STATES OF MATTER: MATERIAL TAKING SHAPE FROM THE INDUSTRIAL TO THE ARTISTIC

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ABSTRACT

STATES OF MATTER: MATERIAL TAKING SHAPE FROM THE INDUSTRIAL TO THE ARTISTIC

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This artistic research statement focuses on the role of industrial and architectural material in contemporary art production with a specific focus on spatial art practices. I am interested in the spaces we inhabit and how we shape them, and how we are also shaped by the industrial materials used in those surroundings. I try to reflect this in my work through a transformation of the interior and exterior, the hidden or the surface materials that shape architectural settings in the form of standardized functions, objects or tools. Various examples of art from the 20th and 21st century that reflect the transforming of such an industrial context into an artistic context are brought together to shed a light on my thinking. These examples echo my work through a correlation of how materials and space can come together; and how the industrial can be transformed into the artistic and the personal. The section focused on my studio practice is thus followed by an additional appendix which is a personal glossary of materials and tools I use in my work.

ÖZET

MADDENİN HALLERİ: ENDÜSTRİYELDEN SANATSAL BİÇİME MALZEMENİN DÖNÜŞÜMÜ

ECE YALÇIN

GORSEL SANATLAR VE GORSEL ILETISIM TASARIMI YUKSEK LISANS TEZI, ARALIK 2023

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Anahtar Kelimeler: Endüstriyel Malzeme, Mekansal Sanat Pratiği, Görsel Sanatlar

Bu sanatsal araştırma (eser metni), mekânsal sanat pratikleri odağında endüstriyel ve mimari malzemelerin çağdaş sanat üretimindeki rolüne odaklanmaktadır. Yaşadığımız mekânları şekillendirirken, bu mekânları oluşturan endüstriyel malzemenin bizi nasıl şekillendirdiği sorusu, atölye pratiğimin temelini oluşturmaktadır. Bu ilgimi, çalışmalarımda mimari ortamları şekillendiren iç ve dış mekânların, yüzeyde görünen veya yüzeyin arkasında kalan malzemelerinin standartlaştırılmış işlevlerinin, nesnelerin veya araçların dönüştürülmesi yoluyla yansıtıyorum. Böyle bir endüstriyel bağlamın sanatsal bir bağlama dönüşmesini işaret eden 20. ve 21. yüzyıldan çeşitli sanat örneklerini bir araya getirmek, düşüncelerime ışık tutuyor. Bu örnekler, malzeme ve mekânın nasıl bir araya gelebileceği ve endüstriyel olanın sanatsal ve kişisel olana nasıl dönüştürülebileceği bağlantıları üzerinden işlerimi yansıtıyor. Bu sebeple, stüdyo çalışmalarıma odaklanan bölümün ardından, çalışmalarımda kullandığım malzeme ve araçların kişisel karşılıklarını listeleyen bir sözlüğe de yer verilmiştir.

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1. INTRODUCTION

While we inhabit and shape spaces, we also get shaped by our surroundings and the industrial materials used in those surroundings. We occupy various interior spaces consisting of standardized materials, we encounter them without really noticing them in our daily routines. These materials have become so common we don't even notice them. This is why my work focuses on materials in relation to the spaces we inhabit. I initiate my creative process on all kinds of materials used in the spaces we inhabit, and focus on their relation to my physical experience of those spaces. Construction material, which is generally overlooked, enters my work in this way. I think that such materials also constitute a mutual experience for everyone in them in the sense of a shared experience of space. Most experience is related to what is seen on the surface of those spaces, like doors, windows, stairways, painted walls etc. While I use these as metaphors of how space is structured, I also like to examine the materials behind the surfaces of the spaces we inhabit, and follow this through by looking at what is hidden behind the surface. This tension between the interior and exterior and with industrial materials serving as a metaphor for this relationship is the main impetus of my work. Hence it is not architecture that interests me, but how standardized industrial materials reveal themselves to me in an architectural setting.

To begin with, I would like to expand on the kind of materials that are used for building architectural structures. What is hidden behind the surface, within the interiors of spaces, beginning with the very early stages of construction has equal significance with what we see on the outside. The outside is what we see, but the inside can only be visible to the public by a visit to urban worksites. However, we all know that the places we inhabit are constructed from building materials even if we don't see them. These can be either natural materials, or combinations of artificial matter or composite material. Urban architecture mainly includes kinds of stones, wood, and concrete, as well as readymade units of various materials or metal structures that are used to build levels of floors in a building. Worksites can be

easily encountered in urban areas where new places of inhabitation and newly made structures are constantly in demand. As a result, the primal phases of architecture are visible to the general public or anyone passing by those areas, including in the everyday non-rural landscape. More significantly, the underlayers of architecture are visible. Thus, the construction materials, such as metal rebars and brickwork can be seen clearly before the building is completed. This urban rebuilding and fixing is continuous, so the tools, materials, and base become part of everyday life. In its finished state, the understructure is not visible anymore. These construction materials are covered and become opaque by overlayers and facades.

What is behind the surface of buildings is always linked to their function, and their main reason for use is to fulfill their purpose regarding strength, constructing and dividing areas, electricity distribution and insulation. What is interesting for me about this type of material is when we can gain an insight into them from the external; a kind of exposure to something that is not visible anymore. Using this kind of material which is specific to the early stages of construction gives me the sense that I am looking in; and also giving the viewer a glance to look into the interior of a building. This suggests transparency regarding the space, because I feel I am laying open the material in it. This, I feel, can create an awareness in the viewer of the space they are occupying. Although the placement of every material behind the surface is purposeful, entirely functional and engineered, it gains a reimagined meaning about its function when it is replaced from behind the walls to the external space. This shift of function and meaning is achieved by their placement and installation in their new space.

For me, this concept of transparency comes from seeing, touching, and walking around any material initially engineered to be used in building architectural space. Extracting these forms or materials from their primary function gives me a feeling of capability and freedom to construct and rebuild a new vocabulary influenced by my personal metaphors relating to space and materials. Using a material or form that belongs to a structure reminds me of the power and potential that art practice contains. Newly imagined and personally constructed experimentation in relation to these materials and spaces opens up new perspectives for both the artist and the viewer.

In every interior, the surroundings change of course; but elements like lighting, windows, pipes, and wiring are essential to all buildings. These have essential functions, but the way they come together in space changes the surroundings. For example, opaqueness or translucence of a substance installed inside can instantly affect how we perceive light, and hence our moods. Metals such as brass or copper are gen-

erally used for electrical connections inside sockets, whereas the outlets should be made of an excellent electrical insulator such as plastic. Another common material is wallboard, a practical way of building walls. In addition, plaster, wall paint, and other wall coverings are mass-produced materials and fit specific standards. The standardization of materials in interior spaces attains familiarity through use and encounters in various places. We are surrounded by industrial materials whether we see them or not. For example, standards for a bucket of wall paint should be equivalent, so each color has a standardized code and produces almost equal color every time a machine mixes it. As interior spaces contain the above exemplified standard materials and are built from mass-produced and standard materials, it is unavoidable for this type of material not to be familiar.

