THE NOTION AND USE OF SPACE

IN THE CURATORIAL WORKS OF BAŞAK ŞENOVA

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PLAGIARISM

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ABSTRACT

Space or place, despite being approached differently by various methods, can be broadly defined as ‘the void that separates humans from the environment to a certain extent and enables them to carry out their actions within it’ and ‘a part of space whose boundaries can be perceived by the observer’. The first part of the study discusses the use of space in curation, the concept and the history of space. Then, the exhibition spaces before and after the ‘White Cube’, which is a crucial turning point in history for exhibitions, are examined and the factors that affect the perception of space have been discussed. The transformation of public exhibition spaces from the salon of the 18th century to the white cube and open spaces, as well as the use of space in salon exhibitions, which were the dominant exhibition format in the 19th century, have been discussed. The second part of this study focuses on the examination of the works of Başak Şenova, a curator and designer, who was the main source of inspiration for this thesis, with a particular emphasis on her space design and perception. By showcasing exhibitions where her designer identity takes prominence, the study delves into how Şenova designs the audience’s perception of space.

Keywords: Başak Şenova, Perception of Space, Space design

ÖZET

Mekân veya yer, çeşitli yaklaşımlarca farklı ele alınmakla beraber geniş bir çerçeve ile ‘insanı çevreden belli bir ölçüde ayıran ve içinde eylemlerini sürdürmesine elverişli olan boşluk’ ve ‘sınırları gözlemci tarafından algılanabilen uzay parçası’ olarak tanımlanabilir. Bu tez çalışmasında insanın mekân algısının küratörlükte nasıl bir kavram haline geldiği ve tarih boyunca sanat eserlerinin korunmasından sunulmasına kadar mekân kullanımının hangi evrelerden geçtiği ele alınmaktadır. Çalışmanın ilk bölümünde küratörlükte mekân kullanımı, mekân kavramı ve mekân tarihine değinilmiş, daha sonra sergiler için tarihte önemli bir kırılma noktası olan ‘Beyaz Küp’ öncesi ve sonrasındaki sergi mekânları incelenmiş ve mekân algısını etkileyen faktörler işlenmiştir. Halka açık sergi alanlarının 18. yüzyıldan günümüze kadar geçirdiği salondan Beyaz Küp’e ve açık alanlara kadar uzanan değişimi ve 19. yüzyıl’ın baskın sergi biçimi olan salon sergilerinde mekân kullanımına değinilmiştir. Çalışmanın ikinci bölümünde, bu tez çalışmasının hazırlanmasına esin kaynağı olan Başak Şenova’nın mekânı tasarlayışı ve mekân algısının ön planda olduğu işleri incelenmiştir. Başak Şenova bir küratör ve tasarımcıdır. Tasarımcı kimliğinin en baskın olduğu sergilerden örnekler verilerek izleyicinin mekân algısını nasıl tasarladığına değinilmiştir.

Anahtar kelimeler; Başak Şenova, Mekân Algısı, Mekân tasarımı

Oğlum Ateş'e…

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1. INTRODUCTION

This thesis investigates some of the curatorial practices of Başak Şenova, whose works have served as an inspiration for this study, in terms of her effective use of spatial perception, the balance and the connection between the observer and the exhibited works. The study examines how Başak Şenova's approach to the concept of space in her curatorial work, which varies from one project to another, and her design-oriented perspective in every project she undertakes as a curator, where she deals with the design process from the conceptual framework to space design, using design problem-solving methods, creates a distinctive approach in her curatorial practice and the effects of this approach. The notion of space or place has been subject to diverse interpretations in the field of curation, whereby it serves as the locus for creative expression and the embodiment of the curator's imaginative capacity. Varying approaches have been taken in defining this space, which enables us, as spectators, to engage with the curator's vision and participate in a world of infinite possibilities.

We can explain the "Gestalt" theory as "a shape with its own uniqueness" in Turkish. (Ertan and Sansarcı, 2016) Although it is a German word, Gestalt is used in English to mean "form, shape, pattern" (Chang, Nesbitt and Wilkins, 2007) and Graham defines the term Gestalt as "configuration" or "structuring." (Yanık, 2019) The tendency of our senses, especially our visual perception, to shape and perceive by integrating parts is called the Gestalt effect. The Gestalt approach emphasizes that we perceive objects as well-organized models or patterns rather than as separate complementary parts. (Duman, 2018) Based on the information presented, how the human perception of space became a concept in curation and the different stages of the use of space from the preservation of

art pieces to their display throughout history are examined within the study.

In the first part of the study, the use of space in curating, the concept of space, and the history of space were examined. Subsequently, the exhibition spaces before and after the "White Cube," which marks a significant turning point in the history of exhibitions, were analyzed.

The notion of space has arisen through the consideration of a diverse range of concepts, encompassing the purpose of spatial use with designations including interior space, urban space, and architectural space, in addition to the configuration of space based on the intended perceptual effect of the objects to be exhibited, thereby varying throughout history as a means of engendering distinct perceptual impressions among observers.

The transformation of public exhibition spaces from the 18th century to the present, from salon to white cubes and open spaces, has been examined under two headings: before and after the white cube. Along with this transformation, the changes experienced by observers, artists, and curators have also been discussed. The mentioned transformation has been examined from the use of the walls of exhibition spaces as a tool for meeting the needs of observers (to see the exhibited works), rather than being an aesthetic tool, in salon exhibitions, which were the dominant exhibition form of the 19th century, to the gradual breakdown of the monopoly of academic art by independent artists who emerged after the French Revolution. Along with this change, different presentation styles were implemented apart from salon exhibitions, and their effects on the present day have been discussed. The artists who were pioneers of this transformation of spaces and the exhibitions that left their mark on the era have also been discussed in this section. In

the following sections of the study, the perception of space, which is a crucial aspect that affects how observers gather information from space, and how their mood, culture, and knowledge of concepts interact with space, will be discussed. The fundamental aspects that shape spatial perception have been addressed, and the factors that affect perception have been examined under two distinct headings: the impact of senses on spatial perception and the impact of spatial components on spatial perception.

In the second part of the study, the biography of the curator and designer Başak Şenova, who served as an inspiration for this thesis, is presented, followed by examples of her projects where she effectively utilized exhibition spaces to design the viewers' perception. The study examines and presents some projects of Şenova who prioritized space design, and how she approached the exhibition spaces and how she used spatial perception in different ways.

2. SPACE IN CURATION

In today's art world, exhibition spaces are not only used by artists. In the past, artists would create and curate their own exhibitions, acting as their own curators. Indeed, early curatorial practices emerged from artists seeking to present their works in alternative ways. Since the early 2000s, curators have become more involved in the design and installation of exhibition spaces in biennials, major exhibitions, and galleries. Any given exhibition space can be transformed into many different spaces through the curator's touch, which is closely related to their spatial perception. The curator conveys their perception of the exhibition space to the audience, using sensory and componential elements.

2.1. Definition of Space and Exhibition Space

The concept of "space" refers to any enclosed or unenclosed environment, whether it be an indoor or outdoor area, that possesses particular characteristic features. It is distinct from the term "place," which denotes a specific location within a given space. For instance, a room within a building may be referred to as a place, while a courtyard or garden would be considered an outdoor space. The nature and atmosphere of a space are crucial aspects that must be taken into account when evaluating the success of architectural design. (Coates, Brooker, Stone and Şık, 2011) While space is defined in different ways, Hasol describes space as “a void that separates the individual from their surroundings by a certain extent and allows them to continue their activities,” and according to Ching, space is “a material essence that inherently does not have a specific form.” (Ching, 2006)

Space is not only a three-dimensional volume but also a state of emptiness. Perception is defined as “the expression of the process that gives harmony and unity to the material that comes to the human through the sense, and therefore has physical, physiological, neurological, perceptual and cognitive components.” (Ching, 2006) Space has a significant place in philosophy. (Cevizci, 2000) For Plato, space is “the sum of numerical facts that can be obtained through possible geometric relationships, distances, and directions.” (Dağ, 2005, p.3) The concept of space holds a significant place in architecture as it constitutes the primary quality and fundamental prerequisite of architectural works.

A work of architecture cannot exist without space. The instinct for protection has led people to construct, insulate, and separate themselves from their surroundings. (Altan,

1993) Structure, in its special sense, refers to the spatial entity that encompasses and separates living beings from the void. (Demir,2011) The initial stage of architecture is often concerned with creating a secure and confined space in which individuals can feel protected. Human beings have created a unique void by limiting the universal void that they have difficulty grasping. (Hasol, 2008) The ideal gallery space is a space that excludes any factors that prevent the artwork from being perceived as 'art'. (O'doherty, 2010) During the evaluation of an artwork within its own framework, all factors that draw attention to any other point other than the work itself are excluded from the space. As modernism ages, this context began to take on a substantive character. Conversely, any object entering the gallery space subsumes the gallery and its laws within its own 'frame'. In the same way that the rules for constructing a church in the Middle Ages were carefully and meticulously followed, the rules for constructing a gallery space were also established with the same level of meticulous attention to detail. (Antmen,2010)

Art galleries are spaces that exhibit and preserve art. Galleries, which create awareness with their designs, are moving from being a place where art is exhibited to being art itself. Beyond being just an exhibition space, the exhibition itself becomes the studio of the artwork. Thus, spaces are now being presented as potential candidates to become art itself, rather than being neutral in the background. This study features examples of designs that not only do not detract from the exhibition but also can exhibit themselves in the absence of an exhibition. (Locker, 2013)

Figure 1 Chateau La Coste Art Gallery, France, 2017

Chateau La Coste Art Gallery, designed by Renzo Piano Building Workshop, is situated among the vineyards of a winery near Aix-en-Provence. The building was designed to end at the level of the garden, with a 6-meter drop below ground level, surrounded by concrete walls in the water. The roof structure, resembling a sailboat or kite, and its integration into the ground add a sense of lightness to the space. This structure is considered both an exhibition space and a work of land art by its designer. (Arkitektuel, 2017)

2.2. History of Space and Exhibition Space

In the public exhibition space, there have been significant changes from the 18th century to the present day. During the transformation that progressed through Salon, White Cube, and Outdoor Spaces, galleries have undergone aesthetic, political, and social changes. In our time, the exhibition space is considered one of the main elements of the artwork, influencing art, artists, and viewers as a factor. Contemporary art is significantly affected by the architectural, social, cultural, and political environment of globalization. Inevitably, the endless transformation observed in every field in our era should also encompass the artistic production, exhibition, and consumption processes. The history of

exhibition spaces can be examined under two headings, with the White Cube serving as a significant turning point of reference.

2.2.1. Before The White Cube

The spatial qualities that create a perception of infinity in exhibition spaces are more commonly observed in the history of religion rather than in the history of art and can be traced back to periods much older than the medieval era. Examples include the pictorial caves from the Paleolithic Magdalenian and Aurignacian periods, where drawings are found inside the caves. (Ertuğrul, 2016) The sense of infinity evoked by exhibition spaces is representative of the artistic permanence and aesthetics of masterpieces.

> "With the 18th century, the previous royal collections began to transform into modern museums. Especially during the 19th century, which is called the 'age of museums,' museums were established in all imperial centers of Europe: the British Museum in London, Prado in Madrid, Louvre in Paris, Altes in Berlin, Kunsthistorisches in Vienna, Hermitage in St. Petersburg, and the museums in İstanbul. The collections that formed these museums were the cabinets of curiosities (kunstkammer) that had emerged with the Renaissance. There was no limit to rare collections. All times and places, living/non-living, natural/artificial, everything could find its place in these collections. As long as it was one of the marvels that enlivened the universe, whether it was rare, strange, or peculiar: for example, seashells, corals, dried plants, stuffed birds, preserved reptiles, fetuses, dwarfs, monsters, paintings, sculptures, coins, jewels, textiles, weapons, clocks, compasses, telescopes, maps..., and of course, books. At first glance, cabinets

> reminded us more of curiosities or framers rather than museums. Rarities were kept in crowded shelves, drawers, cabinets, and showcases, in niches covered with compartments. As they grew, they overflowed into private chambers, the private galleries of palaces. The chaos created by rarities found order only in the imagination of their owner. Only they could read and make sense of the mysterious relationships among them. Therefore, cabinets of curiosities, which were owned by collectors of the time such as emperors, nobles, or scholars, were considered microcosms where they immersed themselves in contemplation among the wonders they had placed at their center. They created mythologies that could only be unraveled by their creator. Hence, they were extremely special and closed to the public." (Artun, 2006)

"Salon," which can be referred to as one of the first public exhibition spaces, emerged in the 1800s and created a monopoly on exhibitions. "Salon" is a very suitable definition for a gallery according to the aesthetics of its time. The walls of the gallery do not serve any purpose or have any aesthetic value other than meeting the needs of people. The visual arrangement of the exhibition is a metaphor for the gallery space. The monopoly created by the Salon served the cultural policy and promoted the national style in the way accepted by the Academy. (Diderot, 1996) After the French Revolution, this monopoly was overthrown and independent exhibitions for independent artists replaced the Academy. "Salon des Refusés" (Salon of the Rejected) and "Salon des Indépendants" (Salon of the Independents), established by artists in 1863, were the first notable examples of galleries where artworks with critical approaches to the period's art

perception, tradition, and evaluation method were exhibited.

In Samuel F.B. Morse's painting "Gallery of the Louvre" (1833), the artworks are stacked in a way that creates a wallpaper-like effect. This exhibition style has created a sense of unease within modern perspectives. (Alpay, 2020)

Figure 2 Samuel F. B. Morse Gallery of the Louvre, 1831–1833

Artists do not like their works to be displayed too high up, but they do not usually complain about paintings displayed closer to the ground. Artworks displayed closer to the ground allow experts to examine them up close. Notably, large-scale paintings are typically situated on a sloping surface to facilitate optimal viewing by spectators. In this regard, highly coveted paintings are exhibited at eye level, while smaller works occupy lower positions. In exhibitions of significant repute, an assiduous approach is undertaken to fill every nook and cranny of the display walls, leaving no voids. This principle of organization was also employed by the Impressionists during their first exhibitions in 1874. (O'Doherty, 2010) In the early 20th century, there was a noticeable decrease in the number of artworks reaching European museums. This shift transformed the nature of museums from institutions that collected and exhibited works chronologically to ones

that also took into account the aesthetic aspects of the display.

In the early 20th century, the idea of 'the construction of space as the work itself,' which developed with Duchamp's concept of "translocation" and the presentation of collage and assemblage as interventions in architectural space in the 1950s, followed by movements such as installation art, minimalist practices, land art, and street performances that surpassed traditional use of the space played a leading role in the development of the understanding of "reproducible/reconstructable space." The exhibitions "Prounen Raum" by El Lissitzky and "Merzbau" by Kurt Schwitters in 1923 opened a new chapter in art history. (Antmen, 2010) In these exhibitions, the concept of space was deemed a fundamental element of the artwork's essence. El Lissitzky's approach rejected the notion of exhibition space as a mere "space where works are displayed separately and independently from each other." (Graf, 2016) Consequently, Brian O'Doherty has attributed to El Lissitzky the pioneering role of the exhibition designer. (Antmen, 2010) Both Lissitzky and Kurt Schwitters advanced the idea of transcending the artwork's boundaries and merging it with the exhibition space. Ultimately, space emerged as a crucial factor that shapes and influences art.

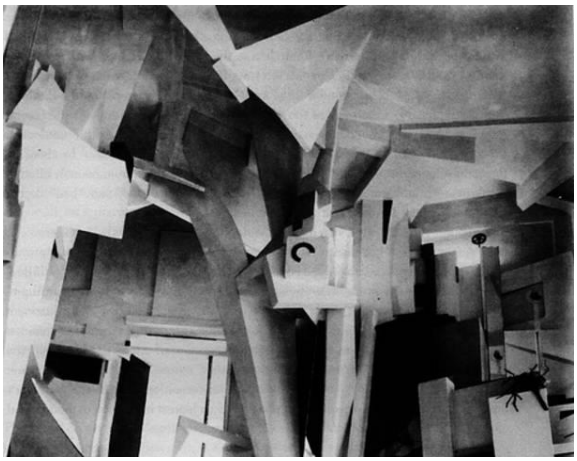


Figure 3 Kurt Schwitters - The Merzbau, Hannover (1933)

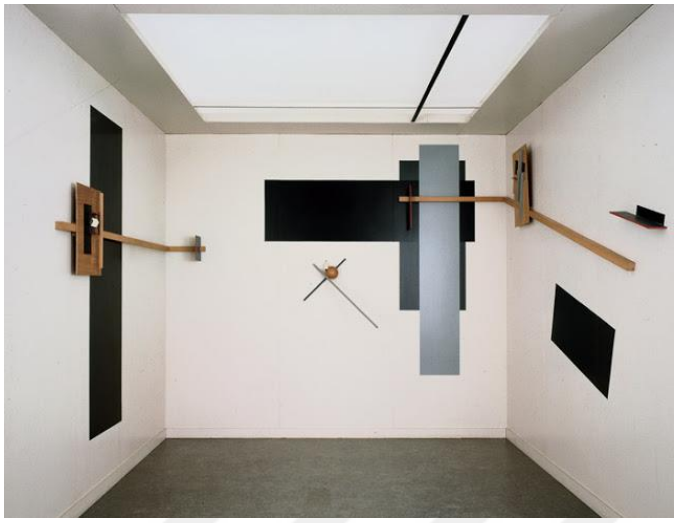


Figure 4 El Lissitzky - Proun Room

In this regard, Marcel Duchamp's exhibition “The Exposition Internationale du Surréalisme” in Paris in 1938 is an attempt to address traditional display methods in a spatial context. His work “Twelve Hundred Coal Bags Suspended from the Ceiling over a Stove” consists of 1,200 coal bags hanging from the ceiling over a stove and offers an ironic arrangement that challenges the conventional top/bottom hierarchy in spatiality. To showcase the ceiling instead of the walls or the floor as the exhibiting space is also a highly radical initiative. (Schneede, 2014) Brian O’Doherty emphasizes the artist's avant-garde attitude, stating “Until Marcel Duchamp stepped on it in 1938, the ceiling was a protected space for artists.” (O'Doherty, 2010) The act of reversing the gallery space, where the ceiling becomes the floor and vice versa, along with the stove on the ground now resembling a chandelier, is a direct challenge to the art audience as they themselves become “upside-down” while walking through the flipped gallery. This unconventional transformation is also the first instance of an artist framing a gallery. All of these components together pose a challenge that arose from the analysis of the spatial and behavioral features of the gallery. (Fitzpatrick, 2004)

Figure 5 Marcel Duchamp, Twelve Hundred Coal Bags Suspended from the Ceiling over a Stove,1938.

Duchamp continued his spatial works outside of the gallery space as well. In addition to "Twelve Hundred Coal Bags Suspended from the Ceiling over a Stove," four years later in 1942, Elsa Schiaparelli, the designer of the exhibition "First Papers of Surrealism" held in New York, asked Duchamp to create an economical arrangement. (Demos, 2014) Upon this request, Duchamp chose string, which is one of the cheapest materials, and bought 16 miles of it for his installation titled "Sixteen Miles of String." Using only a small portion of the string, Duchamp wrapped the entire gallery with a network of strings. This network not only covered the works of about fifty American and European artists exhibited in the gallery, but also hindered entry, exit, and movement within the gallery. Duchamp's unsettling act created a provocative effect on the art audience whose movements are restricted, while, on the other hand, with its spiderweb-like spread, it carries a serious level of criticism towards the art institution. However, the

biggest negative aspect of this artistic action is evident towards the other artists in the exhibition. Duchamp's action with its way of occupying the exhibition space has reduced the entirety of the exhibition to a single artwork by almost turning the other works exhibited into mere "wallpaper".

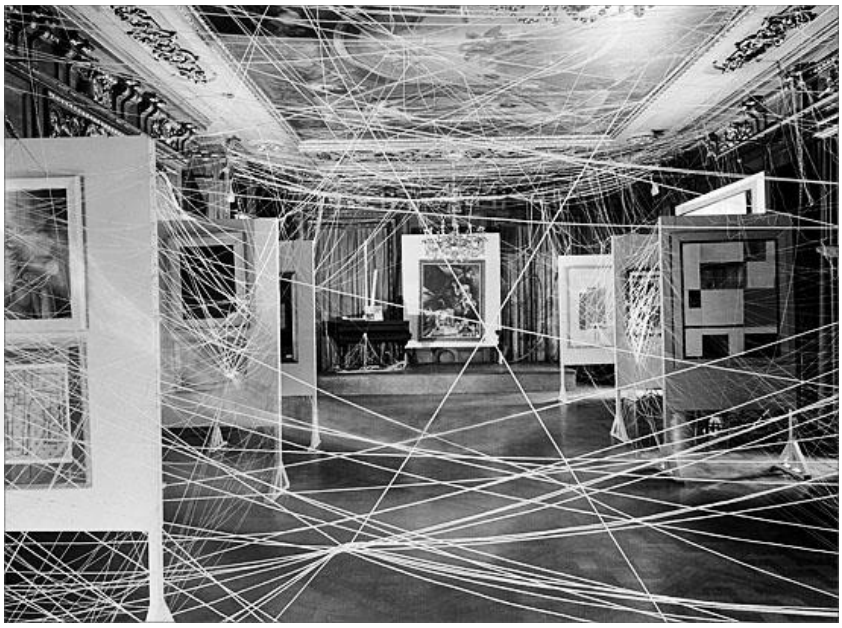


Figure 6 Marcel Duchamp, Sixteen Miles of String, 1942

Duchamp's concept of translocation defines the ideology of the gallery. His works, 'Twelve Hundred Coal Bags Suspended from the Ceiling over a Stove' and 'Sixteen Miles of String', brought forth various questions about art and its context. Duchamp considered the exhibition space as a non-neutral, open space for exchange. Modern artists such as El Lissitsky, Kurt Schwitters, and Marcel Duchamp began to present galleries as "non-neutral" spaces for the presentation of art. With the belief that the exhibition space is a crucial element in art, they emphasized the institutional power of the space. (Bulduk, 2016)

2.2.2. After The White Cube

In the 1950s and 60s, abstract expressionists and color field artists searched for a different space to exhibit their paintings. They felt the need to display their works in a space where there would be no factor that could affect the interaction between the viewer and the artwork. The everyday and mundane life had to be eliminated from this space. This need gave birth to the White Cube. The White Cube emerged as a hyper-space that renewed the relationship between art and its architecture. The White Cube played the role of a sanctified temple where art was revered. To create a space detached from daily life and a space that allowed for a singular focus on the artwork, it was necessary to remove all traces of the artwork's social context from the space. In this way, the White Cube reinforced the walls that had been attempted to be dismantled between art and life since the 18th century. O'Doherty defines the White Cube as expensive, exclusive, and elitist. (O'Doherty, 2010)

In O'Doherty's writings, he examines the white cube's evolution into a common artistic indicator and the changes in fashionable display forms. The shift from the sterile state of the white cube to the realism of life is discussed in these articles. Although not all modern art galleries take the form of a white cube, it is the primary symbol of the modern art gallery in our time. As O'Doherty notes, the modern art gallery is a "unique aesthetic space," combining "a bit of church sanctity, a bit of courtroom formality, a bit of experimental lab mystery with stylish design." His book, "Inside the White Cube - The Ideology of Gallery Space," published in 1976, is the first and still the main text to deconstruct this shell. (O'Doherty, 2010)

After the mid-20th century, the most popular exhibition format became the White

Cube. The White Cube is based on the galleries that existed in New York in the 60s. Factors such as abstract expressionist work and color field paintings have made the White Cube widespread. Brian O'Doherty defines the White Cube as an aesthetic cabinet, emphasizing the cutting of ties with the outside world and the viewer's focus on the artwork. After Marcel Duchamp, many modern artists such as Yves Klein, Arman, and Marcel Broodthaers continued to emphasize the impact of art institutions on art production. In 1958, Yves Klein exhibited an empty and white gallery in his exhibition "Le Vide (The Void)". The artist's exhibition "The Void" was held at the Iris Clert Gallery from April 8 to May 15, 1958, and attracted great attention. For this exhibition, the walls of the gallery were painted white and the exhibition space was completely emptied. Y. Klein, who exhibited an empty and white gallery space, considered the gallery as art itself and created a metaphysical space in the name of art. (Sanatatak, 2015) With this work, which could even be an extreme example for contemporary art, Y. Klein emphasized his artistic freedom, the limitlessness, and the difference in his perceptions. Y. Klein aimed to extract production from matter in his works and used the infinity given by the image of the void to erase objects taken from the outside world to capture reality.

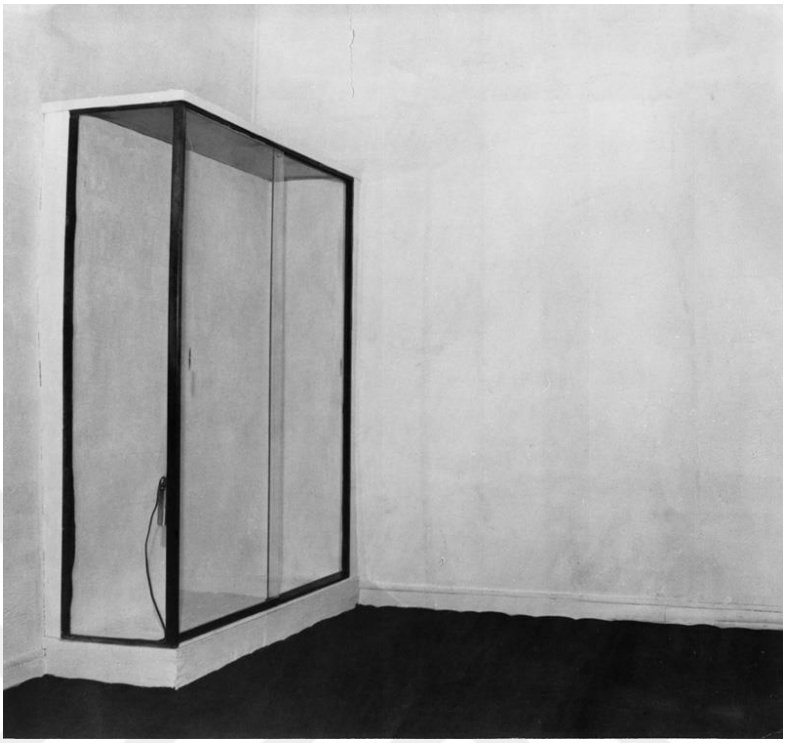


Figure 7 Yves Klein, Le Vide, 1958.

