies, focusing on the processes of legitimization of knowledge and the concept of language games. Lyotard's definition of postmodernism as a part of modernity points to a continuity rather than a definite break between modernity and postmodernity. This shows that the basic elements of modern society are being re-questioned and transformed by postmodern approaches.

On the other hand, Max Weber laid the foundations of urban sociology by analyzing the political, economic and legal characteristics of Western medieval cities in his work *The City*. Weber's analysis of the functional types of cities made an important contribution to understanding the effects of urban spaces on social organization. Weber's classic work, when compared to Lyotard's analysis of postmodern society, allows for a clearer tracing of the transformation between social structures and knowledge systems in a historical context. In this context, the works of both thinkers constitute an important reference point for understanding how knowledge and the city play a central role in the historical development of societies and how these elements are evaluated within different paradigms.

"In *The City* (first published in 1921), Weber analyzed the Western medieval city in particular. In this work, he focused on issues such as the nature of the city, various types of cities (productive city, consumer city, castle city, principality city), political, administrative, economic and legal characteristics of the city. This work is of great importance as it is one of the first important works in the field of urban sociology" (Bal, 2016, P.204).

Space, as the basic element that makes the existence of beings possible, has been of interest to many sciences from philosophy to sociology. Within the social relationship networks of human groups, space also acquires a social content. The meaning, role and function attributed to space in each society is different. For example, in agrarian society, space appears as a space where human production, social, cultural and religious behaviors are organized and shaped by human initiative. In capitalist society, on the other hand, space becomes commodified, its exchange value changes depending on the circumstances, and it is dominated by human beings. While in agrarian society the natural characteristics of space are at the forefront, in capitalist society the created, produced, that is, artificial characteristics come to the fore. Undoubtedly, in every

society, space (land, land, urban areas, etc.) is closely related to power or authority. Those who hold power also hold the privilege of organizing and using space. Capitalist urbanization, as Giddens points out, develops within both local and national economic systems of created space housing, labor and product markets. Here, the role of international and even supranational structures in the organization of space and the determination of its exchange value has become more important (Bal, 2016, P. 277).

Urban space is usually defined in terms of the land on which the city spreads and rises (horizontal and vertical axes). Within this vast space, private spaces (housing, parks, roads, public buildings, squares, etc.) are valorized according to free market rules or power relations. Although space manifests itself primarily as a physical structure, what gives it meaning is the nature of human relations. These relationships are shaped by economic, social, cultural and religious values. The social dimension of space is formed through power dynamics, influenced by factors such as cultures, beliefs and social classes.

"Canada has a Ministry of Multiculturalism that aims to expand the space for freedom by being sensitive to the demands of different ethnic and religious groups. The issues addressed by this ministry are quite remarkable. For example, a Sikh believer, who is required to wear a dagger as a requirement of his religion, was granted the freedom to wear a dagger while on official duty; similarly, an Indian, who is required to wear a turban as a requirement of his religious beliefs, was granted this freedom" (Aktay, 2015, P.6).

2.3.2. Anthropology and multiculturalism

In anthropology, "field" refers to the place or cultural setting where anthropologists conduct their research. Until a decade ago, most anthropologists conducted "fieldwork" in non-Western societies, usually tribal or peasant populations. This meant living in a village or other small settlement, learning the language, adapting and living as closely as possible as the local people did for a year or more. Some anthropologists still go to remote and unfamiliar places to do their own fieldwork, but as anthropologists' interests expand, so do the places where they conduct their research.

Anthropological work in cities is relatively new because anthropologists have generally conducted fieldwork in small societies outside the Western world. For example, Clifford Gertz's study of cockfighting in Bali and the cultural and social view of masculinity in Bali, or Bronislaw Malinowski's work with indigenous people in the Pacific islands, especially on "language". In the last 60 years, anthropological studies have also started to be conducted in cities. Anthropological studies have increased especially with the migration to big cities both from small settlements in the same country and from abroad.

Urban anthropology studies the experiences and lifestyles of cities and the people and communities that inhabit them through general socio-cultural and socio-economic lenses. The phenomenon of urban anthropology originated in Numa Denis Fustel de Coulanges' (French historian) sociological study 'The Ancient City', published in 1864. After that, urban anthropology was seen in the USA, which has a multicultural city structure and a cultural definition of "melting pot" consisting of immigrants, and urban anthropology studies started to be carried out all over the world since the 1940s. For example, with the migration of Turks to Germany for job opportunities and their settlement in Kreuzberg, which is referred to as Little Istanbul, the multiculturalism of large cities like Berlin, which received immigrants, increased and therefore anthropological studies were carried out. (Türkeş-Kılıç, 2010, P.48)

In contemporary urban anthropological studies, such as Richard Gabriel Fox's (American anthropologist) work on the intersection of urbanization, urban poverty and urban transformation (1977) or Ulf Hannerz's (Swedish anthropologist) examination of the relationship between individuals, ethnic groups and communities and socio-economic and political procedures (1980). Studies on urban anthropology in Istanbul also reflect on specific neighborhoods and the socio-economic and cultural relations of their inhabitants.

2.3.3. Reflection of Multiculturalism on Architecture

Although space is first perceived as a physical entity, it gains its primary meaning through the economic, social, cultural and religious values attributed to it. The social dimension of space is not just a physical environment; it is also deepened by the relations between people and the power dynamics that shape these relations. These power dynamics are determined by elements such as cultural differences, social classes and belief systems. In this context, space becomes a mirror of the social structure of multicultural societies and bears the traces of intercultural interactions. However, the reflection of these traces on architecture is a controversial issue, especially in Western societies.

Discussions on how multiculturalism is represented in architecture in multicultural societies, for example in the USA, Canada and Australia, often reveal that social and cultural diversity is not adequately expressed in the physical environment. Research shows that in these countries the architectural profession is dominated by a predominantly 'white' and 'male' identity. For example, a 2004 study in the UK found that 18% of architecture students come from non-white ethnic backgrounds, but only 2% of professional architects are from non-white groups. This highlights the lack of diversity in the architectural profession and the limitations in representing multiculturalism in architecture.

In multicultural centers such as New York and Berlin, debates on architectural multiculturalism often focus on the identities of the creators of these spaces rather than the spaces themselves. These debates question whether multiculturalism in architecture is represented not only in architectural forms but also in the identities and perspectives of their creators. However, the lack of such discussions can lead to multiculturalism in architecture being treated only as a superficial concept.

As a result, it is clear that the social and cultural dynamics that constitute this space should be taken into account as much as its physical dimension. In order for multiculturalism to truly exist in architecture, it is critical to promote diversity in the architectural profession and to include individuals with different ethnic and cultural identities in the design process. Otherwise, architecture will remain an extension of dominant power dynamics rather than reflecting the complexity of multicultural

societies. For this reason, space in multicultural societies needs to be considered not only as a physical structure but also as a form of cultural and social expression.

Multiculturalism is a fundamental phenomenon that shapes the social, cultural and political context of urban spaces. This chapter discusses how multiculturalism is reflected in urban life and spatial structure from the perspectives of sociology, anthropology and architecture. By discussing the effects of sociology on urbanization and social relations within the framework of urban sociology, it is revealed that the city is not only a physical space but also a social phenomenon. Especially Lefebvre's view that space is a social product is discussed as a reflection of the multicultural structure of cities.

In an anthropological context, studies conducted to understand the social, economic and cultural fabric of cities have emphasized the effects of migration and settlement processes on multiculturalism. In this context, urban anthropological studies in multicultural societies such as the USA, Canada and Australia have examined the practices of coexistence of different cultures in space. Cultural diversity, especially in large immigrant cities, reveals how urban space is shaped as a socio-cultural space and the processes of interaction.

From an architectural perspective, discussions on the spatial representation of multiculturalism have drawn attention to the inadequacies of spaces in reflecting diversity not only physically but also socially and culturally. Research emphasizes the homogeneous nature of the architectural profession and the deficiencies in architectural representation, which limits the reflection of multiculturalism in architecture. In multicultural cities such as New York and Berlin, these debates focus on the identities and cultural contexts of those who create these spaces rather than the spaces themselves. This points to the need for architectural design processes to establish a stronger relationship with the social and cultural context.

In conclusion, multiculturalism is discussed as a dynamic phenomenon that shapes the physical, social and cultural structure of cities and how this structure enriches and transforms the meaning of urban space. Analyses from sociological and anthropological perspectives have revealed that multiculturalism is not only a concept but also a fundamental component of social life and space. However, the insufficient reflection of

this phenomenon in architecture draws attention to the problems of representation of multiculturalism in urban life and shows that a more inclusive approach should be developed.



3. THE RELATIONSHIP BETWEEN MULTICULTURALISM AND ISTANBUL

In this section, the multicultural structure of Istanbul as a city that has hosted many cultures throughout history will be discussed. When the city is evaluated as a visual collage, it is observed that the spatial and aesthetic reflections of cultural diversity can still be observed today. In this context, the structure of Istanbul as a visual collage will be discussed. The analysis will be shaped around the question of whether the cultural and historical traces of the city form a harmony by combining in an organic integrity, or whether these differences reveal a structure that continues to remain together in contrasts. This analysis aims to provide an approach to understanding the visual and spatial dimensions of Istanbul's multicultural identity.

3.1. The cultures that lived in Istanbul and their reflections on the architecture of the city

Istanbul has a history shaped by a thousand years of pagan life and then a thousand years of Christianity before becoming the capital of the largest Islamic Empire. Today's modern megapolis of 20 million people still preserves some of the most important remnants of its long past and through these, as well as through its topography, reflects the historical images of Byzantium, Constantinople and Istanbul. Founded in the 7th century BC, Byzantium rose at a time when many of the world's most important cities did not yet exist. The city maintained its status as the imperial capital until the 20th century, and no other city in the world enjoyed such a privilege for so long. Istanbul stood out as one of the largest cities in Europe and the Middle East in the 5th and 6th centuries, in the 11th and 12th centuries, and in the 17th century. This historical continuity is what gives Istanbul its status as a world city. After the 15th century, when the western Islamic world began to be ruled by a Turkish empire, Istanbul was a mixture of an Islamic city with the memories of an ancient Mediterranean port city.

"One fifth of the Armenians and one eighth of the Greeks were located in Galata. This population, who were Ottoman subjects, was referred to as 'Levantines' in the literature. Together with foreigners, Galata represented a very different people and life from

Istanbul in the 19th century. The common language of this cosmopolitan people called Levantines was French. The migration of Istanbul minorities from their neighborhoods in Istanbul to Galata played a major role in the formation of the Levantine population. The Western population increased with the development of banks and trade. Muslims who settled here formed a separate group imitating Westerners. Under the name 'Levantine', the people of Galata consisted of the following groups;

1. Franks, i.e. Europeans. Merchants, bankers. These married into Catholic or Greek-Orthodox families of Istanbul and formed a separate group of Levantines.
2. Levantines who received the patronage of consuls, approached embassies and mixed with Franks.
3. A group of mostly Italians who had settled in Pera since the conquest. Known as Magnifica Communita di Pera, they are the former residents of Galata, consisting of about 20 families. Most of them were of Italian descent. The local minorities who had joined the high-society Franks and Perans in Galata formed this Levantine community through economic and family connections.

The cloth trade was in the hands of Levantines, Greeks and Jews, and in Galata, the sardar business was concentrated in the hands of Jews and Armenians, and the dell trade in the hands of Jews. Turks were mainly engaged in the trade of foodstuffs" (İnalçık, 2019, p. 403).

Although it is often referred to as a Muslim city, in fact Istanbul has always been a multicultural city and these cultures have been very useful in the development of the city. For example, modern urbanism was first realized in Istanbul in Galata under the pressure of Europeans. In the first municipal council, Franks, Muslims and Levantines met together and took measures for the municipal services of Galata. This mixed-ethnic municipal council would set an example for the formation of Istanbul municipalities. When we look at daily life in the Ottoman period, we see that cultures, no matter what religion they were, were embraced and lived together. For example, "each ethnic group had its own neighborhood, but the reverse was also true, especially on the streets where shops were located, all ethnic groups lived or worked side by side" (İnalçık, 2019, P. 410)

On the other hand, although some of the churches were converted into mosques, Mehmed II's decision was to protect them in general. They were protecting some of them by converting them and not demolishing them. When you think about it, it is natural that there are different layers of structures under each Turkish building. After the conquest of Istanbul, apart from the many works and buildings that were already left from the Romans, foreign architects/artists were always asked to build buildings afterwards.

Leonardo Da Vinci wrote a letter to Beyazid II, expressing his wish to build a bridge between Galata and Istanbul, at a time when artists such as Matteo di Pasti and Giovanni Bellini were in Istanbul. (Freely, 1996, P.214)

The idea of a Golden Horn bridge was conceived at that time, but it was built much later. There are no examples of 16th or 17th century houses in Istanbul today. In fact, with the exception of the remains of a few stone buildings belonging to the sultans and some rooms in the Topkapı palace, all examples of residential architecture from the most important period of the Ottoman Empire were destroyed in fires because most of them were wooden. What remained of these buildings were the drawings of European travelers such as Pierre Giles, Hans Gernschuam, Stephen Gerlach, Michael Hebere, John Sanderson and W.H. Bartlett.



Figure 4. Antoine Ignace Melling, "Harem, Topkapı Palace", 1800, Engraving, 46 x 67 cm

(<https://www.artnet.com/artists/antoine-ignace-melling/harem-topkapi-palace-611dw8lwBTqL9VtH01nVjg2>)

French painter and architect Antoine Ignace Melling, also known as the Levantine artist, lived in Istanbul for eighteen years and became known as the architect of Hatice Sultan and built a palace for her. But what remains of the palace are Melling's drawings (Melling, 2001).

In the second half of the 18th century, Istanbul had two architectural faces. One is the urban scale that emerged as a result of the development of modern military institutions, and the other is the artistic style that completely changed the architectural face of the city. Both are of French origin and were introduced into the country by French architects, engineers, officers and artists. In the early 19th century, Westernization continued and theater plays were opened to the public after the palace. Art Nouveau emerged in Istanbul at a parallel period with Europe and movements such as neo-classicism, baroque and art-nouveau were influential in architecture. Another important building symbolizing the cultural transition between East and West in the city is the Sirkeci Station. Built by German architect A. Jasmund, the station was designed in an orientalist eclectic style and became the center of important train lines such as the Orient Express. The 19th century sultans' envy of the West and their fondness for innovations are evident in the Dolmabahçe Palace. The palace was built after the Crimean War at great expense and borrowed from European bankers. Two architects of Italian origin, Gaspare and Giuseppe Fossati brothers, built important buildings that created the cosmopolitan appearance of the capital and became the official architects of the Tanzimat period.

The Armenian Balyan family, one of the minority architects from Istanbul, built many buildings as palace architects. Later, Sarkis Balyan, who studied in Paris, continued his architectural career. Beylerbeyi and Çırağan palaces, Adile Sultan palace, Akaretler in Beşiktaş are some of the buildings he designed. In this period, there was not only interest in foreign architects, but also - perhaps in the spirit of the period - Turkish architects and artists were studying abroad. For example, architect Vedat Bey graduated from the Paris High School of Fine Arts. The fact that Turkish architects such as architect Vedat Bey studied abroad is the most important indicator of Westernization efforts. (Freely, 1996, P.302)

Due to the Balkan migration that started in 1912, the Muslim population of Istanbul began to increase. In 1923, with the Lausanne Peace Treaty, there was a forced

migration between the Greek-Orthodox population in Turkey and the Turkish-Muslim population in Greece. With these migrations, the Muslim population of Istanbul increased considerably and affected daily life. It can be said that the cultural collapse of Istanbul, which was actually multicultural, began. With the proclamation of the Republic, Ankara was wanted to be made the capital and the budget and attention allocated to Istanbul was cut. But later on, ideas were taken from foreign, European urban planners. For example, Hermann Elgoetz prepared a city plan for Istanbul, but it could not be realized. The urban planner Henri Prost lived in Istanbul from 1936-50 and realized the Dolmabahçe Stadium and the project to concentrate industry on the Golden Horn.

One of the shortcomings of the post-war period was the lack of intellectuals and the need for brainpower. For the development of the country, Mustafa Kemal Atatürk invited European architects such as Ernst Arnold and Bruno Taut to Istanbul. The Viennese architect Ernst Arnold Egli was invited to Istanbul in 1927 and was appointed as the chief architect at the Ministry of National Education. During the 13 years he was in the country, he signed a total of 50 projects. Egli, who had a great interest in Turkish architecture, attributed the reason why he considered it so important to study the typology of the Turkish house to his desire to gain in-depth knowledge about the local and cultural influences he would use in his designs. Between 1930 and 1936, he served as dean of the Istanbul Academy of Fine Arts and founded the 'National Architecture Seminars'. Another architect is the Austrian architect Clemens Holzmeister. The most important of his many buildings is the building of the Grand National Assembly of Turkey. (Demir, 2008, P.213)

German architect and urban planner Bruno Taut, one of the architects invited to Istanbul by Atatürk, became the dean of the Academy of Fine Arts in Istanbul after Egli and served as the chief of the construction department of the Ministry of National Education. After fleeing Germany in 1936, he went to Japan but later came to Istanbul at the invitation of Atatürk. He built his own mansion in Ortaköy, Istanbul, synthesizing Japanese Turkish architecture.



Figure 2. Bruno Taut's house in Istanbul, 1938

(<https://www.arkitera.com/haber/alman-mimar-bruno-tautun-ortakoydeki-taut-evi-satisa-cikarildi/>)

In the 1950s, migration to Istanbul from Anatolia began and continued as a result of the lack of a good policy. Istanbul began to show an unplanned growth and it became difficult to talk about multiculturalism in this period. (Mantran, 1996, P.290)

Adnan Menderes, one of the politicians most interested in urban planning, also received help from European urban planners and important boulevards were opened between 1950 and 1960. For example, Hans Högg, a professor of urban planning who had prepared the city plans of Hannover and Munich, was invited to Istanbul to prepare the transportation plan. The city was always tried to be built through the eyes of a European architect, engineer or urban planner.

Throughout history, Istanbul has gained a unique urban identity with the richness and colors of different cultures. However, since the 1950s, it has been observed that this multicultural structure has changed significantly and the city has assumed a Muslim identity perhaps more than ever before in its history. However, it should be noted that not only the architectural structures of Istanbul, but also the cultural richness of the past could not be fully transferred to the present day. Istanbul is no longer the capital of an empire, nor is it an international center of culture and art. Today, the city attracts more attention by offering memories of its history and its fascinating atmosphere.

Istanbul's historical dichotomy between East and West has been one of the most important elements of the city's identity. This dichotomy has manifested itself on

different planes of existence and has been deeply reflected in the cultural, aesthetic and social structure of the city. However, it is open to debate to what extent this dichotomy has been preserved in the modern period and to what extent Istanbul's multicultural identity of the past is reflected in today's urban fabric. This situation calls for a more in-depth examination of Istanbul's cultural heritage from the past to the present and its impact on urban life.

In conclusion, it can be stated that Istanbul is a unique city where different cultures, civilizations and artistic approaches have intersected throughout history. Its thousands of years of history, shaped by the influences of paganism, Christianity and Islam, has created a multi-layered structure not only in the physical structures of the city, but also in its social, cultural and artistic fabric. During the Ottoman period, Istanbul's multicultural identity and cosmopolitan structure was strengthened with the contributions of different communities such as Levantines, Armenians, Greeks and Jews.

However, it can be said that this multicultural structure has undergone a significant transformation since the mid-20th century. Westernization efforts and modern urbanism initiatives that began in the Republican era reshaped the social and cultural fabric of Istanbul. The migration of minority communities, economic and social changes, and especially the waves of migration from Anatolia from the 1950s onwards show that the multicultural structure of the city gave way to a more homogeneous structure. In this process, in addition to the decrease in cultural diversity, it is stated that a large part of the local architectural memory has disappeared.

It is determined that European architects and urban planners played an important role in the architectural and urban planning history of Istanbul, but these attempts were generally unplanned and inadequate. As a result of the interventions made in the name of modernization, it is understood that the residential architecture, especially from the Ottoman period, has been largely lost due to fires and negligence. Today, it can be stated that Istanbul has become a city that cannot fully reflect its historical and cultural heritage but carries the traces of this past.

In the light of these findings, it can be emphasized that a more comprehensive documentation and conservation process should be developed in order to preserve and

transfer the historical multiculturalism and architectural richness of Istanbul to the future. It is concluded that this multi-layered structure, which constitutes the identity and cultural memory of the city, should be utilized more effectively in the future.

3.2. The relationship between Istanbul and art

In this section, the multi-layered cultural structure of Istanbul throughout history and its reflections on art are discussed. It is emphasized that Istanbul has created a unique synthesis by bringing together the aesthetic understandings of different civilizations from the Byzantine, Ottoman and Republican periods to the present day. As a bridge between the West and the East, the city has become an important center not only for cultural but also for artistic production. The contributions of Levantine communities to the city, the role of minority artists in artistic and architectural production, and the impact of this multicultural structure on Istanbul's identity are examined. In addition, the influence of foreign teachers such as Leopold Lévy, Rudolf Belling and Ernst Egli, who worked at the Academy of Fine Arts, on Turkish artists and their contributions to the modernization of Turkish art are evaluated. The impact of the Turkification policies of the Republican era on the transformation of Istanbul's multicultural structure and the diminishing role of minorities in the arts in this process are examined. Furthermore, how rural migration from the 1950s onwards changed the demographic and cultural structure of the city and the reflections of this change in artistic production are discussed in the context of arabesque culture and the search for identity. In this context, it is aimed to examine the artistic transformation of Istanbul from a historical perspective in the axis of multiculturalism and modernization.

Within this historical and cultural context, Walter Benjamin's concepts of "space and memory" offer an important reference point in the artistic production of Istanbul. Benjamin emphasizes that space is not only a physical space, but also a carrier of memory that contains the accumulation of social and historical events (Benjamin, 1999, P.217). In this respect, the multi-layered historical spaces of Istanbul have become a means for artists to connect with the past and reproduce memory. The layers of historical spaces offer artists the opportunity to explore and reconstruct both individual and collective memory.

Henri Lefebvre's "Production of Space" approach provides a different perspective in understanding the artistic transformation of Istanbul. According to Lefebvre, space is constantly produced and reshaped by social relations (Lefebvre, 1991, P. 26).

Istanbul's demographic, cultural and political transformations in different periods had a direct impact on the production of space and its representation in art. For example, the changing urban fabric due to rural migration, the rise of arabesque culture and the search for identity have manifested themselves not only in physical space but also in forms of artistic expression.

In this context, the treatment of historical places by artists as a carrier of memory is of great importance. The multicultural structure of Istanbul in the past has been a source of inspiration for artists, who have produced works referring to historical sites in various disciplines such as collage, painting, sculpture and performance. For example, the reinterpretation of architectural elements from the Byzantine and Ottoman periods in modern artworks is one of the striking examples of how memory is embodied in art.

In this section, in the light of Benjamin and Lefebvre's concepts of space, the representations of Istanbul's historical and cultural heritage in art will be discussed; how the past, space and memory are produced together will be discussed. How artists use historical spaces as both a source of inspiration and a carrier of social memory will be examined with examples. In this context, the place of Istanbul's multicultural and historical structure in art production will be evaluated from a deeper perspective.

Throughout history, Istanbul has attracted attention not only as a strategic geographical crossroads but also as a center of artistic and cultural production. As a bridge between East and West, this city has created a unique cultural synthesis by bringing together the aesthetic approaches of different civilizations. Hosting the development of different art disciplines during the Byzantine, Ottoman and Republican periods, Istanbul has also maintained its importance as an area where global art movements are reinterpreted in a local context.