Industrial materials present in spaces of inhabitation and our encounters with standard forms and materials have an organic relation to our everyday experiences. In the studio process, my initial attempt is usually projecting a personal meaning to a mass-produced material and building technique, and this starts with taking something from the everyday and placing that in my studio. The place where I encounter a material will significantly change the meaning of that material for me. For instance, visible industrial pipes might both be necessary for a building but also carry a design purpose, and these pipes can catch my attention in places I visit. When the same pipes are in my workspace, they do not lose their functional attributes. However, it is no longer necessary for them to function in the usual way. As a result, such an object is stripped of its function, much like a Duchampian readymade, and I am left with its form, which starts to breed a personal feeling that I feel others could also relate to since these are materials that shape our shared spaces.

Additionally, the functional history of the objects plays a significant role in where they will be placed to contribute to their new meaning. When these real-life objects enter a space to be installed as art, they gain new meaning regarding their placement. In addition to looking and observing, navigation and movement around the space become part of the viewer's experience. When installing in space, I mainly consider the audience's navigation through the interaction with the work. Thus, my delving into materials over the surface combines attributes of everyday objects and space-related material in an art context.

There is a constant ongoing process in my studio practice, which involves my surroundings and the objects in it. I observe architectural elements such as windows and doors and air-conditioning pipes as stable elements of the space that will not change, and I notice the color of the walls and the built space that has already been defined. The ready-made objects or manufactured but not yet shaped material

I bring to the studio to produce work have an instant material-based connection to these surroundings. This connection comes from the fact that all materials are predefined by their machine-made shapes, and their production is usually intended for architectural use. Hence, I address selected work from my studio practice about objects, their standards, properties and functionality.

My practice is based on architectural elements, but I am not interested in architecture as a form of art, or field of study, but on creating spaces and objects through materials that are always seen within architectural contexts. I am concerned with shaping space in the form of exhibition making. Hence most of my work can be categorized as installation. As pointed out, I bring together materials that lie behind and over the surface of my surroundings, creating a kind of echo of those surroundings as an exhibition practice. Hence my work echoes its surroundings, and delves into a certain kind of spatial experience of that space. Through my work, industrial, formless materials belonging to a specific surrounding start to function in space as art objects. In this context, I also keep a kind of diary about how I produce my work through a personal glossary of material and techniques. As I keep expanding the vocabulary I use in my practice, this glossary of materials helps to ground my work.

The spaces I live and work in constantly changes; and keeping this glossary pushes me to explore the common aspects of built spaces. I try to find those common properties in all spaces, ie. the essential, unchanging aspects of all buildings. This search leads me to find a balance between stability, mutability, and mobility. It is this search that leads me to ponder the notion of space, affecting my practice immensely. Writing my articulations on each material, its form and properties helps convert these items into a personal reflection. In essence, my work reflects a personal interaction with my surroundings, and is based on my sense perception and imagination; and not a comment on architecture or how architecture functions. It is more about what I can do with the material that is already available there in any space, and potentially available for me to transform from the industrial to the artistic.

2. MATERIALS AND SPACE IN ARTISTIC PRACTICE

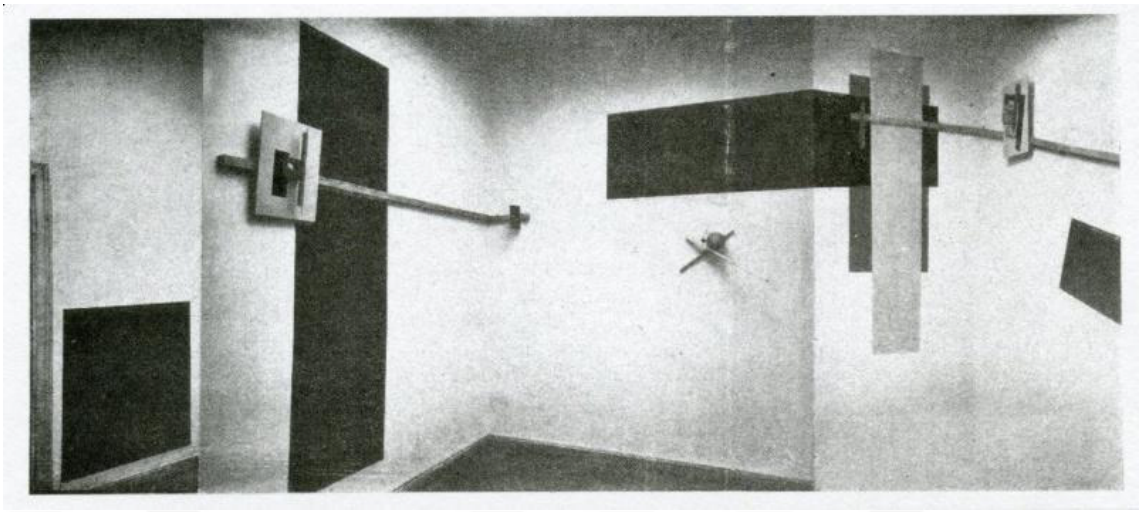
In this section, I would like to point to various works of modern and contemporary art that reflect how alternative materials have been used in spatial art practices in the twentieth century. My intention is not to give a historical or theoretical trajectory, but to point to various works which can contribute to grounding my artistic approach.

It is through artistic movements in the first half of the twentieth century that we come across the use of industrial material within spatial practices as a new paradigm to surpass the conventional practices of painting and sculpture. Constructivism in Russia and the Bauhaus School in Germany in the 1920s were perhaps initiated under different conditions, but share commonalities regarding an interest in space, and the use of non-artistic material. The artists involved in these movements eventually turned towards the idea of function over aesthetics, and towards the idea of design based on social ideals, and this occurred with a focus on the notion of construction. This new approach brought with it a vocabulary of form and material beyond the conventional artistic repertoire of art (Antmen 2013, 103).

El Lissitzky's *Proun Room* (1923) and Kurt Schwitters's *Merzbau* (1923-1937) are two significant examples of this era. Both works are "architectural" but remain within the premise of art practice, using alternative materials to shape space. I see a correlation in relation to my own work in these examples, in the sense that there is a focus on space to create awareness, and the idea of artistic materials is expanded.