Another French-American, Fernandez Arman, opened his exhibition ‘Fullness’ at the Iris Clert Gallery in October 1960. Known for turning ordinary objects into works of art, Arman said about his works, “The meaning of my work is in its pieces. The meaning depends on the object I use,” expressing the importance he placed on the relationship between objects and meaning. (Dolmacı, 2016) Arman preferred to fill the gallery space with ordinary daily objects in his exhibition ‘Le Plein (Fullness)’. The fact that the works were found so simple by the audience and attracted attention in the era when the movement emerged was entirely due to the materials used and the ironic references (meanings) of these materials. Since the entrance to the exhibition space was blocked, the viewer was left outside. Once again, the gallery became the object of artistic intervention in its own right. The point where F. Arman and Y. Klein intersect is Arman’s installation called ‘Le Plein (Fullness)’. With this work, Arman provides an “objective” response to

Yves Klein's exhibition. Iris Clert Gallery, which had previously been completely emptied, was now filled to the brim with all sorts of random objects for F. Arman, rendering the gallery completely unusable. (Boyraz, 2016)

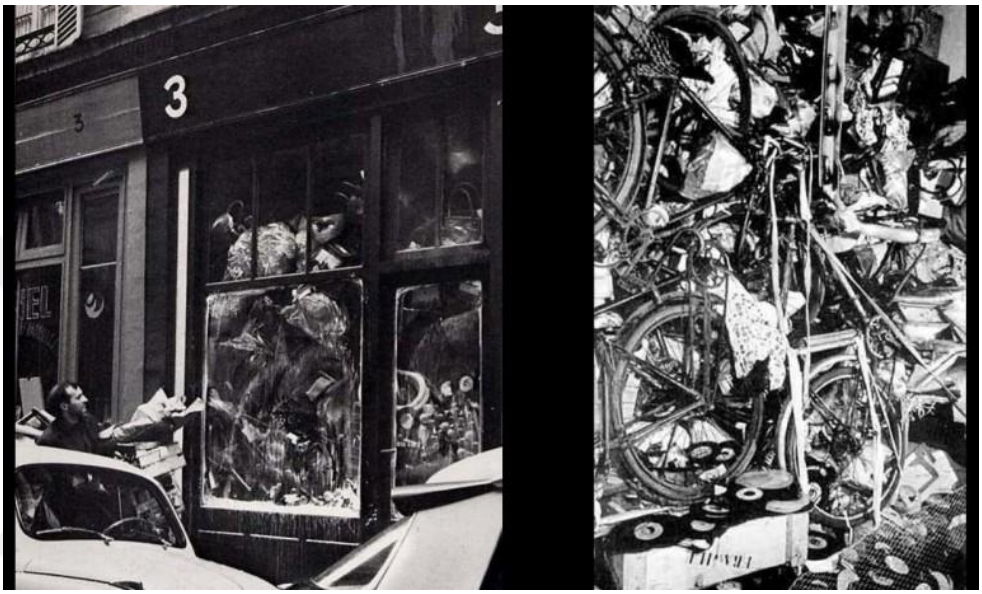


Figure 8 Arman, Le Plain 1960

When examining examples, it becomes evident that the art object displayed within a gallery space is not independent of the space itself, and often serves to give identity to the space. In other words, the transformation of the artwork also implies a transformation of the space it is displayed in. Furthermore, the impact of the artwork on the viewer is a shared effect with the art space. Wherever the viewer sees and perceives the artwork, that space becomes identified with the artwork, and in a sense, is integrated with it. In contemporary times, the enduring popularity and ubiquity of art galleries can be attributed to the lack of a successful alternative. As an alternative to the white cube that modernism eschewed, Mondrian's room may be mentioned. In this realm, architecture, sculpture, and painting converge to create a new plastic reality. Painting and sculpture are

considered not as separate objects, but as fundamental elements of the structure. (Azer, 2022) Duchamp continued to see the gallery as a legitimate discourse space with his ironic, humorous, and deceptive spaces. Mondrian's room served as an alternative proposal to the gallery as a sanctuary dedicated to the human spirit. These two approaches represent a common opposition in Modernism.

In the mid-20th century, neutral exhibition spaces were criticized for being sterile and lifeless, while non-neutral spaces were accused of destroying art and exerting pressure. As a result, art movements emerged that extended beyond the boundaries of exhibition spaces. These movements can be exemplified by land art, minimalism, and video art. The artists of these new movements approached space as a different ‘concept,’ and thereby introduced a new understanding of the art object. This new approach, called installation, became a movement that incorporated space-related works and sculpture. The cultural transformation of the 1960s led to a substantial change in artistic practices, including exhibition spaces. The gallery became the stage of this process, as the form and function of art were questioned. In the 1960s, the installations aimed to break down the wall between art and life, to bring everyday objects into elite galleries, and the bold innovations towards unconventional artistic practices were considered a rebellious stance for both artists and viewers. In this context, the use of the white cube as a workshop by artists of the time was aimed at breaking down the wall between the gallery space and the studio. To break down this wall, the artists of the period also preferred to go outside the gallery space. Therefore, many artistic performances moved to public spaces. This new movement advocated for art to be performed in spaces accessible to everyone. Choosing alternative spaces over the traditional gallery movement became prominent. Land art is

one of the alternatives used against the white cube. Land art has maintained its presence more effectively today with a more distinct environmentalist stance. Reesa Greenberg examined the change in spaces from the 1960s to the present day and pointed out that exhibition spaces have become commercial spaces. (O'Doherty, 2010) Exhibition halls have moved from house-like spaces to warehouses and factory spaces. Galleries began to take on the guise of different spaces, sometimes a kitchen, sometimes a cafe, sometimes a workshop. The painting displayed in the gallery is exhibited within a frame and acquires an artistic dimension. Contrary to this movement against the gallery idea, the American avant-garde did not attack the gallery idea even in its most exaggerated actions. Even during the period when artists made land projects, photographs of the work done in the field were taken and exhibited in the gallery for sale.

When we come to the post-1960 period, postmodern spaces and minimal art emerged. The most striking example of this is Carl Andre, one of the pioneers of Minimalist art, who created the work "Equivalent VIII" (1966) exhibited at the Tate Museum, which consists of repeated squares made of prefabricated materials (including aluminum, zinc, copper, lead, and iron tiles) on permanent frames on the ground. Andre's equivalents, consisting of minimalist works, all have the same height, mass and volume, which is why he named his collection "equivalents." (Girgin, 2014) Andre's works are dependent on symmetrical forms and repetitions that create order, balance, and harmony, as in Twenty-fifth Steel Cardinal. The whole work can be understood through three stages of production; sculpture as form, sculpture as sculpture, and space as sculpture. The work intervenes in the space, occupies it, and shapes it, but does not fill the space; as it does not have volume, depth, thickness, content, mass, or weight. According to the

“sculpture as space” understanding, Andre's sculpture is paired with the spatial perception based on the direct relationship between the viewer's body and the artwork. The artwork ceases to be an object of observation and becomes an object that can be walked on, rested on, and felt. In this context, these materials, each with their own unique sound and texture, become particularly important. According to Andre, his choice of using iron, steel, aluminum, lead, copper, or zinc is related to “the difference between copper and aluminum being much greater than that between red and green.” (*Carl Andre*, 2022)

When Tate Museum purchased this artwork in 1972, a small art crisis erupted in England on the grounds that taxpayers’ money was being wasted. “Yet Andre's bricks, as he himself said once, ‘I don’t understand why making art with bricks is so criticized!', were quite ordinary, when we consider the materials inventory of 20th-century art (humans, live and dead animals, food materials, feces, soil...). But of course, the issue here is why bricks are considered art.” “In the process of ‘artification’ of Carl Andre’s bricks, the effect of the context determined by the space where an object is exhibited, the way it is exhibited, and it's status as a commodity also begins to be strongly felt.” “French artist Daniel Buren, by exhibiting a ‘closed’ gallery space for the first time, has transformed the gallery space into a work of art itself and has continued to criticize the art system that operates based on ‘style ideology’ up to the present day.” (O’Doherty, 2010, p.18)

Figure 9 Carl Andre, Equivalent VIII, 1966.

In the 1970s, some artists such as Daniel Buren, Hans Haacke, Niele Toroni, and Michael Asher resisted attempts to monopolize, standardize, and regulate the presentation of art by exhibiting their works not only indoors but also in public spaces. They integrated their resistance against such attitudes with institutional criticism through their discourse. While Niele Toroni's application of sections on the walls of exhibition spaces created a fragmented effect from certain angles and an integrated effect from others, one step further in terms of intervention in the space was taken dominantly by Daniel Buren. In October 1968, during an exhibition at the Apollinaire Gallery in Milan, Buren kept the door closed by placing a green and white striped fabric strip across it. Buren's aesthetics are based on stripes and the placement of those stripes in the exhibition space. Through these stripes, Buren expresses himself and neutralizes the concept of art by pushing its content to the background. They encourage us to ask the necessary questions to question art.

Figure 10 Daniel Buren, White and green pasted up papers, October 1968.

In the same year, during the May Salon exhibition held at the Museum of Modern Art in Paris in April, Buren presented his “Proposition Didactique” (Didactic Proposition). One wall of an empty gallery was covered with white and green stripes, and two men were placed outside the gallery holding striped panels. In the same year, during the May Salon exhibition held at the Museum of Modern Art in Paris in April, Buren presented his “Proposition Didactique” (Didactic Proposition). One wall of an empty gallery was covered with white and green stripes, and two men were placed outside the gallery holding striped panels. (Taştan, 2021) Buren’s stripes in Milan closed off the gallery, much like how healthcare workers close off contaminated areas. As a result, the gallery became a sign of a sick social body. The toxic substance that was isolated inside is not so much art, but the system that contains it. Art is also dependent on another social

contract called style. Buren's stripes gave meaning to a certain motif and brought it into an artistic context while also imitating the way the notion of style spreads.

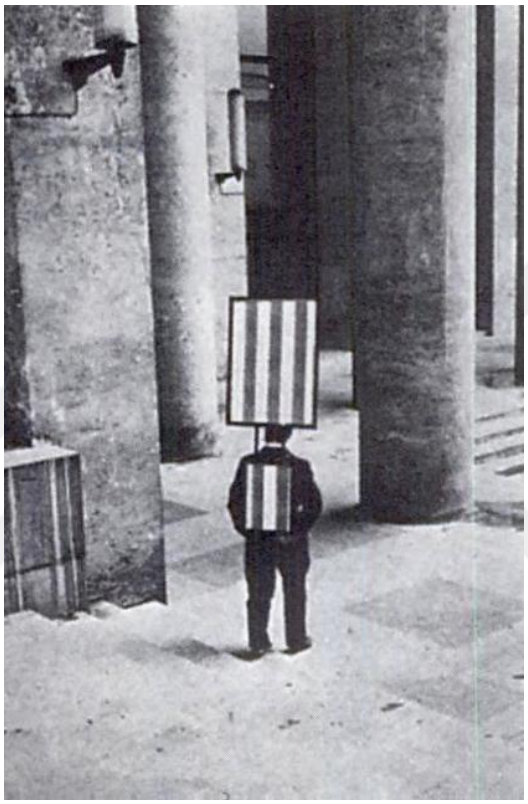


Figure 11 Daniel Buren, Art Performance

During the highly active 1970s, many artists continued to reveal the structure and ideology of the gallery through the 'deconstruction of space'. Gordon Matta-Clark combined private and public spaces by cutting out and removing parts from interior spaces. Chris Burden emphasized the form and concept of institutional space, as it was reflected in architecture. In the 1970s, the concept of space was shaped by the notion of social space. Additionally, conceptual art eliminated the physical presence of the artwork, bringing art to a point of termination. The production of a concrete object lost its importance, and therefore, the art object and space disappeared, giving way to the

superiority of the mind.

With the support of the postmodernism debates in the early 1980s, artists discovered new possibilities through eclectic approaches. The postmodern understanding of art supports the blurring of boundaries in space and the creation of alternative exhibition areas that are not normally associated with art within urban boundaries. The "anything goes" approach of the postmodern movement has also been a pioneer in the integration of exhibition spaces with public spaces. As a result, since the 1990s, groups of avant-garde artists have come together to fight against traditional art and gallery.

Brian O'Doherty said, "We have come to a point where we see the space before the art." He explained this situation as follows: "...We continue to feed on the modernist disappointment of spatial neutrality, its ordinary components: white walls; the minimal framing of art, and controlled lights used in interior spaces to fix our gallery space. I believe art products deserve spatial relationships beyond the boundaries of neutral spaces." (O'Doherty, 2010, p.23)

> "In the approximately fifty years between Yves Klein's exhibition of an empty gallery in 1958 and Daniel Knorr's display of the Romanian Pavilion at the Venice Biennale in 2005 without any intervention in the space, art space has undergone a great transformation. Over the fifty years, the gallery space has ceased to be a place and has become a sign, as Brian O'Doherty also pointed out, sometimes becoming the very locus of the art scene itself. Therefore, the void displayed by Daniel Knorr, just like the void displayed by Klein fifty years ago, is actually brimming with its own meaning provided by its context and the history of

the transformation of the white cube phenomenon." (O'Doherty, 2010, p.28)

In contemporary times, the production of art is in a pluralistic and heterogeneous state. As classical masterpieces dwindle, ephemeral site-specific installations, performances, and projects take center stage. In contemporary art, ideas focus more on questions rather than answers, providing an uninterrupted flow of thought. As global migration accelerates cultural interaction, artists from different nations collaborate on joint projects. Exhibition spaces have become fluid, leading to the emergence of a new media for presenting art. This new media and the evolving understanding of space are well-suited to the concept of cyberspace. When the wall between virtual and real life is dismantled, multidimensional alternative spaces emerge. Within this context, concepts such as nation and identity undergo semantic changes, thereby enabling mutual, fluid communication between virtual and real spaces.

2.3. Perception of Space and Factors That Affect Perception

For users to determine their position within a space, the boundaries of the space must be defined. Moreover, to perceive the relationships between spaces, users must also be able to recognize the ways, nodes, signs, and connection elements that enable orientation. These elements not only serve to guide users but also aid in their spatial adaptation and provide them with information about the space.

2.3.1 Perception Of Space

Perception can be defined as the process by which an individual acquires information from the environment. Perception is linked to sensory and cognitive processes and encompasses one's experiences, conceptual world, and emotional,

psychological, and cultural traits. The establishment of life within a space by an individual is dependent upon spatial perception. When creating a space, it is not necessary to delimit it with definite boundaries from every aspect. This is where the fundamental difference between space and volume lies. The delineation of space can sometimes be achieved not only through physical means but also through the perception of the senses. What is important is for space to possess perceptible boundaries. In the perception of space, not only vision but also other senses are significant and influential. Although the user initially perceives the space through the information gathered by their sense of vision, perception arises from the combination of different senses.

Perception is an artistic necessity for both the artist and the audience. We perceive space not only based on what we see but also on what we sense. The range of an object's influence is determined by our perception of space. The possibilities presented by the field of perception are not considered separately for the artist and the audience. However, the types of perception it creates and their consequences can be evaluated separately. Space and the understanding of space have been among the most fundamental subjects in architecture, as well as in the plastic arts (such as painting, sculpture, and ceramics), philosophy, psychology, and physics. According to Forty, until the 1890s, space, as a term, did not exist within the discipline of architecture, but was taken up by German writers within the framework of aesthetic searches. (Forty, 2000)

Norberg Schulz, like Lefebvre, was interested in the perceptual dimension of space and describes five types of it. These are the pragmatic space created by physical movement, the perceptual space created by direct guidance, the existential space that forms the fixed image of the environment, the cognitive space created by the physical

world, and the logical space where pure logical relationships are established. (Norberg-Schultz, 1980)

Frank Ching states that space is ‘a material reality, such as wood or stone’. However, he also notes that it is inherently shapeless and disorganized. Therefore, he argues that a universal definition cannot be made for space and continues as follows:

> “...Nevertheless, as soon as an object enters the field of influence, a visual relationship is established. If other objects enter this area, multiple relationships are established not only between the objects but also between them and the surrounding space. Therefore, space is shaped by these relationships and by us, who perceive them.” (Ching, 2008, p.10)

In his definition, Kuban speaks of void other than the physical space. He states that space is determined by movement. The distinguishing element of architecture lies in the emptiness of space and its expression of the most genuine values of life. Living beings are defined by their movements, and movement can only exist in a void. Therefore, space is defined by its potential for movement. This movement is not limited to physical relocation within a structure but also includes visual movement extending toward the limits of the structure under the pressure of human presence. (Kuban, 2002) Norberg-Schultz's definition also supports Kuban by adding the perceptual dimension. He explains the structure of the space as “shows the three-dimensional organization of the elements that make up a place”. He also mentions that space is not a new term for architecture, but it can have multiple meanings. He states that we can choose between

two different uses found in current sources, namely “three-dimensional space” and “space as a perceptual field.” (Norberg-Schultz, 1980)

According to Lang, perception consists of two main processes. These processes are sensory processes based on senses and cognitive processes based on information. (Lang, 1987)

> “The sensory process is the process where we interpret the information and data coming from the environment through our senses, while the cognitive process is the process where we conceptualize the environmental information that we acquire through our senses, but cannot perceive, depending on our experiences, and create it in our mind through this process.” (Kahvecioğlu, 1998, p.33)

All of these examples mentioned are processes that affect spatial perception. The sensory process stands out when a person first encounters a space and there is no time for mental processing. This process takes the first place as it consists of the data obtained from the first encounter with the space. The mental process develops according to the time spent in the space. When a person experiences the space multiple times, both sensory and mental processes are experienced simultaneously. In the sensory process, directional cues affect the user’s perception of space and their ability to navigate. Environmental cues that are acquired by the user have an impact at every step, from setting a goal to executing a plan and reaching the destination. “If the user becomes disoriented, it can cause anxiety, and the link between this situation and the person’s sense of balance and well-being becomes apparent.” (Lynch, 1960, p.37) Therefore,

directional elements in space should be used carefully to avoid creating a wrong perception of space and causing problems for the user. The presence of perceptible boundaries is essential for the viewer to recognize the space. It is not necessary for the boundaries that the brain can perceive to be clear. Indefinite boundaries are sufficient to define the space, even if they do not turn the space into a closed volume. Limiting elements that make up the space can lead to psychological relaxation for the person. Boundaries and emphasis elements affect the senses and help to perceive the space as a whole. These elements are the components that create the space for the viewer. The definition of the components and elements of space depends on the comprehensiveness of the environmental systems, the location of the space within the landscape, and its functionality. Space is created with a measured, proportionate, and balanced composition. In our age, whether an exhibition space is a white cube or an alternative space is important not only in terms of the design process but also in terms of the interpretation process, and it affects the relationship between the viewer and the artwork. As Brian O'Doherty pointed out, this situation can be seen as an expression of the gallery space becoming thoroughly a sign. Nowadays, the use of the word 'space' instead of 'gallery' is also interpreted as a conscious choice.

It is possible to consider the words of American minimalist Carl Andre about his works that expand the limits of the concept of 'sculpture', "I don't make my sculptures by casting or carving them. Instead, I see the sculpture itself as the carving of space, and I use it to shape space" as a sign of this perceptual transformation towards space. (Antmen, 2010) In the 1960s, many artists turned the sterile white cube space into a kind of studio, and galleries becoming an extension of the studio is significant in this context.

Figure 12 Four Installations by Carl Andre

In contemporary exhibitions, we see the space before the artwork. In an ideal gallery space, all factors that may hinder the artwork from being seen as art are excluded. The way a painting is hung determines how it will be perceived. Objects are better perceived when viewed from a certain height. Vertical distance creates a more pleasing image. This is not often the case with horizontal distances. As we get closer to a distant object, we feel a sense of insecure unease about the encounter. The way a painting is hung also affects its interpretation and valuation. The ways of hanging paintings are shaped by the tastes and trends of the time. William C. Seitz demonstrated how paintings can take over a wall when he displayed Monet's paintings without frames at the Museum of Modern Art exhibition in 1960. (O'Doherty, 2010) Displaying works in different ways, interpreting the relationship between the painting and the wall correctly, and providing opportunities for new interpretations are all bold moves. When people look around them, they focus more on objects than on emptiness. Void is undefined to them. The smell, temperature, texture and dimensions of a space directly influence the physical

perception of it. In some cases, the senses of smell, touch, or hearing may surpass the sense of sight. Perception is the process of sensing and comprehending external stimuli through sensory organs. After perception comes interpretation. Interpretation is defined as a communicative process that utilizes various media methods to help the audience understand the information. Emphasis lies not in what is being interpreted, but in how it is being interpreted. Effective storytelling not only surprises and captivates the audience, but also evokes strong emotions and curiosity. Effective interpretation should also be provocative. Provocative interpretation encourages the audience to question their preconceptions and assumptions. The audience perceives more than just what they can explain through their own experiences and ideas and can empathize with the stories of others through interpretation. As a result of interpretation, if the information that emerges is not a difficult one that the viewer is likely to understand, it becomes a moment of discovery. Proper space design opens the door to proper perception and more accurate interpretation. For the viewer to be able to add their own interpretation to the information presented to them while wandering around the space, the designer must arrange the space in a way that will provoke and allow for the interpretation. In this way, the environment can have a pleasant quality during the exhibition.

2.3.2. Factors Affecting Perception

The perception of the viewer is shaped by the combination and interpretation of the components that make up the space and the viewer's senses. It is not possible to create a complete perception of the space by only considering the components of the space or the senses of the viewer, as both factors are intertwined and interact with each other.

2.3.2.1. Effect of The Sense on Perception

When it comes to spatial perception, the sense of sight holds a more important position compared to other senses. In visual perception, the first organ that is stimulated is the eye. The sense of sight transfers the reflected light from objects to the visual center in the brain, where it is combined at a conscious level to form the experience of a visual perception along with color perception. Color perception along with visible light (380 nm-760 nm) varies depending on physical parameters such as the distance and viewing angles between the object and the visual center, relationships between nearby surfaces, and material properties. If the amount of light is reduced or increased, there will be no change in the saturation or type of color, but the amount of light affects the color changes. The light's interaction with the surface of the materials it hits, and thus the transparency, translucency, opacity, glossiness-mattness, and roughness-smoothness of the material's surface, determine whether the light is fully absorbed (appearing as a black surface), fully reflected (appearing as a white surface), or partially absorbed and partially reflected (appearing as a colored surface). When it comes to spatial perception, the visual perception created by light and surface materials is also related to a person's field of vision and distance. In the visual perception process of space, color is not only an important physical perception component but also needs to be evaluated together with psychological perception and aesthetic dimensions. As the most powerful message of space, color affects not only visual comfort but also vital comfort. Color can change the dynamics of a space; with color direction, the "directionality or non-directionality" of a space can be emphasized, and with optical illusions made with color, the space can be made to feel more dynamic or static than it is. (Gezer, 2012)

The perception of space is formed by the holistic combination of the elements within the space and the senses perceiving it. One of the fundamental elements of spatial perception is visual perception. The sense of sight is dependent on light. Visual perception varies according to the strength, direction, and type of light. Shadows coming from external factors are also influential on visual perception as much as the light within the space. Shadows allow shapes to be perceived with a sense of depth and size. The location and transparency levels of shadows within a space affect how the dimensions, materials, textures, and distances of the space are perceived.

Light, color, and texture are important elements in recognizing and perceiving mass. A highly reflective, glossy surface texture can reduce the perceived mass effect, whereas a different surface texture can create the opposite effect. Correct color selection and usage can aid in visually separating an object from its environment. Light can alter the perception of objects through the shadows it creates. In summary, through the use of color, texture, and light and shadow, mass surfaces can acquire distinct characteristics. Designer Adam Frank successfully altered the perception of space for viewers through his use of artificial lighting and shadow in the spaces he designed, using a technique he developed himself.

Another aspect of spatial perception is dimensional perception. Dimensional perception is the perception of space based on the foundation and organization of the space. In their study on the form and perception of space, Sadalla and Oxley created two different spaces with walls made of gray contrast plates and varied the lengths of these spaces in a 1:1 convex room and a 1:9 convex corridor. As a result of the study, it was revealed that when convex forms are involved, a space that is short and wide in terms of

openness is perceived as more spacious dimensionally. Although both rooms have the same area width, the rectangular one is perceived as wider. (Sadalla and Oxley, 1984) Stamps, Krishnan, and Willits point out that the structure of bounding surfaces is one of the most important factors affecting the dimensional perception of space. In their research, they found that the use of furniture with open bookshelves or shelves, as well as textured materials on the surfaces that make up the space, creates a more spacious and expansive perception of the space than when the surfaces are smooth. (Stamps, Krishnan and Willits, 2009)

Size is one of the factors that affect spatial perception. The "Ames Room," designed by American optometrist Jr. Ames in 1956, can be given as an example of this phenomenon. The Ames Room does not have normal proportions, but depending on the angle from which it is viewed, it can appear normal. As people move around inside the space, they appear to shrink or grow in size. Spatial perception can be manipulated by altering the size of the space.

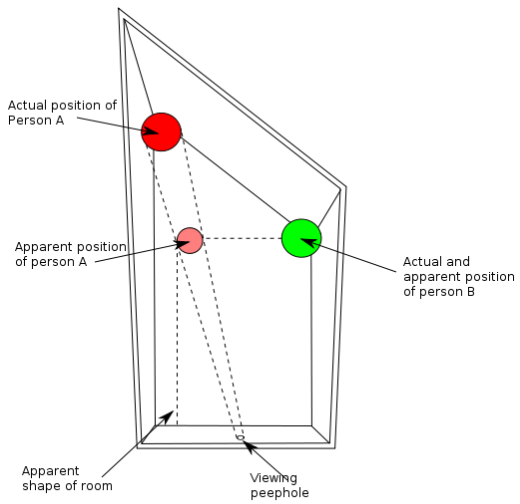


Figure 13 Ames Room

As the number of senses used increases, the accuracy of perception also increases. Our auditory perception assists our sense of vision. Von Meiss describes the interaction between sounds and our visual perception as follows: “No matter how wide, well-lit, or spatially well-composed a classroom is, it becomes a torture chamber if the echoes inside have exceeded certain limits. An acoustically ‘dead’ church loses its religious character. A gravel path leading to a house announces the visitor’s footsteps to the homeowner.” (Altuncu, Şeker and Karaoğlu, 2013, p. 118)

Another factor that affects the perception of space is odors. When a scent reaches the olfactory center in the brain, the brain recognizes it based on the codes acquired through previous experiences. The brain works as a whole system with emotions and memory. Therefore, a smell encountered may evoke memories associated with that scent. When a scent in the environment is transmitted to the relevant center in the brain, the brain identifies it through an analysis based on past experiences.