The city has functioned both as a production center and a transit point in the historical process. The mosaic art and architectural richness of the Byzantine period created an infrastructure where arts such as miniature, calligraphy and architecture reached their peak during the Ottoman period, and this accumulation evolved into modern and

contemporary art practices during the Republican period. Istanbul's relationship with art was not limited to local production; it was also shaped by the contributions of a wide range of international actors, from Western Orientalist painters to Levantine collectors, from Russian immigrant artists to the modernist artists of the Republic.

As one of the most important elements of Istanbul's multi-layered identity, art has experienced a transformation process directly related to the city's social, cultural and economic structure. Especially in the post-Industrial Revolution period, with the port becoming a strategic center for international trade and cultural interaction, Istanbul became a place of production where the modernist movements of the West and the traditional aesthetics of the East coexisted. The work of court painters and the influence of Levantine collectors in the field of art during the Ottoman period continued with institutionalized art education and modernist practices in the Republican period and gained an international dimension through biennials and private galleries towards the end of the 20th century.

Today, beyond carrying this artistic heritage from the past, Istanbul is on its way to becoming one of the centers of contemporary art in a globalizing world order. However, this process also confronts problems such as the protection of cultural heritage, the improvement of access to art and the sustainability of public support mechanisms. Within its historical and cultural context, Istanbul offers a unique research site for understanding how art functions as a means of social expression and a dynamic of transformation. In this context, Istanbul's relationship with the arts can be seen as a search for a balance between the legacy of the past and the potential of the future.

"The development and modernization of architecture and art education in Turkey, the introduction of modern art, which was dominant in Europe in the first quarter of the twentieth century, to Turkey, the reform of the programs in educational institutions in this direction, and the raising of art education to a contemporary level have been greatly contributed by the foreign teachers who worked at the Academy of Fine Arts (GSA). The young architects and artists trained by these professors progressed on the path shown by them, produced products and taught later generations." (Demir, 2008, Preface)

The involvement of foreign teachers in architecture and art education begins in 1883, when Sanayi-i Nefise Mektebi was officially opened as a school. Among the foreign teachers who made up the first teaching staff of Sanayi-i Nefise were the French Monsieur Dolger (teacher of Hakkaklık), the Istanbul-born French Levantine Alexandre Vallaury (head of the Architecture Department), the Armenian-born Ottoman Osgan Efendi (head of the Sculpture Department), the Italian-born Salvatore Valeri (painter), Joseph Warnia Zarzechi (Painter), who was of Polish origin, and Guilio Mongeri (Architect), who was also of Italian origin, together with Turkish professors, continued their art and architecture education while also holding exhibitions and constructing buildings in Istanbul and other cities around the country.



Figure 6. "Ottoman Bank" building by Alexandre Vallaury, 1892, Istanbul (Salt Research Archive)

There have been many studies, books and articles published both in Turkey and abroad about the scientists, architects and artists who had to emigrate to other countries due to racism and thoughts and actions contrary to the political principles of the government that came to power in their country, especially after 1933, realizing that they could no longer live in Germany. For example, Prof. Dr. Fritz Neumark's memoir "Those who took refuge in the Bosphorus", published in Istanbul University publications in 1982, and Prof. Dr. Ernst Hirsch's memoir "My memories; Kaiser era, Weimar Republic, Atatürk's country", published in 1997, tell about the contributions of these wise people to the development of Turkish higher education and the young scientists and artists they trained. The university reform at Istanbul University underwent a major transformation

with the contributions of important scientists from Germany. World-renowned names such as Erich Frank and Hugo Braun in the field of microbiology and Friedrich Dessauer in the field of radiology made the Istanbul Faculty of Medicine a nationally and internationally respected institution. In addition, Prof. Dr. Adolf Schneck was appointed as a consultant to develop the curriculum and determine the teaching staff of the State School of Applied Fine Arts, which was established in 1955. This school, which was founded under the influence of the Bauhaus school, adopted a multicultural structure. Statistically speaking, between 1929 and 1958, there were a total of 24 people who worked in the architecture, interior architecture, painting and sculpture departments of the Academy of Fine Arts. Of these, 17 were of German nationality, 1 of Austrian nationality, 2 of Swiss nationality, 3 of French nationality and 1 of Hungarian nationality. Therefore, it is possible to say that the Academy had a multicultural education for that period.

"At the Sanayi-i Nefise Mektebi, which was founded in 1883 and was the first higher education institution in Turkey to "train architects with schools", architectural education was carried out in line with the principles set by Alexander Vallaury until 1930. Vallaury was educated in Paris and shaped the architectural education in Turkey by taking the "Ecole des Beaux-Arts" program he learned there as a model. The process, which began under Vallaury's guidance with his assistant Phillip Bello, continued with the participation of important names such as Guillo Mongeri, Architect Vedad and Architect Kemaleddin Bey. In the project workshops of this period, elements of Renaissance and Ottoman architecture were utilized, architectural and ornamental patterns were integrated into the facades, and an architectural style that was an eclectic combination of Renaissance and Ottoman emerged" (Demir, 2008, P.25).

The School of Sanayi-i Nefise and the other art schools that developed afterwards were not only instrumental in the transformation of art and architectural education but also contributed to Turkey's cultural modernization process. The architectural education shaped under Vallaury's guidance created a unique style born from the combination of Renaissance aesthetics and Ottoman decorative arts. This synthesis reflects the efforts to blend the traditional architectural identity of the Ottoman Empire with the modern Western design approach. Similarly, German and other European scholars who came to Turkey in the post-1933 period left a deep mark on Turkey's artistic and architectural

world, bringing with them not only scientific and technical know-how but also cultural diversity.

These developments show how art and architectural education in Turkey gained an international dimension and became multicultural. As part of Turkey's modernization efforts, care was taken to both preserve local values and benefit from international artistic and scientific knowledge. This historical process played an important role not only in the development of Turkey's artistic identity, but also in the embrace of cultural diversity as a richness.

"We observe that the educational model was inspired by a French high school and provided the foundations for Turkish architectural education. The result was a synthesis of Renaissance and Ottoman eclecticism. Similarly, Turkish Impressionism, compared to Western Impressionists, adopted an approach to painting that was characterized by emotional reactions to nature and an exuberant ecstasy. This, with its undisciplined mode of production, differs markedly from the works of masters such as Pissarro, Sisley, Seurat, Signac and Monet in the Impressionist and Neo-Impressionist movements, which depict atmosphere with mathematical accuracy and great mastery. However, the Turkish Impressionists also share a similar understanding, especially with Edward Monet, who had the strongest ties to tradition among the Impressionist painters" (A selection of two exhibitions, 2008, P.41)

The studies initiated under the supervision of foreign professors for the reorganization of education at the Academy of Fine Arts began in 1930 with Prof. Ernst Egli in the Department of Architecture and continued with Prof. Bruno Taut in the same department. This reorganization, which was continued by Prof. Rudolf Belling in the Sculpture Department and Prof. Leopold Levy in the Painting Department, was finally completed with the work of Prof. Marie Louis Süe in the Decorative Arts Department. These architects and artists who contributed to education also contributed to the arts and the city. Prof. Ernst Egli, who was appointed 'Professor and Chief of the Architectural Department' at GSA, has many architectural works in Istanbul and other cities in Turkey. Another German architect, Bruno Taut, in addition to the works he brought to Istanbul, opened an architectural exhibition titled 'Taut exhibition' at the

GSA and became the pioneer of architectural exhibitions at the Academy. (Demir, 2008, P.68)

Another artist who influenced the development of Turkish sculpture was Rudolf Belling, who taught at the Academy of Fine Arts as the Chief of the Sculpture Department and opened an exhibition in 1940 under the title "A Sculpture Exhibition" showing the works of the students of the sculpture department. In addition to these, he has many other works, perhaps the best known of which is the İsmet İnönü monument in Taşlık Park. Sculptors such as Prof. Nijad Sirel, Prof. Hüseyin Gezer, Prof. Sadi Çalık, Prof. Kenan Yontuç, Prof. Ali Teoman Germaner, İlhan Koman, Kamil Sonad, Yavuz Görey, Hüseyin Anka are Belling's students. (Demir, 2008, P.106)

Another painter who worked at the Academy at the same time as Prof. Rudolf Belling and was invited to the Academy as 'Chief of the Painting Department' was French national Leopold Levy. Artists such as Ferruh Başağa, Avni Arbaş, Nejad Devrim, Turgut Atalay, Nuri İyem, Eren Eyüboğlu, Cemal Tollu, Bedri Rahmi Eyüboğlu, Selim Turan, Agob Arad and Azra İnal were among those who were inspired by Prof. Leopold Levy. It is possible to see this synthesis in the multicultural environment of the Academy, the inspiration from European art and perspectives, and the works created by the students of the Academy's foreign teachers.

"At the time of Levy's appointment, the influence of the 'Müstakiller' generation, which followed the 'Çallı generation' artists, continued, while the 'Group D' artists, founded in 1933, continued to produce contemporary art. The greatest contribution of the Çallı generation was to train and send an enthusiastic group of students to Europe in the early years of the Republic. This group brought contemporary art movements in the West such as Fauvism, Cubism and Expressionism to Turkey. While Istanbul had previously been an art scene dominated only by impressionism, with the arrival of these new movements, a multi-cultural, multi-current art life began. Among the artists who brought the new movements to Turkey were Nurullah Berk, Refik Epikman, Arif Kaptan, Elif Naci, Cemal Tollu, Eşref Üren and Zeki Kocamemi. These artists developed a kind of cubism under the influence of Cezanne and Picasso, but in this approach, rather than the fragmentation of the surface, the method of simplifying and simplifying the optical image was at the forefront. With this transition, Istanbul landscapes and the grays and browns of more constructivist, rigidly structured paintings

came to the fore. Group D artists followed the research on cubism and the understanding of construction introduced by the Independent artists and brought the influences of artists such as André Lhote, Fernand Léger and Marcel Gromaire to Turkish painting. With Leopold Levy's appointment at the Academy, Cemal Tollu and Bedri Rahmi Eyüboğlu, important names in Turkish painting, began to work in the painting studio in 1937 and became Levy's assistants. During the Levy period, while former teachers such as İbrahim Çallı, Hikmet Onat and Feyhaman Duran continued their workshops, the workshops of Levy and his assistants entered a period of intensive work. Levy did not prefer to take students from the old teachers and did not close their studios, on the contrary, he chose some of the young painters as assistants in his own studio. Thus, artists such as Bedri Rahmi Eyüboğlu, Cemal Tollu, Zeki Faik İzer, Nurullah Berk and Sabri Berkel were included in the teaching staff of the academy" (Özsezgin, 1981, P.15).

Among almost all the painters who went to Paris between 1946 and 1950, artists such as Nuri İyem, Avni Arbaş, Selim Turan, Nejad Devrim were students of Leopold Levy. Their long-term association with Levy, especially during their student years, offered these artists the opportunity to approach the art world of Paris from Istanbul and prepared them for this world. This process reinforced their commitment to Western art, both artistically and culturally, and this bond further strengthened the interaction of Turkish painting with the West in the following years. (Yeniler Group, Wikipedia, 2021)

However, "...Léopold Lévy, who has been working at the Academy since 1936, has already completed the service expected of him and has nothing left to do. During the last year, Léopold Lévy has been of no use to the Academy and has spent his time in apathy... Today, as the reform period has been completed and closed... There is no duty left for the Chief..." (Demir, 2008, P.18) Despite the negative attitudes towards him, Levy, in a very polite petition dated November 1, 1949, informed the GSA directorate of his decision to terminate his teaching at the Academy. This step can be seen as his decision to leave behind a difficult period both personally and professionally. This was also mentioned by Vasıf Kortun in his article 'Offside but a goal': "Istanbul's population in 1900 was almost double its population in 1925. The devastation caused by such a serious depopulation of a huge commercial center, this imperial city of great size, was

great. Those who established and popularized modern art in the last period of the Ottoman Empire, those who watched and wrote about it, were sidelined in 1909 with the removal of Abdülhamit II from power and the Turkification policies pursued since the Constitutional Monarchy. For example, almost the entire teaching staff of Sanayi-i Nefise was suddenly declared "persona non grata". The art scene in Beyoğlu, the center of commerce, shopping and politics of the time, came to an end. After the establishment of the Republic, one could no longer speak of a Western-Armenian renaissance with a rich artistic and literary scene, nor of the lavish salon exhibitions of the early period. In a sense, Istanbul became similar to the austere cities around it. The loss of the city's literate population with the departure of the Armenian, Greek and Levantine minorities signaled more than a mere numerical loss" (Kortun, Kosova, 2014, P.9).



Figure 7. Leopold Levy, "Landscape", 1940, Metal Engraving, 23 x 38 cm

(https://www.auctionzip.com/auction-catalog/Israeli-International-Fine-Art-Auction-Sep-14,-2019_BEBQ766HMB/?keywords=levy)

Léopold Lévy's termination of his position at the Academy of Fine Arts in 1949 was not only an individual career decision, but also a symbolic reflection of a large-scale transformation in Turkey's cultural and artistic sphere. The increasingly homogenizing character of art and cultural policies during the Republican era significantly weakened

the multicultural and cosmopolitan structure that Istanbul had historically possessed. As Vasıf Kortun points out, especially the Turkification policies implemented since the late Ottoman period deeply affected the cultural life of Istanbul. Art and commercial centers such as Beyoğlu lost their former vitality with the exclusion of minorities from these areas, and the rich art scene shaped by the contributions of the Levantine, Armenian and Greek communities gradually disappeared. In this context, Lévy's dismissal can be seen not only as the end of an individual academic career, but also as a symbol of the institutional transformation of Istanbul's art world and the end of the influence of minorities on art. Thus, Lévy's departure represents the closing of an era and the process of replacing artistic diversity with a homogeneous structure in the Republican era.

"As Levy's assistant, Bedri Rahmi Eyüboğlu discovered traditional Turkish arts in response to Turkish painting's search for identity and aimed to create an original synthesis by combining the technical elements of Western painting with these traditional arts. Eyüboğlu became a powerful figure among artists and intellectuals and tried to instill his own ideas in the students of the Academy. This approach, which aimed to give Turkish painting a unique identity rather than imitating Western painting, had a significant impact on the artists trained at the Academy after 1937. Levy's role in this influence cannot be ignored" (Dalkıran, 2012, P.2-14).

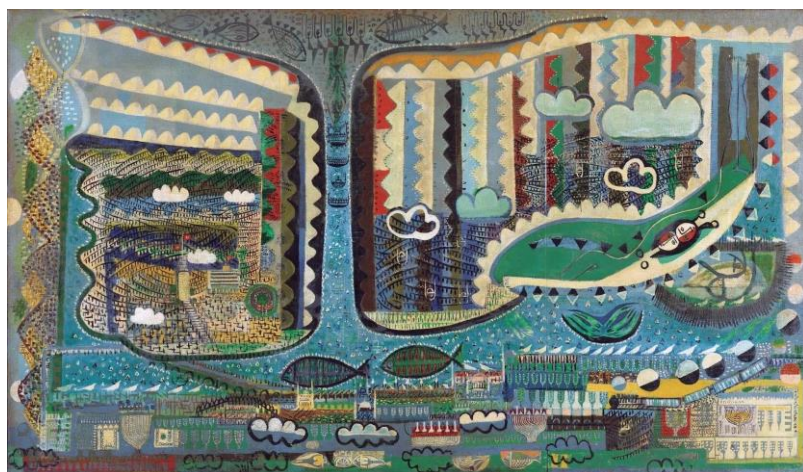


Figure 3. Bedri Rahmi Eyüboğlu, "Istanbul", 1955, oil on canvas, 191x335 cm, Eyüboğlu Family Collection. (<http://www.antikalar.com/bedri-rahmi-eyuboglu>)

Erol Akyavaş, one of Bedri Rahmi Eyüboğlu's students, graduated from Bedri Rahmi's studio at the Academy of Fine Arts in 1952 and studied with the famous artists Lhote and Leger in Paris. Between 1954 and 1960, Akyavaş lived in the United States and studied architecture at the Illinois Institute of Technology in Chicago. Initially adopting a surrealist approach and producing works that drew attention with the element of depth in architectural spaces, Akyavaş gradually turned towards conceptual art works. In his works inspired by the calligraphy and miniatures of Turkish culture, he created a synthesis with the influence of various cultures and this created a unique language in his art world. (Artun, 2021, P.192-193)

Bedri Rahmi Eyüboğlu expressed the influence of Leopold Levy on himself and other artists as follows: "...I was one arm of Leopold Levy, who was appointed head of the painting department at the Academy in 1937, and Cemal Tollu was the other. We worked together for thirteen years. Lévy was a hundred percent honest person and a good painter. He had a great influence on our generation. This effect was very useful for me as a teacher. My students also benefited from it..." Turgut Atalay, one of Eyüboğlu's students, evaluated Levy's teaching career in the following words: "No one better than him could come to Turkey. Every lesson was a lecture. Each of his artistic speeches was rich (...) He always wanted to carry his own line. This was due to the responsibility of his vast culture." (Çaykara, 1995, P.30). These comments show that Levy had a significant impact on the art world not only as a teacher, but also as an artist and cultural figure.

Neşet Günal, who grew up in Léopold Lévy's studio, reveals Levy's influence on his students in his evaluations of his own work. Günal said, "When I questioned my talent and personality for many years, I realized that my rational, constructive side is stronger. I am not open to colorist enthusiasms. Even when I wanted to be the most colorist, I could see that color was spontaneously pushed behind the structure. For this reason, I adopted "pattern" as the constructive, constitutive element and "color" as the auxiliary element...", revealing his basic approach in his art. This statement shows that structure and form come before color in Günal's art and that his aesthetic understanding is shaped as a reflection of Lévy's teaching" (Ergüven; 1996: 22, cited in Dalkıran, 2012:10). "With the influence of Leopold Levy at the Istanbul Academy, the big form, the big

mass expression became so important that even our painters, who were academy teachers other than the Çallı generation, could not save themselves from following this understanding." (Turani, 1989, P.65).

With his contributions to art education in Turkey, Léopold Lévy was not only a teacher but also an important figure who shaped the modernization process of Turkish art. Bedri Rahmi Eyüboğlu praised Lévy's honesty and artistic vision, emphasizing that he profoundly influenced not only his generation but also the generations that followed. Neşet Günel's approach to pattern and form in his art is a direct reflection of Lévy's rational and structure-oriented understanding of art. Turgut Atalay's characterization of Lévy's lectures as "art conferences" shows the importance he attached to intellectual and aesthetic development beyond the transfer of technical knowledge. Moreover, Lévy's artistic philosophy focusing on the expression of "great form" and "great mass" influenced not only his students but also the academic art scene of the period, contributing to the modernization of Turkish painting. This situation reveals that Lévy played a role in Turkish art as a transformative force beyond being a teacher.

"In addition to training his students, Leopold Lévy also made important contributions to the development of Turkish painting. He promoted art both locally and internationally through his lectures, various writings and exhibitions. The articles he published in newspapers and magazines such as "Le Journal d'Orient", "Istanbul" and "Fine Arts Mecmuası" introduced the Western understanding of art to the Turkish art world and built bridges. Lévy, who painted more than 560 paintings during his stay in Turkey, also opened two solo exhibitions, one at the academy exhibition in Istanbul in 1938 and the other at the French Consulate exhibition hall in 1947, and gained an important place for himself in the art world" (Özsezgin, 1981, P.22)

"Leopold Lévy was not only active in the art world but also held important organizational positions. In 1937, he undertook the design of the Turkish pavilion at the exhibition organized in Paris and also contributed to the protection of cultural heritage by taking part in the Commission for the Protection and Planning of Monuments and Statues. He represented Turkish art in the international arena by selecting paintings to be included in an exhibition organized by UNESCO in Paris. Such

contributions made Lévy recognized not only as an artist but also as an important figure who shaped the development of the art world" (Üstünipek, 2009, P.6). Instead of rejecting Western art styles completely, Leopold Lévy encouraged the development of an understanding of art linked to the cultural heritage of Anatolia. With this approach, he played an important role in the evolution of contemporary Turkish painting and contributed to the development of a new generation of artists. By blending modern Western techniques and aesthetics with Turkish art, Lévy helped artists develop a language of their own and helped Turkish painting gain an internationally recognized identity.

After the exhibitions held at the Academy, the first art gallery for sale, the Permanent Painting and Sculpture Sales Gallery, opens in Taksim in 1939. The opening of the gallery, where the works of Academy artists such as İbrahim Çallı and Feyhaman Duran were sold, led the Cimcoz family, who would later open a gallery, to create a collection. Maya Art Gallery, one of the first art galleries in Turkey, is founded in 1952 in Beyoğlu by Adalet Cimcoz, a Turkish dubbing master, translator, writer and gallery owner. At the time, Beyoğlu, which was preferred by both the art world and the educated and sophisticated class of Istanbul, was famous not only for its art galleries but also for its cinemas and theaters. In short, Pera, which had been home to non-Muslims for many years, was becoming a multicultural environment in the 50s, and through art, Turkish culture was perhaps included in its most homogeneous form.

The fact that Ara Güler's father, a Turkish photojournalist of Armenian descent, owned a pharmaceutical store in the Hacopulo Passage, where the theater stages were located, and his father's fondness for the theater led Ara Güler to develop his interest in theater and later in photography.

In his interview in the magazine 'Istanbul' published in January 2000, Ara Güler states that he was born and raised in Taksim and that he attributes his interest in photography to growing up in the theater. In other words, he mentions that he acquired his profession with the spirit of the period in Beyoğlu, where many more cultures lived together, much more European than today. He talks about the school of the period, which could be called a European equivalent and an example of Armenian culture, as follows; "... First of all, I went to a very difficult school like the Armenian school. It was a very difficult school, more difficult than any college. For example, at that time, if you graduated from

that college, there was no university in Europe that you could not enter. I graduated from such a school. The first one was a Catholic school, this one a Gregorian school...." (Istanbul magazine, January 2000, issue 32, p.33-34)

Mentioning that he documented Istanbul, Ara Güler was not limited to Istanbul, he frequently traveled abroad and made important works. "... In the meantime, Stern said to me "give us an interview". But there are interviews that would go to Paris Match, but not to Stern, if you know what I mean. We started with Stern, and in the meantime, the Sunday Times, Observer and Times in England wanted an interview. Picasso photographs etc. appeared there. All of my big interviews were published outside. Turkey doesn't understand." (Istanbul magazine, 2000, P.38-39) From his statements, we understand that under the name of Turkey's Turkification policies, we do not value minorities and foreign residents of Istanbul, that is, the non-Muslim multiculturalism of Istanbul.



Figure 9. Ara Güler, "Salacak pier and Istanbul skyline", 1968, Magnum photos (<https://www.magnumphotos.com/newsroom/ara-guler-1928-2018>)

Ara Güler always emphasized that he was not an artist, but a photojournalist or a visual historian; "I think photography is a documentation, a document. This is the main reason why photography exists." (P.39, Istanbul magazine, issue 32) Especially the Istanbul of the 1950s and 1960s, Beyoğlu, the center of non-Muslim culture of the period, and its

surroundings are documented through Ara Güler's photographs, showing the multicultural visual history of Istanbul.

The massive migration to Istanbul since the 1950s has led to significant changes in the demographic structure of the city and brought together different cultural understandings. Migration from the countryside to the big city, especially Istanbul, has created a constant social tension due to the cultural differences between the urban and urbanized segments. This tension reached its peak, especially in the 1980s, with arabesque music, which was born out of the combination of Arabic, Indian and Western music genres owned by immigrants. This music genre, which was initially defined in a pejorative way, became a part of Istanbul's new cultural identity in time and was accepted as a defining element of urban culture. In the 1990s, arabesque was integrated with Turkish pop music and these different cultural layers came together to become a part of Turkish pop. As a reflection of the city's dynamic structure and cultural conflicts, this process brought different social segments closer together and assimilated.