The Proun Room (1923) (Figure 2.1) is an "abstract space" in which the artist has transformed his two-dimensional abstract paintings into an interior space, a room. It looks like a three-dimensional geometrical abstract painting from the outside, but it is a space that can be entered and experienced. In his description of the work, Lissitzky explained that the room was organized to encourage the audience's engagement with the space. He played with the conventions of painting, as it is a medium that we are used to seeing hanging on a wall; rather than a place that one

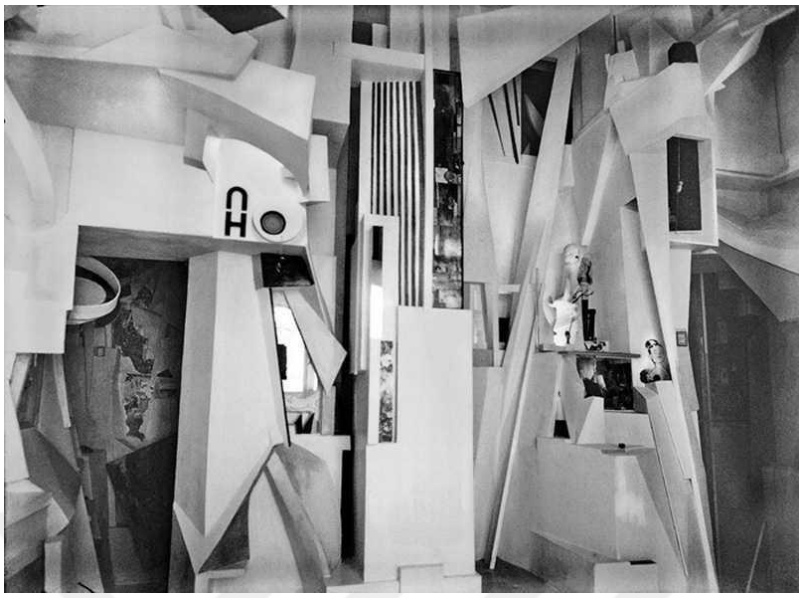
Figure 2.1 El Lissitzky, *Prounenraum / Proun Room*, Great Berlin Art Exhibition, 1923



enters. For El Lissitzky, the importance of this work was in changing a space into an elemental and mobile place through a formal and geometrical visual language (Lissitzky 1923). According to Aaron Scharf, Constructivism didn't set off to create an abstract language, nor was even concerned with the artistic; it had, at its core, the belief that the artist could be in rapport with new means of machine production and architectural engineering with the ideal to enhance modern society (Scharf 1997, 160). In search of "a nude building", Constructivists were interested in the purity of elemental forms, and new industrial materials (Scharf 1997, 162). These new industrial materials contained a beauty of their own, and this came to be known as "the culture of materials" (Scharf 1997, 166). In my work, I am also interested in the "culture of materials" but my approach does not set off to surpass the idea of art in search for a social ideal. I am more interested in how industrial culture, through time, exerts its own culture of materials.

The *Merzbau* (Figure 2.2) by Kurt Schwitters is also a work of art which uses alternative materials and is an abstract space, blurring the boundaries between the work of art and its surroundings. However, it does not carry the ideals of utility or function, and this sense is much closer to my artistic approach. In his merging of space and art, Schwitters brought together everyday materials that were made into geometrical forms and collaged together in space, like a synthetic Cubist painting. He is thus mentioned as an early inspiration for installation artists today (Orchard 2007). Schwitters created this work, both architectural and sculptural, from pieces of wood and plaster over a period of eight years, transforming his Hanover studio into a work of art (Mansoor 2002). His use of material and his formal arrangement resembles the construction of a building, but is also very different from conventional architectural methods, because it brings together discarded materials in irregular

Figure 2.2 Kurt Schwitters, The Hannover *Merzbau*, photographed by Wilhelm Redemann, 1933



angles on top of each other, piling the space with random objects. This transformation of space has a labyrinth-like aspect where visitors to his studio could enter to see a display of his works within the structure. *Merzbau* continued to expand in time when Schwitters further manipulated the architecture by cutting through the ceiling and the floor, deconstructing the structure of the studio space (Mansoor 2002).

Although these works look very different, their experimental approach to space forms a common ground in which the modernist idea of medium-specificity is surpassed to blur the boundaries of art and everyday life. The viewer is expected to enter the work, experience the work, and become aware of space as something to be bodily experienced. It is this aspect of these works that I can correlate with my own work.

The discussion on the relationship between art and space continues to evolve throughout the twentieth century, with further experiments considering materials and the audience's engagement with space. Minimalism, with its specific focus on the use of industrial materials and techniques is especially of interest to me, because unlike Constructivists like El Lissitzky who envisaged a future of functionality for their constructed works, Minimalists were concerned with an engagement with industrial materials for its own sake, that is, for artistic purposes. This is much closer to my practice.

In the second half of the twentieth century, Minimalism was the foremost movement which challenged the conventions of traditional painting and sculpture, reflecting an interest in materials and space like the Constructivists in the early twentieth century.

Minimalists used industrial materials in space in ways that challenged the autonomy and artistic status of works of art. They used an abstract vocabulary of forms. But they were not concerned with function or utility. How objects and materials fill space and create a gestalt perception was their main concern, rather than laying the grounds for new designs in architecture. Minimalist artists used industrial materials such as bricks, chipboards, plywood, aluminum, steel, fiberglass, and plexiglass, and made use of industrial methods to produce art. In Daniel Marzona's words: "An everyday fluorescent tube fastened diagonally to the wall; rough wooden beams or metal plates laid in simple patterns on the floor; boxes made of metal or Plexiglas placed in simple arrangements; cubes and other basic geometric forms made of plywood, aluminum or steel – these would be some of the ways to describe the works of numerous artists who were active in New York and Los Angeles in the early sixties." (Daniel Marzona 2004, 6). According to Suzi Gablik, this was one of the reasons why Minimalism was and remains controversial, and difficult to appreciate by viewers (Gablik, 1997, 248). Gablik pointed to how a row of styrofoam cubes, or firebricks is difficult to accept as artistic materials.

Donald Judd, one of the leading figures of Minimalism, referred to his art as "the new three-dimensional work", and used the term "specific object" to point to the fact that these new works were neither painting nor sculpture. In fact, an escape from the conventions of these traditional categories seemed to be his main concern, especially the "illusionism" and "literal space" of painting. "Three dimensions are real space" stated Judd, and claimed that working in real space with real materials rid art of any illusion, to overcome the limits of painting as "actual space is intrinsically more powerful and specific than paint on a flat surface." (Harrison & Wood 1992, 813). Judd also touched upon the material aspect as one of the most significant aspects of this kind of art, and referred to how traditional materials like oil paint and canvas "aren't as strong as commercial paints and as the colors and surfaces of materials." (Harrison & Wood 1992, 809).

His steel *Untitled* (1965) (Figure 2.3) reflects how his ideas are played out in the industrial look of a three-dimensional object. It is known that from 1964 onwards, Judd worked with the industrial manufacturers Bernstein Brothers to produce his works for him, and this work reflects the industrially manufactured finishing that he sought after. *Untitled* (1965) fuses steel to create a box-like form as a single block that has brown enamel all over, which fulfills the unified approach of color, form and material and creates singularity in the work. There is no illusion; the viewer is able to see how the work has been manufactured. This approach inevitably leads one to rethink the relationship between the industrial and the artistic, and how the material used in the work resonates with its surroundings, ie. the architecture, also

Figure 2.3 Donald Judd, *Untitled*, 1965, Brown enamel on hot-rolled steel, 55.9 × 127 × 94 cm, Judd Foundation: The Block, Marfa

consisting of industrial materials. This aspect of the work is especially interesting for me.

Other leading figures associated with Minimalism, like Carl Andre, Dan Flavin, Robert Morris also used industrial materials and concentrated on the spatial aspect of a three-dimensional object installed in a specific place. Much of this kind of work required a new language of articulation. Robert Morris suggested terms such as "tactility" and "opticality" (Harrison & Wood 1992, 815). and pointed to "actuality and literalness" as a quality that the new work included (Harrison & Wood 1992, 819). By literalness, he was laying the ground for the material itself to be one of the defining factors of a work. Material actuality was what mattered.