The brain stores scent that it considers important in human life. Scents stored in childhood and adolescence are never forgotten. Familiar scents cause us to establish a relationship between past and present spaces. The use of scent in spaces dates back to the 16th century. In June 1549, at a banquet given to Catherine de Medici in Paris, great care was taken to “sprinkle the room with beautiful-smelling herbs.” This tradition lasted for many years, as evidenced by a painting from 1581-1582 showing flowers spread on the parquet flooring. In the 1610s, it was a known practice in rural decoration to spread plants such as rosemary, mint, violet, wild marjoram, and lavender on the room floors. (Gezer, 2012)

Like the scent of spaces, there is also a taste associated with them. Tastes are also

stored in the mind where physiological data is recorded, and they are remembered in the mental process, which is the second stage of perception, making the space constantly felt. The taste of a cold room might be warm roasted chestnuts or popcorn, while the taste of a balcony might be associated with drinking a cup of hot tea. The flavors that are known to exist in space make the space attractive. After a tiring and stressful day, coffee prepared to one's taste accompanied by chocolate or a meal cooked the day before and stored in the fridge can often be the reason for rushing back home. The expression “tasteless” used for unwanted places actually summarizes the relationship between space and the sense of taste and smell. Tactile perception is also one of the factors that affect spatial perception. Braque, who has worked on spatial perception, expresses the differentiation between visual and tactile space as follows, “In tactile perception, space separates the viewer from the objects, while in visual space, objects are separated from each other.” (Hall, 1966, p.57) The sense of touch holds a special significance in architecture for two reasons. On one hand, it is inevitable due to gravity, and on the other hand, the forms and textures can be predicted through our ability to see. When standing, humans are in a tactile relationship with the ground. Individuals feel the need to touch objects in order to weigh them and measure their tactile qualities. (Gezer, 2012)

In conclusion, the mechanism of perception is stimulated by the sensory organs’ seeing, hearing, tasting, smelling, and touching, while space is perceived through the meaningful unity of the relationships established in the mind among these components. The characteristics of the stimuli received from the space are separated, interpreted, and comprehended in relation to personal psychology and experiences. In this context, “spaces are constantly differentiated” through new images conveyed by the elements

perceived by all senses, and the more “water” flows under the bridge connecting sensory organs and senses, the more our perceptual experiences develop and spaces are more intensely experienced with the support of the knowledge gained from these experiences.

2.3.2.2 Effect of Components on Perception

The relationships between the elements that make up a space create a whole and turn the composition into a space. These elements have different roles in the organization of the space depending on where they are used; they can be limiting, focusing, unifying, or separating. The viewer perceives the space through these roles. The main components that stand out in an interior space are the structural components. The structural components play different roles in the construction of the spatial organization. They can unite, divide, separate, or limit the space. Elements of the space such as columns, beams, walls, and roofs serve to limit the space by separating it from the surrounding environment, while elements such as windows and doors have unifying properties.

For a person to determine their position within a space, they need to define the area and region that enables the boundaries, scale, spatial paths, connection elements, orientation, and connection of the space. Lynch and Norberg-Schulz are the best examples of this. Lynch (1960) has worked on the concept of spatial perception on an urban scale. He has grouped the necessary components for perceiving urban space into five categories. PATHS; are channels that observers are accustomed to, sometimes or potentially use, and are ongoing. EDGES; are linear elements that are not used as roads by observers. These are boundaries such as coastlines, railways, or walls that break the continuity between any two sections. DISTRICTS; are areas with characteristic common features. NODES; are primarily the points of convergence, the stopping points in travel,

the intersection-management points of paths, and the moment we turn from one structure to another. LANDMARKS (signs); are noticeable situations within the order. They are diversities and differentiations within the spatial organization. Norberg-Schulz (1972) identified the elements of spatial organization that constitute the spatial phenomenon as "center or place" (approach), directions and paths (continuity), and areas or fields of interest (boundary)." CENTER or PLACE, DIRECTION and PATH (continuity); the concept of direction exists within every space. The notion of direction describes a person's movement within the environment. Determining one's position within a space begins with departing from the starting point and is aided by a path that guides the person towards their destination. Perceptually and schematically, the characteristic feature of a path is continuity. When the components that provide the perception of space defined by Lynch and Norberg-Schultz, DIRECTION, PATH, and CONTINUITY, are examined, it is observed that the components that constitute the perception of space psychology depend on the individual's wander within the space, orientation (movement), ability to establish connections between spaces, and ability to define one's own boundaries with this perspective. (Lynch, 1960)

Based on the evaluation, it was observed that the perception of space psychology is related to the individual's analysis of their position within the space and their spatial relationships. Therefore, for an individual to be able to define their location within a space and consciously reach their desired destination, they require a set of signs, connections, and guidance from the space to assist them. In terms of facilitating movement, controlling circulation, and meeting the need to move from one space to another with interconnected functions, directional elements are important. Radial or

linear forms have directional effects. Corridors in buildings and streets, roads, or axes created with different flooring materials in outdoor spaces provide directional guidance. Point elements that provide continuity also create a directional effect. Lighting elements can be given as an example of this.

In spaces where circulation is important, such as museums and exhibition halls, directional elements organize the space. In this context, emphasis refers to strong elements that differentiate a limited space functionally, symbolically, or formally from the overall composition. The elements and components that stand out from the environmental colors and textures and functionally central points are among them. Monuments are focal points that can be considered on an urban scale. In buildings, entrances, nodes, and hotel receptions can be considered as these nodes.

In summary, all components that define a space are guiding elements for people moving through it. While the boundaries and scale of a space help determine a person's position within it, components such as paths, connection points, signs, and nodes are necessary for establishing spatial relationships. In spaces like exhibition halls, these components, when combined with perceptual factors in design, are crucial in ensuring visitors are guided through the space without feeling lost, and in creating a pleasant experience for them. Conversely, if these components are not effectively utilized, visitors may experience a constant feeling of disorientation and anxiety, altering their perception of the space.

3. BAŞAK ŞENOVA AND HER EXHIBITION SPACE DESIGN

3.1. Başak Şenova

Başak Şenova was born in İstanbul in 1970 and is a curator, writer, and designer.

She has been living and working in Vienna since 2017. She received her Master's degree in Graphic Design and her Ph.D. in Art, Design, and Architecture from Bilkent University. In 2002, she participated in the Seventh Curatorial Training Program of Amsterdam Stichting De Appel. In 2017, she received her Associate Professorship from the Turkish Higher Education Council and an assistantship scholarship from HIAP in Helsinki Art University.

Since 1995, Şenova has been writing about art, technology, and media, initiating and developing projects, and curating exhibitions. She is also a founding member of NOMAD. Başak Şenova served as a member of the advisory board for the Turkey Pavilion at the Venice Biennale, the İstanbul Biennial, and the D-0 ARK Underground Contemporary Art Biennial in Bosnia and Herzegovina. She curated the Zorlu Center Collection for two years (2011-2012) and also edited its publications.

She is currently a Guest Professor at the University of Applied Arts Vienna (Universität für Angewandte Kunst Wien) and teaches a seminar course called "Case Studies" for Master's students at the Vienna Academy of Fine Arts. Additionally, she runs the Octopus Program, a research-based education program with Barbara Putz-Plecko at the University of Applied Arts Vienna. (Şenova, 2023)

3.1.1. Education

Başak Şenova studied Literature and Graphic Design (MFA in Graphic Design and Ph.D. in Art, Design, and Architecture at Bilkent University), and attended the 7th Curatorial Training Programme of Stichting De Appel, Amsterdam. As an assistant professor, she lectured at various universities in Turkey. In 2017, she received her Associate Professorship from the Higher Education Council of Turkey, and a resident

fellowship at the University of the Arts, Helsinki in co-operation with HIAP. From 2020 to 2022, she was a Visiting Professor at the University of Applied Arts Vienna, running a research-based educational platform “the Octopus Programme”. Currently, she holds a Senior Postdoctoral Researcher position at the University of Applied Arts Vienna with her PEEK project, awarded by the Austrian Science Fund (FWF). (Şenova, 2023)

3.1.2. Exhibitions

Başak Şenova has curated several notable exhibitions throughout her career. She was the curator of the Pavilion of Turkey at the 53rd Venice Biennale and the Pavilion of North Macedonia at the 56th Venice Biennale. She co-curated the UNCOVERED project in Cyprus, and the 2nd and 5th Biennial of Contemporary Art, D-O ARK Underground in Bosnia and Herzegovina. She also curated the Jerusalem Show VII: Fractures in 2014, the Helsinki Photography Biennial in 2014, and the inaugural exhibition of B7L9, Climbing Through the Tide in Tunis in 2019. Moreover, she has acted as an advisory board member of the Turkish Pavilion at the Venice Biennale, the İstanbul Biennial, and the Biennial of Contemporary Art, D-0 ARK Underground in Bosnia and Herzegovina.

3.1.3. Projects

Başak Şenova has been involved in numerous art and culture projects over the years. She is one of the founding members of NOMAD and has initiated and developed various projects and events including the “ctrl_alt_del” sound art project, “Upgrade!İstanbul” and the UNCOVERED project in Cyprus. She was the editor of art-ist 6, Kontrol Online Magazine, Lapses book series, UNCOVERED, Aftermath, Obje’ct: Yane Calovski, The Move, The Translation, Scientific Inquiries, Cultural Massacre, Ahmet Elhan—Ground Glass, Lines of Passage (in medias res), The Discord: Benji Boyadgian, Shadow Optics, and CrossSections: Processing Artistic and Curatorial

Research among other publications. Şenova is the Turkish correspondent of Flash Art International and she was one of the editorial correspondents of ibraaz.org (2012-2016). She is a member of the editorial board of PASS, International Biennial Association's (IBA) journal. Şenova curated the Zorlu Center Collection for two years and was the Art Gallery Chair of (ACM) SIGGRAPH 2014. Between 2017-2019, she worked on the CrossSections research/process-based art project and curated five groups and three solo exhibitions in the context of the project in Vienna, Helsinki, Stockholm, and Rome in 2018 and 2019. In 2022, she concluded the Octopus Programme with two exhibitions that took place in Tunis and Vienna. Her Arts-based Research (PEEK) project Atlas (of Creative Mechanisms): [Curating-Conducting] was awarded by FWF Austrian Science Fund (2022-2026). (Şenova, 2023)

3.1.4. Editorial Works

Başak Şenova has been the editor of many publications from 1995 to the present day. These include the 1995 bulletin for the "4th İstanbul Biennial", the 1999 bulletin for the "6th İstanbul Biennial", "Art-Ist 6: Contemporary Art Magazine" in 2002, press bulletins of the 8th İstanbul Biennial in 2003, "Lapses/*1, Lapses/*3 and Lapses/*4 (Book series of the 53rd International Art Exhibition Venice Biennial Pavilion of Turkey)" in 2010, "Extracted Objects" in 2010, "Ping Pong" in 2011, "11 Artist Booklets for RAMPA: Leyla Gediz, Vahap Avsar, Ayse Erkmen, Hüseyin B. Alptekin, Erinç Seymen, Nilbar Güres, Güçlü Öztekin, Ahmet Oran, Cengiz Çekil, Ergin Çavuşoğlu, and Nevin Aladağ" in 2011, "White (Siyah)" in 2012, "Zorlu Center Art Collection 2010-2011" in 2012, "4 Artist Booklets for RAMPA: Hatice Güleryüz, Servet Koçyiğit, Selma Gürbüz, and İnci Furni" in

2012, “Obj’ect” in 2012, “Symphony” in 2013, “Scientific Inquiries” in 2013, “We are all in this alone, (The Book of the Pavilion of the Republic of Macedonia in the 56th International Art Exhibition of the Venice Biennial)” in 2015, “Ahmet Elhan-Buzlu Cam/Ground Glass” in 2016, “10 Years Zilberman Gallery” in 2018, 10 editions of “İstanbul Rotary Contemporary Art Competition and Exhibition Rotary Publications” between 2011-2020, 5 editions of “Project Biennial D-0 ARK Underground, Bosnia and Herzegovina, Sarajevo” between 2013-2021, “theDiscord: Benji Boyadgian” in 2019, “IN & OUT. Angewandte Festival/Openings. Exhibition Guide” in 2019, “Shadow Optics. Lina Selander” in 2019, “Typo, adjunct of the artist book System Error by Ali Cabbar” in 2020, and “Crossections” (Processing Artistic and Curatorial Research) publications in 2020.

In addition, she has also served as a co-editor in some publications. These include: “KONTROL Online Magazine” with Yane Calovski in 2006, “UNCOVERED Book” with Pavlina Paraskevaidou in 2011, “The Move” with İlkay Baliç in 2012, “The Translation” with Adrian Notz in 2013, “The Biennial Dossier” for Sanat Dünyamiz Culture and Arts Magazine with Mine Haydaroğlu in 2012, “MUSTARINDA | The Helsinki Photography Biennial Edition” with Noelia Martínez in 2014, “The Jerusalem Show VII: Fractures. Exhibition Guide” with Anthony Downey in 2014, “International Biennial Association” with Sylvie Fortin, Bige Orer, and Anne Barlow in 2019, and “Project D-O Ark” with Sandra Miljević Hozić in 2021.

Additionally, she was a member of the publication advisory board of the Massachusetts Institute of Technology between 2007-2009. (Şenova, 2023)

3.2. Başak Şenova's Exhibition Space Design

Just as artists have different approaches, curators also have different approaches. Some curators start with the space, some with the artworks, and some with the artists. Başak Şenova starts with the space. She has expressed this by saying, "I have difficulty with exhibitions that do not have a specific space, and I get lost in exhibitions without a space." (Başak Şenova, personal communication, 2022)

> "A curator is the person who develops the conceptual framework of an art project by working with the artists and their works, and who is often responsible for the research and production phases of the process, which culminates in an exhibition or event. They are responsible for all stages of the project, from spatial design to budgeting, public relations, and documentation." (Başak Şenova, personal communication, 2022)

In each work signed by Başak Şenova, the concept of space has been given priority. The concept of space has great importance in the viewer's perception. In the works where Şenova is the curator, she designs the viewer's perception of space. Even in two of her exhibitions held in the same space, the space is perceived differently from the previous one. It is possible to observe in all exhibitions that Şenova has curated that, even when the same space is used, she transforms it into a completely different space by designing the viewer's perception through different arrangements.

Başak Şenova explains her method as "acting according to the space" or "transforming the space for the exhibition". She states that the main issue for her is to

design the perception of the viewer and she works through design problem-solving methods from the conceptual framework of the project to space design. A problem that describes the situation is defined for the design process, and the process ends with a product that solves the problem. (Başak Şenova, personal communication, 2022)

Başak Şenova's curatorial projects may be appraised as a product that offers a solution to the stipulated problem. During the exhibition's preparatory phase, preliminary sketches are crafted and actualized, while many technical details are learned. This stage also involves the cultivation of close relationships with artists, the internalization of the artwork, and ultimately, the attainment of comprehensive control over the entire project. Şenova's approach hinges on the utilization of spaces and their associated symbolic meanings as a point of departure. For her, thinking about an exhibition without a space is a difficult situation. Şenova's journey, which starts with an idea or a concept, creates its own text over time. Thus, the thought put forward in the initial stage evolves and transforms over time. By creating an interaction between the work, the artist, and the conceptual framework, Şenova creates an exciting experience by discovering a new field.

According to Şenova, although exhibitions are platforms for critical thinking, they are closely related to the concept of control. Therefore, designing an exhibition also means designing the audience's perception. For this reason, she looks at every project with a new production perspective and opposes the idea that curating is only about exhibiting artists' works. (Başak Şenova, personal communication, 2022)

According to Şenova, there are many different roles that a curator undertakes. The curator takes various responsibilities for each work and everyone involved in the project. The person who is always entirely responsible for all stages and pieces of the project is

the curator. Şenova notes that each curator's approach to the design stage, approach to the works and the space, style of establishing a dialogue between the works, giving a story to the exhibition, creating a narrative, political stance, and the way of demonstrating this stance are different. She argues that each exhibition is an experience in itself. For Şenova, an exhibition is the most visible part of a project but not the entirety of it. For her, the process begins with research. After gathering theoretical and practical data, readings, and discussions, the project starts to take shape. Throughout the process, ideas, obsessions, artists, their thoughts and works, and how works relate to the space become clearer. Başak Şenova always prefers to publish a book documenting this process. She believes that the book plays a significant role in the project's sustainability because it documents the exhibition process, how the conceptual framework worked with the pieces, and the works' presence in the space.

Generally, the artists that Başak Şenova works with are those who produce work after long research processes that extend over some time. Therefore, the collaborative processes lead to other processes and the formation of new collaborations each time. She believes that relationships that are easily consumed by both curators and artists will have very short-term effects, but long-term collaborations can form sentences. (Başak Şenova, personal communication, 2022)

Many curators accept spaces as they are and organize artworks based on this foundation, but Başak Şenova exhibits a different attitude. Instead of accepting the space as it is, Şenova chooses to transform it, thus making the space a part of the exhibition and discourse.

One of the most notable examples of Başak Şenova's approach to space design is the

"Ground: Space Surface Layer" exhibition, which consisted of works by Z.Zeren Göktan, Eser Selen, and Mürüvvet Türkyılmaz, and was also her first exhibition curated in İstanbul in 1999. The exhibition was comprised of narratives created by the three artists based on the space. Designed with the idea of "What can be done against gravity?" the works were exhibited on the ceiling. This allowed the space to maintain its own identity while also directing the viewer to become a part of the exhibition.

Figure 14 "Ground: Space Surface Layer"

One of the most prominent exhibitions in which Başak Şenova shaped the space to design the viewer's perception was "Unrecorded (Kayıtsız)," which took place in 2008 at Akbank Sanat.

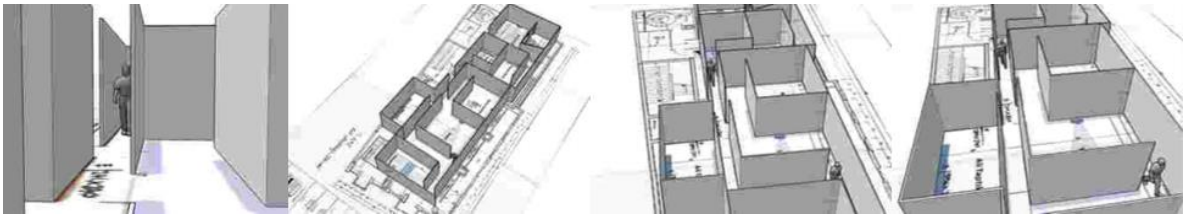


Figure 15 Unrecorded

In the “Unrecorded (Kayıtsız)” exhibition, Başak Şenova chose to darken the space to erase the physical data of the space. The darkness of the environment caused the viewer to lose their sense of direction and perceive the works differently. Each work in the exhibition directed the viewer to another work, creating various routes that could be followed. Since the viewer could not see the entire space from any point, they could not predict what the next work on the route would be.

In 2009, ‘Lapses’, which was exhibited at the Turkey Pavilion of the 53rd Venice Biennale, was one of the works that Başak Şenova created the space herself. In an interview, Şenova said, “Lapse was a concept I had been thinking about since my exhibition ‘Unrecorded (Kayıtsız)’ at Akbank Art Center in 2008.” (Başak Şenova, personal communication, 2022) and “When we look at the 'Unrecorded (Kayıtsız)' exhibition, it is possible to identify the concepts that form the basis of the conceptual framework I developed.” thereby giving information about the formation of this project idea. (Sönmez, 2009) In this project, Şenova worked with artists Banu Cennetoğlu and Ahmet Öğüt, and instead of designing the exhibition according to the space, she designed the space based on the project and works at hand. Until that time, Şenova had prepared her projects starting from space, but in this exhibition, she followed the opposite approach. The lack of a precise Turkish equivalent for the word “lapse” allowed Şenova to create a project based on the richness of its meaning. Başak Şenova stated for this project, “It consisted of projects that demonstrate that there could be different memory formations (different narrative structures) that could be constructed based on “lapses” in the collective memory, and how “what’s happening” could be perceived differently with these narrative structures and that different histories could be written.” (Başak Şenova,

personal communication, 2022)

Both artists in the project have created new works based on their previous works. They have found and processed “lapses” in their projects that were based on research conducted over a long period of time. Ahmet Öğüt’s “Exploded City (İnfilak Etmiş Kent)” work was a miniature city project consisting of models constructed based on the original architectural features of each building. Banu Cennetoğlu’s “Catalog 2009” work consisted of catalogs placed on a table in the space. The viewer could select and download photos from the catalogs, thus creating an archive of their own choice of photos.

Figure 16 Lapses

Figure 17 Lapses

Başak Şenova stated about the relationship of the “Lapses” project with the Venice Biennale, “I think many concepts such as “memory”, “time”, “perception of space”, “leap” on which the project is built overlap directly with both the historical adventure of the Venice city and the Venice Biennale.” (Sönmez, 2009)

In 2010, Başak Şenova curated the “Ali Cabbar Disquiet Shadow (Huzursuz

Gölge)" exhibition at Yapı Kredi Kazım Taşkent, which was formerly a bank branch before it became a gallery. Given the structure and architectural elements of the space, which has been used as a gallery since 1964, being an old bank branch presented a challenging space to be transformed into an art gallery. Therefore, in this exhibition, Şenova transformed the gallery architecturally according to the design of the exhibition. Paintings were hung on the gallery walls, and the walls were transformed through massive murals. In this exhibition, Şenova designed the viewer's perception through various techniques.

Figure 18 Disquiet Shadow

The "Postcapital" exhibition, which took place in Opal located within the Plato Vocational School campus in 2010, was designed as a multimedia installation and open database. The project was a digital archive consisting of over 250,000 texts, audio files, and videos compiled from the internet by the artist over the past 10 years. The exhibition focused on the social, political, economic, and cultural changes that have occurred worldwide in the last 20 years, with two significant historical events as the axis, the fall of the Berlin Wall in 1989 and the 9/11 attacks.

Figure 19 Postcapital

The exhibition, which gave the impression of an open database, was designed in the form of a website. When the viewer entered the space, they encountered two huge corridors and were forced to make a choice. The options were to turn to one of the corridors or to pass through the left gap by skipping both corridors. Understanding the space fully was only possible after passing through the corridors. Each element in the space, consisting of boxes, corridors, and partitions, was connected with the contexts underlying the sections. The mezzanine of the exhibition space was dedicated to the archive and cartography section, which the viewer could access through computers. Artificial lighting was also used in addition to daylight in the space.

Başak Şenova designed the structure of "The Move" exhibition held at Arter in 2012 based on the logic and moves of chess. The ground floor included works that united the approaches of various artists. These works were Rosa Barba's "I Made a Circuit and Than a Second Circuit (2010)" (Bir Devre Kurdum, Sonra Bir İkinicisini Kurdum), Adel Abidin's sculpture installation "Symphony (2012)" (Senfoni) and Runa İslam's 16mm film "Be the First to See What You See as You See It (2004)" (Gördüğün Şeyi Gördüğün

Gibi Gören İlk Sen ol). The other floors were dedicated to the personal exhibitions of the artists. These were Adel Abidin's "Beyond..." (Ötesinde…), Rosa Barba's "Annotations" (Notlar) and Runa İslam's "Dogs Devouring Horses" (Atları Yiyen Köpekler) . Each exhibition was presented as a unique entity that would be evaluated within its own context, while the curatorial method of the exhibition was based on a calculated structure that expanded the movement areas in the exhibition with a reference to the game of chess.

Figure 20 "The Move" Ground Floor

The exhibition aimed to break the symmetry in the perception of the spaces by designing the three identical exhibition spaces in different ways. The exhibition space on the first floor was modified with architectural elements according to the requirements of the works. However, on the other floors, architectural changes were kept to a minimum to allow the viewer to define the spatial features of the structure. On the third floor, Runa İslam transformed the space with light.

The 2nd Contemporary Underground Art Biennial, which took place in 2013 at the

Atomic Shelter site in Konjic, was organized in partnership with the Republic of Turkey and Croatia, and curated by Başak Şenova and Branko Franceschi. The conceptual framework of the biennial consisted of 35 international projects produced for the biennial, within the curatorial concepts of Time Cube and The Castle.

The Contemporary Art Biennial - D-0 Ark Underground was designed to be completed in 5 editions and, after completing its cycle, became a combination of a military and contemporary art museum. The museum currently hosts 160 works that address the Cold War era from different perspectives. The biennial aimed to both refresh memories and make data permanent.

Since the space was designed as a shelter to protect from the impact of a nuclear attack, the original turquoise, beige, and gray-toned wallpaper of the space contrasts with the modern galleries' bare white walls, creating a stronger sense of soul. A unique art space was created without interfering with the space's distinctive energy. Each work was designed taking into account the characteristics of the shelter environment.

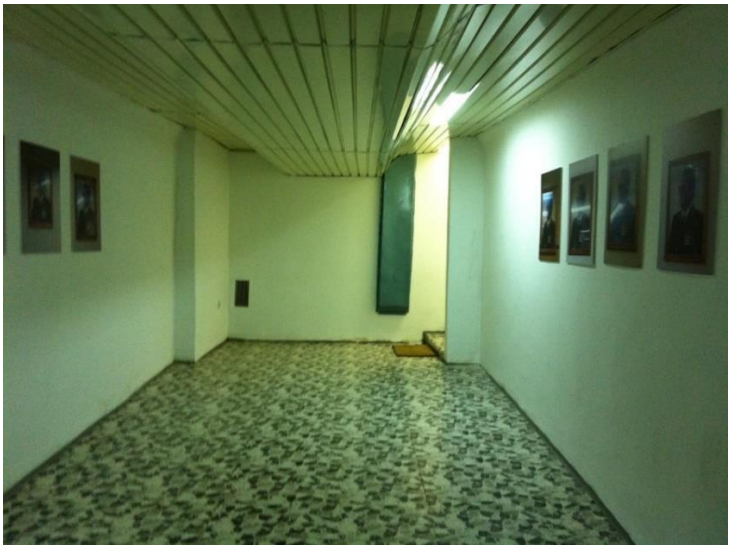


Figure 21 D-0 Ark

In 2014, Jerusalem Show IV, curated by Başak Şenova, was the visual section of the Qalandiya International, which was held for 26 days with the participation of more than 100 Palestinian and international artists, in 15 cities and villages, with 66 events. The exhibition, organized by the Al-Ma'mal Contemporary Art Foundation, was presented simultaneously in 12 venues in the Old City of Jerusalem as part of the Second International Qalandiya Biennial. The project, which Başak Şenova described as a much more comprehensive and challenging process in terms of the venues used and the timing, opened one year after its inception, immediately after the 50-day war in Gaza. (Başak Şenova, personal communication, 2022) Regarding this, Şenova said, “Throughout the summer, the situation was evaluated and discussed with the artists and the organizing institution, Al-Ma’mal, and ultimately, everyone who participated without exception decided to continue, and work continued because it was believed to be another form of resistance.” (Dimili, 2015) Şenova, who called it “one of the biggest exhibitions I have ever done” (Başak Şenova, personal communication, 2022) used some of the 12 locations in the project without changing them while transforming others. She invited Jasper Just to bring his work from the Danish Pavilion at the Venice Biennale and suggested that he use a hamam in Jerusalem that had not been entered by anyone in 40 years. This project was quite challenging due to the technological infrastructure that needed to be established. Plants used in the installation were illuminated with purple light.