"In the last 50 years, Turkey's internal and external migration phenomena have greatly shaped the social structure and cultural identities, and this mobility has become an important theme in contemporary art. Rural-urban migration starting in the 1950s, migration from Eastern Europe and former Soviet Republics after 1989, refugee and transit migration movements caused by global economic fluctuations have continuously transformed Turkey's cultural and social fabric. These migrations have transformed Istanbul, in particular, from a 'land of opportunity' to a place of refuge. However, the fact that these migration movements were not sufficiently questioned and represented in the artistic field constituted an important deficiency in Turkey's artistic production. Especially in the 1960s, the migration to Germany and the labor migrants in Western Europe did not have a great impact among artists and cultural producers. In this period, artists generally produced by looking from the outside and establishing a more distant relationship with the city and cultural diversity. In the 1980s, cultural compositions with migrant roots, such as 'arabesque' music, were initially not taken seriously, characterized as degenerate art and ignored. However, the innovations and different perspectives brought about by migration and cultural diversity remained outside the aesthetic understandings of Turkish art shaped by institutional culture. Those who

shaped the art of this period produced their art by focusing more on Western culture without questioning the social and cultural effects of migration" (Kortun, Kosova, 2014, P. 95).

The process that started with rural migration in Istanbul in the 1950s and continued with waves of migration from Eastern Europe and the former Soviet Republics from the 1980s onwards has profoundly changed the demographic and cultural structure of the city. These waves of migration, while increasing social tensions, have enabled cultural diversity to emerge in a new form. Especially arabesque music stands out as both a product and a reflection of this change. Initially expressing the cultural confinement of rural migrants in the city, arabesque has become a part of Istanbul's cultural identity over time. The process of integration with Turkish pop music in the 1990s brought different social segments closer together and created a new cultural hybridity. However, the representation of migration and cultural diversity in art has been inadequate; especially artists have mostly preferred to focus on Western aesthetics instead of questioning this process sufficiently. As the social transformations brought about by migration clashed with the traditional and institutional structure of Turkish art, these innovations were often excluded or ignored. This situation has created a deficiency in the artistic expression of Turkey's cultural diversity and social transformation. In this context, Istanbul's dynamic structure shaped by migration has not been fully explored by the art world for a long time, despite its great potential for artistic production.



Figure 10. Sarkis, "Çaylak Sokak", Maçka Art Gallery, 1968, Installation.

(<https://www.sarkis.fr/en/1986-en/caylak-sokak-2/>)

"It is true that the military coup of 1980 dealt a serious blow to the art scene in Turkey, which only began to take shape again in 1983. During this period, the efforts of artists and organizers such as Tomur Atagök and Yusuf Taktak were important factors that revitalized the art scene. The exhibitions organized under the leadership of these two names created an important turning point in Turkish art. In 1986, Çaylak Sokak, exhibited at Maçka Sanat, one of the most important art galleries of the period, was one of the most important installations of French artist Sarkis in Istanbul. While this exhibition drew attention with the way local and individual memory was handled, it was also recorded as a work that questioned the forms of artistic expression of the period and contributed to the transformation of Turkish art of the period. Çaylak Sokak was also included in the Magiciens de la Terre exhibition in Paris in 1989. This exhibition was an exhibition space that reflected Turkish art that was integrated into the global art world and carried the traces of a "transnational" understanding of art. However, in 1991, some local artists and the gallery sector in Istanbul criticized the cosmopolitanizing contemporary art scene and took a stance that excluded this scene and defended Turkish identity. The populist attacks against Sarkis, such as "Turcophobe, Armenian friend", in fact show the rise of a localist art discourse that stands against the transnationalist understanding of art that is part of modern art in Turkey. These debates were a reflection of the clash of globalization and local identities in Turkish art and culture, and were deeply connected to the social, cultural and political realities of Turkish art during this period" (Kortun, Kosova, 2014, P.18)

The conceptualist art generation in Turkey in the 1980s displayed an elitist and disciplined stance instead of engaging with social and political realities. This generation generally ignored the data provided by geography and social conditions, and positioned art as a more abstract, theoretical and individual search for meaning. This understanding was also valid for artists like Serhat Kiraz. Although Kiraz dealt with social and cultural issues in his works, in general terms, he maintained this generation's detachment from the social context.

"However, Sarkis' Çaylak Sokak installation in 1986 helped this conceptualist generation to come out more publicly and gain wider acceptance in the Turkish art scene. More than just a work of art, this installation was an important step that showed

how contemporary art could penetrate the memory of geography and localize art. While dealing with themes such as multiculturalism, identity and gender, Çaylak Sokak rejected a confrontational political approach and adopted a participatory approach to art. This was in line with the general mood of the art scene at the time and enabled art to function as a tool for social dialog. Nevertheless, such works found it difficult to completely overcome the elitist attitudes that existed in the art world" (Kortun, Kosova, 2014, P.15).

Gülsün Karamustafa's art is a profound reflection of both her personal experiences and social realities. The fact that she did not receive a passport until 1987 had a direct impact on her art and led her to deal with themes of displacement, migration and identity in depth. In his works from this period, issues such as immigration and social belonging are addressed from both an individual and social dimension.



Figure 11. Gülsün Karamustafa, "Mystical Transportation", 1992, Installation.

(<https://archives.saltresearch.org/handle/123456789/189440>)

Exhibited at the 1992 Istanbul Biennial, Mystic Transportation (1992) is one of Karamustafa's first major works on the theme of migration. This work offers a multi-layered interpretation of the global phenomenon of migration and questions the social dynamics of Turkey and Istanbul's immigrant population in particular. In addition to her own migrant background, Karamustafa's works also emphasize the difficulties,

problems of belonging and cultural identity experienced by people from different parts of Turkey and the world. The artist approaches migration not only as a physical movement, but also as a cultural, economic and psychological transformation. While this perspective adds a wider universal dimension to his art, it also questions the social structure of a metropolis like Istanbul shaped by migration.

At the same time, Halil Altındere's 1997 photo series 'Dancing with Taboos II' is the best example of the fact that artists affected by cultural differences and the political environment of the country are in search of an identity.



Figure 12. Halil Altındere, "Dancing with Taboos II", 1997, 6-piece series of works of varying sizes, 5th Istanbul Biennial. (<https://halilaltindere.com/project/dance-with-taboos/>)

As an important artistic initiative directly related to Istanbul's urban transformation and migration phenomenon, Oda Project (2000) addresses the social structure and cultural dynamics of the city in a unique way. Especially in a multicultural city like Istanbul, the project draws attention with the organic ties it establishes with individuals from different socio-economic backgrounds. The relationship it establishes with the people in the neighborhood and the way it transforms this relationship into art production makes Oda Project more than just an art practice; it reveals a model that transforms the artist from a spectator to a participant. "In this context, the integration of migrants into the city and the expression of cultural diversity through an artistic language constitute the essence of the Oda Project. This approach enables a deeper discussion of urban

issues, especially the effects of migration, through art. This kind of art movement actively foregrounds the cultural interaction of immigrants and locals, in contrast to the exclusion of the immigrant population in urbanization processes or their being seen only as a cultural element. This kind of art practice makes social and cultural issues a part of art and transforms art from a mere aesthetic object into a social practice. This style of the Oda Project stands out as an important initiative that redefines the relationship of art with the city, migration, identity and belonging" (Kortun, Kosova, 2014, P.96).

Oda Project holds an important place as an art initiative that deeply examines the social and cultural structure of Istanbul with its long-term works realized in its studio in Galata. The organic relationships it establishes with individuals from different social formations on the margins of the city play a critical role in making sense of the urban transformation process and the interactions between social strata. While the historical fabric of Galata harbors a continuity ranging from the Armenian, Greek and Jewish communities of the early 20th century to the families of Eastern Anatolian origin today, Oda Project combines this multilayered past and differences in identity with art.

The project offers an art practice intertwined with the city, connecting art and community with the residents of the neighborhood. The event programs they create together with the residents of the neighborhood create a social environment that encourages not only the creative process of the artists, but also the active participation of the residents. These events show how the transformation of the urban fabric is shaped not only physically but also socially and culturally.

This kind of work by Oda Project is an important example that explores how art and society can intertwine and transform each other in relation to urban margins, different identities and historical layers. By bringing together people from various social and cultural backgrounds in a historic neighborhood like Galata, it shows how the transformation and diversity of urban culture can find expression through art. In this context, the Oda Project transforms art into not only a form of aesthetic expression, but also a tool for social participation and change.

In order to understand Istanbul's art world closely, our conversation with art historian Fırat Şenol focuses on Istanbul's art history and its multicultural structure. Şenol states

that Istanbul has been a city that stands out with its cultural diversity throughout history, and that it has maintained this characteristic especially since the Byzantine period. In the historical process, Istanbul became a center where different communities met thanks to its strategic location between East and West. Şenol states that the commercial mobility, especially after the Industrial Revolution, was an important turning point that strengthened the multicultural structure of the city. During this period, Istanbul became an important economic center as a transit point for goods coming into the Ottoman territories, which led to radical changes in the socio-economic structure of the city. From the 19th century to the early 1960s, Istanbul stood out as a city where cultures, languages and communities lived together.

As the port of Istanbul became the main center of trade and economic activities with the impact of the Industrial Revolution, it also enabled families of different origins, called Levantines, to settle in the city. These families were not only limited to trade, but also made significant contributions to the architectural, social and cultural development of the city. Şenol emphasizes that the Levantines were not only an economic power but also an actor of cultural transformation. Under the influence of these families, apartment building and arcade culture developed in the city, and new habits in the field of art, such as collecting, emerged. For example, the Kamondo family of Jewish origin stood out not only for their commercial success but also for their contributions in the field of architecture, while Levantines such as the Baltazi and Gülbenkyan families left their mark on Ottoman society in both commerce and art. The integration of these families into the city and their adaptation to social norms strengthened the foundations of Istanbul's multicultural structure.

Şenol states that the cultural structure of the city gained a new dimension with the arrival of White Russian immigrants in Istanbul after the October Revolution of 1917. As soon as they arrived in the city, these immigrants contributed to the cultural life of Istanbul through various artistic activities. In particular, Russian artists earned a living and enriched the artistic fabric of the city by working as street painters in areas such as Galata Bridge and Tepebaşı. Şenol states that the mobility of this period was not only limited to economic development but also made a profound contribution to the cultural fabric of Istanbul. The inspiration Russian artists drew from Istanbul was reflected in

their works; some of them carried their impressions of the city to the West and helped Istanbul gain the identity of a "transmitting city".

The presence and influence of the Levantines was not only limited to trade and social life but also played an important role in the architectural transformation of Istanbul. The spread of apartment building culture and arcades in the city was made possible by the influence of Levantines. With reform movements such as the Tanzimat and Constitutional Monarchy, the perception of Istanbul as a safe city increased the interest of Western travelers and artists in the city. Projects such as the Orient Express and the active use of ports reinforced Istanbul's role as a bridge between East and West. During this period, events such as hotels, exhibitions and balls enriched the social and cultural life of the city. For example, the exhibitions organized at the Lebon Patisserie resembled the salon exhibitions in Paris, where Armenian, Italian, English and Arab communities came together. Such events stood out as a reflection of Istanbul's multicultural structure.

According to Şenol, Istanbul's multicultural structure continued until the 1960s, but began to change after this period. With waves of immigration and political changes, the social structure of the city underwent a transformation and ethnic and cultural differences in the neighborhoods diminished. While Armenian culture was dominant in neighborhoods such as Samatya and Kurtuluş, Greeks on the Bosphorus coast and Jews in Galata, the multicultural structure in these regions became homogenized with migration. Şenol states that the spread of Arabesque culture in this process caused Istanbul to lose its cultural diversity. Arabesque culture transformed the social and cultural structure of the city as rural migrants brought their music and lifestyle to Istanbul. The replacement of jazz music with kebab culture, especially in areas such as Beyoğlu, stands out as the most prominent indicator of this change.

Şenol defines Istanbul as a "transit city", emphasizing that the city serves as a bridge between East and West and mediates the cultural interaction of these two worlds. The Belarusian painter Alexis Gritchenko produced works inspired by Istanbul and carried these works to the West. The Italian painter Fausto Zonaro, on the other hand, brought Eastern images to Western art as the painter of the Ottoman Palace. However, according to Şenol, most of these artists did not stay in Istanbul for long; the city was generally seen as a stopping point. While Western artists who came to Istanbul brought Eastern

images to the West, artists from the East usually stayed in Istanbul for a short time and then migrated elsewhere.

In the world of art, the influence of foreign teachers on Istanbul has been quite great. Foreign teachers at the Academy of Fine Arts and Tatbiki Fine Arts were an important source for Turkish artists in terms of both technique and inspiration. Şenol states that during this period, Turkish artists reflected the influences they received abroad in their works, while foreign teachers contributed to the cultural infrastructure by raising a generation in Turkey. Especially since the 1980s, developments in publishing houses and the press have enabled the translation of books on sociology, philosophy and art into Turkish and increased cultural interaction. The generations raised by foreign professors ensured the continuity of this multicultural structure that lasted until the 1990s.

Today, Istanbul seems to have difficulty in maintaining its multicultural structure. Şenol states that although a short-term multicultural environment was created in the 1990s with the encouragement of private galleries, biennials and foreign curators, this situation could not be sustained in the long term. The decline in the number of foreign artists and academics, coupled with the withdrawal of state support for the arts, has made the art scene even more difficult. Şenol notes that Sarkis, one of the few international artists living in Istanbul today, is a symbolic example of this decline. He says that the curiosity and interest that Istanbul aroused in the past has been lost, which has led to the city losing its multicultural character to a great extent.

This transformation clearly shows how Istanbul's once cultural diversity and influence in the art world has diminished over time. However, this history itself represents a past that still preserves Istanbul's importance on the world art scene.

As a result, it is seen that Istanbul offered a multicultural, multifaceted and artistically rich environment until the 1950s; this diversity could be sustained for a long time with the generations raised by artists with different cultural identities and foreign teachers. The multi-layered cultural and artistic accumulation inherited from the Byzantine, Ottoman and Republican eras has created a unique synthesis of the city's identity. However, the Turkification policies implemented from the 1950s onwards led to the gradual dissolution of this multicultural structure, and the cultural identity of the city

began to uniformize. This process, which was replaced by arabesque culture, also led to a decrease in the number of artists from different identities and a loss of diversity in the art scene. By the 1990s, it was no longer possible to see clear traces of the synthesis of East and West in either education or art life.

In contrast, post-1990s Turkish artists have drawn attention with artistic works that address and criticize the contradictions created by this transformation. Installation and collage techniques in particular have become the most powerful means of interpreting the changing social and cultural fabric of Istanbul from a critical perspective. Considering the structure of Istanbul as a collage, it can be said that the city, which initially presented a homogeneous unity, gradually gained a structure composed of contrasting parts; this structure is a reflection of both artistic and social transformations. This is a visual and conceptual expression of the process by which Istanbul's cultural identity evolved from diversity to uniformity and then transformed into an artistic practice that questions this uniformity.

In this context, Istanbul's cultural heritage and artistic accumulation from the past to the present offers a critical resource for rethinking the city's historical identity and enriching today's art scene. However, the sustainability of this heritage and the protection of its multicultural structure is an important responsibility for the future of art and society.

Istanbul's rich multicultural past has left deep traces in many fields from architecture to art. This cultural diversity offers artists the opportunity to reinterpret both spatial and cultural heritage, especially through the collage technique. The following section will examine in detail how the multicultural structure of Istanbul is reflected in art through the collage technique.

4. ISTANBUL AS COLLAGE

Istanbul's architecture, as a reflection of its multicultural identity, often draws attention with a contrast of seemingly incompatible structures. This contrasting image creates a unity that encompasses the fabric of the city and shapes it like a collage. So, how should this collage be evaluated as a form of expression of multiculturalism? Is it possible to conduct a research on both works made with collage technique and artists with multicultural identities and their works in Istanbul? The most important question at this point is whether Istanbul's multiculturalism is truly reflected in art or whether it is limited to architecture. How does multiculturalism, which is clearly reflected in architecture, appear in art? How valid is collage as an aesthetic tool today? What kind of aesthetic understanding does it bring to the plastic arts? These questions can form the basis for an investigation focusing on the artistic representation of Istanbul's multicultural identity.

4.1. Collage as a form of expression in contemporary art.

Collage emerged and developed as a revolutionary innovation in 20th century art, both aesthetically and technically. First used by cubist artists, this technique brought a new dimension to art through fragmented images on the surface and compositions created with different materials. Following the Cubists, the Dadaists pushed the boundaries of collage and created works with political and social criticism. The Dada movement, which emerged in Europe especially after World War I, emphasized the critical aspects of collage. (Rubin, 1989, P.18) Collage works, which started with Cubism, gradually transformed into applications involving three-dimensional forms such as assemblage and gained a new momentum with Pop Art in the 1960s. Pop Art artists, with references to consumer culture and popular media, turned collage into a means of expression full of colorful, striking and iconic images. Photomontage made the collage technique more dynamic by combining painting and photography, and in the digital age, digital collages opened up an unlimited creative space.

Today, collage allows artists to combine art with different disciplines and offer alternative ways of expression by using various techniques and materials. With the tools provided by digital technologies, collage is also widely used in contemporary art practices such as digital art and multimedia. This diversity reveals that collage is not

only a painting technique, but also an innovative approach that constantly expands the boundaries of art. (Hoffmann, 2018, P.10)

Collage is created by detaching various organic or inorganic materials, printed, drawn and photographic elements from their contexts and pasting them on a surface within the framework of a new arrangement and fictional concern. The pieces used in this technique may not have any artistic content or aesthetic value on their own, but they are reconfigured within the collage to produce new meanings or to question existing meanings. This process of rearrangement allows the fragments to become the building blocks of the artistic composition, offering different contexts and meanings to the viewer. Collage thus transcends the conventional boundaries of visual elements and transforms them into a unique and multi-layered means of expression. In other words, it is composed of layers, just like the relationship between multiculturalism and Istanbul, the layers form Istanbul like a collage.

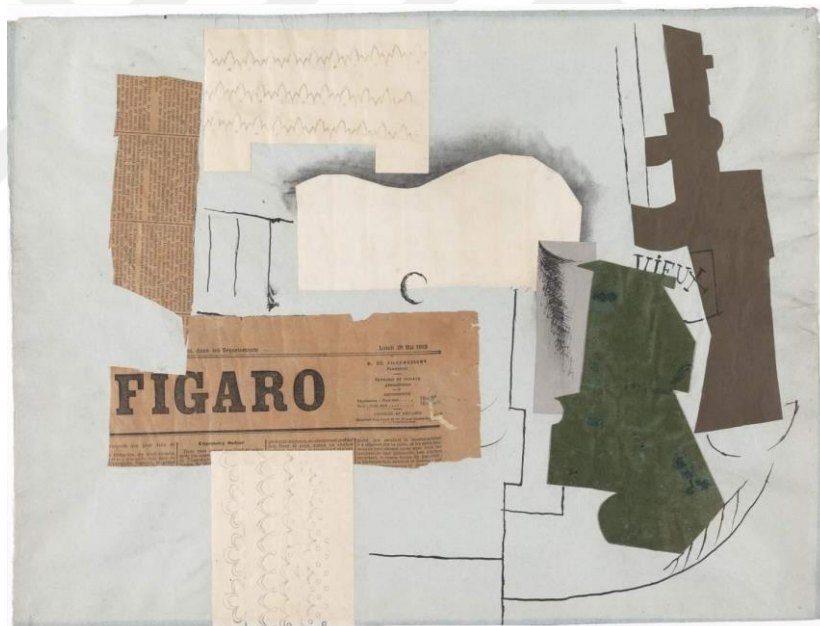


Figure 4. Pablo Picasso, "Bottle of Vieux Marc, Glass, Guitar and Newspaper", 1913
(<https://www.tate.org.uk/art/art-terms/p/papier-colle>)

"The journey of collage in art began in 1912 with the innovative approaches of Picasso and Braque. These two artists questioned the understanding that painting should only be done with paint and drawing and added ready-made materials directly to the canvas surface. Instead of representing objects such as wicker baskets, newsprint, wood-patterned veneer, they incorporated them directly into the painting, thus developing a

new technique they called "papier collés". In this technique, one image or piece of form was superimposed on another, creating the composition of the painting with light-dark contrasts and different dimensions. Collage rapidly became widespread, adapting to the analytical structure of Cubist painting and the material diversity of 'Synthetic Cubism'. Collage, which was accepted as a new language of expression in terms of both pictorial and material, was accepted as an alternative language against the traditional understanding of painting and soon became one of the important techniques of modern art" (Gestalten, 2013, P.27).

The emergence of collage as a means of expression in art represents a radical innovation against the traditional understanding of painting. This process, initiated by Picasso and Braque in 1912 with the "papier collés" technique, showed that art was not limited to paint and drawing, and that ready-made materials could also be made a part of art. This approach blurred the boundaries between material and form, allowing art to have a wider field of expression. The inclusion of everyday objects such as straw and newsprint directly on the surface of the canvas redefined the relationship between art and reality and added a new dimension to the analytical structure of Cubism.

Collage has been recognized as one of the innovative techniques of modern art, both aesthetically and conceptually. Compositions formed by combining different materials have offered the viewer multiple perspectives instead of a single point of view, which has increased the interpretability of art. The rapid adoption of collage has played an important role in shaping modern art movements that go beyond traditional boundaries by expanding the expressive possibilities of art. In this context, collage should be considered not only as a technique but also as a tool that transforms the social and aesthetic perception of art.

"In the last quarter of the 19th century, avant-garde artists such as Gustave Courbet, Edouard Manet and Claude Monet initiated an innovative wave in the art world by making serious criticisms against the classical academic principles of painting. This process weakened the lines of defense based on classical academic art and was completely overthrown by the cubists at the beginning of the 20th century. By fragmenting and rearranging objects, the cubists broke with the traditional perspective

of painting and thus laid the foundations for the process of abstraction. Collage, which emerged in this period, took the relationship between space and object to a new dimension and continued to transform the entire frame into a new visual language. Collage strengthened and popularized the abstractions of the cubists and gained a solid place as one of the forms of expression in modern art" (Antmen, 2009, P.161)



Figure 5. Henri Matisse, "Madame de Pompadour", 1951.
(Museum of Modern Art Archive, n.d., <https://www.moma.org>)

In the last period of his life, Fauvist painter Henri Matisse created a series of striking works using the cut-and-paste technique. These works, which he created between 1938 and 1953 by cutting and assembling the papers he painted in bright and contrasting colors with gouache paint, are among the pioneers of the "cut-and-paste" style. In "Jazz", one of the most remarkable works he produced during this period, Matisse combined his own handwritten texts with colored cut paper to create a visual feast in which he interpreted life, art and rhythm. "Jazz" is an iconic work that reveals both Matisse's passion for color and form and the artistic expression of the collage technique. Although Henri Matisse's cut-outs, cut paper collages were later criticized by critics, they added a whole new perspective to the collage technique. The walls of the artist's studio became the background of his collages, and by including the space in the collage,

almost installation-like works were created. The artist, who uses colors with great mastery, was influenced in his use of color by the region of Brittany, which he visited as a student, and Corsica, a Mediterranean town.

Kurt Schwitters' collages stand out as powerful examples of the transformation of scrap materials into works of art. Schwitters not only worked on the surface of the canvas but also brought collage to a three-dimensional form with the "Merzbau", which he started to build in Hanover in 1923. The "Merzbau" (or "Merz-building") completely transformed Schwitters' studio, turning it into a collage-space that could be walked through and transforming collage out of the plane and into an art that spans the space. More than a work of art, this work became an environmental arrangement that enveloped the artist's living space. In 1943, "Merzbau", which was bombed and destroyed during the war, was a striking example of collage's transition to the third dimension.

Schwitters developed a Dada movement he called "Merz" to describe this kind of work, creating collages and structures out of waste materials such as broken pieces of wood, labels, and tickets. In the later years of the 20th century, Schwitters' "Merz" works also inspired the practice of what came to be known as "environment" and "installation" art.