In his seminal essay "Art and Objecthood'', the art critic and historian Michael Fried argued that what set artists associated with Minimalism apart from other modernist artists using industrial material and abstract shapes to make their work was their resistance to fit into older definitions of painting and sculpture, and more generally, art. Using Anthony Caro's work as a counter example reflecting a more conventional modernist stance, Fried pointed to ways in which the autonomy of art is undermined when materials are used in their raw state, or manufactured through industrial processes. The need for the presence of an audience to perceive the work to actually become a work was also a significant concern in the shift towards an art

that could only really function as art in an artistic, institutional framework with an art audience. In other words, outside of the "white cube" the work only looked like industrial material especially if it was not transformed through conventional artistic means (Fried 1988).

Figure 2.4 Robert Morris, *Untitled (Pink Felt)*, 1970, Felt, Overall dimensions variable, Solomon R. Guggenheim Museum, New York Panza Collection, New York

Probably the most well-known works in Morris' oeuvre are his felt pieces, reflecting that sense of "actual materiality." According to Jeniffer Blessing, Morris's working process was strongly influenced by that of industrially fabricated materials. He used industrial or building materials when creating his three-dimensional work, such as steel, fiberglass, plywood and other commercially made materials, focusing on one material at a time for each work. In *Untitled (Pink Felt)* (Figure 2.4), Morris used industrially produced and cut felt, exhibited in an effortless form created by dropping, which draws attention to the form material naturally creates (Blessing). There is a unity in the form, and it is clear that the work is not "sculpted" or shaped in any way, but that it is something that has been "produced" or manufactured industrially. The felt pieces carry their intrinsic form, their physical material quality are there for the viewer to see, and it is obvious that there is no trace of the artist's hand in the making of the work except its placement in space. In the late 1960s and early 1970s, works like *Untitled (Pink Felt)* were labeled "anti-form" to contrast with the geometric, hard, rigid structure of works like Judd's Untitled (1965).

The artist Eva Hesse was particularly associated with the "anti-form" tendency within Minimalism, and was one of the leading figures to be associated with the use of a variety of alternative materials, most of them industrial, in her work. According to Daniel Marzona, Eva Hesse used serialism, repetition, raster patterns, the cube, industrial materials and processes in her work, but the "fragile and seemingly organic materiality" of her work "humanized the cool austerity of minimalist object art." (Marzona 2004, 54). Marzona goes on to say that Hesse started to use professional manufacturers to help her produce her objects in 1967, three years before her untimely death. Hesse was particularly interested in the tension between the inside and the outside of forms, as conveyed in her works like *Accession III* (1967-68), which consisted of fiberglass and plastic tubing. This awareness of the inside and outside of objects and places is particularly inspiring to me, as I use materials associated with what is behind and over the surfaces of the spaces we inhabit.

Figure 2.5 Eva Hesse, *Expanded Expansion*, 1969, Fiberglass, polyester resin, latex, and cheesecloth, Width variable; approximately 309.9 x 762 cm overall, The Guggenheim Museums and Foundation, New York

What is more interesting is the degree of curiosity and experimentation evident in Hesse's work. For example, for her *Expanded Expansion* (1969), (Figure 2.5) Hesse brought together a variety of materials to produce an object that looks like a curtain but is not. Housed in the Guggenheim Museum Collection in NY, this work juxtaposes "soft, draping panels of rubberized cheesecloth with rigid fiberglass and polyester resin poles." (Stringari 2022). The parts of the sculpture lean against the

wall, but as the title suggests, they can be expanded. According to Hesse, *Expanded Expansion* was "opposite in form, large, looming, powerful yet precarious", and this articulation reflects her interest in using materials and spaces to act in her personal, abstract metaphors. According to the museum which houses it, the work "embodies her interest in materiality, absurdity, and incongruities" and "brings to the fore the temporalities of exhibition and interpretation, elucidating the contextual nature of perception." The way Hesse's title forms a verbal supplement to expand our understanding of what art can be, her interest in materiality and the temporality of exhibition structures all have connections to my thinking processes when deciding what art can or cannot be. The title of the work and the articulation of new ways of defining and describing art practice is especially appealing to me, since I also need to find the language to describe my personal interaction with materials, which is a very subjective experience.

In his essay on earth projects of which he was also a leading representative, Robert Smithson pointed to how notions of industry and technology took precedence over "craft" in the 1960s and 70s and how artists became interested in production methods and materials of heavy industries (Art in Theory 1992, 865). Made, shaped, and molded by machines, materials like steel or aluminum carried the technological values and changes of the era embedded in them. Robert Smithson also pointed to how artists became more and more interested in the process. He himself was particularly interested in the intrinsic properties of materials and how their natural states could change through industrial processes; for example, steel's rough and hard nature was reminiscent of the permanent values of technology. Owing to its chemistry, steel could be alloyed with nickel and chromium to create combinations that changed how the material reacts to specific situations, how fast it rusts or how durable it becomes (Harrison, Wood 1992, 865). A new vocabulary of processes, such as oxidation, hydration, carbonatization become keys to understanding works of art from the era (Harrison & Wood 1992, 866).

This interest in process is echoed in Richard Serra's work, especially in the way materials gained significance with an interaction with space. Before working with steel in his larger structures, Serra experimented with materials such as rubber and lead in his early works. In 1969, in the space provided for him by the art dealer Leo Castelli, he experimented with splashing melted lead to corners of the walls, and the result was long strips of lead that instantly cooled, taking the shape of the texture of the space (Museum of Modern Art 2007). While using the attributes of the space by casting its texture, Richard Serra used the material as a link between the artwork and the space it inhabits. What happened in the end was that space and material were so merged that the space became the work. Hence Serra perceived space as

Figure 2.6 Richard Serra and his crew installing *Gutter Corner Splash: Night Shift* at the San Francisco Museum of Modern Art in 1995