In the other two historic Ottoman baths, Ceren Oykut and Conor McGrady’s mural works were displayed. Although these two baths were similar to each other in terms of their external appearance, they showed differences from each other in terms of their interior architecture. The size of the baths, which were perceived as quite small at first

glance, could be understood when entered inside. When Şenova expressed her desire to use these baths, it was said that these baths were used in the last three editions of the Jerusalem Show, but the security of the works could not be ensured adequately. Upon this, Şenova solved this problem and took advantage of the fact that the baths would undergo renovation after six months, and requested that Oykut and Conor McGrady's murals be directly applied to the wall.

Figure 22 Ceren Oykut

Şenova commented on this project and stated that besides the murals on the walls, she did not put a single artwork in the space and chose to clothe the space instead. (Başak Şenova, personal communication, 2022)

Şenova used the same method of clothing the space in Ali Cabbar's "Disquiet Shadow (Huzursuz Gölge)" exhibition, which took place in 2010 at the Yapı Kredi Kazım Taşkent Art Gallery, by transforming the walls using murals.

Başak Şenova worked with 19 different artists who were developing their own work within the scope of the project called “Crosssections” for three years. In each exhibition prepared during this process, a symbolized table was used, and a spatial design was created around this table as the focal point in each exhibition area. Each space was observed with the artists, and exhibitions were held within five days by making a joint decision. Although there was a fixed plan in principle, this plan could be changed depending on the shape of the space and the feeling it gave, taking into account the suitability of the works. In one of the exhibitions within the project, the table was displayed hanging from the ceiling.

In the exhibition “Climbing Through The Tide (Dalgaya Tırmanmak)” with the participation of fifty artists, the same table was used. In this exhibition held in a newly opened space, Şenova’s attention to lighting was also noteworthy. Şenova wrapped the massive columns in the space with fluorescent lights and also chose fluorescent lighting for the ceiling. She transformed the space with light by illuminating Tunisia, which was already quite bright, even more.

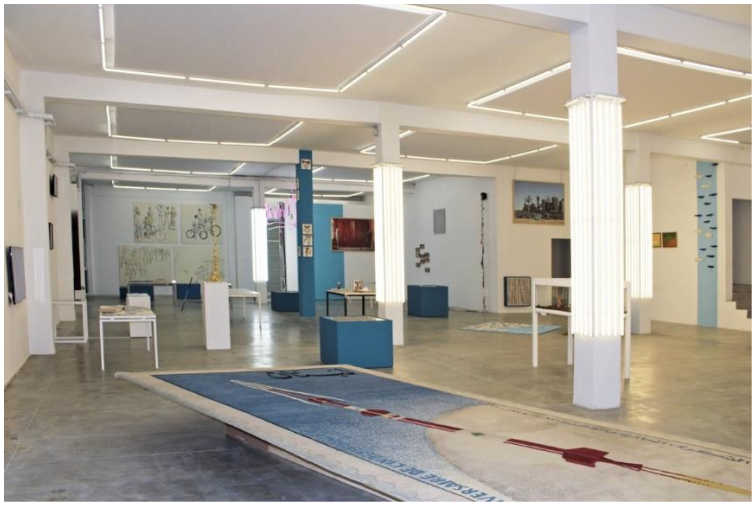


Figure 23 Climbing Through The Tide

3.3 Examples of Başak Şenova's Curatorial Work

3.3.1. 1999, Ground: Space Surface Layer / Bir Dükkan Sanat Mekânı

In 1999, an exhibition titled "GROUND: space_surface_layer (ZEMİN: mekân_yüzey_katman)" was curated by Başak Şenova at a shop-turned-art-space called "Bir Dükkan Sanat Mekânı." The exhibition consisted of works by Z.Zeren Göktan's "Stairway (Merdiven)," Eser Selen's "The Attached (Takılmışlar)," and Mürüvvet Türkyılmaz's "Ground Can Hear (Yerin Kulağı Var)." This exhibition coincided with the 1999 earthquake and was also Başak Şenova's first exhibition in İstanbul.

Figure 24 Ground: Space Surface Layer Catalogue

The "Ground: space_surface_layer (ZEMİN: mekân_yüzey_katman)" exhibition took place in "Bir dükkan: Sanat Mekânı", a space entirely open to interdisciplinary art practices without a specific program. On the first page of the catalog created for this exhibition, which was realized as "a game" by a curator and three artists with the question "What can be done against gravity?", Başak Şenova describes the exhibition as follows, "This exhibition is a game about space. The rules of the game are determined by the space. Within this game, three artists shape their narratives according to the space.

The space interacts with these narratives; surfaces are covered, floors are added, and layers are dug. The space opens up areas of fiction to the artists without losing its identity. The viewer also takes part in this game. The space is rewritten by the perception that it attempts to shape." (Şenova, 2000)

Use of the Space

The spatial configuration was composed of the fictions generated by three artists in accordance with the physical space. The exhibition space, where the works were displayed on the ceiling, effectively manipulated the viewers' perceptions while maintaining its unique identity. The audience was thereby seamlessly incorporated into the game.

Z.Zeren Göktan's artwork "Stairway (Merdiven)" was a staircase that rose from the floor to the ceiling. The first step of this staircase did not touch the ground. However, this was not immediately noticeable upon entering the space. As the viewer progressed through the space, they realized that the staircase did not start from the ground and that this was a perceptual illusion. Thus, an illusion of a staircase extending from the ground to the "sky" was created.

Figure 25 Ground: Space Surface Layer Catalogue

Eser Selen's “The Attached (Takılmışlar)” was an installation located on the ceiling. This work was a continuation of Selen’s other works in terms of content. The work, consisting of kites covering a significant part of the ceiling, defined the perception, the boundaries of the space, and the feeling of being trapped, which were the main themes of the exhibition.

Figure 26 Ground: Space Surface Layer Catalogue

This work, which was perceived as kites attached to the ceiling, was Eser Selen’s expression of body-worn clothes being transformed into kites and then ‘attached’ to the ceiling.

Figure 27 Ground: Space Surface Layer Catalogue

Mürüvvet Türkyılmaz's artwork, "Ground Can Hear (Yerin Kulağı Var)," consisted of writings on the ceiling created through a bunk bed. These writings were randomly arranged on the entire ceiling, but they were all related to the space. The artist aimed to create a memory map for the space and herself.

Figure 28 Ground: Space Surface Layer Catalogue

During the exhibition, Mürüvvet Türkyılmaz wanted to keep the bunk bed she used to write the texts, but the other two artists and the curator did not agree with this idea. As a result, with the approval of Türkyılmaz, the curator Başak Şenova destroyed the bunk bed with an axe and included a photograph of it in the exhibition catalog.

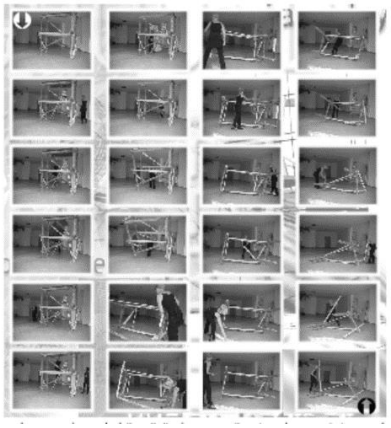


Figure 29 Ground: Space Surface Layer Catalogue

3.3.2. 2008, Unrecorded (Kayıtsız) / Akbank Sanat

In 2008, the exhibition “Unrecorded (Kayıtsız)” curated by Başak Şenova at Akbank Sanat addressed the concept of space, which is an important factor in our perception of the realities that surround us. It was held at Akbank Sanat, featuring works by Kati London (US), Thomas Duc (France), Laila El-Haddad (Palestine), Dan Phiffer (US), Mushon Zer-Aviv (Israel), Daniel Garcia Andujar (Spain), Zhou Hongxiang (China), Banu Cennetoğlu (Turkey), Negar Tahsili (Iran), Kate Armstrong (Canada), and Ali Taptık (Turkey).

Figure 30 Unrecorded

Use of the Space

The exhibition “Unrecorded (Kayıtsız)” was an exhibition that focused on the concept of space which is an important factor in our perception of the realities that surround us. The gallery space, which was transformed and designed to guide the viewer towards the reality created by the works, disconnected the viewer from their physical surroundings and reduced visual and auditory stimuli to a minimum. The physical data of the gallery space was erased by darkening it, and the aim was to create a feeling of suspension in the air and to disorient the viewer in a series of equally dark corridors, thus detaching space from the works. Each work led to the other, causing the viewer to follow a different path. Different rooms/spaces, varying in shape, size, and scale, opened into

divaricated corridors like a labyrinth. Since the viewer did not have the privilege of seeing the entire space from a single angle, they became a part of the space and could not predict what the next stop would be like. (Şenova et al., 2009a)

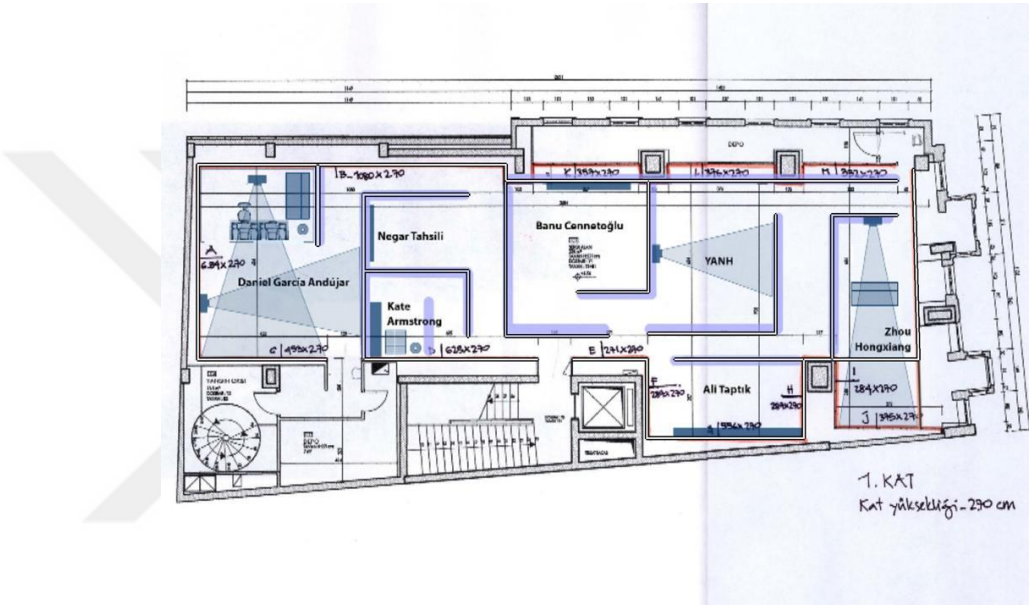


Figure 31 Unrecorded Plan

In this space design, the aim was to provide the viewer with multiple exit routes without causing confusion and to create a sense of order, control, and even surveillance. Each work was positioned as an independent node in the "network" in separate rooms/passageways/spaces. In this network, the works in the exhibition were repositioned in the space-time continuum, creating new links with each other and offering alternative trajectories depending on each viewer's "reading."

The red spotlights placed near the ground on the walls of dimly lit corridors guided the viewer to the artwork. No preliminary information or map was given to the viewer so that they could determine their route, create their arrangement, and spend as

much time as they wish in each separate space. The nametags, made of red LEDs, were not fixed to the memory of the space but continuously flowed.

Figure 32 Unrecorded

The artwork “Hack Landscape” by Daniel Garcia Andujar in the exhibition divided the space into two parts, inside and outside. The outside dominated the inside through windows - physical windows and screens as a third window. The viewer inside was positioned in a room within the space and could create “real-time” images by

connecting to live cameras from various parts of the world using the computers in the room with a single light in the dark. This work also hacked the security cameras that are watching us. Although Google results offer thousands of camera options, the freedom to hack is limited by the locations and movements of the cameras. With this work, the viewer could choose any place in the world and any time period in the "present time" by connecting to live cameras in various locations around the world using computers.

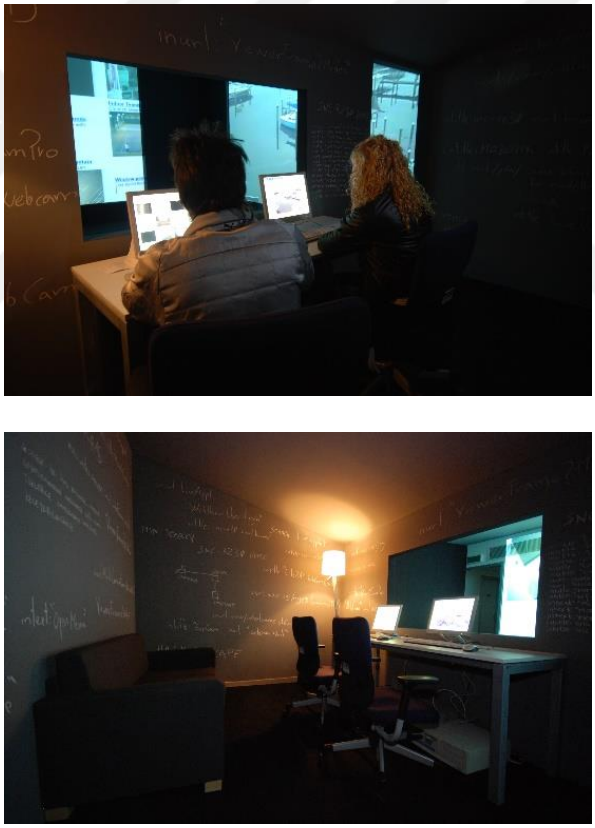


Figure 33 Daniel Garcia Andujar – Hack Landscape

Zhou Hongxiang's video work titled "The Red Flag Flies" tried to find a new way of expression that would express the power of images by questioning the existing visual and conceptual perception. It examined the psychology created by the situation between

socialism and capitalism in China by asking questions like a search engine. Instead of idioms and slogans from the search engine, it used icons and symbols. “This video suggests many alternative ways that deviate from the reality forced by the government and create other realities that can break it. Threats directed towards the country’s government, such as this, have led to the Chinese government banning the Google search engine.” (Akay, 2009, p.269)

Figure 34 Zhou Hongxiang “The Red Flag Flies” (Hongqi Piao)

Kate Armstrong’s installation “Path” was based on a 12-volume book project consisting of texts generated by the physical movements of an anonymous individual who lived in Montreal between 2005 and 2007. Armstrong developed a language that showed the pattern of life in the city by accumulating behavioral and technological points of contact over time. Visitors in the room not only read these books but also could change the pattern created by the shelves and books, thus becoming part of the work. The room consisted of three walls, and there were 12 shelves on the right wall of the room, some books were open and some were closed on the shelves. A white armchair has been placed in the corner where the right wall met the left wall so that visitors could comfortably read the books there. There were also shelves in the middle and left walls. The purpose of

using a single chandelier for lighting in the room was to provide enough light for the books to be read comfortably with minimal lighting.

Figure 35 Kate Armstrong-Path

Banu Cennetoğlu's lightbox "Dysfunctionals #6" showed a section of Anıtkabir. The illuminated box, placed at a 45-degree angle by Cennetoğlu, was viewed from above by the audience. This perspective affected perception, and after a while, details began to disturb the viewer. Such details include grass taller than humans, casually dressed people in a formal setting, and paint that has spilled over on the flagpole. The photograph was actually a model and not the real location, yet what was seen was only a photograph.

Figure 36 Banu Cennetoğlu "Dsyfunctionals #6"

The “You Are Not Here” project, featuring Kati London, Thomas Duc, Laila El-Haddad, Dan Priffer, and Mushon Zer-Aviv, revealed similarities and contradictions between the two cities. The project matched seemingly disconnected cities, such as Baghdad/New York and Gaza/Tel Aviv, through the metaphor of “tourism.” Organized through a website of the same name, the project invited participants to become meta-tourists in multiple regions simultaneously. The project’s foundation lied in parallel readings through filigree maps. The increasing violence in the region at the time of the project’s creation further emphasized its importance.

Figure 37 “You Are Not Here.”

Ali Taptık’s photographs did not form a series. Therefore, these photographs were contrary to the documentary structure of photography. Although the photographs were very detailed, they did not provide information about time and place. This allowed the viewer to define the photographs by associating them with their own memories, like the other works in the exhibition. These images did not pull the viewer in; they maintained a distance from each other and from the viewer. Eerie. Undefined and Indifferent. The photographs, exhibited on plain dark gray walls, were designed to create a dark environment for the viewer to integrate into.

Figure 38 Ali Taptık Installation View

Negar Tahsili told the story of 9/11, the most recorded event of all time, in her own interpretation. This event has become the most documented image in media history. Its images in the media have been engraved in the collective memory all over the world. However, it has been perceived differently in different geographies. In Tahsili's short video, there were boundaries indicating regions resembling a worldview on a hand-drawn map. The camera followed iron dust moving on this map. This iron dust was constantly moving. It crossed continents, engaged in collisions, and finally disappeared.

In the exhibition "Unrecorded (Kayıtsız)," the concept of "space," which is one of

the main factors affecting our perception of reality, was critically examined. These works questioned the physical structure, content, realities, and conflicts of spatial perception, conveying the artists' own methods, observations, and approaches to the viewer in an unconventional way. Through the gallery space, the viewer was directed towards a constructed spatial reality, dissociated from the actual space. By limiting the exchange of information through visual and auditory perception, the viewer's perception of the exhibition space was constantly reconstructed with transitions between spaces. As a result, the works created an alternative perception by establishing different connections with each other, depending on the interpretation of the viewer, thereby creating a different perception of spatial and temporal realities.

The "Unrecorded (Kayıtsız)" exhibition ultimately presented a comprehensive narrative of various potential combinations that could be interpreted in numerous ways. It was a version where all the information gathered in a limited space was combined to create a new entity that gradually became understandable to the viewer's perception.

3.3.3. 2009, LAPSES (*) / Pavilion of Turkey 53rd International Art Exhibition La Biennale di Venezia, Venezia

In 2009, the "Lapses/*" project curated by Başak Şenova at the 53rd Venice Biennale was located in the Turkish Pavilion, which was temporarily constructed in the city of Venice as part of the Biennale. It consisted of Ahmet Öğüt's "Exploded City (İnfilak Etmiş Kent)" and Banu Cennetoğlu's work titled "Catalog 2009 (Katalog 2009)".

Along with the Biennale, there was a 3-volume book series prepared. This series aimed to document the resources, plans, projects, and experiences used during the preparation phase of the Biennale. The first book documented the works of the artists, the

spatial design of the Pavilion, and the conceptual framework and construction process of the project. “It is possible to read the concept that frames the project from two perspectives; the act of detecting the lapses, and experiencing the lapses/waves. In this sense, this book is a tool to activate the detection action. The second book, edited by Jalal Toufic, addresses the stages and perceptions of this experience from a philosophical perspective. Finally, the third book presents four studies that indicate the network related to the project and processes them within the “Lapses/*” project framework.” (Şenova et al., 2009a, p.5)

After the publication of three books related to the “Lapses/*” project, a fourth book was published within the scope of the project as well. This fourth book consisted of short comments written by curators, artists, and academics who visited the pavilion and the works. In this fourth book, Başak Şenova wrote the following words while describing the project during the “Out of the Blue” symposium in Ijburg, “This was the most productive and destructive mistake I've ever made in my career. * But if I had the chance to go back in time, I would do the same things again. I can now clearly define who I am as a curator and where I belong.” (Şenova, 2011, p.7)

Lapses/* was a project created for the Turkish Pavilion. The richness of meaning in the word “lapses”, which has no exact equivalent in Turkish, was used. As a result of a jump in the flow of time, people lose their sense of direction and their relationships with individual objects. However, when we perceive these jumps, leaps, or skips, we can restructure our memory and thus realize that we can move within a continuous flow of time and space. This realization is achieved through images that remind us of narratives and senses. It is a personal action. However, in societies that believe the media is reliable

and trustworthy, collective memory is created through a large visual archive. In this context, the project consisted of two works that emphasized how events could be perceived in different ways through the lapses of the collective memory shaped by many data and media around us, thus leading to different historical narratives. Thus, Lapses (*) was a work that expected a thought process beyond a few hours at the Biennial from the audience. (Şenova, 2010)

In the project where Banu Cennetoğlu and Ahmet Öğüt processed their works spread over a long period of time by finding lapses, they mainly questioned the social, political, cultural and economic aspects of our daily lives by focusing on the causes, conditions and consequences of disasters, corruption and disorder that have been reflected in the media.

Banu Cennetoğlu "Catalog 2009 (Katalog 2009)"

Cennetoğlu's collection of 451 photographs was organized into 15 categories: Composition, Operation, Caution, Act, Color, Vanity, Love, Invasion, Assumption, Adjustment, Seizure, Replacement, Negotiation, Excursion, and Exploit. The relationship between the category titles and the photographs was highly subjective. The artist provided the audience with the opportunity to freely download the photographs in this catalog from the internet during the Venice Biennale. The audience could choose and download a photograph from the catalog, which was divided into 15 categories.

Figure 39 Lapses Banu Cennetoğlu “Katalog 2009”

As the full-page photographs were arranged in sequence and positioned in front of the viewer, the placement and presentation of the work guided the viewer to make choices while contemplating the series of photographs.

Use of the Space

A single route was chosen for the installation in the section reserved for Banu Cennetoğlu in the Turkish Pavilion. The aim was to have a design approach that should be followed for various stages, such as for whom the exhibition is organized, what the message aims to convey to the visitor, and how the design elements of the exhibition should be organized or designed. Having a roadmap to follow and developing an understanding of what was wanted would make it easier to overcome all the complex processes that could be encountered, and would ensure that all the work involved in the installation was carried out more joyfully.

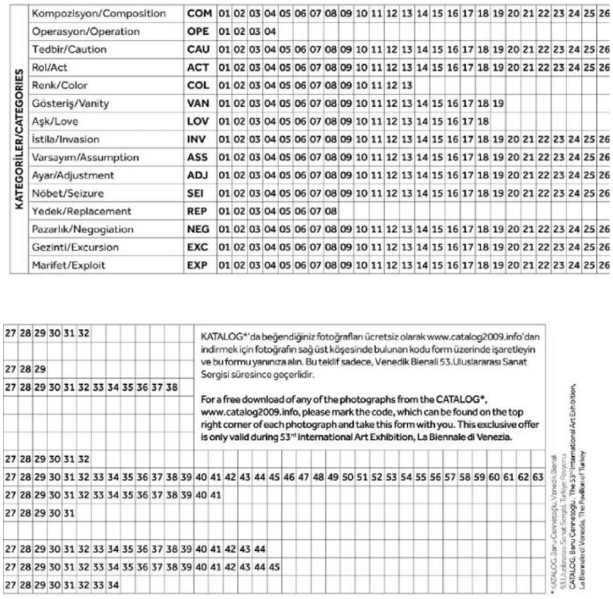
In this installation layout, where the arrangement of visual, color, and sound elements in an interactive manner was important, there were forms placed in front of the viewer when they sat in front of one of the CATALOGS placed on the table in sequence.

This would enable them to follow the catalog hung in a black frame right in front of them.

Figure 40 Lapses, Katalog 2009

The “Catalogs” were attached to two separate but united tables. There was a pen and a form right in front of them. As the “Catalogs” were shuffled by the viewer, the ones they liked were marked on the form with a pen and downloaded one by one from the website. Only white light, which illuminated the tables and books, was used on each table, and the walls of the space were painted white so that the viewer’s attention would not be distracted. Although the space may appear dark, daylight was also utilized to enrich the perception of the space, and the even distribution of light within the space was ensured.

The relationship between the categories under which the photos were placed and the photos themselves aimed to question the classification methods of both the viewer and the medium of photography. While flipping through the pages of the catalog, the viewer was encouraged to directly become a part of the work by choosing one or several photos from among many.



KATEGORİLER/CATEGORIES			
	Kompozisyon/Composition	COM	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26
	Operasyon/Operation	OPE	01 02 03 04
	Tedbir/Caution	CAU	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26
	Rol/Act	ACT	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26
	Renk/Color	COL	01 02 03 04 05 06 07 08 09 10 11 12 13
	Gösteriş/Vanity	VAN	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19
	Aşk/Love	LOV	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18
	İstila/Invasion	INV	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26
	Varsayım/Assumption	ASS	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26
	Ayar/Adjustment	ADJ	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26
	Nöbet/Seizure	SEI	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26
	Yedek/Replacement	REP	01 02 03 04 05 06 07 08
	Pazarlık/Negogiation	NEG	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26
	Gezinti/Excursion	EXC	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26
	Marifet/Exploit	EXP	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

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KATALOG*'da beğendiğiniz fotoğrafları ücretsiz olarak www.catalog2009.info'dan indirmek için fotoğrafın sağ üst köşesinde bulunan kodu form üzerinde işaretleyin ve bu formu yanınıza alın. Bu teklif sadece, Venedik Bienali 53. Uluslararası Sanat Sergisi süresince geçerlidir.

For a free download of any of the photographs from the CATALOG*, www.catalog2009.info, please mark the code, which can be found on the top right corner of each photograph and take this form with you. This exclusive offer is only valid during 53rd International Art Exhibition, La Biennale di Venezia.