Figure 6. Kurt Schwitters, "Merzbau", 1933, photograph by Wilhelm Redemann (https://www.moma.org/explore/inside_out/2012/07/09/in-search-of-lost-art-kurt-schwitters-merzbau/)

Schwitters' description of the "Merzbau" project with the words "Merzbau grows as a big city grows" emphasizes that the work is a dynamic and constantly evolving structure. The source of this growth is the urban mythos shaped by the influence of modernism; that is, the rapidly developing, changing and complex modern city life. By making Merzbau grow organically like this city, Schwitters conveys the constantly transforming spirit of modern life, full of accumulation and waste. Reflecting the energy of the city and the multi-layered structure of modern life in his art, Schwitters has succeeded in transforming the urban mythos into a concrete space beyond modernist aesthetics with Merzbau.

"Schwitters' Merzbau makes the city the basic element of the work of art by utilizing the urban phenomenon as a kind of building material. By incorporating parts and stories of the city, this structure presents a kind of autobiographical collage. Inside Merzbau, impressions of the city, traces of journeys are represented as spaces where various

materials come together naturally. These spaces function as a bridge between the structure of the city and the artist's experience. Merzbau contains the coexistence of the space inside and the city outside, the chaotic nature of Dada and the search for order of Constructivism, the organic and the archaeological. This dialectical structure reflects the transformation of both the city and individual experience, allowing Schwitters to create an ever-evolving, multi-layered universe" (O'Doherty, 2010, P.63). Just as Istanbul transforms, like a collage, just as Merzbau grows over time. Istanbul as a developing collage that grows layer by layer over time, conceptually the idea of Merzbau formation and the idea of Istanbul as a collage complement each other.

It is possible to say that there are different forms of art in every period. The 20th century's collage, assemblage and montage techniques, which have become one of the most effective means of expression, are actually elements that are directly involved in life.



Figure 7. Hannah Höch, "Dada Rundschau", 1919, Collage, 43.7 x 34.6 cm
(Berlinische Galerie Archive, n.y., <https://www.berlinischegalerie.de>)

Dada artist Max Ernst was one of the artists who later joined the surrealists and used the collage technique effectively. Hannah Höch, one of the important female artists of the Dada movement, draws attention with her photomontage work titled "Dada

Panaroma". Höch made these collages in order to create a feminist reaction and question the male-dominated mentality. In 1934, she expressed the following words about the photomontage technique: "Photomontage is a technique based on and derived from photography. Although photography has a history of about a hundred years, photomontage is a more recent practice and is not a product of the post-war period alone. The method of cutting and pasting parts of a photograph has been used in the past in simple applications, such as adding the heads of different people to postcards or landscapes. In 1919, the Dadaists used this technique to create new forms through photography and produced aggressive photomontages. Interestingly, photomontage was independently developed in different countries such as France, Germany, Russia and Switzerland during the same period" (Antmen, 2009, P.130).

The emergence and development of photomontage can be considered as a reflection of creative transformations in the history of art and visual culture. The fact that photography went beyond being merely a means of recording reality and became a form open to artistic interventions gave rise to new forms of expression of visual narrative. Photomontage was used as a means of criticism and challenge, especially by the Dadaists, and the aggressive and striking images created with this technique expressed a strong reaction against the social and political structure of the period. However, the independent development of photomontage in different geographies shows that this technique has the potential for a universal language of expression. The history of photomontage provides an important example of how artistic innovations evolve together with technological developments and how visual narrative can merge with social criticism.

Today, the photographic element has become a tool of artistic expression, but a century ago this perspective was radical, and Picasso said: "If the subjects I wanted to express required different forms of expression, I never hesitated to undertake them... Different purposes inevitably require different forms of expression" (Bürger, 2004, P.147). Picasso's pasting of a piece of basket on the canvas, while serving the purpose of composition, also preserved the reality of the basket itself, revealing an approach that carried the collage technique to the third dimension and constituted the first examples of assemblage. This practice is an important turning point that transformed the form, material and handling of the art object in the 20th century. This method, which paved

the way for the use of "ready-made objects" in art, enabled the creation of a new composition by bringing together fragments and ushered in an era in which objects were placed at the center of art.



Figure 8. Pablo Picasso, "Still life with chair mat", 1912. (Musée Picasso Paris Archive, n.y., <https://www.museepicassoparis.fr>)

In this process, works in which concepts were at the forefront gained importance and the foundations of conceptual art were laid. In this conceptually oriented period, it was noteworthy that artists turned towards events or conceptual content in their works. Especially Marcel Duchamp and his contemporaries criticized art institutions by using ready-made objects and adopted the logic of montage. This understanding, which radically changed the work of art, started with Cubism, developed with Dada and Constructivism, and extended to Pop Art with the techniques of combining and reproducing different objects.

Born in England in the 1950s, the Pop Art movement created different compositions by reproducing everyday objects and utilizing digital technologies and printing techniques. These objects became works of art and became a part of modern art.

Pop Art is generally defined as an understanding of art that criticizes the impact of the advertising world and mass media on the world. Richard Hamilton, one of the artists who produced works in this context, reflected his own reality in his art with collage and photomontage techniques, dealing with themes such as women, popular consumer

objects and automobiles. Hamilton's collage "What Makes Today's Houses So Different, So Attractive?" is an important work in which the artist visualizes his criticism of consumption and mass culture. By bringing together products such as televisions, vacuum cleaners, cassette players and movie posters in the interior space, this work presents an arrangement that draws attention to both consumption habits and issues such as youth and sexuality. (Uçku, 2022)



Figure 18. Richard Hamilton, "What Makes Today's Houses So Different, So Attractive?", 1956, Collage. (Kunsthalle Tübingen, n.d., <https://www.kunsthalletuebingen.de>)

Today, collage and photomontage techniques are applied in different ways with the new possibilities provided by digital tools and allow for a wide variety of artistic productions. These techniques continue to expand the boundaries of contemporary art.

Modern and universal approaches in Turkey's artistic and cultural life began to manifest themselves in the 1950s. The first artists to apply the collage technique in Turkey were Sabri Berkel, Seki Faik İzer and Lütfü Günay, pioneers of abstract art. In contemporary Turkish painting, Burhan Doğançay, Özdemir Altan, Bedri Baykam, Erol Akyavaş, İrfan Önürmen, Bubi and Gülsün Karamustafa are among other important artists who use collage technique in their works.

The 1980s was a period in which different forms of expression emerged by going beyond traditional methods in Turkish painting with the advances in technology. In this

period, some artists produced collages by combining drawing, photography and everyday materials. In the 1990s, Turkey experienced intense migration movements from rural areas to cities. This sociocultural change was reflected in the works of artists; concepts such as being urban or not being urbanized were frequently addressed in the works. In the same years, the interdisciplinary approach in contemporary art offered artists the freedom to use unlimited materials, which allowed the collage technique to play an important role in the development of various forms of expression.

In the 2000s, artists started to produce works with a multidisciplinary approach by utilizing the possibilities offered by technology. In this period, the use of everyday objects in artworks has become a common approach preferred by many artists.

4.2. Collage and artist examples in Turkish painting before 1990

In this section, in addition to discussing the art of collage, it is also aimed to analyze the artists' productions under three different headings. First, how artists with different sub-identities reflect these identities in their works will be analyzed. The focus will be on the aesthetic and conceptual effects of the artists' cultural, ethnic or social belonging on their works. The second title will focus on artists working on space; in this context, how the physical and symbolic meanings of space find a place in artistic production will be evaluated. Thirdly, the works of artists working on collage will be analyzed; how these artists use the collage technique as an aesthetic tool and how it contributes to the visual and conceptual dimensions of their works will be discussed. These analyses aim to trace both individual productions and common themes by addressing the art of collage and its multi-layered structure from different perspectives.

As in the world, many socio-economic changes took place after the Second World War. With the ease of communication, it is inevitable that innovations in the field of art are seen in our country and the abstract understanding that dominates in the West is adopted.

In these years, when the modernization movement gained momentum, Pop Art and new realism approaches based on consumer culture were influential around the world. In addition to being a period of rapid industrial development, the 1960s is also a period in which differences emerged in Turkish painting that were not limited to abstraction. The 1960s-70s is a period in which the conflict between abstract and

figurative painting is evident. In this period, the development of the collage technique gained momentum with the inclusion of ready-made objects in the art of painting. This innovative movement led artists to search for different textures, volumes and features in painting. By gluing ready-made materials such as paper, fabric, newspaper and sawdust to the surface of the canvas, painters realized the first experiments of a new pictorial language.

One of the first notable examples of the use of materials in Turkish painting is Neşet Günal. The artist presented the first examples of collage in the 1970s with his large-scale and textured works on canvas.

Güenal created a ground on canvas by combining materials such as glue and sawdust, adding a different depth to his works with this technique. The artist, who subjects the traditional life of Anatolia to his paintings, has produced original works that appeal to the viewer's sense of touch with materials other than paint.

In Turkish painting, there are many painters who go beyond traditional materials and use different materials. Among these artists are Lütfü Günay, who includes collage works in addition to his abstract paintings; Cemil Eren, Özdemir Altan, Cemal Bingöl, İrfan Önürmen, Burhan Doğançay, Füsun Onur, Altan Gürman and Zeki Faik İzer, who use collage technique in their abstract compositions. These names are among the pioneers of the collage technique in Turkish painting.

In the period following them, artists such as Erol Akyavaş, Ergin İnan, Tomur Atagök, Ömer Uluç, Şenol Yoroğlu, Hüsametdin Koçan and İsmet Doğan played an important role in introducing the collage technique to Turkish painting. With the diversity in the use of materials, these artists have produced works that are rich both visually and conceptually.



Figure 9. Burhan Doğançay, "Billboard", 1964, Gouache and collage on cardboard, 58.1 x 50.2 cm, The Solomon R. Guggenheim Museum, New York.

Burhan Doğançay is an important artist who creates original collage works by giving different forms to posters and newspaper clippings. He considered the posters, slogans, writings and paintings on the walls he encountered during his travels to various countries around the world since his education as "natural giant collages". In these works, in which he examined urban culture in depth, he took photographs as if he were keeping the memory of the walls while traveling and transferred these visuals to the canvas surface with his own artistic interpretation. Doğançay's collages present a unique visual language that brings together the aesthetic and sociological traces of urban life.

"His thought and production practice is shaped both by examining the walls that reflect the contemporary memory of socio-cultural transformations and by being a stakeholder in the history of the walls while creating a public expression space... in short, in the lives of all internal and external forces, Doğançay questions the layers of identity that make us who we are (Doğançay, 2012, P.15). The identity of the city questions the layers of identity through the walls, and as a result, he creates gigantic collages composed of layers.

"I usually create a work based on my observations and memories of different walls. I often compare different impressions I have gained in different countries..." (Doğançay, 2012, P.22) I think that Doğançay recreates walls and door surfaces not only because they exist but also because they convey the identity of the city to the viewer, no matter which city it is.

As for Burhan Doğançay's own methods, we know that he first encountered Schwitters-style walls on walks he described as "hunting" and that he took sketches and photographs during this process (Doğançay, 2012, P.21), just as Schwitters collected materials on the street to make collages with real materials. We come across works created by two different artists from different cultures, influenced by the cultures of cities. As in Schwitters' works, it is no longer a mere collage but informs the viewer about the culture and spirit of the city.

When Burhan Doğançay's artistic production is analyzed in the context of his collage works, it is seen that he combines the aesthetic and sociological traces of urban life with a unique visual language. The artist's works, inspired by walls in different countries, can be considered as giant collages reflecting urban culture and identity. In his works, Doğançay aimed to convey to the viewer not only the physical presence of walls, but also the cultural and sociological layers represented by these surfaces.

This process, in which the artist treats walls as sites of memory and documents them with photographs and sketches, is parallel to the methods of artists such as Schwitters. However, Doğançay's approach gains a unique dimension as he aims to convey the spirit and identity of cities to the viewer by taking walls beyond being mere surfaces. In this context, Doğançay's works can be considered as both an artistic interpretation of urban culture and a tool that questions social memory. His collages inspired by urban life reveal how cultural diversity, sociological changes and spatial layers are transformed into art.



Figure 20. İrfan Önürmen, "D Series No.10", 2016, Acrylic on layers of tulle, 225 x 160 cm (<https://www.magnet.istanbul/blog/icerik/irfan-onurmen-varolus-ve-yokolus-arasindaki-ritm>)

İrfan Önürmen one of Neşet Günal's students at Mimar Sinan University in Istanbul, reflects in his works the characters affected by the distorted urbanization that took place in the 80s. In general, the human figure is reflected in his works. Preferring different materials, Önürmen is usually inspired by everyday life and prefers newspaper and tulle. By using these materials, he achieves a layered and at the same time three-dimensional work. Regarding the artist's works, Çalıkoglu states: "To decipher the society that has turned into a pile of collage, especially in the 90s, to show the confused state of the individual who has become anonymous, who struggles to be someone else but cannot become 'other', and to scrutinize the changing structure of the whole in which he is involved in a way that encompasses all this strangeness" (Önürmen, 2007, P.8). The artist, who blends materials by using traditional paint, utilizes the richness of collage and assemblage techniques. Especially since the 2000s, he has started to use the collage technique frequently and has produced original works in this field. In Önürmen's collage works, newspaper cuttings, magazine pages, photographs and

different textures are usually used. The artist's collages often offer viewers a multi-layered experience of meaning. The relationships established between the materials allow the works to gain depth and the viewer to establish an emotional connection.

When İrfan Önürmen's artistic works are considered in the context of his collage works, it is seen that they reflect the effects of unplanned urbanization and social transformations on the individual. The multi-layered and three-dimensional compositions that the artist creates by combining materials such as newspapers and tulle, which bear the traces of everyday life, offer a perspective that questions the complexity of urban life and the individual's search for identity in this process. The choice of materials and the relationships established between these materials create an aesthetic depth in the works, while at the same time revealing the impact of social structures on the individual.

Önürmen's works have attracted attention with his intensive use of collage technique, especially since the 2000s, and a unique visual language has been developed in this field. The newspaper cuttings, magazine pages and different textures used by the artist are considered as a metaphor for both social and individual layers, and these layers offer the viewer a multidimensional experience of meaning. In this context, Önürmen's collage works are considered not only as an aesthetic expression but also as an intellectual depth reflecting the complexity of social changes and individual identities.



Figure 10, Altan Gürman, "Montage-4", 1967, 123 x 140 x 9 cm.

(<https://artdogistanbul.com/altan-gurman/>)

Altan Gürman began his artistic career as a student of Zeki Faik İzer at the Painting Department of the Istanbul State Academy of Fine Arts and gained an important place as one of the pioneers of abstract expressionism in Turkish art in the 1960s. Known for his abstract compositions, experimental approach and works combining different materials, Gürman is also recognized as the pioneer of conceptual art in Turkish art. In his art, the traces of the conceptual approach can be clearly seen in the use of materials and the themes his works address. In this context, it can be said that Gürman makes the relationship between collage technique and conceptual art visible through his works.

A direct connection between conceptual art and collage stems from the fact that both methods focus on bringing together different materials, ideas and narratives. Gürman has addressed the fragmented structure of collage from a conceptual perspective, inviting the viewer not only to a visual experience but also to a thought process. The works she creates by combining different materials are developed with an understanding that adopts the basic principles of conceptual art in terms of both form and content. For this reason, Gürman's works not only contributed to the development of conceptual art in Turkish art but also transformed the collage technique into a form of expression that gains intellectual depth.

Immediately after graduating, Gürman specialized in painting and printmaking at the Paris High School of Fine Arts between 1963 and 1966, and these years became a turning point for him. Gürman stands out with his difference in the 1960s art scene where figurative and abstract painting was accepted. Rejecting existing forms of expression and technique, the artist produces original and innovative works both formally and intellectually. This approach reflects an attitude that aims to bring new expressive possibilities to art as well as questioning the traditional understanding of art. Focusing on social issues, Gürman makes everyday objects the main material of his paintings by using decoupage and collage techniques on subjects such as authority and power. Stating that "Art should be less sacred and closer to life", the artist also makes a significant contribution to contemporary art in Turkey with his educational approach. Gürman, who became an associate professor in 1971, was among the founding staff of the Basic Art Education Chair at the Academy, which offered a common curriculum to first-year students of all departments. (Artam, 2023)

In 1960s Turkey, Altan Gürman became one of the pioneers of contemporary art by making us question what art is with his collage technique and content differences. While giving social messages in his works, the artist also transformed the language of art itself and carried it to a questionable ground. With this approach, Gürman has created multi-layered works both intellectually and formally, offering an innovative perspective that expands the expressive possibilities of art.



Figure 11. Özdemir Altan, "Istanbul", 2005, Mixed media on wood, 210 x 300 cm
(<http://www.lebriz.com/pages/exhibition.aspx?exhID=681&lang=TR>)

Özdemir Altan was a student of Zeki Faik İzer at the Academy. In the early periods of his artistic life, we see that he worked a lot with drawings. Eroğlu, who calls his early period the Romantic period, writes about Altan's "Romantic Period": "It is inevitable for an individual, whose education period is completed, to stay one-on-one with life and search, and all of this is experienced in the Romantic phase. More than romanticism, it can be said that he could feel the presence of a melancholic attitude in his paintings. In fact, with some of his compositions, he reminds us of Albrecht Dürer's youth years armed with romanticism, and even William Blake with some of his paintings with an anarchist attitude. Indeed, our artist had left his student phase behind, and with this romantic phase he entered, he became even more convinced that his search and rebellion against the world should be done through painting. The romantic structure will perhaps continue to be the most sacred element in the life of an artist who is so open to evolvment. In fact, one of the reasons for the emergence of panel paintings, which are large-scale paintings, finds support in the emotional and romantic structure of the artist." (Eroğlu, 2007: 18)

Altan defines the "Realist Period" as follows: "This whole series was made from collages made from magazines, photographs and reproductions of my paintings. The first point of departure was the harsh relations of origin differences between the materials. While the arrival of forms from different places affirms the strangeness between these elements, it also brings with it incompatible and violent colors, proportions that should not be, and naturally original thoughts. I am now waiting for painting to establish itself." (Altan, 2007, P.24)

Between 1984 and 1988, Özdemir Altan produced important works aiming to capture contemporary values in art with the collage and three-dimensional series he worked on for a long time. During this period, Altan adopted an innovative research method based on the collage technique and drew attention to the use of contrasting materials. Bringing together the remnants of architectural works in his collages, the artist has created an aesthetic balance based on contrasts by blending materials consisting of millimeter drawings and rigidly projected models with the collage pieces he has created.

Altan's works are notable not only for their combination of different materials, but also for their conceptual presentation of contrasts in harmony. By combining projects created with a strict and serious planning with seemingly irregular, spontaneously

added collage pieces, Altan has made a balanced imbalance the basic element of his works. This approach opens up a space for both aesthetic and intellectual questioning, offering different perspectives to the viewer. Özdemir Altan's series represents an approach that expands the boundaries of the collage technique and takes it from being merely a means of visual expression to one that adds conceptual depth. In this context, Altan's works are considered as an important contribution that transforms and enriches the expressive possibilities of contemporary art.



Figure 12. İsmet Doğan, "Writing-Body", 2007, Oil on panel, collage, 120 x 93 cm

(<https://www.artiummodern.com/urun/1246580/ismet-dogan-d-1957-yazi-beden-imzali-2007-panel-uzerine-yagliboya-ayna-kolaj>)

İsmet Doğan graduated from Marmara University Faculty of Fine Arts in 1983. He then traveled to Paris with a scholarship from the French Government and returned to Turkey in the 1990s after a two-year stay. In his early works, the artist problematizes the concepts of history, culture and tradition by combining them with the techniques of dadaism - collage, montage, graffiti and ready-made objects. Under the influence of Dadaism in the 1980s, İsmet Doğan worked on the problematic of culture, tradition and

history with plastic methods using ready-made objects such as collage, graffiti and assemblage.

In his interview with Ayşin İldeş, İsmet Doğan talks about his connection with collage as follows: "I had a problematic relationship with brushes and paints. That's why I started making collage. Collage was the meaningful one here. It seemed the most suitable method for me at that time. Previously, my teachers in high school and GSF, with a Westernist, enlightenment consciousness, more like a spirit, had pushed me to become a painter. Because I was very good at oil painting. In those years, I did "paint painting". At university, after I graduated, I started gluing, cutting, shredding at a time when I was conceptually questioning paint painting. It was revolutionary... It made me more free. Maybe because I used to work in a printing press (in high school), I was externalizing the publications, all kinds of printed material I encountered, the printed material I collected, saw, in short, the printed material I was exposed to and internalized. The paintings were like a "diary", the viewer relates to himself... And this is on the agenda again in the world right now. I'm very surprised at the moment... I'm actually still making collages, like movie quotes..." (Oldmag, 2023)

In this paragraph, it is possible to say that psychological traumas and identity questions are at the forefront of İsmet Doğan's works rather than colonialism. The use of mirrors, which is frequently encountered in the artist's works, is treated as an identity phenomenon and used as a tool that enables the individual to confront himself/herself. By including the viewer in the work through semi-matte, transparent or concave and convex mirrors, the artist makes it possible for the individual to encounter his/herself in an alienated way. Mirrors become an integral part of the work of art, not only as a visual element but also as a functional element that triggers questions of identity and self.

Although the theme of colonialism was included in the artist's works in the 2000s, even in his works of this period, a critical approach to identity and the self is at the forefront. His interventions by placing his own image in the film frames initiate a process of individual identity identification, as well as a questioning of the images in the social memory. These methods of İsmet Doğan create an effective field of discussion not only in the historical and cultural context, but also on the psychological and identity layers of the individual.

The artist's works are approached from a perspective based on the use of ready-made objects and the search for identity. Especially the use of mirrors as a means of expression in the works is considered as an important method that enables the questioning of individual and social identities. Mirrors have been transformed from a mere object into a tool that confronts the viewer with their own existence and makes them rethink their perception of identity. This situation shows that the artist deals with identity themes in both individual and social and cultural contexts.

It is seen that the ready-made objects used in the works constitute both an aesthetic and conceptual basis for identity-themed works. The inclusion of different types of materials such as semi-matte, concave and convex mirrors in the works makes it possible for the viewer to interact with the artwork. In this way, ready-made objects are transformed from ordinary tools into an active component that establishes a bond between the viewer and the work. In addition, it can be stated that the interventions made to the film frames deepen the search for identity and self through ready-made images.

With this approach, the artist's work considers the search for identity not only on an individual level, but also as a field of inquiry associated with social memory and cultural contexts. The ready-made objects and intervened images are treated not only as aesthetic elements of the artwork, but also as important tools that build a bridge between identity and memory. Thus, it is emphasized that the artist opens the concepts of individual and collective identity to questioning in a critical context.



Figure 13. İvi Stangali, "Tophane Karabaş", 1942-1954, Oil on paper, 57 x 71.5 cm
(Painter Remembering, Yapı Kredi publications)

İvi Stangali was born in Istanbul in 1922. The daughter of an Istanbulite urbanite family of Greek origin from Chios, she graduated from Zapyon Greek High School for Girls and began her art education at the Bedri Rahmi Eyüboğlu studio at the Academy in 1942. "The 1940s were a period of war bells ringing and tensions rising in Europe. Young Turkey, on the other hand, was oriented towards production in an effort to survive on its own. Strengthening cultural life and emphasizing education were among the important policies of the Republican People's Party. Among these activities, ideas such as supporting artists and linking the city with the countryside by blending them with Anatolian culture came to the fore. In 1938, Bedri Rahmi traveled to Edirne and Çorum as part of the trips abroad organized for this purpose, focusing on local, folkloric and traditional works that would form the unique characters of his art in those years when he was introduced to local elements. In this way, he immediately became popular within the Academy. In this period when questions such as "How is locality in art possible? What should be the content and form specific to Turkish painting?" were on the agenda, Bedri Rahmi turned his face to Anatolia as a teacher-painter who also knew the Western painting tradition well. İvi was starting to paint in the studio of such a different teacher." (Bozis and Uslu, 2019, P.12)

Approaching the last year of the academy, the students of Bedri Rahmi's atelier decided to form a group and founded the "They Group" in 1942, including İvi Stangali. "Although the first exhibition seemed like an exhibition of students who had not yet

passed their graduation exams, it actually carried an important emphasis. For on the poster that greeted the viewers even before they entered the exhibition space, a figure by El Greco, the powerful name of Western painting, was accompanied by a stylized bird embroidery that is frequently seen in Anatolian rugs." (Bozis and Uslu, 2019, P.18) In this exhibition, we see that the Onlar Group synthesized the Western-rooted education at the Academy, which became an important topic of discussion in the 1950s, and the reflection of local values on art. The group's exhibitions continued with the number of members increasing every year. Now the Group of Ten was accepted and eagerly awaited.