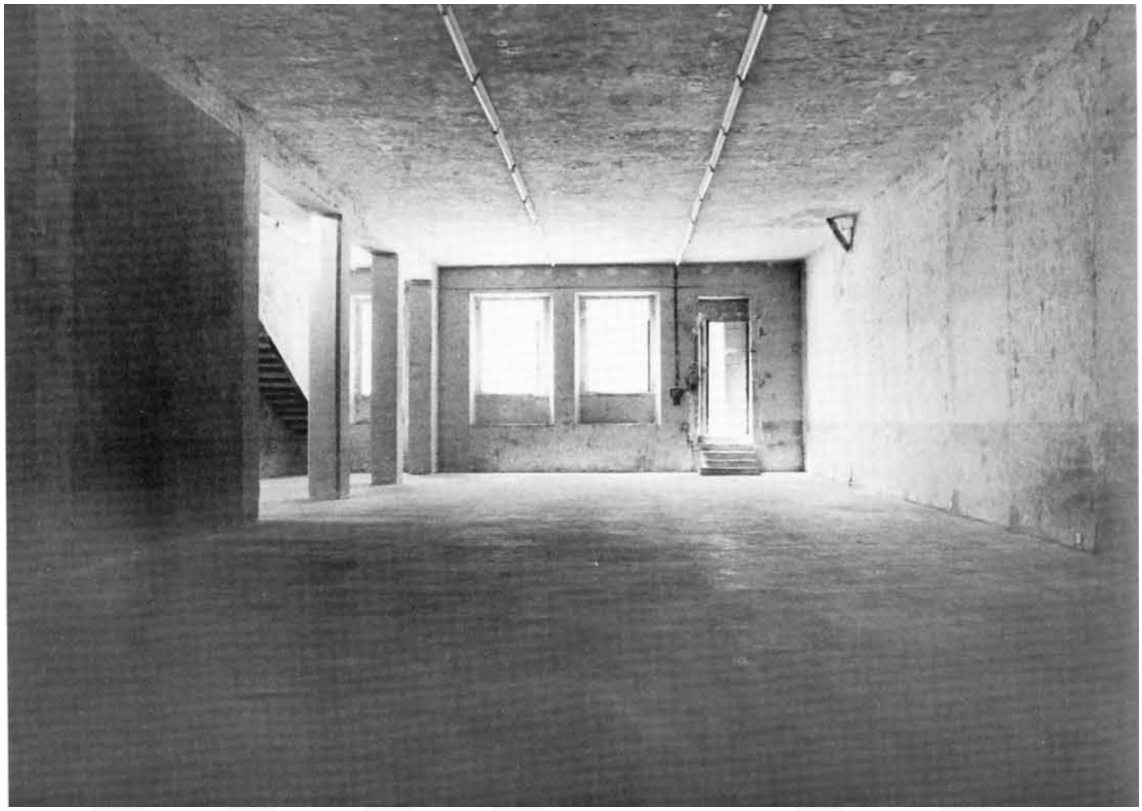
an integral part of his work, stating that he considered "space to be a material." (Museum of Modern Art 2007).

With the idea of space as a kind of material in itself, it was not long before spatial art practices gained precedence in the new medium of installation art. According to Julie H. Reiss (2001), the author of *From Margin to Center: The Spaces of Installation Art*, alternative spaces gave a start to the idea of installation, and minimalist practices were the stimulus (Reiss 2001, 111). The aftermath of Minimalism saw a shift in the relationship between spaces and a move towards installation art, which may have led to the use of industrial materials similar to those found in exhibition spaces, and installations did not necessarily require a traditional gallery setting (Reiss 2001, 111). These works considered transforming spatial attributes of gallery or art spaces rather than showcasing a singular sculptural form inside a space.

The term 'installation art' describes large-scale, mixed-media creations, typically designed for a specific place or temporary period. Unlike sculpture and other traditional art forms, installation art focuses on providing an integrated experience rather than showcasing individual artworks. According to Tate Museum's glossary of terms, the essence of installation art lies in the formative interaction of the viewer with the artwork, with a primary subject or theme of offering an immersive experience (https://www.tate.org.uk/art/art-terms/i/installation-art). This kind of

spatial art practice gains a substantial part of its meaning from its surroundings.

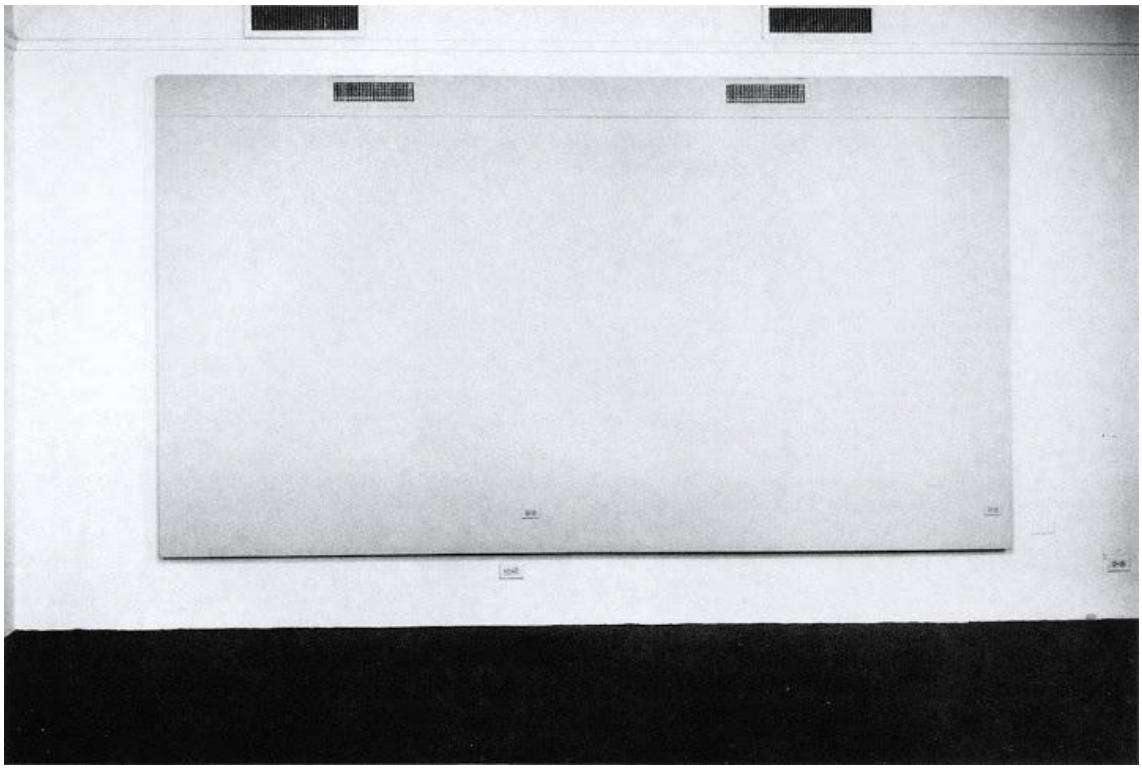
Figure 2.7 Michael Asher, *Untitled*, 1973. Installation view, Galleria Franco Toselli, Milan, Viewing west under natural light conditions, photographed by Franco Toselli



Michael Asher's 1973 installation at the Galleria Franco Toselli in Milan is a good case in point. In 1973 Franco Toselli invited Michael Asher to his commercial gallery space in Milan. The gallery consisted of a vast space, with an architecture that mirrored an industrial warehouse. The columns and ceiling beam were a lighter shade of brown compared to the plastered wall sections between the columns. The brown plaster of the sections between the columns and the opposite wall exhibits regular color variations, suggesting that windows were sealed after the building was constructed. A darker horizontal line along the floor of the same wall could indicate moisture seeping in from below street level (Asher 1983, 89). For Michael Asher's exhibition the gallery was stripped bare to reveal all these structural properties. (Figure 2.7) Two pipes that entered through the ceiling and passed through the wall at a 45-degree angle and an electrical conduit near the door were sandblasted. After the gallery was sandblasted, only natural light illuminated the interior space. The uncoated concrete floor, which was explicitly exposed, mirrored the implicit exposure of the wall and ceiling surfaces before sandblasting. Once the plaster was exposed, the walls and ceiling shared the same characteristic as the floor – no coating. This created a surface continuity, casting the gallery in its most basic state, giving the impression of being either under construction with unfinished surfaces or in a state

of disassembly that would reveal the gallery's history. The exposed plaster evoked the image of a construction site before any finishing layers on the architecture (Asher 1983, 89). Asher transformed the gallery space in such a way that the industrial feel of the empty architectural interior challenged the traditional modernist art space, or what Brian O'Doherty called the "white cube".