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* KATALOG, Banu Cennetoğlu, Venedik Bienali 53. Uluslararası Sanat Sergisi, Türkiye Pavyonu
CATALOG*, Banu Cennetoğlu, The 53rd International Art Exhibition, La Biennale di Venezia, The Pavilion of Turkey

Figure 41 Lapses, Katalog 2009

Throughout the entire space, the theme was presented as a story centered around the selected main subject. The titles of this exhibition, organized through storytelling, were not only intriguing and captivating but also highly impactful in terms of encouraging visitors to contemplate the subject matter. The stories and subjects featured in Banu Cennetoğlu's catalogs demonstrated how storytelling can help visitors engage with and think about the messages conveyed by a narrative exhibition, as well as connect with the space.

Ahmet Öğüt "Exploded City (İnfilak Etmiş Kent)"

In his work "Exploded City (İnfilak Etmiş Kent)," Ahmet Öğüt created a miniature city by bringing together small reproductions of buildings that had been targeted in attacks all over the world. This imaginary city was composed of models of structures that had once existed or were still standing, based on the original architectural

features of the buildings, on a 1/100 scale. These models represented the buildings before they fell into ruins. The project, in which Öğüt created a fictional city, featured models of buildings from Palestine, Iraq, India, and İstanbul, many of which had been destroyed in terrorist attacks. In this context, it had a documentary value.

> "Öğüt's imaginary city belongs to the past, so it reverses the function of an architectural model that generally serves the future. This shining, bright city is an unrealizable model without a future; its potential is trapped within itself and only the viewer's imagination can set a possible future in motion." (Şenova et al., 2009a, p.93)

> "There is a significant difference between making models of buildings and actually rebuilding them in terms of representation. Models have the chance to travel in time and depict a pre-event time, whereas rebuilding real buildings cannot escape the effects of restoration and melancholy." (Şenova et al., 2009a, p.93)

The project developed based on Italo Calvino's book "Invisible Cities" was presented in two parts, and the first part consisted of the installation of the models of the buildings. The second part of the installation was the wall text, which was as important as the sculptural components themselves. It included Marco Polo's experience of visiting the Exploded City and contained elements that brought the city to life, such as smells and sounds, that were not included in the sculptural components. While the models in this

imaginary city could trigger individual memories of people who experienced the events, they also allowed those who did not witness the events to learn about them.

Both works in the "Lapses/*" project questioned the act of remembering. For every individual living in Turkey, history contains gaps. These are disconnections related to the flow of narrative and history. Lapses was a work based on these gaps.

Use of the Space

When you entered the installation of "Exploded City (İnfilak Etmiş Kent)", it was in a single room. The audience encountered texts explaining the project's development at first. Then, the city placed on a high concrete surface was seen. The surfaces where the pictures were hung were illuminated as smoothly as possible so that the audience could perceive the works more comfortably. White lighting fixtures used in the installation were placed in a way that would create reflections on the picture surfaces and shadows on the models. In addition to general lighting, a directed light direction was determined for the illumination of Öğüt's works. The aim was to direct the light in a way that would dazzle the visitor's eyes, taking into account the visitor's position. The colors, light reflectivity, and textures of the wall, floor, and ceiling surfaces were highly effective in perceiving the works.

Figure 42 Lapses – Exploded City

The aim was for the viewer to see and examine the artworks in the surrounding area, not the void. By bringing the models to an area accessible to the viewer, it was aimed to create a tangible object in the middle of the void that could be touched and examined more closely. Thus, the aim was for the viewer to be left alone with the “City”.

Figure 43 Exploded City Detail

Figure 44 Exploded City Details

The entire project was shaped by the new works produced by the two artists, which identified gaps and showed how the perception of "what happened" can change and lead to different narratives of history. Our collective memory is constantly being reshaped by media and the environmental influences surrounding us. Ahmet Öğüt's "Exploded City (İnfilak Etmiş Kent)" and Banu Cennetoğlu's "CATALOG (KATALOG)" works revealed the possibility of different memory formations or different narratives that can be understood through these gaps.

General Use of the Space

At the 53rd Venice Biennale held in 2009, the Turkish Pavilion Arsenale was conceived as a minimalist and autonomous structure, designed to maximize the impact of the exhibited artworks. The pavilion building, constructed entirely from scaffolding systems, enabled the artworks to be separated yet simultaneously interact with each other through a network of scaffold interfaces.

The "Arsenale", where the Venice Biennale takes place, was originally a complex of military arsenal and logistic structures. Over the years, it has been transformed into a venue for art exhibitions. The Turkish Pavilion was a temporary structure built within this

shipyard that has existed since the 8th century. Emre Erkal, in the context of the "Lapses/*" project, wrote in the "Lapses Book 4", published after the biennial, about how the military history of the site has influenced the project.

> "The Turkish Pavilion of the 53rd Venice Biennale was also conceived as an optimal operation. This time, with fast and cheap construction techniques refined by industrialization, it existed for a temporary period using the least amount of labor and materials in the shortest possible time. When viewed from the outside, it had a parasitic appearance like a roughly designed and quickly implemented small support hut through sketches. It existed as a temporary structure that was attached to one of the most prestigious structures of the Arsenale complex and thus to the entire art infrastructure." (Şenova et al., 2011, p.15)

The "Mahone", which inspired the design of the Turkish Pavilion, was a high-speed and agile ship built on a wooden frame in line with the technology of its time. The advantage of these ships was their fast and cheap production. However, in addition to fast and cheap production, the lifespan of these ships was short. Even though they did not break into pieces, burn, or sink in battles within a certain period of time, they eventually reached a point where they could no longer be repaired." (Şenova et al., 2011)

Inspired by the "mahone" ships, the Turkish Pavilion, its skeleton was specially left out to underline this impermanence. It was intended to both combine and divide the two works it contained and therefore had no doors. In this way, it was planned to create a temporary jump at the perceptual level as a result of oscillating between being a public

space and being a private space, by appearing to be both connected and separated from one of the main buildings.

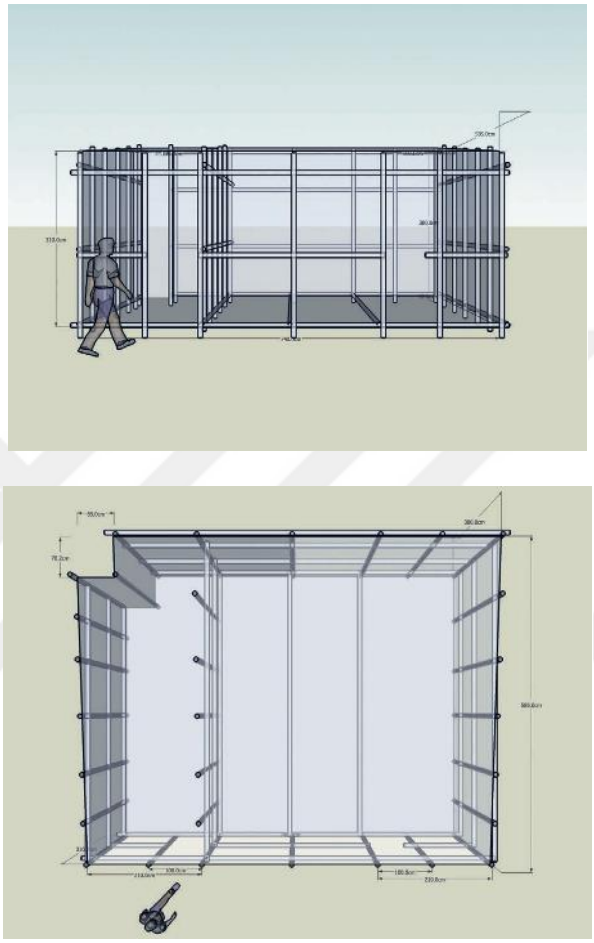

Figure 45 Lapses Pavillion Plan

"The space, which is a temporary structure to be used during the biennial, was created by simply dressing the wooden panels on the carrier metal components. In this way, it emphasized the importance of ease of assembly rather than durability, giving a feeling of transience rather than permanence. The Turkey Pavilion did not burn, break, or sink, but aged quickly as predicted." (Şenova et al., 2011, p.15)

The frame defined by spatial requirements for artworks to be exhibited in this way successfully incorporates the pavilion culturally into the Biennale, while the pavilion itself exists with the absolute minimum production of these requirements and its existence is made visible in the physical environment of the Biennale. (Şenova et al., 2011)

3.3.4. 2010, Disquiet Shadow (Huzursuz Gölge) – Ali Cabbar / Yapı Kredi Kazım Taşkent, İstanbul

In 2010, the exhibition "Ali Cabbar Disquiet Shadow (Huzursuz Gölge)" curated by Başak Şenova at Yapı Kredi Kazım Taşkent consisted of works by the artist from different platforms. The works, dominated by dark humor, progress on meanings, emotions, and associations, leading to Fernando Pessoa's book "The Book of Disquiet (Huzursuzluğun Kitabı)" published in 1982.

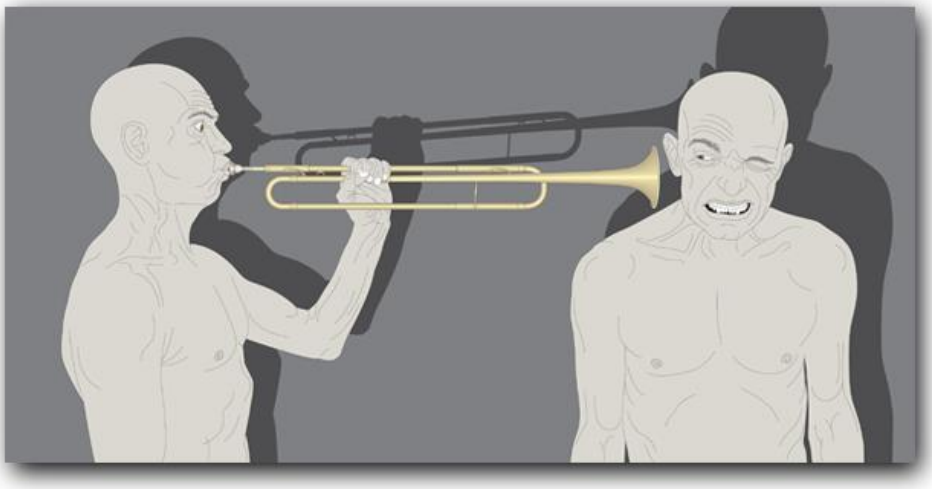

Figure 46 Yenilgilerimin Kutlaması 1 (Ti Borusu), 2009

The terms "disquiet" and "exile" appeared as the main components of this exhibition, as they were the most prominent features even in its physical construction. Throughout

the works, these terms were not used as a constraint but rather developed close relationships with the state of loneliness as a choice in everyday life.

Ali Cabbar, in an interview he conducted with Başak Şenova about this exhibition, said the following about “Disquiet” and “Exile”:

> “Disquiet can be defined as the state of being in an environment where you don’t belong, or feeling like a bad collage that is copy-pasted and awkwardly placed. I feel this very often. Actually, disquiet manifests itself in me not only psychologically but also physically. As for loneliness... Yes, it is a preferred type of loneliness for me. Maybe that’s why in every one of my paintings, there’s only me and my shadow. Loneliness is a choice for a person who can find strength in themselves. Especially for an artist, for a creative person, it is necessary. Although humans are social beings, they feel alone at some stages of their lives. They both belong to a group and are alone at the same time. I prefer being alone. In many of my works, there are attempts to communicate through a lonely and disquiet figure. I see that figure as a symbol of resistance. I am trying to create a personal sign language with restless body movements, like a semaphore.” (Şenova, 2016)

> “Exile is the feeling of not belonging to a place, being washed up like a shipwreck and trying to live as a guest, but not knowing whether there is any hope of returning. A person does not become an exile for no reason. When a person is born, it is assumed that they will grow up and live somewhere they belong. However, for political, religious, or economic reasons, some people may be separated from their homes or

forced to leave. Psychologically accepting exile occurs after a certain process. In my personal experience, the process of exile unfolds as follows: First, as a result of antidemocratic practices, you are arrested, tortured, and imprisoned for years, which is called captivity. Then, when you get out, you can't adjust to life and alienation begins. To get rid of it, you go abroad. You try to find a roof to live in another country and are categorized as illegal or refugee. After a long time, you become a citizen of the country you are living in and think of yourself as an immigrant. You distract yourself for a while. After ten or fifteen years, when you start to think philosophically, you realize that you are in exile. You don't belong anywhere anymore. Even if the passport in your pocket makes you a citizen of that country, it doesn't make you belong there. If you go back to where you were born, you realize that you also don't belong there anymore. You have become displaced. It is as if a certain part of the memory has been erased. At this point, you think; maybe some people are born as exiles. This has nothing to do with imprisonment or being a fugitive. I find the feeling of not belonging or not being able to belong liberating. It frees people from meaningless feelings of belonging and nationalism. Another issue that should be considered in connection with exile is displacement. An exile is a person who has been forced to leave their home, just like a migrant. The exile is forced to leave, but the migrant is considered to have made a choice. In my opinion, no one leaves their home willingly without external coercion. Is the condition of a person who has been uprooted and displaced worse than that of someone who always lives in the same place? I see being displaced as an "opportunity." Or a new beginning..." (Şenova, 2016)

Başak Şenova noted the formal and conceptual similarities between Ali Cabbar's works and Fernando Pessoa's "The Book of Disquiet (Huzursuzluğun Kitabı)" a few years before this exhibition. She stated that while working with Ali Cabbar for the "Disquiet Shadow (Huzursuz Gölge)" exhibition in 2009 and 2010, Pessoa's book served as a compass for her curatorial decisions. "The Book of Disquiet (Huzursuzluğun Kitabı)" can be seen as a novel where a fictional character tells his own life story, but since the author and the protagonist often interchange, it can also be regarded as a collection of essays and narratives where Pessoa pours out his thoughts about life, twisting and turning them in various ways. The exhibition that resembles Pessoa's "The Book of Disquiet (Huzursuzluğun Kitabı)" also carries traces of the overlapping lives of Pessoa and Ali Cabbar.

Ali Cabbar graduated from the Department of Graphic Arts at Marmara University's Faculty of Fine Arts and was forced to emigrate to Australia as a political refugee after the September 12, 1980 coup. His works bear traces of this exile and migration situation. Like all of his works, "Disquiet Shadow (Huzursuz Gölge)" also carried these traces. He describes his state of exile as "the feeling of not belonging to a place, being washed up like a shipwreck and trying to live as a guest, but not knowing whether there is any hope of returning." He describes disquiet as the state of being "copy-pasted" into a place where you don't belong, or the feeling of "being like a bad collage, out of place". In his works, he portrays the disquiet resulting from being in a state of exile. He says that he is not too bothered by this. He finds the feeling of not belonging or not being able to belong to be liberating and believes that this feeling strips one from senseless feelings of belonging and nationalism.

In his book on the exhibition “Disquiet Shadow (Huzursuz Gölge),” he says; “When we look at all of my works, the effort to understand and explain what the concept of freedom shows itself. I am looking for answers to questions such as is there such a thing as personal freedom, or are we freer the more oppositional we are? Sometimes I ask myself if people actually want freedom because the “unbearable lightness” of being a herd seems to make their lives easier.” (Cabbar, 2010, p.17)

Figure 47 Ali Cabbar – Disquiet Shadow (Huzursuz Gölge)

Use of the Space

Since 1964, Yapı Kredi Kazım Taşkent Art Gallery has been organizing exhibitions on İstiklal Avenue. Before becoming an art gallery, it was a bank. Considering the structure and architectural elements of the gallery, it creates a challenging space to be converted into an art gallery. Therefore, in this exhibition, the gallery was architecturally transformed according to the design of the exhibition.

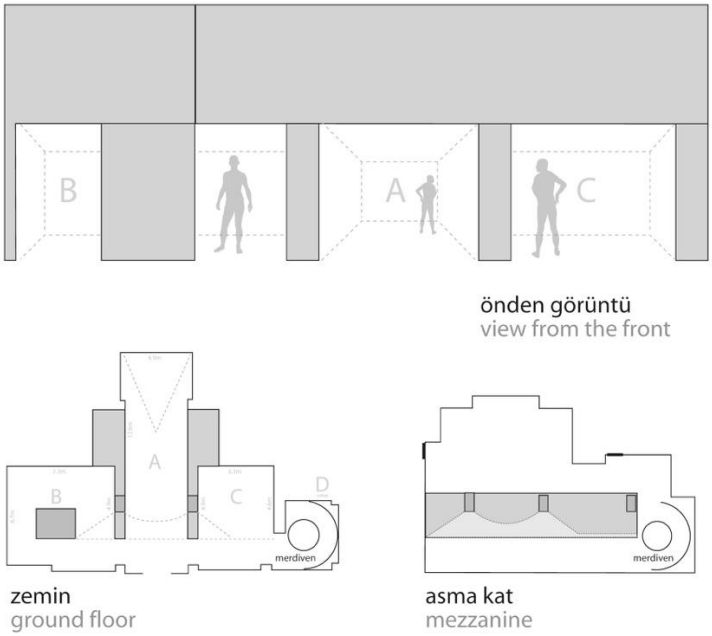

Figure 48 Disquiet Shadow Views

In the room where the drawings were located, the drawings were made on the wall and looked very effective because they were large. The room was illuminated with a total of 7 spotlights. There were patterns on all three walls of the room, which consisted of 3 walls. Each of the lighting was used directly on the drawings and the inside was quite bright. In the upper corner of the right side of the entrance of the room, there were 8 works consisting of small squares. Single lighting was used from the center of the hall for these works.

Figure 49 Ali Cabbar – Disquiet Shadow (Huzursuz Gölge)

In the room on the floor with different patterns, the patterns were hung with 3 cm gaps between them. The works, which were illuminated with 3-4 spotlights and hung without disrupting symmetry, were parallel to each other and covered the wall. Visitors could thus see the entire wall.

Figure 50 Ali Cabbar – Disquiet Shadow (Huzursuz Gölge)

Figure 51 Ali Cabbar – Disquiet Shadow (Huzursuz Gölge)

In another room, there were a total of 6 figures drawn on a black wall, each with a different stand. Only one light was used. Next to the figures, there was a video. The light from the video projection also illuminated the room. The purpose of the black walls was to ensure that visitors focus only on the figures and the video and to create a sense of intimacy with Cabbar.

Figure 52 Ali Cabbar - Escape

In another room, the work named “Escape” was drawn as a vinyl drawing inside the wall and illuminated with a single light box. The inside of the wall was opened to accommodate the vinyl drawing, and there were 7 different moving figures here, all of which were Cabbar himself. Some of them think, some want to walk, and some try to understand. When visitors came here, they had to put their heads inside the wall to see the work more closely, so they could be in harmony with the figures.

Figure 53 Ali Cabbar - A Meaningless Loop

In Ali Cabbar's exhibition, "A Meaningless Loop" was one of his most impactful works, in which the meaning of human existence was equivalent to the meaning of death, and evil arose from it. The human, surrounded by beautiful butterflies, realized them but could never shake off his unease and ended the story with the only truth, which was death.

Ali Cabbar's work explored the psychological and existential dimensions of human experience through a life closely intertwined with politics. However, the political themes in his works were far from being didactic. Rather, political issues were expressed through black humor or symbols, creating a shadow that conceals the anxiety of experiences. Nonetheless, Cabbar's work activated the pleasure of revealing what was hidden in the shadow for a skeptical viewer.

Ali Cabbar has been living and producing art for the past 15 years in Belgium,

where the “Clear Line” (Ligne Claire) has been developed. The Clear Line is a drawing style pioneered by Hergé (Georges Prosper Remi), the creator of “The Adventures of Tintin”. This drawing style uses clean, strong lines of the same thickness and weight, without shading or cross-hatching, along with powerful colors. Therefore, it is also known as the Democracy of Lines. Similarly, Cabbar’s drawing style follows the Clean Line and is easily distinguished by its clarity and simplicity. These drawings arouse admiration in the audience by appearing as a single work on the walls in the exhibition space.

Figure 54 Ali Cabbar - Pull the Strings 1

Ali Cabbar usually works in series. He says that he sometimes feels the need for a “sibling” for a drawing he has made. He draws another pattern because he wonders what happened a second before the movement in that drawing, thus producing series of works that follow one another like animation frames. The series “Human Conditions (İnsanlık Halleri)” and “Strings of My Puppet (Kuklamın İpleri)” are examples of this narrative style. References and meanings related to militaristic and authoritarian power criticism are combined with black humor, leaving many questions in the viewer’s mind. Although

Cabbar's intention is not to solve the Gordian knot, the issues he portrays are those that people avoid confronting. The exhibition is one in which the viewer is expected to complete many of the stories.

3.3.5. 2010, Postcapital Archive 1989-2004 Daniel Garcia Andujar / Balat Opal

The exhibition "Postcapital Archive 1989-2001," curated by Başak Şenova in 2010 and held at Opal, located within the campus of Plato Vocational School in the Balat district, consisted of works by Daniel Garcia Andujar, comprising over 250,000 texts, audio files, and videos collected by the artist from the internet in the past decade.

These works were displayed as a digital archive, which focused on the social, political, economic, and cultural changes that took place worldwide over the past 20 years, with a particular focus on two historical events, namely, the fall of the Berlin Wall in 1989 and the September 11, 2001 attacks. Başak Şenova designed the exhibition to resemble a website, which gave the impression of an open database.

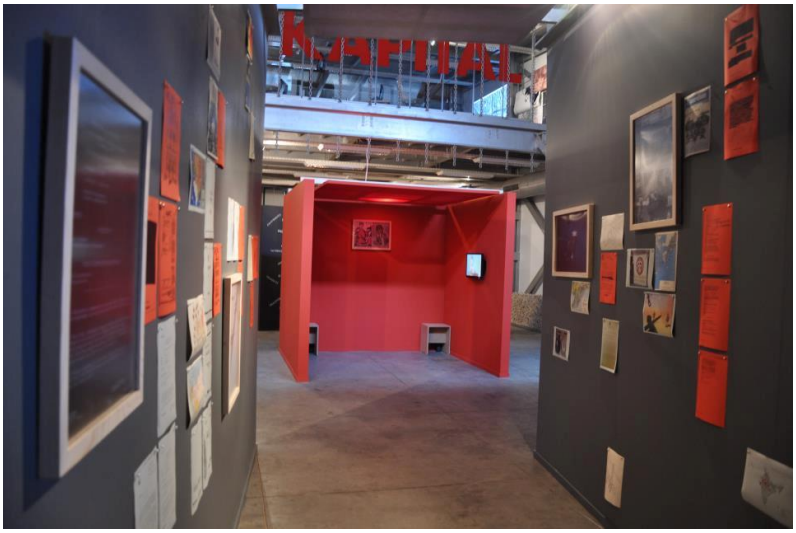

Figure 55 Postcapital

Use of the Space

The website www.postcapital.org, the starting point of the project, was initially designed as a structure that was not easy to follow and perceive. The viewers were considered as ‘users’, and first, options were presented to guide them. As the users drew their own paths on the website and advanced through the links, they began to understand the content of the site and reached the data that was ‘interconnected with networks’ and that they wanted to access.

When entering the exhibition space, the user was faced with two large corridors that forced them to make a choice; either one of the corridors was selected or both corridors were ignored, and the space was entered through the gap on the left. The space could only be fully perceived after passing through the corridors. The space contained boxes, corridors, and sections. Everything was connected with the contexts upon which the sections were based and the labels that were associated with these contexts. The mezzanine floor was divided into the cartography and archive sections. Here, the user could access the entire archive with computers. The space benefitted from both natural daylight and artificial lighting. (Şenova et al., 2009b)

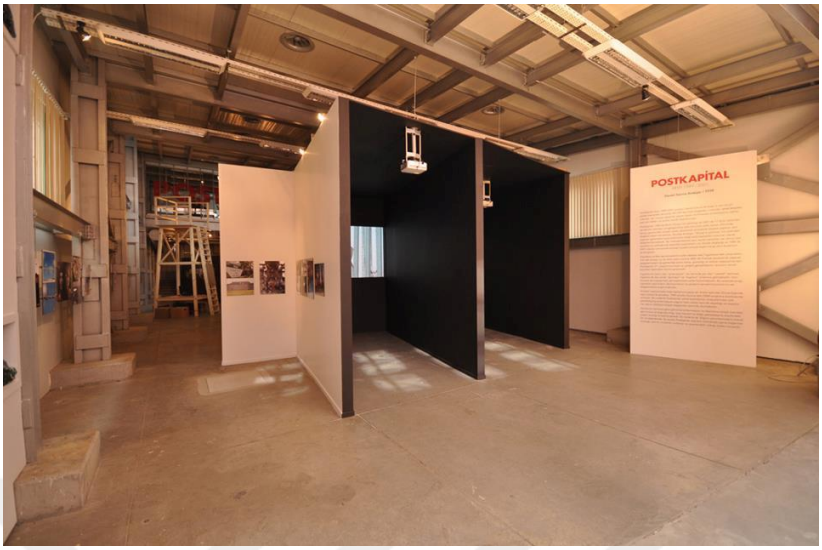

Figure 56 Postcapital Installation View

The Postcapital Archive presented the viewer with a user interface that was initially difficult to perceive and follow. As the viewer drew their own path and followed the connections, they began to reach the desired data.

The design of the exhibition space assumed the viewer was a user and translated this experience into a physical space by offering options for the user to find their own direction.

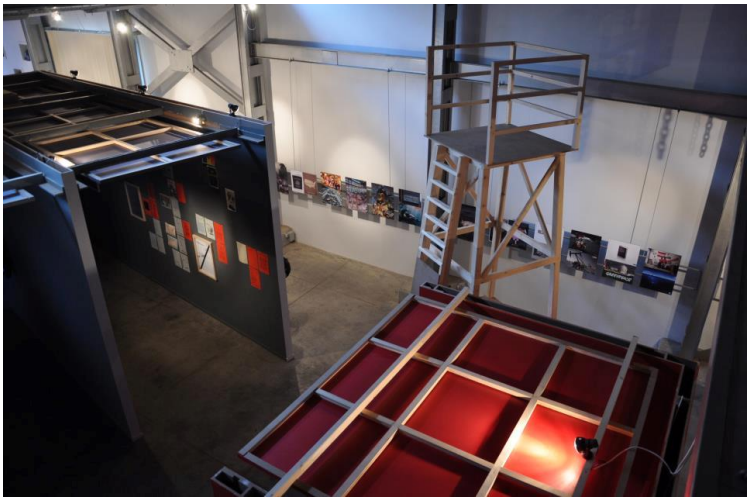

Figure 57 Postcapital

Figure 58 Postcapital

The entire exhibition space could only be perceived after passing through the corridors. The space consisted of cubes, corridors, and compartments that were related to each other. There was a red and a black cube in these compartments. The red cube contained a compilation of the “Marxist Internet Archive” and various musical interpretations of “Internationale”.