Hıfzı Topuz, a UNESCO official who knew the art scene both in Paris and Istanbul very well, also came to see the exhibition and wrote a review of the exhibition in *Genç Kalemler* magazine. Referring to the stagnation in the art scene of the country for some time, Topuz said that the 10s had broken this stagnation with their exhibition and expressed his views on the works of the artists that interested him one by one. When it was İvi Stangali's turn, she mentioned the painting titled "Mare with foal" as her favorite work and wrote how clearly and delicately the tile and writing motifs in the painting were reflected. Throughout the exhibition, he mentioned that the works referred to Anatolia.

İvi Stangali, an artist with a different sub-identity in 1950s Istanbul, received a very Western education and synthesized his works from local images. The artist, whose works include a notebook titled "Istanbul", depicted views of Istanbul. We see an illustrative approach in most of the works of the artist, who also made book illustrations. While we see Anatolian influences and reflections of Turkish culture in Stangali's works realized in Istanbul until 1964, his works during his exile in Greece consisted entirely of dark paintings reflecting his inner world. With the exile as a result of the state policies of the period, as in Stangali's works, the multicultural art environment, multicultural art education, and the multicultural environment of Istanbul gradually began to move towards monoculturalism.

As an artist with a different sub-identity, İvi Stangali has developed a unique artistic language by blending Western art education with local images of Turkish culture. Bedri Rahmi Eyüboğlu's studio, where the artist received his education, adopted an approach centered on local values and Anatolian culture, and this is evident in Stangali's art.

Stangali's works realized in Istanbul include Anatolian motifs as well as images of the urban landscapes and texture of Istanbul. Stangali, who also worked in the field of illustration, exhibited an illustrative approach in his works and interpreted elements of Turkish culture in a unique way. However, after the exile in 1964, the elements of Turkish culture were replaced by themes reflecting a dark and inner world in the artist's works. This situation reflects the deep traces left on the artist by the state policies of the period and the gradual transformation of the multicultural art environment into a monocultural structure. In this way, Stangali's art shows both the rich contributions of different sub-identities and how this multiculturalism was limited by repression.



Figure 14. Albert Bitran, "Arch", 1987, Oil on canvas, 61 x 50 cm

(<https://argonotlar.com/cok-disiplinli-bir-atolye-sanatcisi-albert-bitran/>)

Albert Bitran is one of the artists of the Paris Turkish school. Born in Istanbul in 1931, the artist spent his childhood in Istanbul and became interested in abstract art as a result of the friendships he made with artists such as Pablo Picasso, Marcel Duchamp and Mübin Orhon in Paris, where he went for art education. "The period between 1954 and

1956 is quite decisive in Albert Bitran's painting. In these two years, he completely changes his style and develops his own style in the 1960s. Bitran began to present the three-dimensional form relationships he had observed in new frames, forgetting the experiences he had gained, and from 1994 onwards he began to deal with the theme of 'arch' in his paintings. He transforms this series into an autobiographical one with reference to Istanbul, where he spent his childhood. He also develops a special method for the viewers to capture the bonds he himself has established. Albert Bitran aims to shape the projections of limited stains, large volumes of spaces and different colors in the works of the "Arches" series, not the arch in the known sense, but the images that remain in our memory after passing under that arch. The artist chooses to go from the specific to the general by investigating not continuity but discontinuity, interruptions and intermediate zones in the arch theme" (Özsezgin, 2010, P.122). Albert Bitran often includes the memories of his childhood years in Istanbul. He carries these memories to his works by reflecting the dark environments he saw especially in the Grand Bazaar of Istanbul and the arches in which various light plays appear and disappear on canvas. With his admiration for Istanbul, he frequently visits the city and these visits nourish his works. Bitran, who has spent most of his life in France, traces the traces of multiculturalism with his works inspired by Istanbul, where he was born and raised as a person with different sub-identities. These works are the result of the coming together of different cultures and individual experiences.

Albert Bitran is discussed in this section because he is an artist with different sub-identities and his deep admiration for Istanbul is reflected in his works. The artist is known to have transferred the traces of his childhood years in Istanbul and the visual and spatial experiences he gained from places such as the Grand Bazaar to his works. It has been observed that Bitran interprets the aesthetic elements of Istanbul based on the play of light and shadow with an artistic language, especially with the "Arches" series. In this series, it is seen that the arches are treated not only as architectural elements but also as reflections of individual memory and a multicultural environment.

Bitran, who spent most of his life in France, has carried the traces of multiculturalism in his works and enriched his artistic productions with the inspiration he received from Istanbul, where he was born and raised. In his works, a form of expression created by blending different cultural influences and individual experiences draws attention. In

this context, the fact that traces of a multicultural identity and his attachment to Istanbul can be traced in Albert Bitran's art is considered as one of the main reasons for the artist to be discussed in this section.

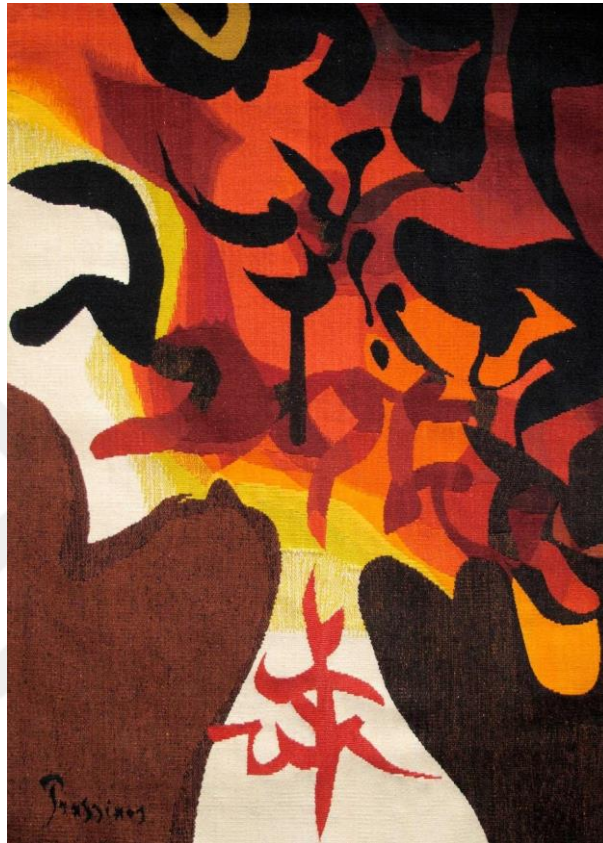


Figure 15. Mario Prassinis, "Turkish Rose", 1966, Wool woven carpet, 120 x 180 cm
(Pera Museum archive)

Mario Prassinis was born in Istanbul in 1916 to a Greek-Italian family who had settled in the Ottoman Empire long ago. He inherited his interest in art from members of his family who were involved in art. His step-grandfather Pretextat Lecomte wrote art articles for the Stamboul newspaper, taught painting and French at the Trade School in Heybeliada and painted on commission. His father, Lysandros Passinos, taught literature at the Greek-French High School while also dabbling in painting as an amateur. His family emigrated to France in 1922 in an environment where the cosmopolitan structure of the Ottoman Empire was not tolerated as much as before. This migration enabled Mario to begin his art education in Europe. In 2016, he was also

remembered for his exhibition "In the Footsteps of an Artist: Istanbul-Paris-Istanbul" exhibition at the Pera Museum in 2016. (Sinanlar and Uslu, 2016, P.19)

Mario Prassinós gave an important impetus to his artistic career by working in the same spaces with famous artists such as Picasso, Miró and Giacometti in France. In 1938, he held his first solo exhibition at Galerie Billet-Vorms, and in 1940 he moved away from surrealism to a figurative period. In 1953, he illustrated Edgar Allan Poe's poetry book *The Raven*. Between 1970 and 1981, he created a series of paintings called *Paysages Turcs* (Turkish Landscapes). The woodcuts in this series were inspired by the trees in the park in Istanbul's Pera neighborhood where he spent his childhood. The artist, who frequently used oil paint and tile ink in his works, depicted historical scenes as well as subjects such as landscapes, portraits and still lifes. He often depicts his longing for Istanbul and his interest in its past. Prassinós has had solo exhibitions in France, the USA, Italy, Norway, the Netherlands, Switzerland, Greece, Spain, Belgium and Turkey.

Mario Prassinós is discussed in this section because he is an artist with different sub-identities and reflects his longing for Istanbul in his works. Born in 1916 in Istanbul, Prassinós was inspired by the multicultural structure of the Ottoman Empire but started his art education in Europe after his family emigrated to France in 1922. Throughout his career, the artist's frequent references to Istanbul and his childhood memories in his works reveal the influence of a multicultural background on his artistic production. Especially in his *Paysages Turcs* (Turkish Landscapes) series, he has transformed the spatial memory of Istanbul into an artistic form, inspired by the parks and trees in the Pera neighborhood where he spent his childhood.

Prassinós' wide range of subjects, from figurative painting to landscapes, portraits, still lifes and historical scenes, reveals the artist's versatility. In his works, he skillfully used techniques such as oil painting and china ink, reflecting his longing for his past with both aesthetic and emotional depth. Working in the same circles with important artists of the period such as Picasso, Miró and Giacometti in France enriched his artistic language and made him known in the international art scene. However, the artist's attachment to Istanbul, where he spent his childhood, was a constant theme in his works and this strengthened his multicultural identity.

Prassinos' artistic production, which he has created with his attachment to his past and Istanbul, is not only an individual longing, but also an artistic representation of a multicultural memory. In this context, the artist's works are considered as important visual narratives that express both the cosmopolitan structure of Istanbul, where he was born and raised, and his own identity journey. For this reason, Mario Prassinos, with his multicultural identity and artistic background, is considered as a figure who deserves to be discussed in this section.



Figure 16. Alexis Gritchenko, "Hagia Sophia", 1920, Pen and watercolor on paper.
(Meşher gallery archive)

Alexis Gritchenko was a Ukrainian painter, art critic and writer. After fleeing Moscow due to the war, Gritchenko took refuge in Istanbul between 1919 and 1921. During his stay in Istanbul, despite the harsh conditions of the occupation, he traveled the city step by step with his notebook, pen and brush, observing the city's lively harbors, markets, places of worship and magnificent monuments. Among the details that reflect the city in his art are the differences between the bastions of the city walls, the reflection of the setting sun on the sea and the domes, and the graceful yet mysterious walks of the women in abaya on the streets. The two years Gritchenko spent in Istanbul marked a turning point in his career. In addition to his paintings, Gritchenko recorded his impressions of Istanbul in his memoirs and published a memoir entitled "Two Years in

Istanbul" in 1930. This work is included in Mustafa Kemal Atatürk's private book collection. In addition, all the works the artist produced in Istanbul were presented to the audience in a retrospective exhibited by the Meşher gallery in 2020 (Meşher, Retrospective, 2020). The artist, who was influenced by the streets of Istanbul and painted urban landscapes, also acquired an environment in Istanbul, and we see that he was together with important painters of the period such as Namık İsmail and İbrahim Çallı. When we consider a period when artists from completely different cultures came together, the same city but from different perspectives, we see that the works of İbrahim Çallı and Alexis Gritchenko are stylistically different from each other. Both artists archived Istanbul, which they took as their subject with great passion, with different interpretations.

Alexis Gritchenko, as an artist with a multicultural background, is discussed in this section due to his admiration for Istanbul and his reflection of the city's dynamics in his artistic production. The period he spent in Istanbul between 1919 and 1921 was a decisive turning point in his career, during which time he reflected Istanbul's spatial texture, cultural diversity and daily life in his works. Gritchenko transformed the Istanbul of the period into a multi-layered visual memory by depicting elements such as harbors, places of worship, marketplaces and traditional clothing with an aesthetic interpretation. In this context, the artist's works offer an important field of investigation in terms of understanding the effects of multiculturalism on artistic production.

Gritchenko's works produced in Istanbul are remarkable in that they interpret the historical, cultural and social texture of the city from an artistic perspective. While depicting various elements of Istanbul, the artist is influenced by both Western and local artistic traditions. For example, although Gritchenko's cityscapes are shaped by his interaction with Turkish artists of the period, especially İbrahim Çallı and Namık İsmail, they bear the distinct traces of his own individual style. This shows the artist's ability to produce art in a multicultural environment and to blend different cultural influences with his own unique approach.

The detailed spatial descriptions observed in the artist's works and the compositions created by combining them reflect not only the aesthetic and historical values of Istanbul, but also the creative potential of a multicultural art environment. Gritchenko's effort to archive the visual memory of Istanbul through both paintings and written texts

emphasizes the importance of the artist as a means of cultural and artistic transmission. In this context, Alexis Gritchenko's works are considered as a valuable source for understanding the effects of multiculturalism in art and justify the discussion of the artist in this section.

In conclusion, this chapter analyzes in detail the collage technique and the artists who used this technique in Turkish painting before 1990. Firstly, it has been emphasized how artists with different sub-identities reflect their cultural, ethnic and social belonging in their works. By integrating their cultural identities and social backgrounds into their works, these artists have used art as both an individual and a social language. In addition, the works related to the physical and symbolic meanings of space were also discussed and the importance of space in an artist's expression was emphasized. Artists working with the collage technique have provided a comprehensive analysis of how they utilize its power to create visual and conceptual depth.

With the social and cultural changes in Turkish painting in the 1960s and 70s, the collage technique went beyond traditional artistic conceptions and became a more innovative and original form of expression. Artists explored different textures and volumes in their art by combining objects of daily life with different materials such as newspapers, fabric and sawdust. Artists such as Neşet Günel, Burhan Doğançay and İrfan Önürmen used the collage technique to question social, cultural and individual identities through an artistic language.

Artists have not only used collage as a means of visual expression, but have also addressed social memory, urban culture and identity problems with this technique. In particular, Burhan Doğançay's collages on city walls have artistically revealed the memory and cultural layers of cities. Similarly, İrfan Önürmen and Özdemir Altan have used collage to explore social transformations, the challenges of urbanization and the individual's search for identity.

In conclusion, the collage technique in Turkish painting before 1990 offered much more than an aesthetic form of expression. Collage has been a tool that brings together different materials and provides artists with both visual and conceptual depth. At the same time, multicultural structures and the meeting of different identities with art have been conveyed to the audience through these artists. The analyses in this section show

how Turkish art has transformed the multilayered structures and cultural richness associated with its past into an artistic expression. This process has revealed that collage is not only a technique, but also a profound form of social, cultural and aesthetic expression.

4.3. Collage and artist examples in Turkish painting after 1990

The 1990s were years of significant changes in the political atmosphere in Turkey. However, the liberalization of the political atmosphere during this period allowed artists to express themselves more freely. This allowed artists in Turkey to interact more with the international art scene, adopt new techniques and adapt more quickly to global trends. Changes in the social structure have enabled artists to address issues and themes. Issues such as gender, identity and migration became more common themes in artworks. This period can be considered a period of renewal and enrichment in Turkish art, in which various techniques, styles and themes came to the fore.

In the 1990s, artists tended to go beyond traditional art techniques, bringing together different materials and combining different disciplines. Collage began to be widely used in Turkish art during this period. They created their works by combining different materials such as daily objects, newspapers, magazines and photographs. In this period, many artists pushed traditional boundaries by emphasizing personal freedom of expression and adopted the collage technique, which is an important part of contemporary art.

Although the 1990s can be characterized as a period in which collage became popular in Turkey, this art form was also used in previous decades. However, the 1990s and beyond stand out as a period in which the number of artists working with this technique increased, the works diversified and collage became more accepted in general.

The artists discussed in this section are analyzed not only as examples of post-1990 collage techniques, but also in the context of the use of space in art and artists with different sub-identities. Beyond revealing the use of collage as a form of expression in contemporary art, the works of these artists shed light on the function of the concept of space in artistic representations and the impact of identity elements on artistic production. The artists and their works provide a framework for understanding how individual and social identities are interpreted and reconstructed through art, while

contributing to the expansion of aesthetic and conceptual boundaries in art. In this framework, it is evaluated that the artists' works enable an interdisciplinary perspective around the themes of collage, space and identity.



Figure 17. Gülsün Karamustafa, "Promised Paintings", 2015. (Arton archive)

Gülsün Karamustafa was born in Ankara in 1946. She began her artistic career in the 1960s and has realized important works in Turkey and on international platforms. Gülsün Karamustafa's works are usually found in different disciplines of contemporary art, especially in the fields of painting, installation, performance art, video art and collage. Her artworks deal with various themes related to social, cultural and political issues. From the 70s to the early 80s, Gülsün Karamustafa depicted the changes in material and visual culture through the human figure due to the intense migration from rural to urban areas in Turkey. Especially in her paintings, collages and prints made in the early 1980s, the arabesque theme comes to the fore. Karamustafa produced many works influenced by Yeşilçam movie scenes, especially movies depicting arabesque culture. The urban culture of this period is at the center of the artist's works and the traces of social transformation are clearly visible in her art.

In 2018, Karamustafa, who participated in the exhibition titled 'Part Whole' at Arton, describes her work "Promised Paintings" in the exhibition catalog as follows: "There are collages that you produce throughout your art production, and there is the way they come together and complete a painting. There are icons that make up 'Promised Paintings'; they are like fragments that break off from another whole... For example, the latest series 'Promised Paintings' is a large work consisting of 11 pieces, in the form of an altar. It is a fragmented work. When a piece is taken out of the fragment, that piece is reconstructed and immediately put back in its place. It was first shown in 2015 at the Europalia Art Festival in Brussels, in the exhibition "Mystic Transport"." (Fragment Whole exhibition catalog, 2018, P.26)

Karamustafa's other work 'Fragmenting Fragments' again focuses on cultures, but this time on the influence of Western culture on Eastern culture. "If we look at Fragmenting Fragments, which we saw in "A Promised Exhibition" at Salt, what can you say about the part-whole relationship there? The story there is of course completely different. There is a state of counter gaze there. My guide in approaching the fragment issue there was Edward Said. Said defends the view that "Orientalism" is the Western view of the East in terms of the fragments that the West wishes to see. When I read him for the first time, I got stuck on this interpretation and the tendency to fragment the paintings made by orientalist painters from the point of view of the east emerged. Therefore, there is a reckoning there. In "Promised Paintings", on the other hand, the desire to experience the freedom to do this without destroying the whole when certain parts are removed from a whole and new parts are added in its place comes to the fore." (Parça Bütün exhibition catalog, 2018, P.33)

Gülsün Karamustafa's two new textile collages for the 5th Mardin Biennial evoke the mix of many cultures that define the fabric of Mardin. Reflecting the city and its multicultural fabric, the works are composed of fabrics collected by the artist from Istanbul and various places she visited during her travels in southeastern Turkey in the 80s. The works titled "Melancholic Shahmaran" and "Four Panthers, Two Prayer Rugs, One Jesus, Baby Violinist, Stars and Tulles" establish a connection with the city.

5th Mardin Biennial, curator's statement about the collages produced by the artist: "These two new textile collages evoke the syncretic mix of cultures that define the

matrix of Mardin. The works are composed of fabrics collected by the artist in the 80s from Istanbul and from various places she visited during her travels in southeastern Turkey. In the current period, there is a wave of migration from the rural east and southeast to the big cities, and the markets are flooded with brightly colored goods that herald a new hybrid culture emerging from the clash between metropolitan and immigrant cultures. In this context, the works recall and celebrate the border crossing of material cultures in this period of strained hospitality and comprehensive conservatism.' (<https://www.mardinbienali.org/arsivsanatci.aspx>)

Gülsün Karamustafa is discussed in this section due to her focus on identity, cultural transformation and multicultural experiences in her art. In her works produced in different periods, her reinterpretation of cultural memory through the collage technique and her examination of the collective identities of societies bring the artist to the forefront in this context. In Karamustafa's works, especially since the 1980s, themes of urbanization, migration and social change have been frequently addressed, and these transformations have been associated with the layered structure of both material and visual culture.

In the artist's works such as "Promised Paintings" and "Fragmenting Fragments", the part-whole relationship, the interaction between Western and Eastern cultures and the historical-cultural reckonings that emerge in this context have strengthened the function of art as a conceptual field. In these works, it has been observed that collage is used not only as a technique but also as a form of expression in which cultural identities and historical narratives are questioned.

In addition, the textile collages she produced for the Mardin Biennial reflect the texture and hybrid identities of a multicultural geography, transforming cultural transitions into an artistic representation. Especially her reconstruction of local textures and traditional materials in the context of contemporary art shows that the artist works with both a historical and a spatial perspective. In this context, Gülsün Karamustafa's works provide a valuable ground to understand how concepts such as identity, intercultural interaction and multiculturalism are handled in art. For this reason, both the artist's works made with collage technique and her conceptual searches based on these works constitute the main reasons for this section.



Figure 18. Ahmet Elhan, "Hagia Sophia VII", 2013, C-Print, 150 x 240 cm

(<https://www.artnet.com/artists/ahmet-elhan/ayasofya-vii>)

Ahmet Elhan is a Turkish photographer. His art practice is generally focused on photography. While his works often focus on the details of everyday life and ordinary objects, they can exhibit a thought-provoking approach to aesthetics and meaning. The artist, who deals with the concepts of time and space in his works, describes his work as follows; "Photography itself as a tool, as an image, is an invention that emerged at the beginning of the 19th century in a world where this concept of time and space was reinterpreted. It is a technical application of an idea that has been coming for a very long time. Therefore, I don't perceive shattering the photograph, taking it from here and pasting it here as a visual game, I don't construct it in that way. I take each of these as a holistic time, reversible time, spiral time, each understanding's interpretation of time-space, and I take it apart. Then the reassembly becomes a situation that can be solved by the viewer... Nowadays, I am also shattering this wholeness, what you have seen so far shows a fragmented wholeness, but it still has a fluidity. But in my new works, this also disappears, I break them into vertical strips and change their places. This time I try to create completely different forms. I already transform an existing architecture into something else, then I get bored with what I have brought and transform it into something else." (Art Column, from an interview with Ummuhan Kazanç)

The artist reconstructs a new perception of perspective with the collages he creates by changing the perspective perception of the photographs he takes from places in Istanbul, mostly Istanbul.

"Places presents recognizable images of landscapes and interiors, made by weaving together thousands of fragments of images taken not all at once, but at centimetric differences in angle. How has the differentiation of the locations contributed to this series, while the technique remains the same?

If I stand in symmetrical spaces, at symmetrical center points, it looks like mirroring. After a certain time I started to make them asymmetrical. In the beginning I kept the symmetry of the symmetrical spaces. Then over time, like in 'Karaköy Underpass 1', I jumped from one place to another where I couldn't find the symmetry... I started to lose parts, I started to shift them. The parts no longer form a whole; they become fragments from the whole. Fragments, shifted, rotated in the axis. Some of it is very ordered, some of it is completely unordered... I fragmented the organic whole. I took it as a whole and changed its proportions. To create a defective whole instead of a perfect finished one. I don't want to be convincing; I want to be evocative." (Part Whole exhibition catalog, 2018, P.19)

Ahmet Elhan is included in this section because of the way he deals with the perceptions of time, space and perspective in his artistic production. In his photography-oriented works, it has been observed that the artist both exhibits an approach that pushes the boundaries of traditional photography and deals with the collage technique in a conceptual framework. By reinterpreting the spatial texture of Istanbul through photography, Elhan offers the viewer the opportunity to rediscover familiar places. While reconstructing the spaces with compositions made of thousands of image fragments, he questions the balance between symmetrical and asymmetrical structures and shifts from the whole to fragments, a fragmented aesthetic structure.