Figure 2.8 William Anastasi, *Untitled*, 1967, Dawn Main Gallery, photographed by Walter Russell



Six years earlier than Michael Asher, William Anastasi had exhibited at the Dawn Main Gallery, and the two seem to be parallel in context. Although different in the use of mediums, both Asher's and Anastasi's work referred to the surfaces of the gallery building, drawing attention to the structure of gallery space. Anastasi took a photograph of a bare wall of Dawn Main Gallery, including the electrical outlets and vent covers, which function to visually connect that it was the same wall on which we see the work. The image was silk-screened on a canvas in a size that just fit under the ventilation covers and showed the electrical outlets (O'Doherty 1986, 34). Ventilation covers and outlets were included in the silk-screened painting, as well as its double use of an empty wall in a gallery. In this way, the gallery space and its history were now entering the work, blending categories of mediums like painting and architecture, and turning the wall into a "ready-made mural." (O'Doherty 1986, 34).

In the early 1970s, artist's engagements with spaces continued to expand in ever

more interesting ways. Gordon Matta-Clark's works can be cited in this context, and also the kinds of spaces that he chose to install his work. The venue chosen for his work *Walls Paper*, 1972 (Figure 2.9), namely 112 Greene Street.

Figure 2.9 Gordon Matta-Clark installing *Walls Paper* at 112 Greene Street in 1972, photographed by Cosmos Andrew Sarchiapone, White Columns Archive, New York

His *Walls Paper* (1972) for example, was especially made in and for 112 Greene Street, a Soho loft apartment reminiscent of a prior industrial age in New York, and turned into an art space by artists of the era (Zalman 2017). There was something desirable in raw, unfinished spaces like 112 Greene Street and P.S.1. to many artists who created installation works in 1970s New York. The quirks and characters of the exhibition spaces were taken as a response to the created works in such places (Reiss 2001, 112,113). Construction and the raw-looking materials of the new alternative spaces directly impacted the works. Materials of the almost unfinished-looking buildings influenced the shift towards work directly related to the building and construction. As Sandra Zalman (2017) points out, the unaltered nature of 112 Greene Street amplified the serendipitous aspect of Matta-Clark's work." (Zalman 2017).

As seen in the documentation of Gordon Matta-Clark's *Walls Paper*, 1972, 112 Greene Street was a regular Soho apartment with a non-renovated interior, which allowed the structure of the space to be visible, Matta-Clark can be seen in the making process of *Walls Paper*, 1972, connecting to the texture of the space while

covering the wall from floor to ceiling. The transitory feeling evoked by the papers furnishing the wall contrasts with the durable nature implied by building walls. As foreseen by Matta-Clark, the concrete essence of architecture is exalted as it modifies into a work of art (Zalman 2017). According to Zalman, it was also significant that Matta-Clark did not cite his training as an architect in his interest in architectural spaces: “Indeed, he deliberately circumvented that narrative when, in an interview with critic Donald Wal, he traced his genealogy ‘not the Bauhaus, not to Corbusier, but to 112 Green St.” (Zalman 2017).

The 'as-is' quality mentioned for 112 Greene Street brings forth a distinction between new and renovated buildings with slick interiors used as gallery spaces and alternative spaces, where the materials found in the construction of the space itself get involved in the art context. Hence, "in being so far from the immaculate utilitarian buildings that architects are so often called upon to produce, the building at 112 Greene Street was a space that Matta-Clark could incorporate ready-made into his work. It was his laboratory and his medium." (Zalman 2017). Regarding Matta-Clark's exhibition in 1972, as critic April Kingsley stated, "A section of wall, a hunk of floor or ceiling (depending on how you look at it) becomes a work of art when it is transferred to the setting of a gallery." (Zalman 2017).

The influence of an earlier generation of artists is evident in more recent works concerned with using industrial materials and transforming artistic spaces in ways that merge architecture, sculpture and installation. In this sense, Heather Rowe's work is an example from a generation of younger artists who use industrial scraps and waste materials reminiscent of Gordon Matta-Clark’s approach. As can be seen in her work *On Returning* (Figure 2.10), Rowe focuses on fragments of architectural spaces, using steel, stucco, window frames as material to produce her installation. In a review of her work, the art critic Momin (2014) states that her practice is linked to the architectural interventions of artists Matta-Clark and Richard Serra in direct or indirect ways. In an interview about her work, Rowe herself points to the influence of Matta-Clark, and how his approach to space has helped her to articulate her own spatial concept and interest in materials within a specific space: “Every artist has a few artists that are always floating around in their head, just sort of in the background. And Gordon Matta-Clark is one who I consistently go back to. There is an esthetic connection to this idea of cutting into architecture. I feel I am constructing the space around a “cut” rather than actually cutting into the material. I have a love/hate relationship with materials – I was in a show called “Stubborn Materials” and that title felt very fitting. I want to use something that is so familiar, the stuff that is all around us and holds and forms the spaces where we live. This familiarity perhaps brings something that is usually in the background to

Figure 2.10 Heather Rowe, *On Returning*, 2007, Steel, stucco, drywall, found window frames and door frames, shag carpet, wood, mirror, glass, hinge, curtain, Approx. 853 x 457 x 518 cm, Installation at D'Amelio Terras Gallery, New York

the foreground." (Kitnick 2012). The way Rowe talks about her work in relation to bringing the background to the foreground is of specific interest to me in the sense that I articulate my approach in terms of addressing the interior, or the hidden within our surroundings.

Figure 2.11 Tatiana Trouve, *Untitled*, 2007, Cement, Plexiglass, Formica, metal, leather, marble, bronze, wood, 300 x 610 x 421 cm, photographed by Daniele Resini, Gagosian Gallery, Paris

Tatiana Trouve's *Untitled*, 2007 (Figure 2.11) is another example that reflects an interest in how space itself, with its own materials, becomes the ground for which the artist uses for her work. Trouve's "deconstructed" materials from space refer to architectural structures and furniture. She says that her artistic space is created as "x-rays of architecture, which materialize what the eye cannot delimit or define." (Lange 2014, 304). Materials forming the installation directly address construction materials left behind the surface and thus cannot be seen after buildings take their livable form. These materials that address the structural elements of buildings are cement, plexiglass, formica, metal, leather, marble, bronze, and wood. Trouve's use of construction material redefines an interior through its deconstruction of structural materials, bringing what structures together a space inside, presenting them in piles in a non-orderly way. In the documentation of this work, materials seem to be installed to create a half-finished interior. Nearly half of the assigned area is occupied with a large pile of pieces resembling architecture and furniture's constructive elements. Thus, the installation recreates a living space while using elements

in which their mass-produced forms are still recognizable, referring to constructive material while creating a deconstructed whole.