Figure 59 Red Cube

The black cube contained Andujar's video work “Honor (Onur)”, which consisted of war and terror traces from news bulletins and computer games.

Figure 60 Black Cube

The ironic and socially-based relationship established between the paired images placed side by side referred to the critical interpretation skills recommended for the viewers. The work, which considered the internet as a metaphor for the political and social system, consisted solely of data collected from the internet. Moreover, it functioned as an open-source platform that allowed anyone to upload documents and intervene in the content.

Figure 61 Postcapital

The exhibition, which was founded on socio-political criticism, was realized by the artist's unpretentious fictionalization of his interpretation, as opposed to being didactic.

3.3.6. 2012, The Move (Hamle) / Arter, İstanbul

In 2012, The Move (Hamle) exhibition curated by Başak Şenova at Arter consisted of three solo exhibitions. Başak Şenova designed this exhibition based on the logic of chess. These three exhibitions were Adel Abidin's "beyond... (ötesinde…)", Rosa Barba's "annotations (notlar)" and Runa İslam's "dogs devouring horses (atları yiyen köpekler)".

Each exhibition, with its unique qualities, was presented as a whole that would be evaluated within its own context, while at the same time, the curatorial method of the exhibition was based on a calculated structure that expanded the movement areas in the exhibition by referring to the game of chess.

"The Move (Hamle)" exhibition, whose structure and spatial design were constructed according to the logic and moves of the game of chess, consisted of works by Adel Abidin, Rosa Barba, and Runa İslam. The common works of these three artists, which intersected in terms of their approaches, were presented on the ground floor, while their personal exhibitions were located on the upper floors.

Figure 62 Exhibition exterior

Use of the Space

The ground floor of the exhibition, which was the opening point of the spatial axis, included Rosa Barba's work "I Made a Circuit, then a Second Circuit" (2010), Adel Abidin's sculpture installation "Symphony" (2012), and Runa İslam's 16mm film "Be the First To See What You See As You See It" (2004). These works on the ground floor were the most distinct examples of the approaches and productions of the three artists in the exhibition.

Figure 63 Ground floor

The work “I Made a Circuit, then a Second Circuit” (2010) by Rosa Barba, located on the ground floor, was made up of a large tapestry-sized black felt from which she had cut out all the letters of a text. The cut-out text could be read when spotlights were shone onto the spaces between the letters.

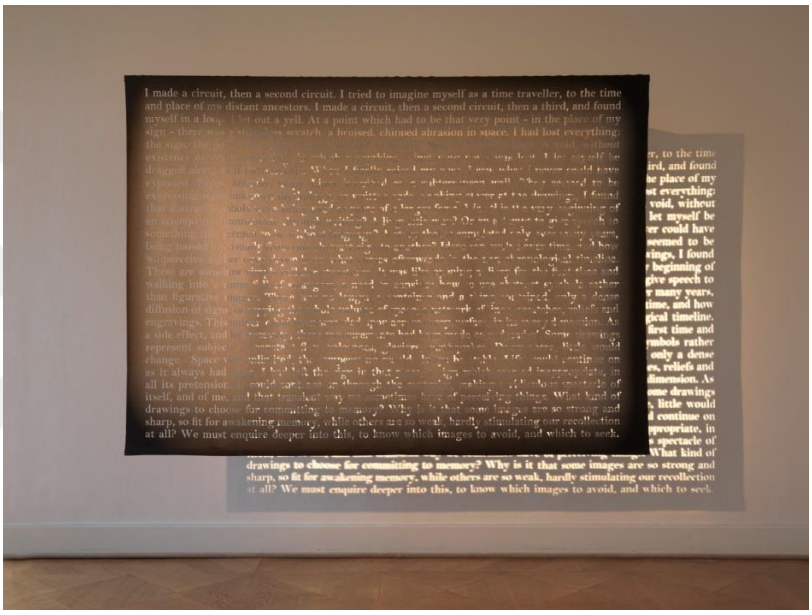

Figure 64 “I Made a Circuit, then a Second Circuit” (2010)

Adel Abidin’s sculpture installation “Symphony” (2012) was a work dedicated to the memory of young Iraqis who were stoned to death by extremists in Baghdad in March 2012 for their “emo” styles. On a bright white wall, there were 90 small white doors, some of which were open and some of which were closed. The open ones contained drawers, which contained small white figurines symbolizing these young people.

Figure 65 "Symphony" (2012)

The 16mm film "Be The First To See What You See As You See It" (2004) by Runa İslam, located on the same floor, was in a room at the end of a dark corridor. The viewer was guided toward the room where Runa İslam's 16mm film was located by a flickering light at the end of the dark corridor. In this room, there was the 16mm film "Be The First To See What You See As You See It" (2004) by Runa İslam, which has not been previously shown in Turkey. In the film, a young woman wandered through a gallery filled with Chinese porcelain displayed on pedestals. Later in the film, the woman picked up the porcelain and began to push them off the pedestals in a detached manner, causing them to shatter on the ground one by one.

Figure 66 "Be The First To See What You See As You See It"

Then on the first floor, there was Adel Abidin's "beyond... (ötesinde)", on the second floor, Rosa Barba's "annotations (notlar)", and on the third floor, Runa İslam's "dogs devouring horses (atları yiyen köpekler)" exhibitions.

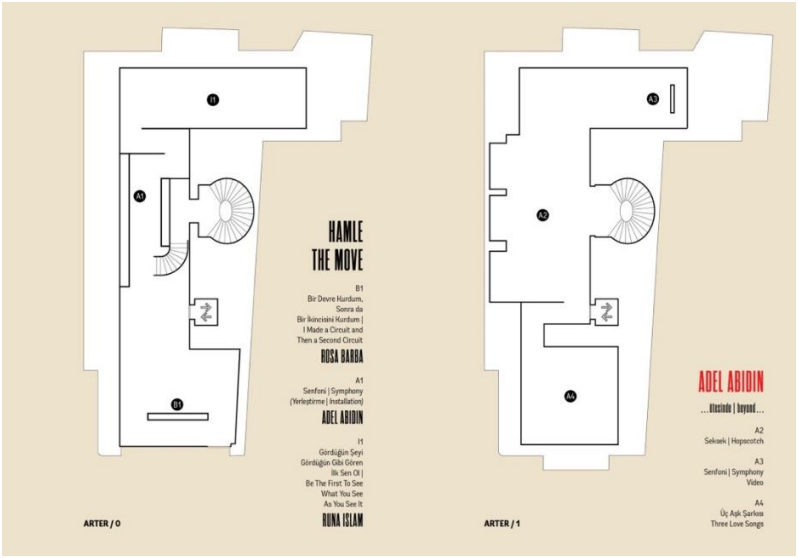

Figure 67 Exhibition plan ground floor and 1st floor

On the first floor, there was Adel Abidin's solo exhibition "beyond... (ötesinde)" featuring his works "Symphony (Senfoni)" (2012), which was a continuation of the piece in a single-channel video format, as well as "Hopscotch (Seksek)" (2009) and "Three Love Songs (Üç Aşk Şarkısı)" (2010).

On the first floor was Adel Abidin's solo exhibition "beyond… (ötesinde…)". It included Adel Abidin's one-channel video continuation of his work "Symphony (2012), as well as his other works "Hopscotch" (2009), and "Three Love Songs" (2010).

The work "Hopscotch" (2009) consisted of squares drawn on the floor with white chalk. At the end of the squares, there was a railing. On top of the railing, there was a convex mirror made up of the reflection of the space and the shadows of the children playing hopscotch on these squares. "The presence of the railing directly refers to the invasion of governments and institutional companies into our lives, their controlling actions and practices." (Adel Abidin, Rosa Barba, Runa İslam: Hamle, 2012)

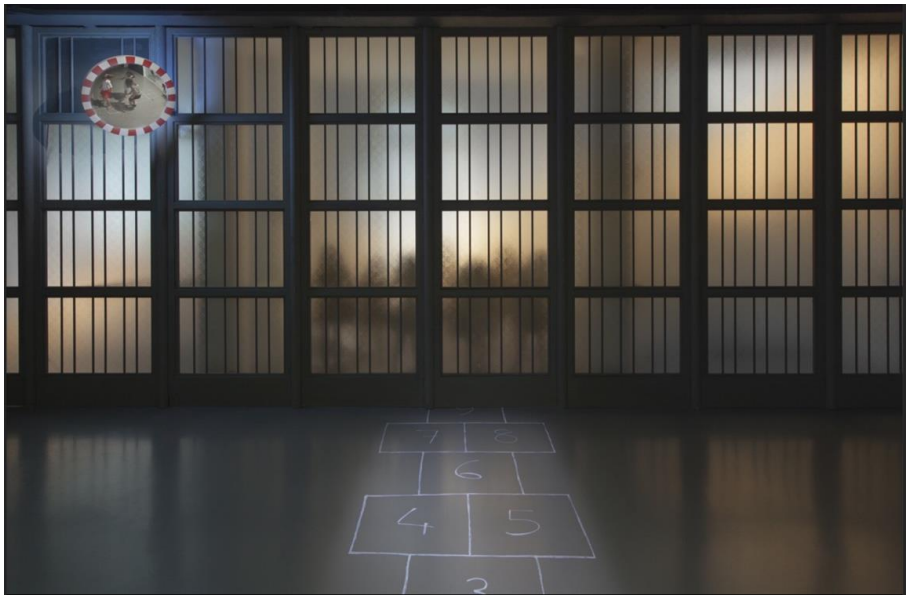

Figure 68 Adel Abidin – "Hopscotch" (2009)

The single-channel video installation “Symphony” (2012) was located right across from the railing. The scene on the screen imagined what happened after the death of Iraqi youths who were stoned to death due to their emo styles. The bodies were represented as sculptures, and each of them had a thread tied to a white dove’s leg. In the video, the doves were seen struggling to fly and unable to move due to the weight of their bodies.

Adel Abidin’s final work in this exhibition was “Three Love Songs” (2010), a three-channel synchronized video installation. In this video installation, the Western singer image was portrayed in three different profiles and settings. One was a classic pop singer in front of a dazzling red stage curtain, one was a retro lounge singer, and the other was a jazz singer in a restaurant. All three singers were singing songs with Arabic lyrics, but they had no idea what they were singing about because the artist gave them the English transliteration of the Arabic lyrics without translating their meanings. These three videos were placed on opposite walls in a dark room.

Figure 69 “Three Love Songs” (2010)

On this floor, the exhibition space was modified with architectural elements according to the requirements of the works. However, on the other floors, architectural changes were kept to a minimum to allow the viewer to define the spatial characteristics of the structure.

The personal exhibition of Rosa Barba, “annotations (notlar)”, was located on the second floor. This exhibition consisted of four works by the artist: “Coupez Ici” (2012), “The Hidden Conference: On the Discontinuous History of Things, We See and Don’t See” (2010), “Recorded Expansions of Infinite Things” (2012) and “Invisible Act” (2010).

Figure 70 Rosa Barba

When entering the space, the light of the “Coupez Ici” (2012) work was noticeable. On the rotating film strip, it was written “Ne jamais couper cette amorce” (Never cut this part).

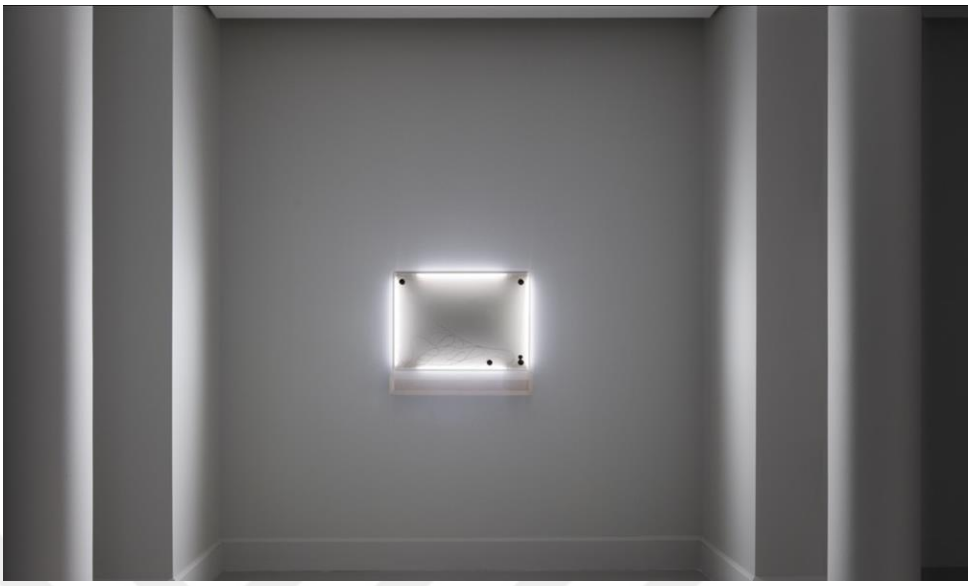

Figure 71 Rosa Barba “Coupez Ici”

The work “Recorded Expansions of Infinite Things” (2012) was a sculpture made of embossed letters on a silicone wall. The overlapping of these embossed letters was intended to represent time in a two-dimensional plane.

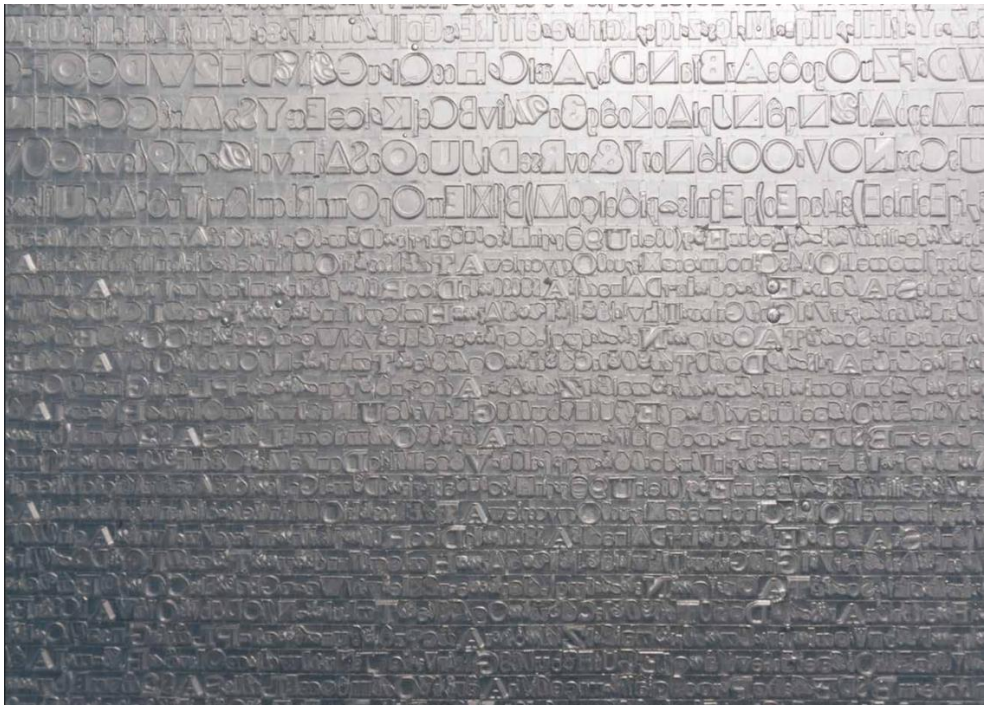

Figure 72 “Recorded Expansions of Infinite Things” (2012)

“Invisible Act” (2010) focused on the kinetic qualities of cinema itself. In this work, Rosa Barba created her own altered loop mechanism by attaching an empty 16mm filmstrip to the gallery wall. The artist painted many parts of the filmstrip, resulting in bright, colorful frames frequently projected onto the wall.

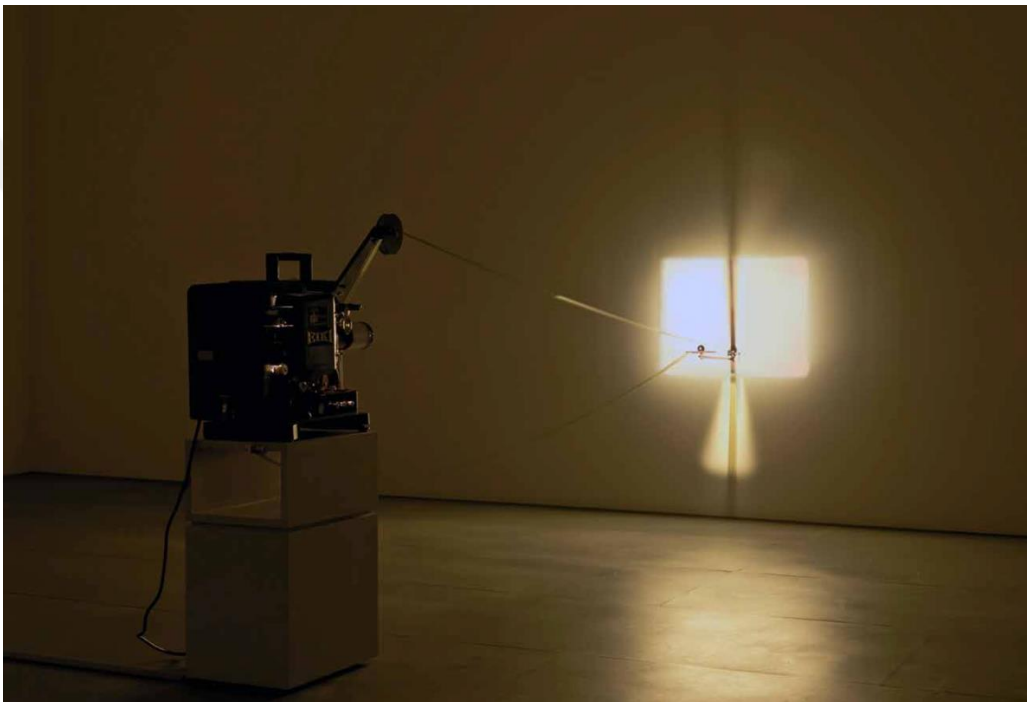

Figure 73 Rosa Barba "Invisible Act"

In the work “The Hidden Conference: On the Discontinuous History of Things, We See and Don’t See”, which was shot on 35mm film in the storage facility of the Neue Nationalgalerie in Berlin, the artist dealt with artworks that were protected and not exhibited.

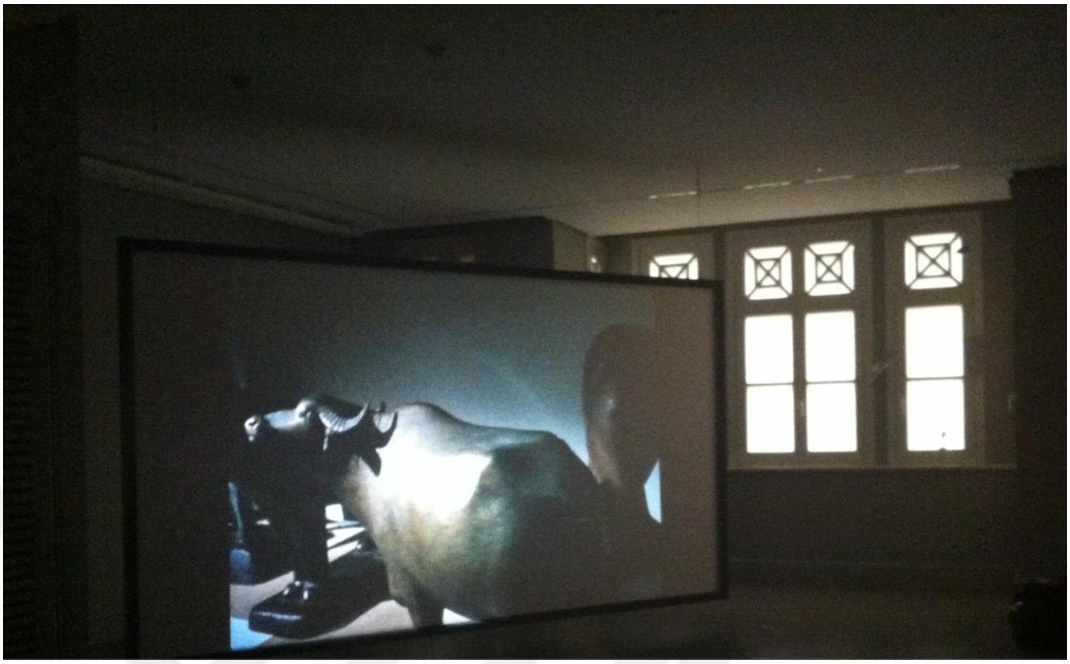

Figure 74 "The Hidden Conference: On the Discontinuous History of Things We See and Don't See"

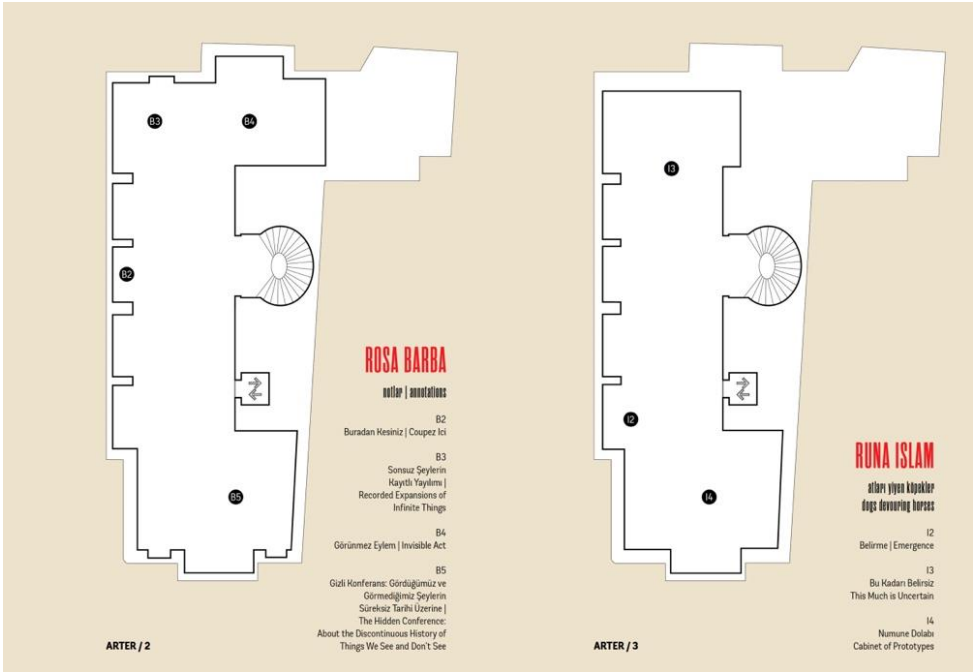

Figure 75 Exhibition Plan 2nd and 3rd floor

On the third floor was Runa İslam's solo exhibition titled "dogs devouring horses (atları yiyen köpekler)". This exhibition was named after the artist's large 35mm film projection titled "Emergence" (2011). Along with "Emergence" (2011), the exhibition also featured "This Much is Uncertain (Bu Kadarı Belirsiz)" (2009-2010) and "Cabinet of Prototypes" (2009-2010).

The work "Emergence" consisted of an overexposed photograph showing wild dogs eating a horse carcass. The original photograph was taken by Antoin Sevruguin, one of the official photographers of the Iranian Palace during the Constitutional Revolution in Iran in the early 1900s. The photograph was displayed in a dark room with red light. The film projector and film reel were intentionally exposed and even placed at the center of the exhibition space.

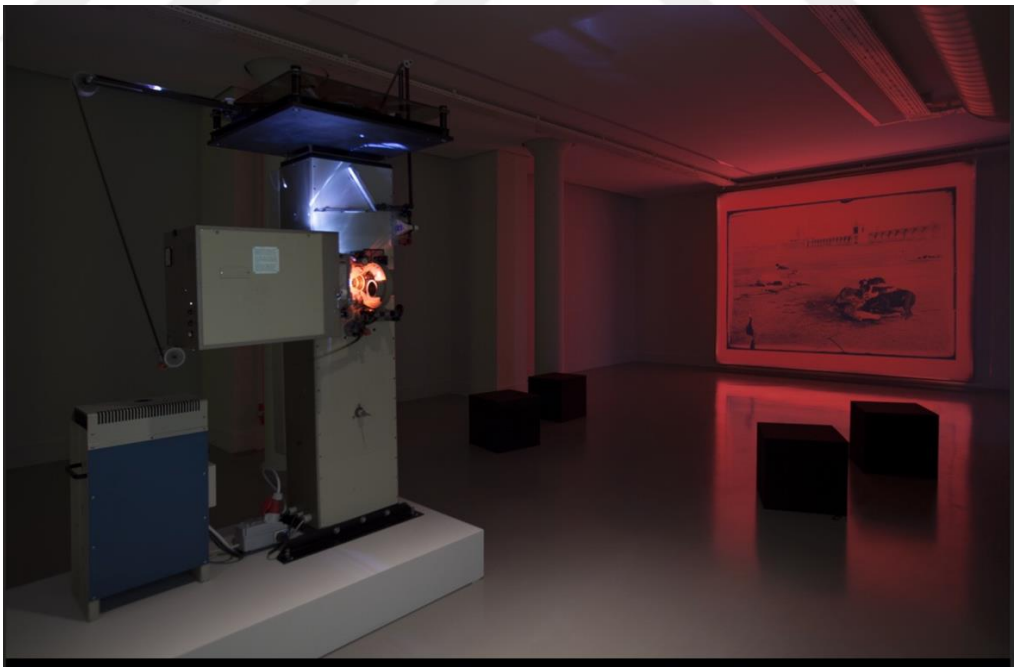

Figure 76 Runa İslam "Emergence" (2011)

The structure of the space was preserved by minimizing architectural interventions, and the space was created using lighting on this floor.