The artist's process of fragmenting and reassembling the perception of time and space goes beyond the traditional understanding of photography and is built on the theme of disrupting and reconstructing visual integrity. As Elhan explains, the quest to create a "defective whole" by fragmenting and displacing the "organic whole" of the photographs aims to offer the viewer a stimulating experience both visually and

conceptually. This approach reveals that he has developed an artistic language that is not only visual but also questions the concepts of time and space.

Ahmet Elhan's works, inspired by the spaces of Istanbul and reconstructing the perception of perspective, show that the artist creates a multi-layered language of expression and transforms the perception of space. In this context, the artist's works deserve to be included in this section by exhibiting both the use of collage as a form of expression and his artistic interpretation of the city's spatial memory.

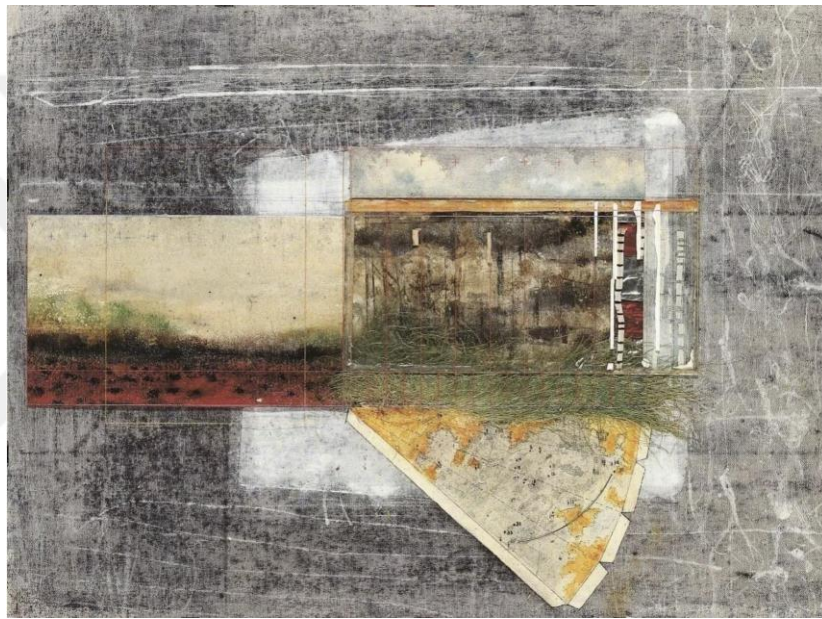


Figure 19. Canan Tolon, "Untitled", 1990, Glass, grass and acrylic paint on canvas, 61 x 71 cm (Parasol unit foundation for Contemporary art archive)

Canan Tolon is one of the most important names in Turkish contemporary art and generally uses an abstract and experimental language in her works. Her use of the collage technique is particularly evident in her abstract compositions and the combination of different materials in her work. Canan Tolon's collage works can often include a combination of paper, cardboard, metal and other materials. The geometric forms, lines and colors in her works often point to an abstract narrative. Along with the abstract expression, figurative elements may also be used from time to time. The artist's works often include subjects related to technology, science and mathematics. Canan

Tolon's works can offer the viewer a visual richness while at the same time conveying an abstract thought and emotional depth.

Canan Tolon, who studied design and interior architecture, focuses on spaces in her works.

Architecture can feel like a shortcut to me; for example, I have a hard time understanding when my works are called "these are very architectural works." Is it shape, color, depth, design, transparency? If it is all of these, then is it right to define it with one word? Today's landscapes, or landscapes, are always touched by industry and technology. When we look at a valley, we see a lamppost, smoke or a road. Unfinished constructions, orthographic spaces, parcels drawn with a ruler, city plans, organized spaces. I can't call it architecture. I say this is the way we live and this is our environment. Is there any place left without vertical or horizontal lines? Should we call this architecture?

In my two- or three-dimensional works in which I utilize space that reaches (or even exceeds) human dimensions, the viewer takes the place of the figure himself, since I never use a figure. Those works surround the viewer and make him belong to the work." (Canan Tolon, interview with Nevzat Sayın, 2019)

Canan Tolon is discussed in this section because she combines the collage technique with an abstract and experimental language of expression and creates both visual and intellectual richness by bringing together different materials. In her works, geometric forms and abstract compositions created by combining various materials such as paper, metal and cardboard not only offer an aesthetic expression but also invite the viewer to a spatial experience. It is emphasized that Tolon's background in design and interior architecture makes the emphasis on space in his works more prominent, but in the artist's own words, it would not be sufficient to evaluate his works only from an architectural perspective. This situation shows that the perception of space and design in Tolon's works should be considered in a broader context.

Canan Tolon's works that question the concept of collage and space are noteworthy in terms of transforming an abstract expression into a concrete spatial experience while expanding the boundaries of contemporary art. It is observed that spatial perception and criticism based on technological effects play a decisive role in the artist's production. In this context, Canan Tolon's multifaceted artistic approach constitutes the main

justification for her inclusion in this section and makes the artist's place in contemporary art significant.



Figure 20. Ayşe Erkmen, from the exhibition "Israr" at Dirimart Gallery, 2022.

(Dirimart archive)

Ayşe Erkmen is a prominent artist in the field of installation art. In her works, she generally aims to make the viewer think by using the unique characteristics of the space. Her artworks are usually temporary and experiential in nature, focusing on issues such as space, memory and identity. Erkmen's works are usually based on interaction with the viewer. She designs installations that require the viewer to move around the space, interact with the objects around them and experience them. He often combines visual, auditory and tactile elements in his works.

In this section, Ayşe Erkmen is discussed in relation to her installation works that question the physical and conceptual limits of space and are based on interaction with the viewer. The artist's use of the unique characteristics of space to produce site-specific works and her transformation of these spaces into a space of artistic expression has

made her one of the leading names in contemporary art. In Erkmen's works, the viewer becomes not only a passive observer but also a part of the space and the artwork. This situation points to an approach similar to Schwitters' "Merzbau", which transforms the space itself into the components of a collage.

The artist's works, which redefine the boundaries between space and collage, go beyond conventional collage techniques and adopt an approach in which the space becomes a holistic collage. For example, the exhibition "Israr" at Dirimart, referring to Erkmen's previous exhibition "Ripple" at the same venue, involved the reinterpretation of panels on a different plane. While the function of the material and the viewer's perception are questioned here, the artist's approach of transforming the material and the space into works of art has attracted attention.

Ayşe Erkmen's works expand the classical definition of collage and reveal how concepts such as space, memory and identity can be transformed through artistic interpretation. By treating the space like a collage, the artist makes the viewer a part of this process, offering both experiential and intellectual participation. In this context, Ayşe Erkmen's artistic approach is included in this section because it expands the boundaries of contemporary art and reinterprets the concept of collage in a spatial context.



Figure 21. Ramazan Bayrakoğlu, "Portrait of Alexandra Maria Lara", 2008, Mixed media on canvas, 185 x 250 cm. (Nejat F. Eczacıbaşı collection)

Ramazan Bayrakoğlu completed his painting education at Dokuz Eylül University and started his academic career at the same university. Known for his photo realist paintings, the artist brings his portraits to life by choosing materials other than the usual paint such as fabric or plexiglass. His portrait works, which were previously inspired by movie frames, have been replaced by self-shot portraits. Due to the use of materials, although at first glance it looks like painting, he actually makes works made of different materials. Bayrakoğlu, who includes women's portraits in her productions, has a collage series consisting of these portraits.

Ramazan Bayrakoğlu is discussed in this section due to his innovative approaches in terms of material and technique. The artist's approach to painting departs from traditional painting and presents a unique form of expression, both technically and conceptually, by combining unconventional materials such as fabric and plexiglass. The portraits he produced in his early period, inspired by movie frames, were gradually replaced by self-shot portraits. These portraits show that the artist not only presents a

visual aesthetic but also aims to tell a story through the portrait and establish an emotional connection with the viewer.

Bayrakoğlu's collage series of female portraits reflects the artist's innovative attitude in terms of material and language of expression. At first glance, these works, which are perceived to be made with classical painting technique, are actually created by combining different materials in a layered manner. This offers a multi-layered experience that leads the viewer to search for a meaning beyond the surface. Especially in the collage series, the use of different materials and the fragmented reconstruction of portraits reveal that the artist addresses not only a figurative but also a conceptual plane.

Ramazan Bayrakoğlu's works challenge traditional painting techniques and succeed in establishing a strong dialog between material and content. In this context, it can be said that by combining collage techniques with materials and portraits, the artist offers a new perspective to the viewer and expands the boundaries of contemporary art's use of materials. With these characteristics, Bayrakoğlu is included in this section as a remarkable artist in terms of both material and collage technique.

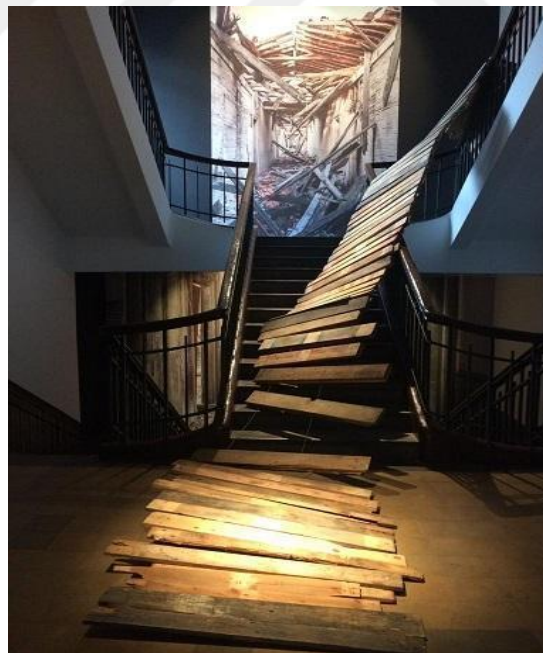


Figure 22. Hera Büyüktaşçıyan, "Wave of Waves", 2018, Installation. (Ece Beylikci Archive)

Hera Büyüktaşçıyan, Greek-Armenian artist was born in Istanbul in 1984. She graduated from Marmara University, Faculty of Fine Arts, Department of Painting. In

her works, Büyüktaşçıyan creates new analogies by establishing an imaginary connection with the concept of emptiness and invisibility through the relationship between identity, memory, space and time. In her recent works, the artist focuses on the existential balance between the city and the planes of self and otherness in order to question the notions of 'displacement-displacement' and 'emptiness-absence' within the collective memory.

The artist uses the installation technique to produce works on the subjects experienced by people with different sub-identities and the places where the events take place. At the Galata Private Greek Primary School, she carried out the 'Open School' project as a place of reading and remembrance based on forms and radical counter-education. In 2015, as part of the Istanbul Biennial, her installation 'From the Island of the Previous Day' at the same school consisted of notebooks stacked on top of each other and covered with blue wrapping paper. Each of the notebooks contains the name of one of the Greek students who studied at the school. In the late 1960s, due to racist and nationalist policies targeting minorities, the school began to lose its students, and eventually, since it had no students left, it was forced into an absolute silence. This project creates a bluish island that grows like a living organism. Both the students who are no longer there and a vanished culture have created an existential space.

The exhibition titled "206 Rooms of Silence - Studies on the Greek Orphanage in Büyükada", featuring works by Ali Kazma, Murat Germen, Dilek Winchester, Hera Büyüktaşçıyan, took place at Galata Private Greek Primary School in 2018. In front of Murat Germen's wall photograph, Hera Büyüktaşçıyan's installation "Wave of Waves" symbolizes the collapse of the orphanage and the disappearance of a culture. "The wave of waves" is a reminder of that unexpected, mighty wave that one day shakes our present reality and swallows up the accumulated corpus of history over the years. It is a reminder that experiences that have sometimes been buried in the shadows, realities that have been thrown away so as not to return and not to be remembered, realities that have been dismissed as never coming back, can suddenly return one day and pull the ground we are rooted in out from under us at any moment." (Hera Büyüktaşçıyan, from an interview with Elif Tanrıyar)

Hera Büyüktaşçıyan is discussed in this section due to her conceptual inquiries into the relationship between identity, memory, space and time. The intense treatment of themes

such as displacement, emptiness and absence in the artist's works has made her art a means of presenting a narrative about the depths of collective memory. Büyüktaşçıyan, who questions the relationship between space and identity by using the installation technique, especially deals with the historical experiences of minority groups and the effects of the places where these experiences took place on memory.

The artist's installation "From the Island of the Day Before" presents a powerful narrative about the history of the Galata Private Greek Primary School and the lost pasts of the minority students who studied at the school. Composed of stacked notebooks wrapped in blue wrapping paper, the installation stands out as a metaphor for both existential and cultural loss. The fact that each notebook contains the name of a student exemplifies the artist's way of embodying the themes of invisibility and absence through individual stories. This project makes visible not only the traces of a lost culture, but also the silence of the space itself.

Büyüktaşçıyan's installation "Wave of Waves" represents a profound interrogation of the history of the Büyükada Greek Orphanage and the collapse of a culture. This work refers to the power of time and history to resurface forgotten or repressed stories. The artist's artistic expression of historical layers and their connections to the present reflects a powerful artistic approach that explores the dynamics of both individual and collective memory.

In this section, Hera Büyüktaşçıyan is included because she deals with the experiences of different sub-identities and the place of the places where these experiences take place in the collective memory on a conceptual level, making a lost past visible through her art. The artist's use of installation technique and spaces as a narrative tool brings together a multi-layered and deep artistic perspective with the viewer.

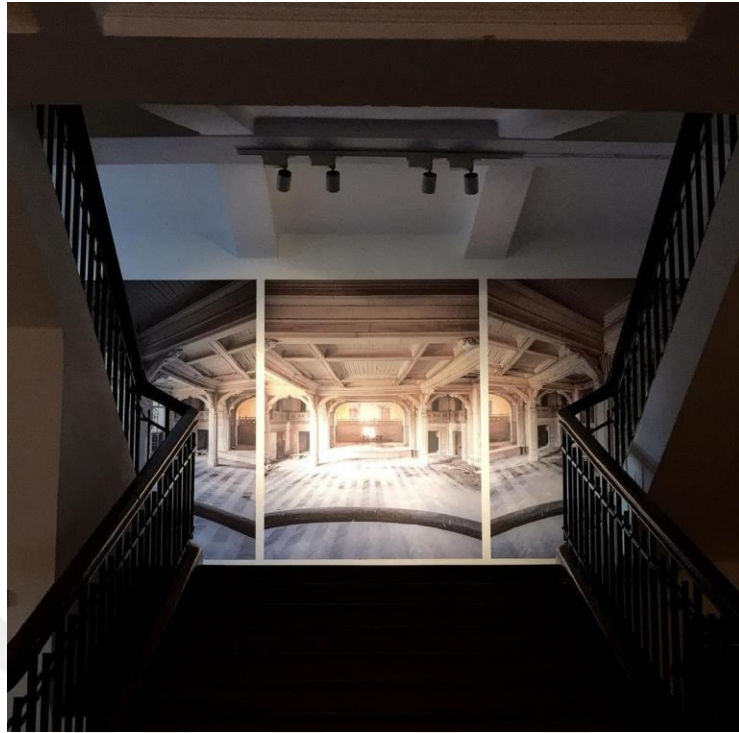


Figure 23. Murat Germen, "206 Rooms of Silence, Galata Greek Primary School Exhibition", 2018, Photograph. (Ece Beylikci Archive)

Murat Germen, born in 1965, is an educator and archivist who uses photography as a means of expression/research and lives in Istanbul and London. In his works, the artist focuses on issues such as over-urbanization, sustainability of local cultures, cultural heritage, local archiving, personal memory, conflicts of collective memory, human destruction of nature.

Germen's series 'Muta-morphosis' consists mostly of photographs taken in Istanbul. The artist characterizes this series as documentary photographs. His works, which are obtained by compressing panoramic photographs, are not defined as collage since no additions or subtractions are made. With this technique, we see how Istanbul, which has become more and more dense, is both archived and how the texture of the city creates a contrasting image.

One of the artist's works that is far from this technique is his series of photographs of the "Büyükkada Greek Orphanage". The archival photographs were exhibited in the exhibition "206 Rooms of Silence" at the Galata Greek Primary School. Germen says, "When I entered the building to shoot, I found myself imagining its possible splendor, even though it was in the midst of an accelerating structural collapse. I took the

photographs not as a lament for a collapsing building, but with the motive of glorifying one of the most impressive architectural monuments I have ever been inside, so that others might have similar feelings..." (Elif Tanrıyar, *Milliyet Sanat* interview) The photographs taken by the artist from the Orphanage show how impressive and admirable the architecture, experiences and culture of a period can be, even when it is gone. These wall photographs, integrated with the exhibition space, form a gigantic collage, just like Doğançay's walls.

Murat Germen is discussed in this section because of his use of photography as a means of expression and archive, and his inclusion of issues such as urbanization and cultural sustainability in his art practice. Especially in the "Muta-morphosis" series, the artist emphasizes the density and contrasts of the city by compressing panoramic photographs of Istanbul, indicating that he treats the city as a memory space. Although these works are not technically defined as collages, they function as a kind of visual archive by reflecting the multi-layered structure and complexity of the urban fabric.

Germen's "Büyükkada Greek Orphanage" series, in which he takes a different approach from this technique, focuses on documenting the lost splendor and historical depth of a cultural heritage. His photographs of the orphanage present both the past experiences and the collapse of the building in an aesthetic framework. Germen's photographs reveal not only an architectural structure, but also the process of destruction of a culture and social memory.

The exhibition "206 Rooms of Silence" at Galata Greek Primary School, where the artist's works were exhibited, provided a platform that strengthened the connection between space and memory. The wall photographs in the exhibition are a kind of gigantic visual collage representing the multi-layered history and culture of the city. In Germen's works, the interaction between the urban fabric and individual and social memory is addressed both aesthetically and critically through art. In this context, the artist's work presents an interrogation of the relationship between spatial and cultural memory and the visual arts.



Figure 24. Seydi Murat Koç, "Tangent Series", 2011, Oil on canvas, 175 x 145 cm.

(<https://www.mutualart.com/Artwork/Teget-Serisi-nden/>)

Seydi Murat Koç is analyzed in this section as an original artist who deals with the relationship between city and architecture through his collage works constructed with architectural references. He presents a social criticism through architectural forms by including buildings, skyscrapers and the plans of world-renowned architects such as Frank Gehry and Zaha Hadid in his works, especially in his works that deal with city skylines and urban transformation processes. Evaluating the urban transformation in Istanbul from a critical perspective, Koç has adopted the collage technique both as a means of expression and as an auxiliary element in his creative processes.

The artist's "Tangent Series" stands out as an important example of this approach. In this series, in which he reflects his criticism of urban transformation, he uses collage not only as a result but also as a process tool in the form of sketches. Going beyond the traditional "cut-and-paste" collage technique, he transferred the collages he created in the digital environment to canvas with a photo-realistic painting style, thus combining both digital collage, which is a part of contemporary art, and the art of painting in an innovative way.

Koç's works not only document the changing urban fabric of Istanbul, but also offer a critique of the social and aesthetic dimensions of this transformation. Questioning the effects of urban transformation on the city skyline, the artist encourages the viewer to reflect on the rapid transformation of modern cities and the aesthetic values lost in this process.

The main reason for the artist's inclusion in this section is that he works on a theme that emphasizes the urban transformation of Istanbul and uses the collage technique as both a creative and critical tool. Seydi Murat Koç has demonstrated that collage is not only a means of aesthetic expression, but can also provide a discussion ground for urban and architectural criticism. In this context, Koç's works constitute an important example in terms of examining the role of collage as a multi-layered form of expression in contemporary art.



Figure 36. Sarkis, *Musee des Life Collages*, 2009-2010, Collage on Arches paper (51 pieces). (<https://14b.iksv.org/works.asp?id=83>)

Sarkis, an Armenian artist born in Istanbul, began his art education at the Painting Department of the Istanbul State Academy of Fine Arts between 1957 and 1960. The year he graduates, he opens his first solo exhibition at the German Cultural Center in Istanbul. In 1964, the artist goes to Paris and wins the first prize in painting at the Paris Biennale in 1967.

From the 1970s to the present, Sarkis has been interested in issues such as war, the past connected to the present, and memory, and creates installations that change and renew according to the space. In her installations, the artist often makes use of past events, objects and images from her life. The artist, who cares about the issue of origin, explains the reason for this by saying that "it was the development of his parents' cultural diversity and the uninterrupted ties that were inevitably established between a historical past and the present within the family." (Zabunyan, 2010, P.15)

Within the scope of the 2nd International Istanbul Biennial, he made an arrangement in the Treasury Department of the Hagia Sophia and made studies on Istanbul. He changes the way viewers see by aiming to add a spirituality that evokes the function of a treasure to objects that do not match the image of a treasure. (N.Sönmez, 1989, P.30)

"In Sarkis' art, a connection between the past and the present is established, like the unbreakable relationship of a living city with its own history. Each work, which is the product of the artist's memory and the common cultural memory, and objects collected from different cultures and backgrounds, while being transported to a place, gain new meaning in the place where they are located... In the booklet prepared for visitors, which includes small photographs from the exhibition and short explanations in one or two sentences, he said: "It may be difficult for you to know and perceive the content of some images; try to look at the interior of an architecture as if you were looking at a landscape, then something may be born in your memory. I wish you to be open." In other words, the artist wants you to visit the exhibition as if you were exploring an unfamiliar city, with the emotions it creates and what it evokes in your memory." (Sanat Dünyamız, Issue 114: 13)

His exhibition 'Site' at Istanbul Modern in 2010 is of great importance for the history of contemporary art in Turkey. At the same time, this exhibition is Istanbul Modern's first solo exhibition devoted to a living artist of Turkey, presenting the fifty-year art history of Sarkis, who has held hundreds of exhibitions, to the Istanbul art audience. Both his installations in Istanbul's spaces and his works in communication with the exhibition spaces are fragmentary works.

In this section, Sarkis is discussed in terms of his installation practice, his focus on memory and space in his artistic production, and especially his strong ties with Istanbul.

As an artist with different sub-identities, Sarkis aims to bring the past and the present together in his works while dealing with the links between his personal past and collective memory, and to invite the viewer to a process of discovery through site-specific installations. The artist's relationship with the city by bringing the historical and cultural texture of Istanbul into his works offers not only an individual but also a universal layer of meaning. In particular, her installations at iconic sites such as Hagia Sophia and her solo exhibition Site at Istanbul Modern concretize her interaction with Istanbul's cultural memory.

Sarkis' art draws attention in the context of contemporary art by producing works with a fragmentary structure. Combining fragmented memory with site-specific objects, the artist encourages the viewer to confront the images of the past and reinterpret these images with their own memory. In this way, Sarkis' works not only offer an aesthetic experience, but are also based on a deep theoretical framework that encourages us to reflect on the concepts of space, time and memory. The reason for including Sarkis in this section is both the reflection of his personal history and identity in his works and his sensitivity to the multi-layered history of Istanbul. The artist's use of urban spaces as a narrative tool and his collage-like installations constitute an important example for understanding the relationship between multiculturalism and space in contemporary art.

Generally speaking, collage technique has been used in Turkish painting after 1990 as an important tool for questioning social, cultural and individual identities beyond being a form of aesthetic expression. Artists have adopted collage to reconstruct multi-layered social structures and cultural past. The use of collage by artists not only as a visual composition but also as a reflection of historical, social and cultural contexts has created a significant transformation in the art world.