Figure 2.12 Mitzi Pederson, *Yellow and Orange*, 2008, Cinder blocks, wood, glitter, glue, cellophane, aluminum tape, 163 x 183 x 203 cm, California College of the Arts

Mitzi Pederson's works also transform the exhibition space through similar materials to those used by Tatiana Trouve. In *Yellow and Orange*, 2008 (Figure 2.12), materials are listed as cinder blocks, wood, glitter, glue, cellophane and aluminum tape. A tall structure is made of stacked cinder blocks, whose verticality is reminiscent of an act of construction, in a similar form to columns, although visibly smaller and lighter. The materials used in the work consist of cinder blocks, wood, cellophane, aluminum tape, concrete and silver leaf. These materials are everyday objects but fabricated to make the structure look both like a building site and resemble aspects of sculpture. As Jens Hoffmann mentions in a review of the artist's work, "light filters through, everyday materials are transformed." (Hoffmann 2014, 220). It can be seen that material choices in Pederson's work are primarily industrially made materials that can be closely associated with urban architecture and everyday life within built spaces we experience every day.

According to the artist Mitzi Pederson, she practices what she calls "aspects" or "reconsideration": "In my work, I practice aspects or reconsideration. I am interested in highlighting mistakes or changes and bringing attention to that which goes unnoticed." (Hoffman 2014, 220). These aspects of reconsideration contain the building

blocks of architecture and consist of reshaped and replaced pieces of industrially made materials.

Figure 2.13 Canan Tolon, *Precaution*, 2011, Installation, Arter, Istanbul, 2021-2022

Canan Tolon's work installation *Precaution*, 2011 (Figure 2.13) is another interesting example. Initially made for the Istanbul art space Arter's Beyoğlu venue, Tolon's *Precaution* was reinstalled in the venue's new building in Dolapdere (Arter 2021). According to the museum's website, Tolon's *Precaution* "connected Arter's two gallery floors with a rusty scaffolding, seemingly suspending and strengthening the art institution against structural weaknesses and vulnerabilities to various external factors and pressures as well as potential problems it might eventually encounter." (Arter 2021). The adaptation of the new installation included the materials and their arrangement related to the institution's new architecture. The destruction and construction mentioned in Arter's exhibition brochure (2021) refers both to the constructive form of the installation and the industrial materials shown inside of that construction, pointing to the way in which materials are usually hidden behind the surface are exposed. The ambiguity and parallels between building and demolishing through a use of these materials also raise questions about her motives for this spatial alteration (Arter 2021). Dolapdere, known as a neighborhood in the process of gentrification, is also a place of demolishing and building.

The examples of artworks I have touched upon in this chapter is in no way intended as an extensive survey of spatial art practice or artistic uses of industrial materials.

It is rather intended as a cursory passage into my own work. The works cited here give an insight into how the concept of space became actual space beyond the picture plane with various practices from the early to the late twentieth century and beyond. Looking closer at these works reveals that artists had mutual interests in the use of space, but were also quite distinct from each other in their various concerns. There is no doubt a difference between El Lissitzky's social ideals and Kurt Schwitters's creative experimentation with materials and space, but each has opened up a new venue for later artists to explore space and a new "culture of materials' '. In the 1960s, when that spirit of experimentation was revisited in Minimalism or Installation Art, yet another window seems to have opened for artists interested in space and materials. The work of Donald Judd. Eva Hesse, Richard Serra, Gordon-Matta Clark and others have inspired me to delve further into my curiosity regarding the spaces we inhabit, and the materials that are used to make those spaces come alive. It is through such artistic approaches that I have learnt to look beyond the surfaces of my surroundings. More recent examples that I have touched on in this section, such as works by Heather Rowe, Tatiana Trouve, Mitzi Pederson and Canan Tolon contribute to my sense of inclusion in artistic approaches that I find similar. This sense of inclusion is significant because the way spaces and materials are transformed in these works is not readily accepted by an audience. Engaging myself with such works help me ground my work in an artistic trajectory.

3. IN SEARCH OF ARTISTIC FORMS IN AND THROUGH THE INDUSTRIAL

The last section of this artistic statement consists of my studio projects, which take inspiration from various artistic practices I have encountered and thought about, as attested in the previous chapters and are shaped to form a dialogue with my experiences and surroundings. By transforming found and sourced industrial material, I aim with my work to encourage looking at spatial elements and industrial material from a different angle.

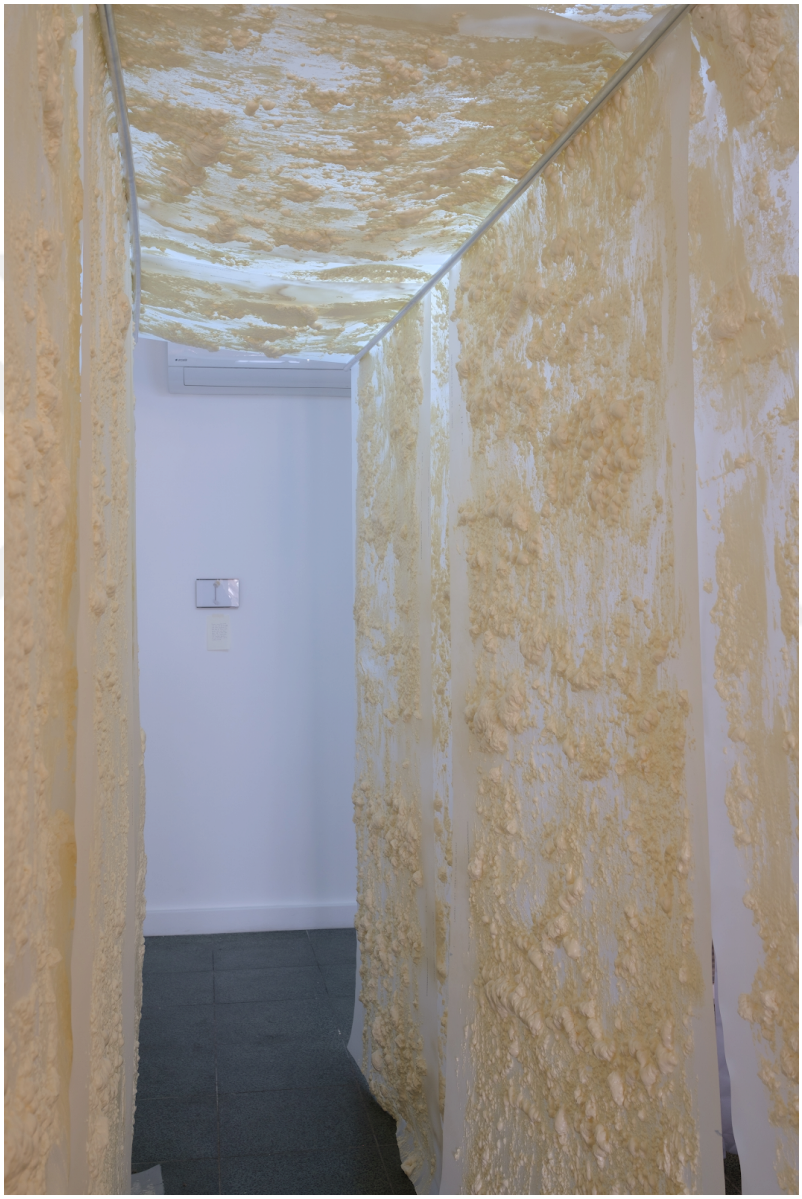
Opening 2022 (Figure 3.1) comprises of a sourced industrial box trolley and chromium plate. The object and the chromium plate were found in the same metal junkyard. Several junkyards were toured until this industrial box was selected, depending on its condition and differences in appearance. Everything is sold by weight in metal junkyards, and their appearance, design, condition or other attributes are unimportant. Thus, everything is treated solely according to its material aspects. Sourcing an object from a junkyard was interesting for me since there were numerous box trolleys in various conditions that were very similar in appearance, yet tiny differences guided which one I would select. It's also interesting how most items sold in these metal junkyards are grouped according to their original functions, and even though they come from different places, all of these industrial metal objects and items are almost identical.