"This Much is Uncertain (Bu Kadarı Belirsiz)" (2009-2010) was another experiment related to visual space and time perception. The work confronted the viewer with an abstraction created by the close-up shots of the volcanic sands of Italy's Stromboli Island and the rocks of the volcano washed by the waves. The montage, which played with the speed of sequences and makes frequent cuts, merged the image of the sand's grain with that of the film's grain. In some cases, the film was accompanied by a live performance based on the film montage of a contemporary artist working in the sound field.

In "Cabinet of Prototypes (Numune Dolabı)" (2009-2010), Runa İslam filmed the display supports used to exhibit artworks in a museum and recorded unnoticed objects as "prototypes". The film played with the reclassification of objects as "prototypes" by considering the formal qualities of the equipment as possible "prototypes" for sculptures. This reference to nature was emphasized by the installation's arrangement of indoor plants at ARTER, and symbolically supported by yellow glass filters. Runa İslam also objectified the film and projector by placing them inside a transparent cabinet.

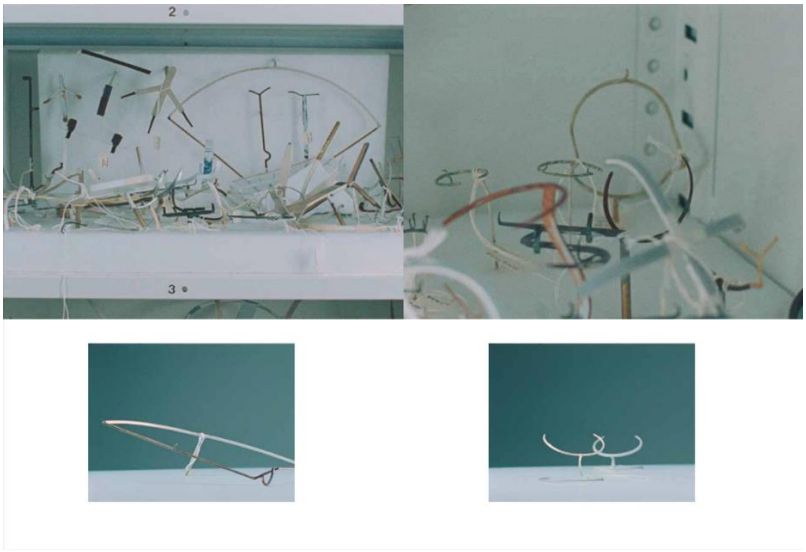

Figure 77 "Cabinet of Prototypes" (2009–2010)

The curatorial approach of this exhibition, which was based on chess, was not about chess itself, but Başak Şenova designed the relationship between artists and the audience around chess. (Başak Şenova, personal communication, 2022) In the book published for this exhibition, she also organized all the interviews with the artists as a chess game, progressing according to chess moves. (Şenova, 2012)

3.3.7. 2013, 2nd AND 2019, 5th BIENNIAL OF CONTEMPORARY ART: D-0 ARK UNDERGROUND /Tito's Atomic Shelter /KONJİC

The 2nd Contemporary Underground Art Biennial, which took place in the Atomic Shelter area in Konjic in 2013, was curated by Başak Şenova and Branko Franceschi in partnership with the Republic of Turkey and Croatia. The biennial's conceptual framework consisted of the curatorial concepts of Time Cube and The Castle and featured 35 international projects produced specifically for the biennial.

These included works by Adel Abidin, Alban Muja, Alfredo Pirri, Almin Zrno, Apparatus 22 and Studio Basar, Armin Linke, Autopsia, Banu Cennetoğlu and Yasemin Özcan, Brian Dailey, Carl Michael von Hausswolff, Carlo Crovato, Conor McGrady, Cynthia Zaven, Dalibor Martinis, Danica Dakic, Daniel Garcia Andujar, Dario Solman, Edin Numankadic, Edo Murtic, Emre Erkal, Ibro Hasanovic, Igor Bosnjak, Janos Sugar, Kim Cascone, Laibach, Luchezar Boyadjiev, Miroslaw Balka, Nenad Malesevic, Nemanja Cvijanovic, Renata Poljak, Paul Devens, Saeri Kiritani, Simona Dumitriu, Stealth.unlimited, and Yane Calovski.

Figure 78 D-0 Ark

The D-0 ARK Underground Project took place in the Atom Shelter area in the small town of Konjic, 45 km south of Sarajevo. It is also known as Tito's Atom Shelter. The CODE name for the shelter is İstanbul. The shelter is located in a 6,500m2 area and consists of 12 interconnected blocks. Its residential areas, conference halls, offices, strategic planning rooms, and other functional areas resemble a complex labyrinth. The construction and existence of this shelter were kept secret until the 1990s when ARK was fully revealed. Built to protect Yugoslavia's top politicians and military commanders in the event of a nuclear war, the shelter is still under the control of the Bosnia and Herzegovina Ministry of Defense and is among 60 other military objects that the Ministry no longer needs.

The Contemporary Art Biennial - D0 Ark Underground was designed to be completed in 5 editions and to become a combination of a military and contemporary art museum after completing its cycle. Today, the museum hosts 160 works that address the Cold War era from different perspectives.

Edo Hozic, the Director and Founder of the Biennale explains, "The purpose and the primary idea of Project D-0 ARK Underground are to preserve this great social treasure and, at the same time, to use the energy carried by art to breathe new life into this ghastly place, the nuclear fallout shelter. The facility D-0, the Atomic war command has

received, sheltered and enabled artists of the world to use their art to protect a nuclear shelter." (Project D-0 ARK 1-2-3-4-5. An artistic collaboration turns Nuclear Bunker into an Art Gallery, 2021)

The first biennial, which took place on May 27, 2011, was organized by Serbia and Montenegro as partner countries. Curated by Branislav Dimitrijevic, the biennial consisted of works by 44 artists, approximately half of whom were from the region and half from around the world, representing a total of 18 countries. UNESCO supported this project from the outset, and the Council of Europe declared it "The Cultural Event of Europe".

The second biennial, curated by Başak Şenova and Branco Francheshi, took place on April 26, 2013, and consisted of the concepts "Time Cube" by Başak Şenova and "The Castle" by Branco Francheshi.

The concept of 'Time Cube' was based on the idea that memories from the past, whether individual or collective, create a new reality each time they are remembered, influenced by the current situation at the moment of remembrance.

'The Castle' concept also followed the same line of thought and dealt with the transformation of the ancient castle concept into an underground shelter or even Tito's Atomic Shelter concept.

With the second biennial, a book titled "Project Biennial D-0 ARK Underground, Bosnia and Herzegovina" was published, which consisted of the curatorial and artistic contents of the first and second editions of the biennial. This book explained the cultural and political relationship between the shelter and the biennial.

Use of the Space

As the shelter was designed to protect against the effects of a nuclear attack in its time, the original wallpaper of the space in shades of turquoise, beige, and gray was opposite to the pristine white of contemporary galleries, thus reflecting the spirit of the space. These wallpapers have been preserved and an art space has been created without disturbing the energy of the space. For this reason, each work has been designed according to the characteristics of the shelter environment, with the aim of both reviving and perpetuating memories with the Biennale.

In Alfredo Pirri's installation "Steps" located in the tunnel between the two main entrances of the shelter, the floor was covered with broken glass. The shattered glass on the surface of the tunnel in the underground shelter lost its soundness, liquefied, bent, and gradually turned into shrinking surfaces, creating an incomprehensible void as it crackles under the feet of the viewer walking on it. In this way, the act of walking on the installation involved the viewer, contributing to the continuous development of the work as a "sound image".

Figure 79 Alfredo Pirri - Steps

Bosnian artist İbro Hasanovic's sculptural sound work consisted of a series of powerful speakers filled with marbles in the tunnel of the shelter. These speakers, arranged neatly in a row, played a sound collage that included Yugoslav partisan marches and songs of the young worker brigades. The trembling marbles inside the speakers produced a strong sound. In this way, the energy of the shelter could be conveyed to the viewer by stimulating their sense of hearing.

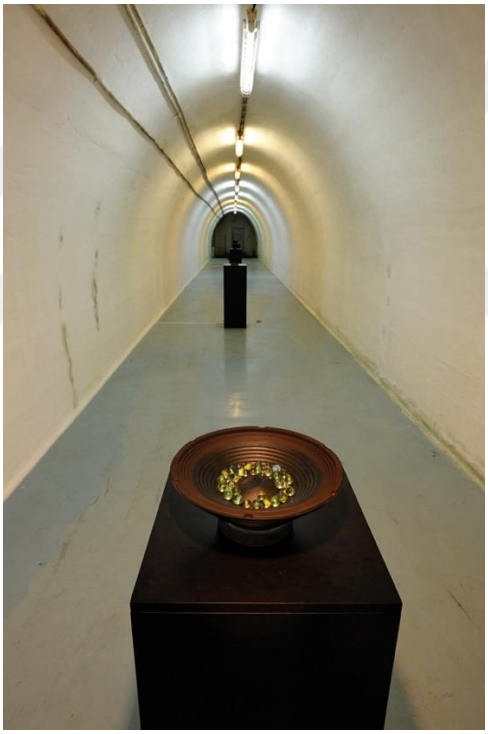

Figure 80 İbro Hasanovic

In Edo Murtić's work titled "Cadavers", which was located in the corridors of the 9th block of the shelter, there were paintings consisting of skeletons of generals, whom he referred to as "the loudest speakers of death", wearing military uniforms and medals shining in the dark room.

Figure 81 Edo Murtić – "Cadavers"

Yane Calovski transformed the decontamination rooms of the shelter into spaces for non-functional objects such as swings made of military jeep tires, and unusable microphones, with his installation "Potential Arrangement," drawing the viewer into the piece. The space where the work was located appeared as a mechanism waiting for someone to activate it, so the viewer became involved in the work.

Figure 82 Yane Calovski - "Potential Arrangement"

Alban Muja, by transforming the Shelter into a labyrinth, created his work "Artists Moves" by tracking the movements of the artists who participated in this Biennial and whose works were exhibited in previous biennials. Alban Muja's work consisted of ink drawings on paper, only one line thick. During the preparation for the Biennial, he walked with other artists every day and drew their movements from the entrances to the exhibition areas in the tunnel. With this work, Alban Muja not only traced the thought lines of the artists and established their works with their physical movements, but also approached the visitors' journey as remembering where they were, predicting where they were going, and discovering and exploring the artworks.

Figure 83 Alban Muja "Artists Moves."

Banu Cennetoğlu and Yasemin Özcan's video project "What Is That You Are Worried About? (Seni endişelendiren ne?)" took an artistic approach to measure energy circulation based on the architectural plan of Marshal Tito's nuclear shelter, using a non-artistic discipline. In this project, the energy scan of a space with a past in a different field was conducted by body energy and balance consultant Zeynep Sevil Güven. Güven refers to energy blockages and imbalances in the space by reading the vibrational records of the

energies belonging to the past and present of the space over the plan of the shelter. The viewer watches a video that directly documents this process experienced by a body energy and balance consultant.

Figure 84 Banu Cennetoğlu, Yasemin Özcan- "What Is That You Are Worried About?"

The fifth edition of the Biennial, which took place between April 26 and October 26, 2019, was curated by Başak Şenova, Branco Francheshi, and Jonathan Habib Engqvist. Since this biennial was programmed to be completed in 5 editions, the 5th edition was the last one but also a beginning, as the biennial cycle will end and continue as a museum.

This biennial consisted of works by Bella Rune, the CUSS Group, Jagoda Buic, Larissa Sansour, Mirko Maric, Momcilo Golub, Ramesch Daha, Renee Petropoulos, Vesna Pavlovic, Yoko Ono, and Zlatko Kopljar. In addition, 148 works from previous editions were also included.

In this edition, the artists who exhibited their works followed the model of the previous biennial while displaying different artistic approaches. Criticism and research were also common ground. The new works coexisted with the previous 148 works, viewing the shelter as a single entity with new perspectives.

The final cycle of the biennial consisting of 5 editions was presented at the UN headquarters during a high-level event on Culture and Sustainable Development jointly organized by the United Nations General Assembly and UNESCO.

Figure 85 5th Bienalle

Use of the Space

The works designed to be exhibited together with the 148 works from previous editions were created in a way that preserves the energy of the shelter, just like in previous editions.

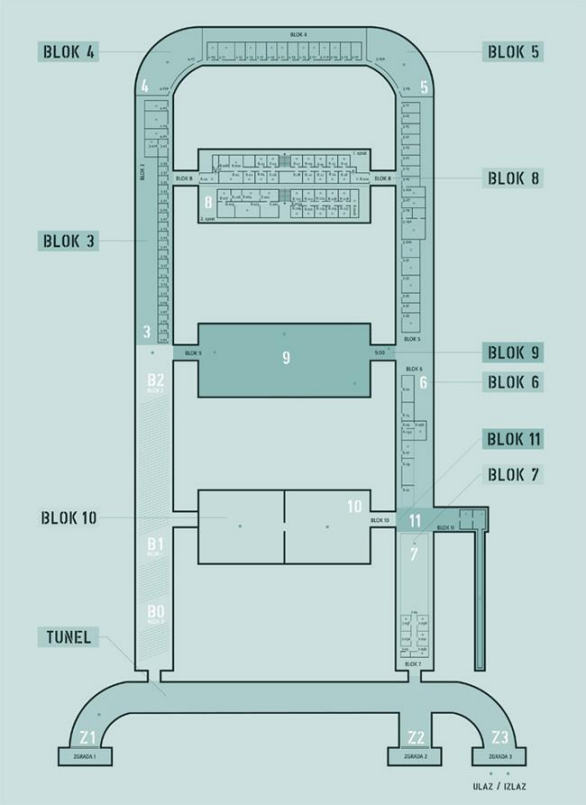

Figure 86 Tito's Bunker Plan

In Yoko Ono's documentary video titled "Imagine Peace Tower", the monument she had built in memory of John Lennon on Viðey Island near Reykjavík, Iceland, which was dedicated to the Imagine Peace Tower theme could be seen. The monument was a tall white stone with "Imagine Peace" written in 24 languages, and it reflects a long beam of light from a vertical column of light emanating from a 10-meter wide wishing well to the sky, with 15 projectors acting as prisms reflecting the light. Additionally, Yoko Ono's "Wish Trees" artwork was buried underneath the light tower, which consists of over one million written wishes that she has collected over the years.

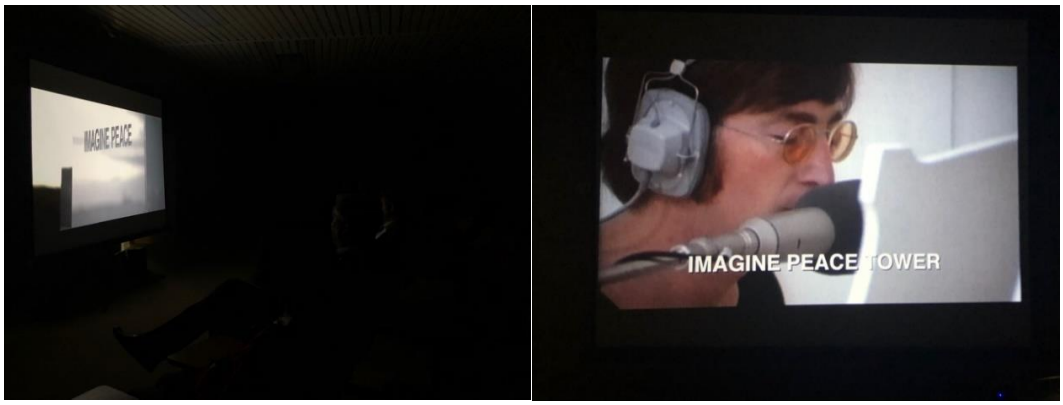

Figure 87 "Imagine Peace Tower" - Yoko Ono

In his work titled "Nothing may surprise us", Momčilo Golub touched upon the dilemma between war and peace of both the individual and the society in his unique style. With some philosophical quotes, he emphasized the use of war as a means for the survival of the state. On the other hand, he wanted to show that wars interrupt the individual's right to independence. In this context, to express his decision of peace, he used a helmet camouflaged with olive branches and a uniform tightly wrapped with a belt, hung on the wall.

Figure 88 Momčilo Golub, "Nothing may surprise us"

In her work titled “Unlimited History: 32°N/53°E”, Ramesh Daha combined various aspects of family history with historically significant events. Using a research journal approach, she compiled historical events using original documents, stamps, letters, sketches, and maps. She presented them to the audience through various presentations.

Figure 89 Unlimited History: 32°N/53°E - Ramesh Daha

The Cuss Group’s video “Fully Automated Luxury Influencer” emphasized that we were living in the age of influencers. The video addressed the concern that influencers use their presence to sell products and even mobilize political power and that this parasitically infiltrates our social relationships.

Figure 90 5th Bienalle

In his work titled “K6”, Zlatko Kopljar aimed to express the insignificance of the individual. As an example, he demonstrated how the rectangle he drew around the place where his father was killed during the bombing of Sarajevo on September 23, 1992, with the death date written underneath it, was erased by car tires within ten days.

Vesna Pavlović’s work “Fabrics of Socialism” concretized the Fototeka photographic archive of the Yugoslav Museum through artistic interventions, presenting to the viewer the events that took place in the country, which was facing wars shortly after the death of the president. Using layered, reflected, and recorded images and texts, she conveyed the events to the viewer. With an image projected onto a black screen and using the folds of the screen, she aimed to capture a perception that designs a gaze rather than a simple observation.

Figure 91 Vesna Pavlović - “Fabrics of Socialism”

Bella Rune’s work “All Repeated Patterns Wants to Cover the Whole Wide World” located in the corridors and walls of the shelter, consisted of fabrics printed with Soviet propaganda designs from the 1920s and 1930s found in the archives of the Ivanovo factories in the Oblast region of Russia. Creating works that combined textile with today’s technology, Rune created a field beyond reality by connecting textile, which is a physical material, and mobile applications in this work.

Figure 85 Bella Rune - “All Repeated Patterns wants to cover the Whole Wide World.”

The Contemporary Art Biennial - D0 Underground Ark was planned to be completed in its 5th edition and designed to become a combination of a military and contemporary art museum after completing its cycle. Today, the museum hosts 160 works that address the Cold War era from different perspectives.

3.3.8. 2014, The Jerusalem Show VII: FRACTURES (Kudüs Gösterisi 7: Kırıklar) / Qalandiya International / Jerusalem

In 2014, "The Jerusalem Show VII: Fractures (Kudüs Gösterisi 7: Kırıklar)", curated by Başak Şenova, took place simultaneously in twelve venues throughout the city of Jerusalem, featuring artistic research, inquiries, approaches, perspectives, and projects in the same context. The exhibition, consisting of seven parts, had its starting point in the city of Jerusalem and its past, which connects multiple histories to the present. Each of the seven parts of the exhibition drew from the past.

"The Jerusalem Show VII: Fractures (Kudüs Gösterisi 7: Kırıklar)" was presented in 12 different locations in the old city of Jerusalem as part of the "Second International Qalandiya Biennial", which consisted of 66 events held in 15 cities and villages over a period of 26 days, with the participation of more than 100 Palestinian and international artists.

"The Jerusalem Show VI: Fractures (Kudüs Gösterisi: Kırıklar)" consisted of works by Adel Abidin (Iraq/Finland), Bashar Alhroub (Palestine), Benji Boyadgian (Palestine), Ceren Oykut (Turkey), Cevdet Erek (Turkey), Conor McGrady (Ireland), Gülsün Karamustafa (Turkey), Hera Büyüktaşçıyan (Turkey), Hiraki Sawa (UK/Japan), Jesper Just (Denmark/USA), Jonathan Loppin (France), Jumana Manna (Palestine), Majd Abdel Hamid (Palestine), Noor Abuarafeh (Palestine), Paul Devens (The Netherlands),

Pekka Niittyvirta (Finland), Raqs Media Collective (India), Rula Halawani (Palestine), Sille Storihle (Norway/Germany), Tom Nicholson (Australia), Uriel Orlow (Switzerland/UK), and Zehra Sonya (Cyprus).

The exhibition organized by Al-Ma'mal Contemporary Art Foundation was presented simultaneously in 12 locations in the old city of Jerusalem as part of the Second International Qalandiya Biennial. These 12 venues were the African Community Youth Centre, Arab Catholic Scouts - Jerusalem, Austrian Hospice of the Holy Family, Centre for Jerusalem Studies - Al Quds University (Hammam el-Ayn & Hammam el-Shifa), Dar Annadwa, Dar al-Kalima University - College of Arts and Culture, French Institute - Gaza, Gallery Anadiel, Hammam Sitna Mariam, International Academy of Art - Palestine, Khalidi Library, Nicola Zaphiriades' Shop, Patriarch's Pool, Riwaq, Saint Francis Store, and Swedish Christian Study Centre.

"The Jerusalem Show VII: Fractures (Kudüs Gösterisi: Kırıklar)" consisted of seven parts that took place simultaneously. These parts were Intensities, Details, Intervals, Measures, Lines, Writing and Fabric. These chapters presented exhibitions, site-specific art projects, performances, artist books, book launches, walks, talks and screenings.

Ibraaz.org, the media partner of "The Jerusalem Show VII: Fractures (Kudüs Gösterisi: Kırıklar)", dedicated a comprehensive section on its website for the project, including a downloadable guide and a children's activity book.

Use of the Space

Within the framework of "The Jerusalem Show VII: Fractures (Kudüs Gösterisi: Kırıklar)", a total of twelve venues in Jerusalem were utilized, presenting a range of

artistic research, inquiries, approaches, perspectives, and projects operating within the same context. These manifestations were presented through seven concurrent chapters.

The first chapter, “INTENSITIES,” was located at Al Ma’mal, one of the two primary traditional tile factories established in the old city of Jerusalem at the turn of the century and active until 1975. The historical significance of this building constituted one of the main themes of the exhibition.

The exhibition began with the film “The Goodness Regime (2013)”, written and directed by Jumana Manna and Sille Storihle. Shot in both Norway and Palestine, the film dealt with different time periods and conditions, taking the Oslo Accords as a common ground. In this film, the political views, ideologies, histories, and realities of two different countries were presented to the audience simultaneously, starting from a common point.

Figure 93 Jumana Manna and Sille Storihle- “The Goodness Regime”- Film- Al Ma'mal

The exhibition then continued with Adel Abidin's work, "Yesterday (2014)", which was made of massive bronze and placed on the wall.

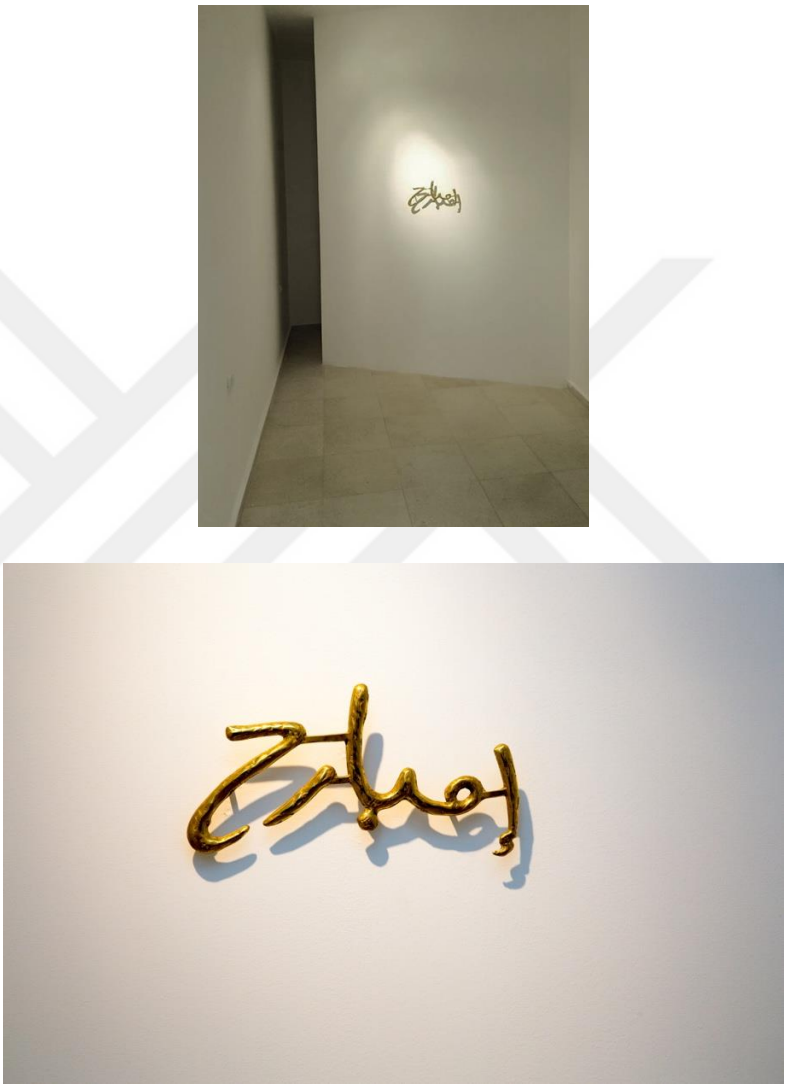

Figure 94 Adel Abidin – "Yesterday" Installation

The work titled "The Temporary Archive (prelude) (2014)" by Benji Boyadgian in this exhibition was part of the artist's project titled "The Temporary Ruin". "The Temporary Ruin" was a project consisting of watercolor paintings created in situ by the artist in Wadi el-Shami Valley. In this work, the artist presented fragments from the

traditional Palestinian landscape, using paintings that show the geographical features of the valley to express the transience of the land to the viewer.

Figure 95 Benji Boyadgian - "The Temporary Archive" - (prelude) - "The Temporary Ruin" - (ongoing project) - Site-Specific Installation

Benji Boyadgian’s work was designed as a comprehensive spatial installation. These watercolor works, which were hung on the wall using wooden frames, were illuminated by overhead spotlights. In addition to the architecture of the space, these watercolor paintings, which were also on the walls of the columns created, were either illuminated or left in partial shadow by the spotlights on the ceiling.

Figure 96 Benji Boyadgian - "The Temporary Archive"(prelude) - "The Temporary Ruin"(ongoing project) - Site-Specific Installation

Pekka Niittyvirta's work titled "Obliquity (2014)" was a photo series depicting Jerusalem at night. The photos in the series consisted of traditional landscapes and satellite images of conflict areas. These images revealed the discrepancy between reality and media representation, portraying the situation in Jerusalem in a different way than the media images we are used to seeing.

The photographs hanging on the walls of the space were illuminated through the ceiling spotlights.