In this period, the collage technique became intertwined with concepts such as space, memory and identity, and artists created multi-layered structures that questioned these concepts in their works. The layers in the works enabled the reconstruction of both individual and social identities through an artistic language. Artists have used collage as a means of bringing together different identities and revealing the effects of these identities in cultural and social contexts. In this way, collage has been recognized as a multicultural form of expression in contemporary art.

The fact that collage has become an important artistic tool for social criticism and conceptual questioning has also been supported by the artists' questioning of the relationship between space and identity. By using the physical and symbolic meanings of space in their works, the artists invited the viewer to question social structures. The use of collage as a multi-layered narrative tool by artists has expanded the aesthetic and conceptual boundaries of art and made it an important part of contemporary art.

In conclusion, in the post-1990 period, the collage technique has enabled social structures, identities and spaces to be reconsidered in an artistic language and has taken its place as an important form of expression in the context of contemporary art. Through collage, artists have questioned the dynamics of both individual and social identities and presented this questioning through a visual language. This process marks a period in which art evolved with a multicultural perspective and collage became an important tool in contemporary art.

5. CONCLUSION

The chapter on Multiculturalism and the relationship between space addresses the historical, social and political dimensions of multiculturalism and emphasizes why this concept has become so important for modern societies. Multiculturalism has emerged as a social model to ensure the coexistence of different cultures and celebrate social diversity on the basis of equal rights. In the 20th century, this concept, which gained importance with the criticism of the homogeneous nation-state understanding, stands out as an approach that is evaluated from the perspective of social equality and justice. Multiculturalism policies implemented in countries such as Canada, while aiming to protect cultural identities and ensure their equal rights in society, have also revealed the need for social and structural changes. In this context, multiculturalism is considered not only as a management policy but also as a form of social organization.

In the chapter titled Art and Multiculturalism, she discusses the relationship between art and multiculturalism from both a historical and contemporary perspective. Art is not only a form of aesthetic expression but also a reflection of social, societal and political contexts. Multiculturalism has been used by artists as a means of expressing the coexistence of different cultural identities. The works produced by Western artists Gauguin, Picasso and Van Gogh, influenced by other cultures, show the place of multiculturalism in the art world. However, elements such as orientalism and racism have also had an impact on this process. These criticisms offer an important perspective to understand how art "reproduces" other cultures and the role of art in this process. In urban life, the reflection of multiculturalism on art is illustrated by the effects of cities such as Istanbul and New York on art. In this context, the architectural structures and cultural diversity of the cities are treated as a "collage" in both concrete and metaphorical terms.

In Istanbul and Art, Istanbul and Multiculturalism, he focuses on the historical and artistic evolution of Istanbul and examines the effects of cultural changes on art after the 1950s. Istanbul offered a multicultural environment during the Byzantine, Ottoman and Republican periods and artists produced works by combining influences from different identities. However, since the 1950s, Turkification policies and homogenization processes uniformized Istanbul's cultural identity. During this period,

the art scene lost its diversity and the number of artists from different identities decreased. By the 1990s, the distinct traces of the synthesis of East and West in Istanbul had disappeared, but in the post-1990s period, Turkish artists drew attention with artistic works that emphasized and criticized the contrasts created by this transformation. Installation and collage techniques have become powerful tools for critically interpreting the changing social and cultural fabric of Istanbul.

As a result, it is seen that Istanbul offered a multicultural and artistically rich environment until the 1950s; this diversity could be sustained for a long time with the generations raised by artists with different cultural identities and foreign teachers. The multi-layered cultural and artistic accumulation inherited from the Byzantine, Ottoman and Republican eras made the city's identity a unique synthesis. However, the Turkification policies implemented since the 1950s led to the dissolution of this multicultural structure and the uniformization of the city's cultural identity. This process, which was replaced by arabesque culture, led to a decrease in the number of artists from different identities and a loss of diversity in the art scene. With the 1990s, the social transformations affecting the city enabled artists to question Istanbul's cultural identity and a significant renewal in art took place in this period.

In the post-1990s period, Turkish artists have interpreted the changing cultural and social fabric of Istanbul from a critical perspective and expressed the contradictions created by this transformation in their works. In particular, techniques such as collage and installation have been used by artists in this period as a powerful tool to question multi-layered social structures and identities. Considering the structure of Istanbul as a collage, it can be said that the city, which initially presented a homogeneous unity, gradually acquired a structure composed of contrasting parts; this structure is a reflection of both artistic and social transformations. This is a visual and conceptual expression of the process by which Istanbul's cultural identity evolves from diversity to uniformity and then transforms into an artistic practice that questions this uniformity.

Collage stands out as a language of expression that expresses difference and contradiction in art and is frequently used by material-oriented artists, especially in the context of contemporary art. Beyond being merely a technical tool, the preference for collage as a powerful form to express urban culture, migration and social change has allowed it to evolve as a multicultural form of expression. Collage, especially in the

post-1990 period, has pushed the boundaries of traditional art techniques, providing artists with both aesthetic and conceptual depth and enabling the reflection of the multicultural structure of art.

Within the scope of the thesis, collage is not only considered as a technique but also evaluated in a specific context. The multicultural structure of Istanbul has created an important thematic area in the works of artists with different sub-identities, and these themes have become a powerful form of expression in artistic production by combining them with the collage technique. By using collage and installation techniques together, artists have reconstructed multi-layered social structures and historical memories through a visual language. As art historian Fırat Şenol points out, Istanbul's multicultural period and the contributions of different sub-identities have led to the formation of a visual collage.

In conclusion, the collage of Istanbul's texture shows that the city has evolved from a homogeneous structure to a heterogeneous and eclectic one. This transition has been observed not only in the urban fabric but also in artistic production, and the transformation is reflected in the works both thematically and technically. Collage, both as a technique and a form of expression, has occupied an important place in Istanbul's artistic production and has represented the dynamic structure of the city's cultural identity. This process has gained a concrete form through the multicultural and layered narratives created by the artists.

6. THE USE OF COLLAGE IN ECE BEYLİKÇİ'S WORKS AND THE RESEARCH OF THE CITY

Ece Beylikci crowned her interest in art from an early age with the art award she won when she graduated from secondary school and held her first solo exhibition with her early works in high school. Beylikci completed her university education in the Fine Arts Department at the University of the Arts London Chelsea College of Art and Design and received her master's degree from the same university. The five years she spent studying in London allowed the artist to shape her work with a space-oriented approach. She started to photograph the spaces of cities and the spirit of these spaces with the stories she heard from her family and friends, and this interest continued with the city of London. Beylikci has turned to researching the impact of cities or places on people, and has put these places that shape our culture and our minds at the center of his art.

Beginning her artistic practice with photography, the artist framed spaces through her lens and used the frames of her photographs as if they were sketchbooks. The perspectives, paper types and spaces she chooses in these early works, in which she thinks through her photographs, are not coincidences; on the contrary, they are conscious choices to question the boundaries between photography and painting. Beylikci, who focused solely on photography in her early periods, later transferred her drawings inspired by these photographs to canvas and occasionally used the photographs she had taken on canvas. Thus, Beylikci turned to the art of collage, developed this technique from his early works, and integrated the art of printing into his collages in the following years.

Collage has gained an increasingly important place in Beylikci's art. Playing with the perception of reality, the artist has sometimes broken the understanding of perspective, making it difficult to recognize the spaces at first glance. Aiming to create a difference between the space the viewer feels and the space the artist knows, Beylikci realized that he was actually in search of an identity in all these works. Constructing his collages as a link between his own identity and the identity of the city, the artist sometimes creates a homogeneous structure and sometimes strong contrasts in these works. As the artist

expresses in her thesis, her works follow a line that deeply questions the relationship between identity and space.

The collage technique and the exploration of the city have an important place in Ece Beylikci's works. The artist expresses the transformation of cities and the relationship of individuals with this transformation through collage. For Beylikci, collage is not only a technique but also a tool that questions the aesthetic and social structure of the city. In her spatial abstractions, the artist presents cityscapes, architectural structures, sections of daily life and the intertwining of these elements in a visual language. The collage's combination of different materials allows Beylikci to reflect the different layers of the city and the interaction of human life with these layers. Questioning both the physical structure and the social structure of the city in depth, Beylikci directs the viewer to the underlying meanings rather than looking at the surface of the city. The artist equates spaces with memory, focusing on the question of whether spaces shape people or people shape spaces.

6.1. The use of photography in Ece Beylikci's works

Instead of leaving the photographs he used to create his collages as mere drafts or preparatory works, the artist introduced a new form of use by exhibiting these photographs. Thus, by reversing the role of photography as a draft, he has given it the quality of an independent work of art. The photographic paper that the artist uses in his works, combined with the compositional structure he chooses, creates an effect that leads the viewer to question the boundaries between photography and painting. In contrast to the mechanical nature of photography, these compositions, which evoke the manual interventions of painting, create a transitional space between the two disciplines. The artist's choice of materials, textures and surface elements give photography a pictorial quality, blurring the boundaries of visual perception.

In addition, the artist aims to enrich the visual quality of his works through spatial abstractions. These abstractions offer the viewer a reconstructed visual universe that transcends the boundaries of real space. In this context, the artist's choice of material for printing his photographs plays an important role. Especially the use of matte PP paper stands out as a reflection of the artist's aesthetic preferences. Avoiding the reflective and mechanical effect that glossy photographic paper creates on the surface,

the artist aims to transform visual perception by focusing on the depth and textural qualities offered by the matte surface.

With this preference, it becomes important to examine the artist's works as visual research or a work of plastic value rather than being defined as photographs at first glance. The light absorbing properties of matte paper allow the viewer to focus directly on the surface, thus offering a new perspective on the border relationship between photography and painting. This approach of the artist questions the traditional perception of photography through the use of materials, while at the same time transforming his works into a form of artistic expression through abstraction and composition. Through the choice of paper, the artist invites the viewer to focus on the space presented and the meanings carried by that space, rather than the technical or aesthetic aspects of photography. Thus, photography becomes the carrier of an atmosphere, an emotion or an abstract idea rather than a traditional document or a record of memories. This approach changes the viewer's perspective on the work, leading them to both visual and intellectual questioning.

These technical and aesthetic choices of the artist show that he not only offers a visual experience, but also encourages the viewer to think, question and redefine the boundaries between photography and painting. Thus, one can observe both an innovative approach that transcends traditional artistic methods and a profound aesthetic language that enriches the power of visual expression.

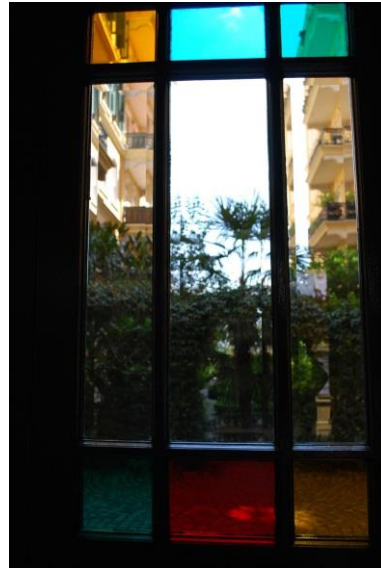


Figure 37. Ece Beylikci, 2012, PP matte paper print, 100x150 cm (Ece Beylikci archive)

When photographing a figurative composition, the artist develops a language of abstraction through certain details and sections, rather than directly conveying reality through the lens. Instead of presenting the whole of reality, he directs the viewer's visual perception by focusing on fragmented and selected elements. This approach both enriches the composition visually and opens up an intellectual space for the viewer with a sense of incompleteness.

These abstracted scenes presented by the artist, such as figure 37, detach figurative elements from a familiar context and give them a new form. In this way, elements that are considered ordinary in everyday life are treated from a different perspective and the layers of meaning deepen. These cross-sections created in the photographic frame allow the viewer to reinterpret what they see and build a bridge between reality and imagination.

Furthermore, the artist's choice of light, composition and angle supports this process of abstraction. The visual gaps or detail accents created on the sections transform the figurative scenes from a mere record into a space of aesthetic exploration. In this way, the photograph, although it bears a concrete form on the surface, presents an abstract atmosphere and a multi-layered narrative. The artist's approach aims not only to represent figurative elements, but also to reconstruct them and initiate a new visual dialog with the viewer.



Figure 38. Ece Beylikci, 2012, PP matte paper print, 100x150 cm (Ece Beylikci archive)

Beylikci's photographs are inspired by the photographer Andrea Gursky, known for his large-scale photographs that establish a relationship between order and chaos with minimalist details. It can be said that they have similarities especially in the details documenting architectural and human traces. Figure 38 evokes Gursky's works that emphasize industrial and minimal details. Cracks in concrete, traces of wooden molds and natural wear and tear create a contrast between order and disorder, as in Gursky's photographs. This raw reality in photography coincides with the aesthetic reinterpretation of the modern world. Another similarity is that in Gursky's photographs, the human element is usually either completely absent or portrayed in a very small and ineffective way. This means that the space or structure carries the story, just as Beylikci tries to reflect in his work, the human element is absent in the photographs, but traces such as wire fences or concrete walls evoke human intervention. (Modern Sanat Müzesi [MoMA], 2001)



Figure 39. Ece Beylikci, 2012, PP matte paper print, 100x150 cm. (Ece Beylikci archive)

6.2. Photo Collage in Ece Beylikci's works

In her spatial abstraction works, Ece Beylikci focuses on the collage technique, which she believes can best express herself. Her photo collage series "A Tale of Two Cities", which she created by bringing together photographs taken in two different cities, combines urban textures and streetscapes in a unique composition. Before starting his collages, the artist meticulously selects all the photographs he will use and prefers to see them in printed form. In this process, the texture of the photographic paper is an important element that shapes the visual and tactile effect of the work.



Figure 40. Ece Beylikci, "A tale of two cities", 2016, Collage of PP mat print photographs on paper, 40x40 cm. (Ece Beylikci archive)

Beylikci sees collage as a process of creating a whole; however, this wholeness is only possible through the conscious division and reassembly of spaces. For the artist, this process is similar to putting together a jigsaw puzzle: the moment the pieces fit together in harmony, the work is considered complete. The artist does not prefer sketching and focuses directly on the elements and details that will make up the work. In this process, elements such as perspective, light and shadow balance play a decisive role in terms of the depth and impressiveness of the work.

Beylikci's approach reflects a search for both physical and conceptual unity and presents the viewer with a new narrative through spatial abstractions.

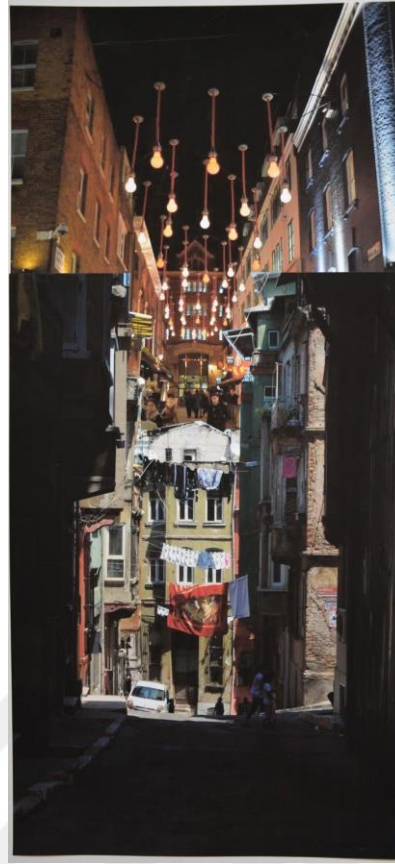


Figure 41. Ece Beylikci, "A tale of two cities", 2016, Collage of PP mat print photographs on paper, 40x40 cm (Ece Beylikci archive)

These works bear the distinctive characteristics of Ece Beylikci's "A Tale of Two Cities" series, which she created with the collage technique and reflects her understanding of spatial abstraction. By bringing together images from two different cities, the artist brings together not only the physical spaces but also their cultural, historical and emotional meanings. The unifying compositions in the images reflect an effort to establish a visual connection between local identities and draw attention with both complementary and contrasting elements.

The concept of fragmentation and reintegration is at the forefront in Beylikci's works. The conscious division of spaces and the bringing together of different elements is an important part of the artist's creative process. For example, in figure 40, a classical architectural structure merges with a modern landscape to create a sense of historical and aesthetic time travel. In this process, the artist aims to take the viewer on a visual

journey between different spaces by combining the balance of light and shadow and the details of perspective.

Layered narratives are another striking feature of these works. In Figure 41, two contrasting streetscapes intertwine to create a nostalgic feeling while at the same time coming together with modern elements. Different architectural structures and light details enable the work to present a multidimensional narrative.

The artist's emphasis on textural elements is also evident in these works. The texture of the photographic paper enriches the physical experience of the works and deepens the connection of the visuals with the viewer. Beylikci's collages invite the viewer to a layered storytelling in an effort to explore and reconstruct the souls and dynamics of cities. As an abstracted reflection of modern urban life, these works offer both an aesthetic and intellectual experience.



Figure 42. Ece Beylikci, "A tale of two cities", 2016, Collage of PP mat print photographs on paper, 40x40 cm (Ece Beylikci archive)

These works made with the collage technique offer a powerful way to question the concepts of space and time, and to present contradictions and harmonies together. The collage technique creates a new reality by combining elements from different places

and times. This is particularly impressive in the case of cities and architecture. In these works, the intersection of historical and modern elements represents the stories and temporal depth that cities accumulate. Beylikci's works offer the opportunity to reinterpret the identity of the city by combining the elements that make up the city in a symbolic and visual way. At the same time, the buildings belonging to different periods and architectural styles represent the complexity and multi-layered identity of cities. The city images in the works, fragmented and reassembled with the collage technique, symbolize the fragmented and dynamic nature of modern urban life.

In this context, instead of limiting the artist's style to a clear movement, it would be more accurate to consider it as an interpretation of contemporary art in relation to conceptual and spatial narratives. These works, which seem to focus on the relationship between individual identity and space, may represent an individual approach rather than a movement. It is understood that the artist aims to create a spatial perception with different perspectives and layers. The blending of urban texture with individual stories and impressions suggests that there is a strong concept behind this work.

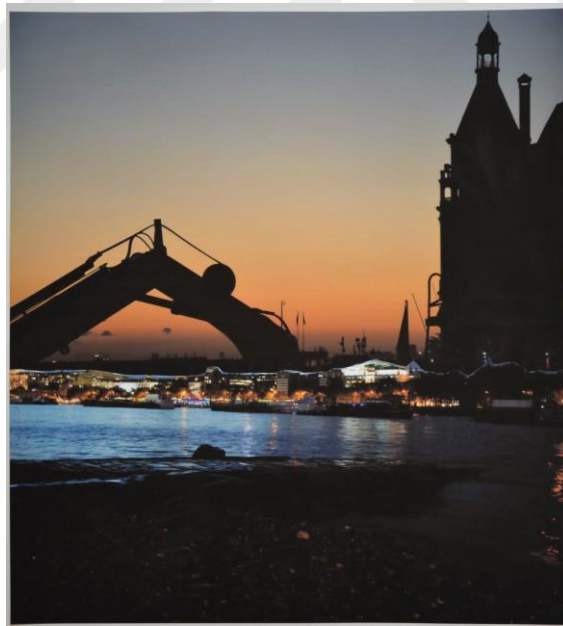


Figure 43. Ece Beylikci, "A tale of two cities", 2016, Collage of PP mat print photographs on paper, 40x40 cm (Ece Beylikci archive)

Collage manipulates the viewer's perception of space and time, allowing them to enter a deeper thought process. For example, combining a historical building with a modern street makes us think about the past, present and future together. Collage makes us question reality by bringing together structures and elements that cannot physically coexist. This invites the viewer into a world of imagination. The collage technique creates dynamism on both a visual and intellectual level. While each piece tells its own story, when they come together, they become part of a larger narrative. For example, the view from a street scene to the tower expresses both a journey and the layers of the city.

The collage technique used in these works not only offers visual aesthetics but also invites the viewer to reflect on the deep historical and social layers of cities. It powerfully expresses those cities, like collages, are full of stories from the past to the present. Although these works represent two cities, they are made around the theme of Istanbul in particular and effectively reflect the city's rich cultural past and the complexity of its modernization process. It presents the idea that cities are in constant transformation but reshape their identities by maintaining their ties to the past.

In this context, Kurt Schwitters' description of his "Merzbau" project with the words "Merzbau grows as a big city grows" clearly shows that he identifies his work of art with the modern city. (O'Doherty, 2010, P.63) This statement emphasizes his effort to reflect the ever-changing, growing and complex nature of modern city life in Merzbau. Schwitters has succeeded in carrying the urban mythos, that is, the rapidly developing, transforming and multi-layered modern city life, into his work with an organic growth.

Merzbau represents this constant transformation, accumulation and even the complex spirit "full of waste" shaped by the influence of modernism. With his work, Schwitters has not only created an art object, but also transformed the energy, dynamism and multi-layered structure of the modern city into a concrete space. With this approach, Merzbau transcends the boundaries of modernist aesthetics and becomes a metaphor for a constantly evolving city. Merzbau is a kind of layered architectural collage. In Ece Beylikci's collages, the layered composition of city and architectural elements is similar to Schwitters' method of visualizing the layers of physical space in an abstract way. Especially the combination of pieces from different times and structures reflects the multilayered/cultural nature of cities. (Elderfield, 1985)



Figure 44. Ece Beylikci, "A place, a thousand stories", 2018, Linoleum print and acrylic paint on paper and collage of photographs, 50x35 cm (Ece Beylikci archive)

The series titled "One Space, One Thousand Stories" is a collage series created using linoleum printing technique. Beylikci identifies the printing technique, which he prefers a lot in his works, with collage. Unlike canvas works, printing on paper and using other materials is a more controlled discipline for the artist. The black-and-white linoleum print texture in the work evokes the feeling of a machine or industrial structure with strong geometric lines. The artist adds energy and contrast to the composition with bright red and blue tones placed between these structures. The overlapping of visual elements emphasizes the tension between order and chaos. The different textural and colorful fragments of the collage present the viewer with a modern narrative, while allowing them to question the relationship between the static and dynamic elements of the structure. The work builds an impressive bridge between architectural forms and abstract expressions. It is not only a visual narrative, but also a reconstruction of space through different layers.



Figure 45. Ece Beylikci, "Ends with Sun", 2017, Collage of C-print photographs on paper, 50x70 cm (Ece Beylikci archive)

In Figure 45 and Figure 46, the artist broke the perspective perception of the spaces this time and preferred to create a collage by combining repetitive pieces.

This work aims to question the viewer's perception of space by fragmenting and rearranging the details of an architectural structure. While the classical columns, arches and red brick texture of the building present a historical and strong architectural aesthetic, the fragmentation and reassembly of these elements through collage technique allows the space to move away from a static reality and become a dynamic and abstract structure.

The layered arrangement of the work gives the viewer the feeling of seeing the same building from different angles and times. This transforms the space from a temporal and spatial unity into a multidimensional experience. The juxtaposition of different perspectives represents the complex structure of cities that harbor multiple stories at the same time.

The play of light and shadow is another striking element throughout the work. The red and white colors of the building become more dynamic with the reflection of daylight from different angles. This gives the work not only a visual aesthetic but also a sense of movement. While the shadows in the background imply a reality in which the

building physically exists, the fragmented composition disrupts this reality and leads the viewer to reflect on the reconstruction of the space.



Figure 46. Ece Beylikci, "Aura", 2017, Collage of C-print photographs on paper, 50x70 cm (Ece Beylikci archive)

This work emphasizes that architecture is not just a structure, but a perception that is constantly changing and transforming. The fragmented structure created with the collage technique reflects the chaotic order and the constantly moving nature of cities. The work invites the viewer to examine both the space as a whole and the individual parts of this whole.

This work has parallels with David Hockney's famous "Joiners" series. Like Hockney's photo collages, this work makes it possible to perceive a space and a building from different perspectives, confronting the viewer with a fragmented reality. Like David Hockney, Beylikci's approach offers a multidimensional experience of space that is not limited to a single point of view.

In Hockney's "Joiners" series, a single scene or space is created by combining photographs taken at various times and angles. This method gives the viewer the opportunity to step outside the traditional understanding of perspective and feel the space in a more organic way. Similarly, Ece Beylikci's works treat an architectural structure not only as an object but as an ever-changing experience. The fragmented and reassembled building details present the physical reality of the space while exploring how this reality can be perceptually differentiated.

As in Hockney's work, the concept of time plays an important role in this work. The juxtaposition of different perspectives and layers invites the viewer to consider that space is not a temporal unity, but rather a constantly moving and changing process. The fragmented structure of the architectural details questions both the story of the space and the viewer's relationship with this story.

Also, as in Hockney's photographs, the play of light and shadow is an important visual element in this work. The light reflections on the red brick texture and white columns of the building give the space a dynamic movement. This is reminiscent of the changes in light that occur in different time periods seen in Hockney's collages.

As a result, this work, as if inspired by David Hockney's Joiners series, reveals space as a multidimensional experience. Both artists invite the viewer to discover that time and space are not fixed, but constantly reshaped. This work offers a new perspective by combining Hockney's approach to reconstructing space and time with the subtleties of architectural detail.

6.3. The use of engravings in Ece Beylikci's works

Beylikci also produces engravings based on his photo collages. These etchings, which the artist creates by engraving on zinc plates, are initially planned as a technical experiment. However, as the process progresses, these technical experiments turn into a creative journey of discovery for the artist.

This journey enables the artist to understand the engraving technique in depth and to focus on various elements in the application process. In particular, the correct application of the ink to the plate, balancing the wetness of the paper and the subtleties of the printing process are among the technical details that the artist carefully emphasizes. This process becomes one of the most important elements that determine the quality and aesthetic effect of the traces left by the engraving on the surface.

The appearance of the first print is a turning point for the artist. At this stage, the result is considered only a beginning and the artist's attention is focused on how to improve the next print. Each print goes beyond technical limits, deepening the artist's aesthetic

quest and creative process. In this way, Beylikci's etchings go beyond a technical experimentation and appear as the product of a dialog with material and method. This production process of the artist presents a practice of search and rediscovery through the technique of engraving.



Figure 47. Ece Beylikci, 2016, Collage of C-print photographs on paper, 30x60 cm
(Ece Beylikci archive)

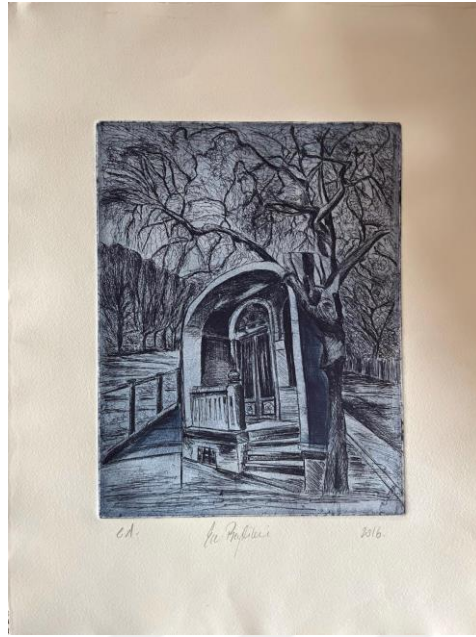


Figure 48. Ece Beylikci, Metal etching on Hahnemühle paper, 2016, 30x60 cm (Ece Beylikci archive)

Although collage and engraving may seem like two technically contrasting disciplines, in Beylikci's hands, they merge at one point and reveal a different form of expression. Sometimes the artist prefers to focus on mastering only one technique and to be inspired by this process. With its repetitive structure, engraving becomes a meditation and provides the artist with both technical and intellectual depth.

The artist's most recent series of engravings differ from his previous works in that they are both materially and conceptually linked to the collage technique. While the classical engraving technique is usually associated with symmetry, precision and order, the fragmentation and reassembly of the plates in these works shows that the artist has liberated the technique and questioned the classical rules. The cut-and-paste approach is used not only for visual aesthetics but also to redefine the physical and conceptual boundaries of engraving. This reveals the artist's dialog with technique not only as a practitioner but also as a thinker. The disassembly and reassembly of the plates metaphorically evokes the fragmented nature and constant transformation of modern life. This is particularly relevant in relation to themes such as rapid change and the juxtaposition of past and future. The relationship between the parts is not only a

physical reconfiguration, but also a narrative about the tension between wholeness, harmony and disorder. The combination of the cut-and-paste technique common in paper collages with etching brings together two different artistic disciplines. This shows that the artist has a disciplined approach and the courage to use the material unconventionally. The engravings created with the logic of collage offer the viewer both the testimony of a classical technique and an innovative visual language created with this technique.



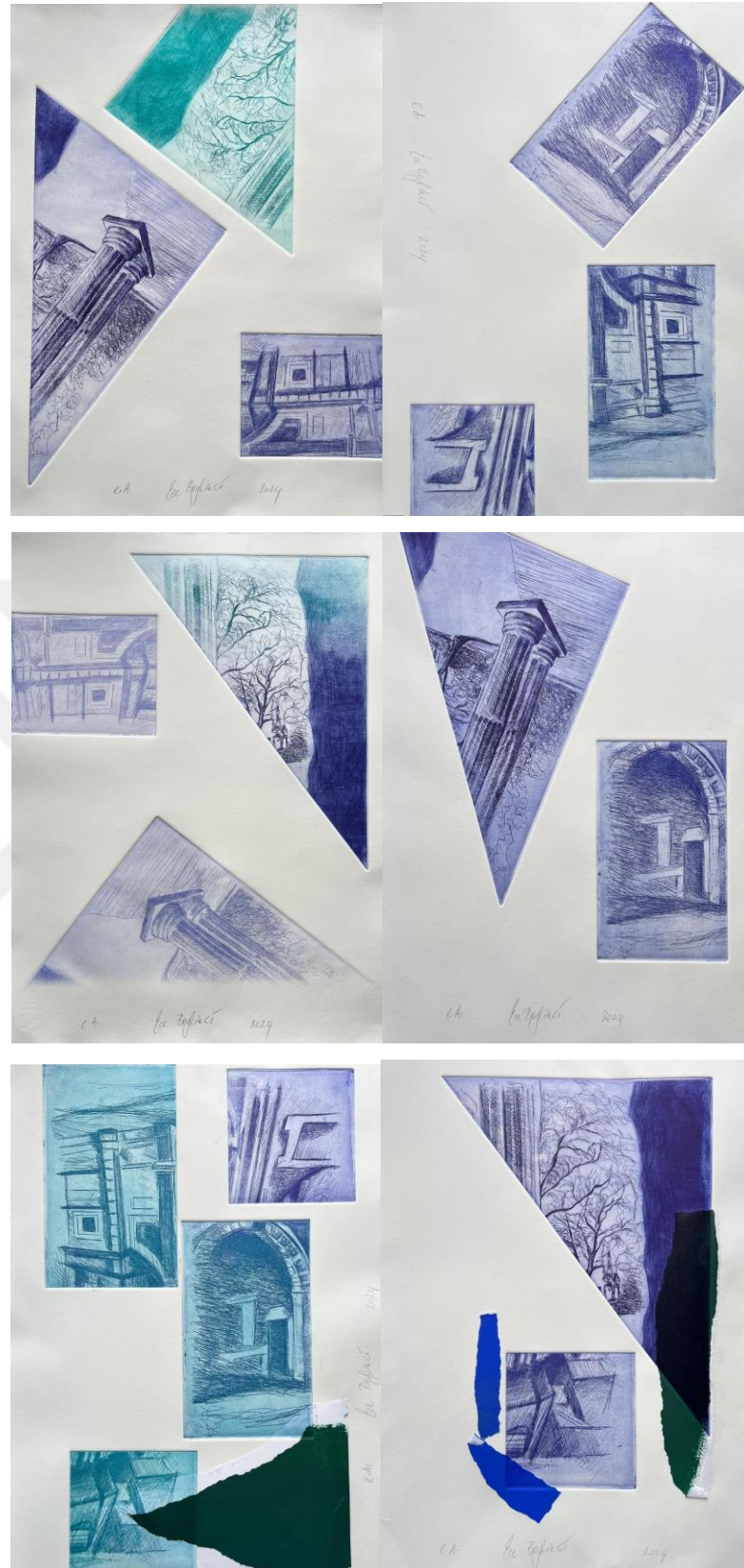


Figure 49. Ece Beylikci, Metal etching on Hahnemühle paper, 2016, each 40x50 cm
(Ece Beylikci archive)

The disintegration of the engraving plates (Figure 47) stands out as an act that questions the artist's control over the material. While the material is shaped by the artist's intervention, a dynamic relationship emerges between the artist and the material in the process of this interaction. This mutual interaction becomes one of the fundamental elements that determine the spirit and original structure of the work. In this context, the artist's work strongly reflects the idea of "questioning technical and conceptual boundaries", one of the fundamental elements of modern art. In this way, the work invites the viewer not only to an aesthetic experience, but also to a technical and conceptual thinking process.

In this series of etchings, Ece Beylikci has developed an innovative visual language by reinterpreting the traditional etching technique. The artist has adapted the "cut-and-paste" method, which is frequently seen in paper collages, to the art of engraving by cutting the prepared plates into pieces and reassembling them. This method not only creates a form of visual expression but also allows the artist to begin a process of technical questioning. This approach of fragmentation and reconstruction gains an experimental dimension in the artist's relationship with the material and presents the viewer with an artistic practice that goes beyond traditional methods.

The artist's innovative pursuits extend beyond this series of etchings. In another series of works, Beylikci creates collages using linoleum printing technique (Figure 44). This technique not only diversifies the artist's dialog with material and form but also reveals his interest in the art of printing. The sharp lines and textural richness offered by linoleum printing combine with Beylikci's collage aesthetic to create a unique visual language that bridges the traditional and the modern.

In conclusion, these works by Ece Beylikci present an in-depth art practice shaped by the questioning of technical boundaries and creative interaction with materials. This production process, ranging from etching to linoleum printing, bears witness to both innovative interpretations of traditional techniques and the artist's experimental research with materials.

6.4. The use of collage in Ece Beylikci's canvas works

This series, one of Beylikci's early works, is influenced by the architecture and historical buildings of Istanbul. In these paintings, a connection between architecture and abstraction is established. Spatial abstraction questions its connection to reality with the spatial elements and color tones used in both paintings.



Figure 50. Ece Beylikci, Oil on canvas, 2014, 70x100 cm (Ece Beylikci archive)



Figure 51. Ece Beylikci, Oil on canvas, 2014, 70x100 cm (Ece Beylikci archive)

Figure 49, for example, represents a dome and the minaret-like structures surrounding it. However, this is an abstraction or reinterpretation rather than a traditional architectural depiction. The bright color gradations highlight the iconographic meaning of the work, offering the viewer a familiar yet different perspective. Both works play with light, color and spatial perception, suggesting an approach that combines identity, architecture and abstraction. It is possible to say that the works may belong to an understanding of art based on the search for identity and reflecting the spirit of the city. Both works seem to prioritize creating an emotion through color and form, rather than mimicking the physical material feel of architectural elements (e.g. stone, metal or glass). This indicates that the material is not used as a direct tool of "mimesis" (imitation), but rather as a tool of conceptual interpretation. Both works treat architecture not only as a structure but also as a carrier of ideas and emotions. The combination of space with light offers the viewer a spiritual and aesthetic experience.



Figure 52. Ece Beylikci, Oil on canvas and PP mat print, 2014, 70x100 cm (Ece Beylikci archive)

Giorgio de Chirico's Metaphysical Painting style is particularly known for its abstract treatment of architectural elements and for producing works that question the balance

between dramatic play of light and shadow and abstract thought. The abstracted and mystical interpretation of domes and minarets in Figure 49 evokes De Chirico's quiet yet powerful architecturally focused scenes. De Chirico's works often features architectural elements such as arches, columns, windows and squares. However, beyond representing a real building, these elements evoke a sense of being out of time and space. Similarly, in Beylikci's works, architecture is used as a metaphor rather than a structure. The window in Figure 50 carries a meaning as both a border and a transitional space. At the same time, light and shadow make this architectural element even more symbolic. In de Chirico's work, scenes often create a sense of timelessness and spacelessness. The fact that the space does not evoke a specific place or time leads the viewer to an abstract thought. There is a melancholic silence and a sense of metaphysical uncertainty, as in "The Mystery and Melancholy of a Street" or "The Enigma of the Hour." (Benzi, 2021)

Beylikci's works are strongly connected visually and thematically to De Chirico's metaphysical world. Especially the abstraction of architectural elements, the suspension of the sense of time-space and the creation of tension through light and shadow are quite similar to De Chirico's style. What makes it different, however, is the interpretation of traditional architectural elements in the language of modern abstraction and the different accents in the color palette.



Figure 53. Ece Beylikci, Oil on canvas and PP mat print, 2015, 150x190 cm (Ece Beylikci archive)

The work in Figure 17 was made by applying collage technique on large-scale canvas and aims to create a space within the space with its size. It presents a strong composition where classical architecture and modern abstraction meet. The neo-classical building in the center represents the orderly and timeless structure of historical architecture, while the abstract and dynamic background surrounding it reconsiders the past in a modern context. The neat symmetry of the building and the strong stance of its columns emphasize traditional aesthetics, while the abstract brushstrokes and fluid use of color aim to decontextualize the space and offer a different perspective to the viewer.

The green and blue tones used in the color palette of the work give the space both an organic feel referencing nature and a modern depth. The fluidity of these colors creates a sharp contrast with the fixed structure of the building, heightening the sense of tension and dynamism. This contrast reflects the idea that cities and cultures are in constant transformation. The placement of the historical building in an abstract context creates a dialog between the past and modernity, expressing the ordered and fixed past on the one hand, and the chaotic and ever-changing nature of the modern world on the other.

With both a collage and an abstract approach, the work builds a bridge between reality and imagination. In this arrangement, as in Figures 48, 49 and 50, the viewer not only experiences a visual experience, but is also directed to question the perception of space

and time. Surrounding the historical structure with modern abstractions aims to offer a space for reflection on how the values of the past are interpreted in the modern world.



Figure 54. Ece Beylikci, Acrylic and PP mat print on canvas, 2016, 150x190 cm (Ece Beylikci archive)

Beylikci's work in Figure 52 is an attempt to reconstruct space, to strike a balance between architecture and abstraction. The architectural details in the center evoke a sense of both a frame and a passage. This passage functions as a metaphor that transports the viewer from a physical space to an imaginary world. The surrounding abstract forms and voids blur the defined boundaries of the space, inviting the viewer to feel the space not only visually, but also on an emotional and conceptual level.

The use of color is one of the most important elements defining the atmosphere of the work. The black background, which the artist also preferred in his early works, creates a dramatic foundation throughout the work, while white and blue tones create a contrast against this dark background. Another striking element in the work is the sense of fragmentation of space. While the architectural details are clear and organized, the surrounding abstract elements and voids disrupt this order. This makes us feel that the space is an ever-changing and transforming experience rather than a fixed structure.

In this work, the artist deals with the reflections of space in human perception, rather than a history or identity represented by cities or architecture. Instead of clashing with

architectural details, the abstract forms coexist with them, creating a new aesthetic language. This language offers an open-ended narrative in which the space can take on a different meaning for each viewer.



Figure 55. Ece Beylikci, Acrylic and PP mat print on canvas, 2024, 100x150 cm (Ece Beylikci archive)

The works in Figures 53, 54 and 55 are the products of an original production process that the artist developed by combining the disciplines of photography and painting. The starting point of these works begins with the selection of the photograph; the size, composition and printing of the photograph form the basis of the artist's thought process. The process of cutting and rearranging these 180x130 cm printed photographs shapes the first steps of the creative process. At this stage, the artist chooses the space to be painted on canvas and begins the painting process with an improvisational approach.



Figure 56. Ece Beylikci, Acrylic and PP mat print on canvas, 2024, 100x150 cm (Ece Beylikci archive)

The artist's color palette is inspired by the tones of the selected photograph. However, the brushstrokes used on the canvas are applied in a free and fluid manner, in stark contrast to the clear and defined texture of the photograph. These brushstrokes, although seemingly haphazard, have a great control over light, perspective and color balance. When the realistic nature of photography and the abstract and expressive nature of painting come together, a unity and harmony is achieved between the two different disciplines.

In Figure 54, the red brick facades and arched windows stand out as emblematic of classical architecture. Although the details of the building are strongly defined, the surrounding abstract blue abstract background blurs the boundaries of the architecture, encouraging the viewer to think of space as a constantly transforming perception rather than a fixed reality.

In the work, color contrast is used as a powerful means of expression. Red bricks surrounded by blue tones create a dynamic energy, while the fragmentation and

reassembly of building details emphasizes the fragmented nature of the space. The windows and balcony details incorporated into the arched structures reconstruct the organized structure of the past with a modern abstraction. This visualizes the connection of the city and architecture between the past and the present.

In Figure 53, columns and balconies stand out, while the elegance and solidity of classical architecture is reinterpreted in an abstract context. The details are presented with a combination of realistic photographic texture and abstract brushstrokes. The blue tones give a sense of calmness that dominates the work, while the elegant details of the columns create a movement that balances this calmness.

Here, the artist not only questions the physical boundaries of space but also explores their emotional and conceptual repercussions. The vegetation on the balconies represents the intertwining of man-made and nature, while the spaces between the columns add depth and permeability to the space. The contrast between the sharp details of the photograph and the abstract texture in the background invites the viewer to delve deeper into the story of the space.

These works represent the artist's bridge between photography and painting, both visually and conceptually. The spatial reality of photography and the abstract expression on canvas offer the viewer both a concrete and emotional experience. These works, in which the use of light, perspective and color are at the forefront, enrich the artist's visual language and invite us to rethink the boundaries of photography and painting. This multilayered structure of the works is characterized by both technical mastery and creative originality.

These three works (Figures 53,54,55) stand out as works in which architectural details are reconsidered both physically and emotionally. These compositions, created by the artist by blurring the boundaries between photography and painting, emphasize that space is not only a physical reality, but also an abstract and conceptual experience.

There is a strong connection between Ece Beylikci's work and that of her inspiration Gordon Matta-Clark, which is based on the perception of architectural structures and space. Rather than seeing architecture as a static and fixed reality, both artists treat it as a structure that can be fragmented, transformed and reinterpreted. Matta-Clark's physical cutting of buildings in his "Building Cuts" projects, presenting them in a

fragmented but reinterpreted form, is a direct parallel to the fragmented and reassembled architectural compositions Beylikci creates through photography and painting. This approach allows the space to be presented to the viewer as a multidimensional experience.

In this context, like the works of the American artist Gordon Matta-Clark, who emphasizes the temporal and layered nature of architecture by making the interior and exterior structure of the space visible in the physical cuts of buildings, Beylikci's works create a similar multi-layeredness by addressing architectural details from multiple perspectives through photo-cuts and abstract brushstrokes. With this approach, both artists break the perception of space as a whole and encourage the viewer to reflect on the fragmented and dynamic nature of space. Just as Matta-Clark's gaps in buildings create a space of abstraction, Beylikci's relationship between painting and photography offers the viewer an abstract spatial perception. (Bessa & Fiore, 2017)



Figure 57. Ece Beylikci, Acrylic and PP mat print on canvas, 2024, 100x150 cm (Ece Beylikci archive)

Both Matta-Clark and Beylikci make social and mental inquiries through architecture. While Matta-Clark deals with urban transformation, abandoned buildings and society's relationship with architecture, Beylikci reconstructs the human perception of architecture through the visual and emotional dimensions of space. Both artists question the place of architecture in the human experience, leading the viewer to reflect on this context.

Finally, improvisation plays an important role in Ece Beylikci's production process. Similarly, the master artist Gordon Matta-Clark acts according to the gaps and environmental factors that emerge when physically intervening in buildings. Beylikci, on the other hand, creates his works by adopting an improvisational approach through photo-cuts and abstract brushstrokes. This improvisational method adds a spontaneous energy and dynamism to the works of both artists, while transforming the production process into a field of discovery that intertwines with art itself.

Overall, Ece Beylikci and Gordon Matta-Clark physically and conceptually redefine the boundaries of architecture and space. Matta-Clark's physical interventions in buildings and Beylikci's practice of reconstructing architectural details through abstraction and collage emphasize that space is not only physical, but an experience that is constantly transforming and reinterpreted.

7. CONCLUSION

Collage has found its place as an important form of narrative in the art world from past to present and has become an indispensable technique in different disciplines by constantly transforming. In the early 20th century, collage, which emerged as a form of expression in art, especially with the Dada and Cubism movements, was first used by modernist artists by combining different materials and images. This technique found its place in the works of artists such as Pablo Picasso and Georges Braque and showed that a work of art can present multiple layers of reality at the same time.

The importance of collage in the art world is not limited to the combination of different materials. Collage provides the artist with a space for free expression, making it possible to address social, political and personal issues in a multidimensional way. For example, Hannah Höch's work during the Dada period demonstrated that collage can be a powerful tool for visualizing social criticism. Collage has also pushed the boundaries of traditional art forms, expanded the narrative potential of art and taken the viewer on a journey through different times, places and stories.

Artists working on space often prefer the collage technique because of its ability to reflect the multidimensionality and dynamic nature of space. Collage allows space to be approached not from a single perspective but from multiple angles. This makes it possible to create a narrative beyond the physical boundaries of space, especially in architectural and urban themed works.

Spatial abstraction, on the other hand, allows artists to explore the essence and experiential dimension of space rather than copying it exactly. Collage is a powerful tool that supports spatial abstraction in this context. Abstraction allows space to be treated not only as a physical space, but also as an emotion, memory or idea. Artists such as Kurt Schwitters or Andrea Gursky use collage and abstraction to present the complex structure of cities and spaces in a layered way. Such works confront the viewer with the idea that a space is not a fixed reality, but a constantly changing and transforming process.

At this point, to return to the question posed at the very beginning; Ece Beylikci's work presents a strong intellectual framework that is shaped around this fundamental question: "Do spaces shape people, or do people shape spaces?" The artist believes that space is not only a physical space, but also a carrier of identity, memory and experience. Spaces are constructed, used and transformed by people, while at the same time shaping human life, emotions and collective memory. This interaction becomes evident in the artist's works as a visual dialogue.

The relationship between space and human beings is considered as both a physical and conceptual interplay. While bearing the traces of human life, spaces also shape social, cultural and individual identities. In Beylikci's works, this reciprocal relationship is visualized through fragmented and reassembled architectural elements and layered compositions. The fragmentation and reconstruction of space is also a construction of memory. By abstracting spaces from their historical and cultural contexts, the artist reshapes them with individual stories and emotional perceptions.

This fundamental question manifests itself in the multi-layered perception of space presented to the viewer in his works. For example, the juxtaposition of cities from different perspectives expresses that space is not a static structure, but rather a process that is constantly transforming through human interaction. The effects of spaces on people are deeply questioned in the context of the artist's search for identity and the construction of memory. Likewise, the power of people to transform spaces is emphasized through the ever-changing and dynamic structure of the city.

In Beylikci's art, the answer to this question is not given in a single direction. The artist reveals that the relationship between space and people is a dialectic, meaning that both sides mutually shape each other. Spaces surround people, host their stories and give them a sense of belonging. At the same time, people give meaning to these spaces, transform them and enrich them with new stories. As a result, Ece Beylikci's work is a powerful attempt to explore and visualize the dynamics of this interplay. It invites the viewer to go beyond the physical boundaries of space and question its intrinsic and cultural dimensions.

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