Figure 97 Pekka Niittyvirta - Obliquity - Photography - Al Ma'mal (The Tile Factory)

Bashar Alhroub's work, "Less Holiness (2014)," also consisted of ink drawings depicting Jerusalem in detail, similar to Benji Boyadgian's work.

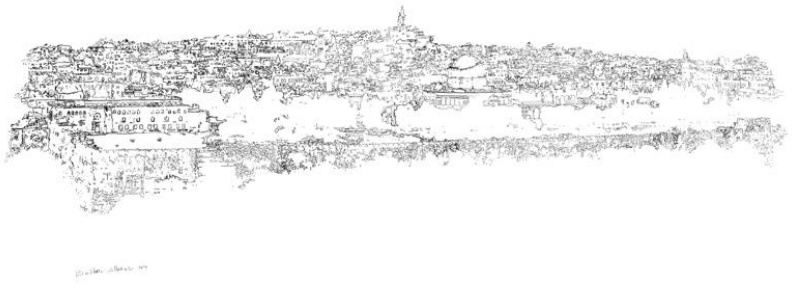

Figure 98 Bashar Alhroub - Less Holiness - Drawing

Figure 99 Bashar Alhroub - “Less Holiness” – Drawing / Cevdet Erek – “Why can't I be there now?” -Installation with drawings and words

In the same space as “Less Holiness,” Cevdet Erek’s installation “Why can't I be there now? (2014)” consisted of a series of texts and drawings documenting the artist’s inability to participate in this project, despite his earlier enthusiasm (his reasons for not being able to attend were due to conflicting events in his schedule). In this context, the installation also documented the process and content of two new works by the artist, “Faça (2014)” exhibited in Athens and “A Room of Rhythms (2014)” exhibited in Rome, which were presented concurrently with the Jerusalem Show.

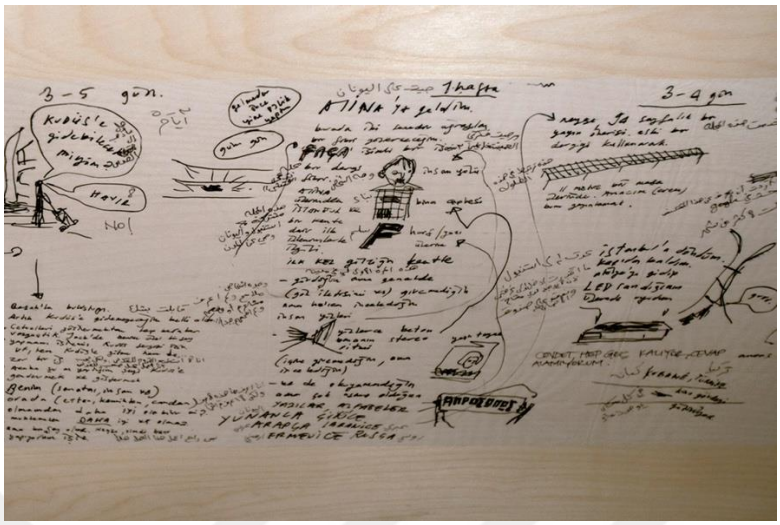

Figure 100 Cevdet Erek - Why can't I be there now? - Installation with drawings and words - Al Ma'mal (The Tile Factory)

The works in this section addressed the history of the city of Jerusalem by using temporal distortions through the space itself.

The second section, “DETAILS”, consisted of projects produced with a focus on the importance of details, as the name suggests. In this context, the projects were made by artists who approached events from both Jerusalem and different geographies in a detail-oriented manner. For this section, the artists created new projects or restructured existing ones.

In her work “Confused Memories” (2014) located in Hammam Sitna, Rula Halawani shaped the landscapes of Palestine today based on what she remembers from her childhood.

Figure 101 Rula Halawani Confused Memories Photography series

Similarly, Noor Abuarafeh reshaped her family archive consisting of black and white photographs taken by her grandfather in Palestine, Lebanon, and Egypt, and presented them anew. In these photographs, the viewer could examine an archive based on the artist's past in detail while also recalling common points in their own past.

Figure 102 Noor Abuarafeh - Stenographer - Prints 2013 Austrian Hospice of the Holy Family

Jesper Just's video installation, "Intercourses (2013)", altered the perception of architecture by using curtains hung from the domes of Hamam Sitna Mariam, special LED lights on bamboo plants, and light bulbs left over from Ramadan. The video consisted of three screens showing intertwined scenes of three men.

Figure 103 Jesper Just "Intercourses" Video Installation

Figure 104 Jesper Just – Intercourses - Video Installation

Hera Büyüktaşçıyan's "The Recovery of an Early Water (2014)" focused on the Patriarch's Pool, one of Jerusalem's lost water sources. Through architectural interventions using blue fabrics on the floor of the now-empty pool, she aimed to evoke memories of the times when the pool was filled with water.

Figure 105 Hera Büyüktaşçıyan – "The Recovery of an Early Water" - Site-Specific Installation - Patriarch's Pool

The content of this work also included Hera Büyüktaşçıyan's research and project sketches related to the Patriarch's Pool. These documents were exhibited in Nicola Zaphiriades' Store.

Figure 106 Hera Büyüktaşçıyan – "The Recovery of an Early Water" - Site-specific installation - Nicola Zaphiriades' Shop

Hiraki Sawa, who also had work in the first part, had a video work called "Migration (2003)" in this part. The artist projected the video work, in which he presented the concept of "Migration", which is constantly changing and cannot be easily outlined, on the wall with a projection without any architectural intervention.

Figure 107 Hiraki Sawa – "Migration" - Video - Arab Catholic Scouts

Paul Devens and Jonathan Lopin, who were unfamiliar with the local realities of Jerusalem, produced works that approached the events from different perspectives by taking advantage of this sense of foreignness.

Paul Devens' work "Drop (2014)" was a site-specific sound installation at the "Centre for Jerusalem Studies - Al Quds Courtyard".

Jonathan Loppin, in his work "Blocus (2014)," exhibited 50 banned objects by the Israeli authorities at five different points and turned these performances into video documentation, which he exhibited at the Swedish Christian Study Centre.

Figure 108 Jonathan Loppin - "Blocus" - Site-Specific Installation - Swedish Christian Study Centre

Loppin, who exhibited these fifty objects that were banned from entering the city in five different locations, documented a performance where the prohibited items were presented as "artwork."

Figure 109 Jonathan Loppin – "Blocus"- Performance - Al Rawad Refugee Camp

Gülsün Karamustafa's work titled "The Bookbinder Lived and Worked in Jerusalem" was based on the revival of Galeri Anadiel. The artist has brought old information to light and given the shop a new identity by adding new materials. In this way, while old memories of the place could be recalled, the work also allowed for the formation of new memories.

Figure 110 Gülsün Karamustafa- "The Bookbinder Lived and Worked in Jerusalem" - Site-specific installation - Gallery Anadiel

Majd Abdel Hamid used a display window on the street where Galeri Anadiel, which featured Gülsün Karamustafa's work, was located. The artist's work, "Hourglass #1 (2014)", was based on the display of hourglasses of different sizes. The dust in these hourglasses was made of crushed cement mixed with sand particles carved from the Wall in the West Bank.

Figure 111 Majd Abdel Hamid- Hourglass - Installation - Saint Francis Store

The third section, "INTERVALS", consisted of site-specific drawings by Ceren Oykut and Conor McGrady on the inner walls of Hammam el-Ayn and Hammam el-Shifa.

Ceren Oykut's work, "Atlas of Interruptions (2014)", consisted of drawings of various sizes on the walls of Hammam el-Shifa. These drawings, which took their name from the concept of geographical interruptions, were composed of details taken from everyday life that do not contain information about time and space.

Figure 112 Ceren Oykut – "Atlas of Interruptions" - Site-Specific Installation - Centre for Jerusalem Studies - Al Quds University, Hammam al Shifa

Conor McGrady's work "Peripheral Vision (2014)" was a series of 11 graphic wall drawings made on the white walls of Hammam el-Ayn, located across from Hammam el-Shifa. This series consisted of drawings of some power structures such as prisons, shelters, and military facilities.

Figure 113 Conor McGrady – "Peripheral Vision" - Site-Specific Installation - Centre for Jerusalem Studies - Al Quds University, Hammam al Ein

Once used as bathhouses, these two spaces were transformed into art spaces through the works of Ceren Oykut and Conor McGrady. Within six months, they would be renovated and restored by Al Quds University and turned into another space again.

The fourth section, “MEASURES,” was an exhibition on collecting and archiving in a library. Here, collection and archiving were associated with the existence of a library. Two different projects based on the research of Tom Nicholson and Raqs Media Collective were within this context. Raqs Media Collective's site-specific installation, “The Unwritten Library (2014),” was about the erasure of written books and the idea of unwritten books.

Figure 114 Raqs Media Collective (Monica Narula & Jeebesh Bagchi) - The Unwritten Library - Site-specific installation - Khalidi Library

The other work, “Comparative Monument (Ma’man Allah) (2012-2014)”, was a study on the ancient Ma’man Allah/Mamilla cemetery’s Australian Eucalyptus trees. It raised thoughts about the possible future of the 69 seeds displayed at the Khalidi Library.

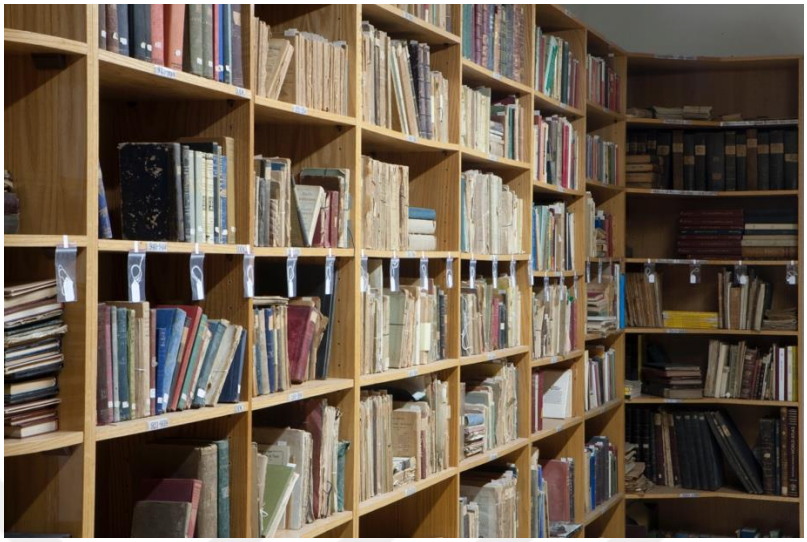

Figure 115 Tom Nicholson “Comparative Monument (Ma'man Allah)” - Site-specific installation - Khalidi Library

The fifth section, “LINES”, was designed as a free and open public screening program. This section consisted of four sections and a feature-length film. Anne Barlow’s “Shifts and Interruptions”, Yazid Anani’s “Repetition”, Branko Franceschi’s “Too Much History”, Başak Şenova’s “Dislocating Patterns” and the Palestinian premiere of the feature-length film SİVAS (2014) were included in this section.

The sixth chapter, “Writing”, consisted of artist performances, talks, and walks at Al-Ma’mal (The Tile Factory) and the Swedish Christian Study Centre. It was based on the idea of creating different routes to reach various exhibitions in the city, each forming a different story, although covering all the same locations.

Figure 116 Unmade Film. Book presentation and reading: Uriel Orlow and Andrea Thal - Swedish Christian Study Centre

The seventh section, "FABRIC," consisted of artist books at the Swedish Christian Study Center. The artists whose books were included were Anita Di Bianco, Banu Cennetoğlu, Cevdet Erek, Ciprian Homorodean, Daniel Knorr, Hani Amra, Jill Magid, Maxime Hourani, Tom Nicholson, Raqs Media Collective, and Uriel Orlow.

Figure 117 Artist Books - Swedish Christian Study Center

3.3.9. 2019, Climbing Through the Tide (Dalgaya Tırmanmak) / B7l9, Tunis

In 2019, the exhibition "Climbing Through the Tide (Dalgaya Tırmanmak)" curated by Başak Şenova at B7L9 consisted of works by 50 artists from 21 countries. These artists were Adel Abidin, Afif Saâdane, Aicha Snoussi, Ali Cabbar, Ali Cherri, Ali Tnani, Almagul Menlibayeva, Bahar Behbahani, Behzad Khosravi Noori, Benji Boyadgian, Bronwyn Lace, Egle Oddo, Etel Adnan, Farah Khelil, Fares Thabet, Fatih Aydoğdu, Ghada Amer, Gülsün Karamustafa, Hatem El Mekki , Heba Amin, Hera Büyüktaşçıyan, İnci Eviner, Inma Hererra, Jawad Al Malhi, Joana Hadjithomas & Khalil Joreige, Jumana Manna, Kader Attia, Larissa Sansour, Lina Selander, Malek Gnaoui, Marcus Neustetter, Negar Tahsili, Nermin Er, Nicène Kossentini, Nilbar Güres, Ramesch Daha, Raqs Media Collective, Ricarda Denzer, Susan Hefuna, Wael Shawky, Walid Raad, Yasmine Ben Khelil, Younes Ben Slimane, Youssef Nabil, Yto Barrada, Ziad Antar, and Zineb Sedira. The exhibition was organized by the Kamel Lazaar Foundation in Tunisia.

B7L9, located in Bhar Lazreg, a rural suburb of Tunisia, is an experimental art space designed by the Kamel Lazaar Foundation, which has one of the most comprehensive contemporary and modern art collections in the Arab world and North Africa. The KLF's social aid program aims to meet the need for socialization through art and culture in poor areas by offering guest artists workshops, seminars, and events.

Başak Şenova, who generally accompanies her exhibitions with a publication, added an interview she conducted in May 2019 at the University of Applied Arts Vienna to this exhibition. The interview was attended by Lina Lazaar, Deputy President of the Kamel Lazaar Foundation, and Petra Swais, B7L9 Program and Exhibitions Director.

Use of the Space

B7L9, located in the rural suburb of Bhar Lazreg in Tunisia, took its name from the song “Moonlight Drive” written by Jim Morrison in 1965, for its inaugural exhibition titled “Climbing Through the Tide (Dalgaya Tırmanmak)”.

B7L9 is a three-story building that used to be a warehouse. The black patterns covering the white surface of this building are inspired by camouflage patterns used on ships during World War I to confuse torpedoes.

Figure 118 B7L9

The exhibition was designed to create dialogues and encounters between the works. The works in the exhibition were interconnected with content based on self-generated form, methodology, and approach.

Figure 119 B7L9, Tunis, 2019

Başak Şenova wrapped the columns in the space with fluorescent lights and also used a large amount of fluorescent light on the ceiling. In this exhibition, which Şenova referred to as “an exhibition drowned in the light”, she used fluorescent light as an impressive parameter for the first time. At the same time, she broke the monotony of white by using a color palette between blue and turquoise on the walls and columns of the interior. The colors between blue and turquoise in this color palette were used to indicate the sea in Tunisia. (Başak Şenova, personal communication, 2023) With the artificial light provided by fluorescents and the natural light due to the position of the space, she also highlighted the works with this use of turquoise.

Figure 120 Climbing Through the Tide B7L9 KLF

The columns without fluorescent lights were covered in turquoise. Ali Cabbar's work was also located on these turquoise-covered columns.

Figure 121 Ali Cabbar's works

In the exhibition, there was also a neon work titled “Not Lit” (2019) by Iraqi artist Adel Abidin. The work, written in Arabic as “Jerusalem is the bride of your Arabness,” was inspired by the verses of Iraqi opposition poet Muzaffer El Nevvab from the 1970s, and created by Adel Abidin.

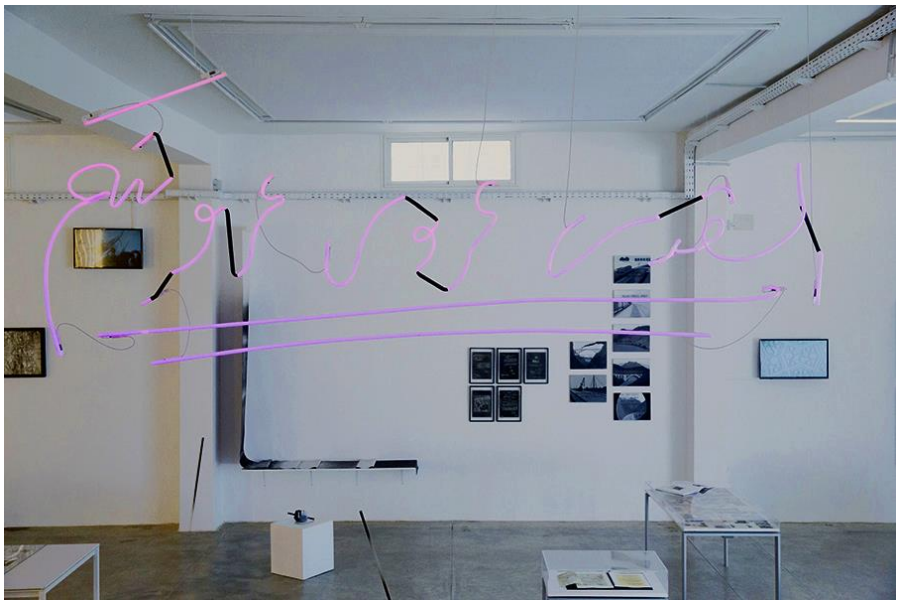

Figure 122 B7L9, Tunis, 2019

Susan Hefuna's three-dimensional artwork “Knowledge is Sweeter than Honey” (2007) created different focal points by changing the viewer’s perspective depending on the point of view.

Figure 123 B7L9, Tunis, 2019

The first exhibition of B7L9, an art space, titled “Climbing Through The Tide (Dalgaya Tırmanmak)” created a very spacious environment by using fluorescents to further brighten the already bright space due to its location, and by using turquoise to soften the whites.

Figure 124 B7L9, Tunis, 2019

In this exhibition, Başak Şenova wrapped the columns of the space with fluorescents and created an opening by not using any partition walls. In this way, she ensured that the space was perceived as a whole.

4. CONCLUSION

In this master's thesis, the perception of the exhibition space and the use of the exhibition space were examined by using Brian O Doherty's "Inside the White Cube" book as a reference, from the era of salon exhibitions to the transition to the white cube, and then the components that affect spatial perception and Başak Şenova's concept of space and spatial perception were analyzed and studied.

The salient distinguishing feature between contemporary and salon exhibitions is the curators and their inherent ability to comprehend and manipulate space. Throughout the study, particular emphasis was placed on investigating this transitional phase and highlighting seminal works and analyses that have played a significant role in shaping our understanding of space and its perception throughout history. The Paris Salon exhibitions were not characterized by a preoccupation with the perception of space; however, with the emergence of the "White Cube" concept, the centrality of spatial perception was foregrounded, and its design was explored in light of various components that exert an influence on perceptual experiences.

In the past, exhibition spaces were designed according to strict architectural rules, reminiscent of the rules governing the construction of churches in the Middle Ages. To ensure that there was no contact with the outside world, all possible ways of connecting with the exterior were blocked off and windows were eliminated. The walls were plain white, and the primary source of light came from the ceiling. The gallery floor was either polished to such an extent that one could hear even one's own footsteps, or it was covered with carpet to maintain silence, thereby enabling the individual to focus on the walls. Due to the strictly regulated and homogeneous nature of spatial perception in salon

exhibitions, even ordinary objects within the exhibition space could be perceived as works of art.

In classical modernist galleries, a neutral atmosphere with a workshop or salon-like feel was maintained, evoking a sense of distance between the viewer and the artworks. Displaying artworks within frames in a way that prevented physical interaction with the audience contributed to a rather cold perception of the gallery. The “Salon des Refuses” and “Salon des Independents”, established by independent artists after the French Revolution, were the first examples of galleries that stood out as venues for exhibiting artworks that involved critical approaches to the art of the period, tradition, and evaluation methods.

In this study, the spatial perception of Başak Şenova, a modern and successful curator of our time, is examined through a selection of exhibitions she curated between 1999 and 2019. While analyzing these works, it is explained that for Şenova, gallery/space arrangement is not just an architectural task, but a concept that requires the touch of an artist and should be approached as a designer.

The first exhibition of the curator and three artists, titled “Ground: Space Surface Layer (Zemin: Mekân Yüzey Katman),” which took place in İstanbul in 1999, was realized as a “game.” In this exhibition, which emerged from the question “What can be done against gravity?” preserving the identity of the space was prioritized and the artworks were hung from the ceiling. In the “Unrecorded (Kayıtsız)” exhibition in 2008, the importance of light was emphasized in the viewer’s perception. By completely darkening the exhibition space and minimizing the exchange of visual and auditory data with the viewer, a sense of floating in the air was created, and the intention was for

viewers to perceive the exhibition space by trying to orient themselves with the help of red spotlights placed near the ground in the corridors. The “Lapses” (*) work in the Turkish Pavilion at the 53rd Venice Biennale in 2009 was temporarily constructed within the scope of the biennale. The aim was to draw attention to the importance of temporality by intentionally leaving the structure of the Turkish Pavilion exposed. To bring together and also divide the two works included in the project, no doors were placed between the works. In 2010, for the “Ali Cabbar-Disquiet Shadow (Huzursuz Gölge)” exhibition held at Yapı Kredi Kazım Taşkent Art Gallery, the exhibition space was a challenging one as it was an old bank branch, so the space was transformed architecturally. The perception of the space was designed by using large pictures drawn on the walls and with the help of lighting. In 2010, for the “Postcapital Archive 1989-2001” exhibition held at Opal on the campus of Plato Vocational School in the Balat district, the works consisting of texts, audio files, and videos compiled from the Internet between 1989 and 2001 by Daniel Garcia Andujar were exhibited as a digital archive. Şenova designed these works as an internet site. The aim was to prevent the immediate perception of the whole space, and to accept the viewer as a user of this website, offering options for guidance and allowing the user to understand the content of the site by charting their own path. In this exhibition, consisting of boxes, corridors, and sections, both artificial and natural light was utilized. In 2012, for the exhibition “The Move (Hamle)” at Arter, Şenova designed the curatorial approach according to the logic of chess. Although the concept of the exhibition was not about chess, Şenova structured the relationship between the artists and the audience around chess. In this exhibition, consisting of works by Adel Abidin, Rosa Barba, and Runa İslam, the common ground of the approaches of these three artists was exhibited on

the ground floor, while their personal exhibitions were on the upper floors. Şenova transformed the first floor where Adel Abidin's personal exhibition was held according to the requirements of the works while keeping the architectural changes to a minimum on the other floors for the audience to be able to define the spatial characteristics of the building. Başak Şenova co-curated the 2nd and 5th Contemporary Underground Art Biennials held in the Atomic Shelter area in Konjic in 2013 and 2019. Supported by UNESCO, this biennial took place in Tito's atomic shelter, consisting of 12 blocks on an area of 6,500 square meters. This shelter, designed to protect against the effects of a nuclear attack, has been transformed into an art space without disturbing the energy of the space by not touching the original wallpapers, which are contrasting with the white wallpapers of contemporary galleries. In this space, which also benefitted from the history of the shelter, the visual and auditory perception of the viewer was at the forefront. The Jerusalem Show VII: Fractures (Kudüs Gösterisi: Kırıklar), which took place in Jerusalem in 2014, consisted of seven parts presented in twelve venues. In each of the seven sections within the exhibition, which had Jerusalem as its starting point, a reference was made to the past that connects multiple histories to the present time. The historical background of Al Ma'mal, one of the two main traditional tile factories located in the old city of Jerusalem and operating until 1975, was one of the main themes of the exhibition. In addition to the space's own architecture, columns and spotlights were used. The two hammams used in The Jerusalem Show VII: Fractures (Kudüs Gösterisi: Kırıklar), Hammam el-Ayn and Hammam el-Shifa, were transformed by Başak Şenova just like they were transformed in her 2010 exhibition "Ali Cabbar-Disquiet Shadow(Huzursuz Gölge)" at Yapı Kredi Kazım Taşkent, by Ceren Oykut and Conor

McGrady's murals. "Climbing Through The Tide (Dalgaya Tırmanmak)", the opening exhibition of B7L9 in 2019, took place in the city of Tunis. This exhibition took its name from the song "Moonlight Drive" written by Jim Morrison in 1965. The three-story space, which was formerly used as a warehouse, was illuminated using fluorescents, in addition to its natural light, creating a spacious and well-lit environment. In this exhibition, Başak Şenova wrapped the columns of the space with fluorescents and created an openness by not using any partition walls. This allowed the space to be perceived as a whole.

As can be seen in Başak Şenova's perception of space, for her, the exhibition is the most visible part of a project. However, for Şenova, who believes that the space is not the whole project, all exhibition processes first start with research. Theoretical and practical data are collected, readings and discussions are made, and in this way, the project begins to form itself in a way. Ideas in the process, issues such as obsessions, artists, the thoughts and works of artists, and how the works and the space will be related become clear and the exhibition opens. Şenova attaches such importance to this process that she always prefers to publish a publication in which this process is documented in her every work.

According to Şenova, although exhibitions are critical media, they are also closely related to the concept of control. For this reason, making an exhibition also means designing the perception of the audience. That's why she looks at each project as a new production and opposes the idea that curation is all about exhibiting the work of artists. According to Şenova, the person who is fully responsible for all phases and parts of the project is always the curator and therefore assumes different responsibilities towards each

job and everyone.

Through the acquisition of knowledge, the formation of ideas, and the conduct of analyses, it is evident that the concept of space has undergone significant transformations within the framework of the curatorial profession from the past to the present, and continues to evolve to this day.

This study has aimed to investigate the significance of the space and the impact of modifications in the spatial perception on the individuals who occupy or use it. Furthermore, it has explored the ways in which individuals can be emotionally and cognitively stimulated in diverse manners, highlighting the crucial balance that must be achieved in exhibition design.

In light of the information provided by this study, we can say that artists like Başak Şenova, who have been able to establish a common perception of the concept of spatial perception, which is a concept that varies from person to person, and who are capable of changing established patterns, demonstrate how strong and adaptable the field of "curatorship" is in modern art, which is an area that is often overlooked.

In this study, an analysis was conducted through a selection of exhibitions curated by Başak Şenova between 1999 and 2019, exploring the concept of spatial perception. The study examined how techniques such as the use of light in different ways, the segmentation of space, and the differentiation of spatial organization can create differences in perception and it is aimed to be a guide for those who want to work in this field.

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