When choosing the industrial box, properties such as size, handles, wheels, and condition did constitute a matter of importance for me. The chromium plate inside is also sourced from the same junkyard; however, in the studio, I adjusted the side to the found box and gave a V-like shape to the plate to create a closed space with depth inside the box. The chromium's reflective qualities that interact with its surroundings contradict the narrow form of this reflective material.

Figure 3.1 *Opening*, 2022, found object, chromium. Work documentation from Broken Octave (26.11.22 - 31.12.22), 5533, Istanbul.

The found box was exhibited as part of the exhibition *Broken Octave*, and as an industrial object, it immediately had a connection with the location of the exhibition space, İMÇ, where during work hours, it is possible to encounter people who work in the area carry things with industrial trolleys.

Figure 3.2 *Fragile Stretch*, 2022, expanding foam, silk screen mesh, metal chain, aluminum pipe, dimensions variable according to site. Work documentation from *Broken Octave* (26.11.22 - 31.12.22), 5533, Istanbul.



Materials used in *Fragile Stretch* (Figure 3.2) are expanding foam, which is a material used during construction phases of buildings, and silk screen mesh, a mass- produced plastic-based material used in silk screen printing. A corridor within the actual corridor of the space is formed with these two materials and using aluminum pipe and chains to fix the installation's structure. The expanding foam is a standard material that can be found in almost every hardware store, and since I had to make

the pieces for this installation in the exhibition space, I also found aluminum pipe, chain and expanding foam in a nearby place. Finding all pieces in the same area also helped me improvise on the corridor form according to standardly produced and industrial formal choices I had for these materials. Each material that was used as well as the materials used in rest of the works in this show unfolded according to both the planned materials and industrial options found while searching for solutions.

Moreover, the exhibition space had a background of textile manufacturing and this continued in this workplace which consists of spacious blocks in semi-open air. The silk screen mesh is sourced from one of the manufacturing shops where I was able to learn that this kind of silk screen mesh is plastic-based and it is not being exported here anymore. Although there are other places that sell silk screen mesh which I was able to reach and inquire about, I chose this place because of its location in the same block. The reason for this is to be able to install the same material in the back of a space while in the same block, the same material can be found and even seen from the window-front in the actual textile shop. The connection here can be made between different spaces in the same block through this particular material.

Figure 3.3 *Cold into Warm Liquid*, 2022, acrylic sheet, copper rod, dimensions variable

Cold into Warm Liquid (Figure 3.3) is a work first installed inside the visual arts building in Sabancı University. The materials for this work were found in a dis-

tribution center of imported plexiglass and similar material. These sheets were in large recycling bins where surplus from orders of serial laser-cuttings are temporarily stored. The sourced material, while being excess parts of a mass-order, help to create an installation with their elongated forms.

The decision for this installation is directly connected to shapes and sizes of the found strips to be recycled. The size does not allow for an option to be laser-cut into different shapes due to its particularly narrow and long shape, Thus, my decision was to pierce each one in the same height. Shaping copper rods similar to a V-shape was a solution for attaching them together and installing these translucent pieces of plexiglass to interfere with the architecture through its movement.

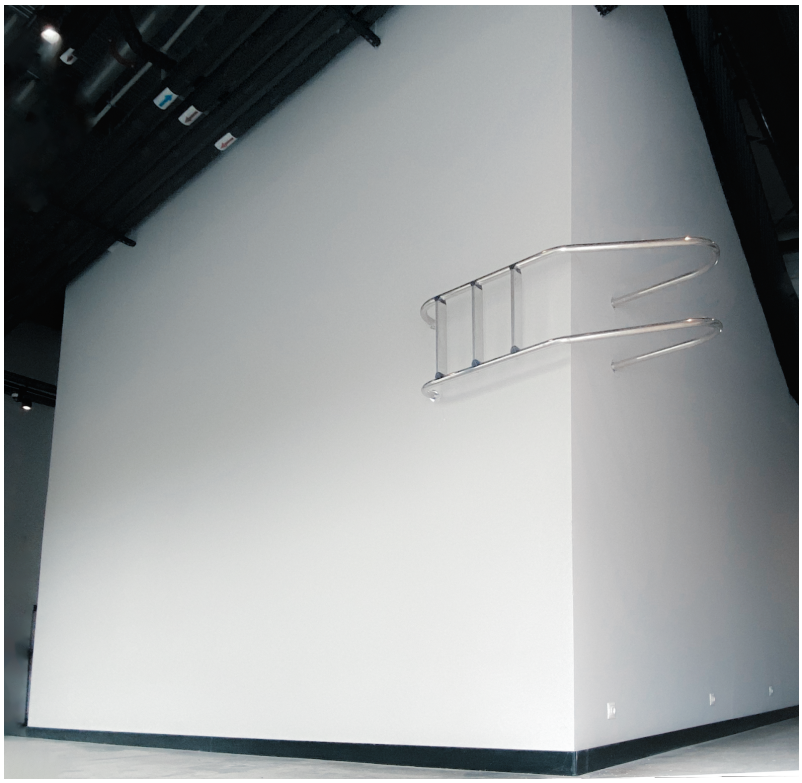
Figure 3.4 *Insulation Window*, 2021, acrylic sheet

Insulation Window (Figure 3.4) is a site-specific work that fits into a studio window without any additional attachment or adhesive material needed. Same material is

used for both this work and *Cold into Warm Liquid*, and this type of acrylic sheet is functionally used over interior lighting to diffuse direct light. The use of this material in *Insulation Window* is inspired from insulating the space and natural light and using an interior material that is attached to ceiling lights and barely noticeable to create a site-specific project that directs the attention to the outside. *Cold into Warm Liquid* repurposes waste material and uses their formal and material quality to rethink an entrance area and the walkway. Additionally, in both works, a material that has functional qualities while being attached to lighting and interior surfaces is being rethought to interact with the spatial forms and aspects of the studio building to gain new meaning. It may not be wrong to say, such industrial material in above projects detach from their cold and mass- produced nature, thus starting to form a relationship with occupied spaces other than just functionality.

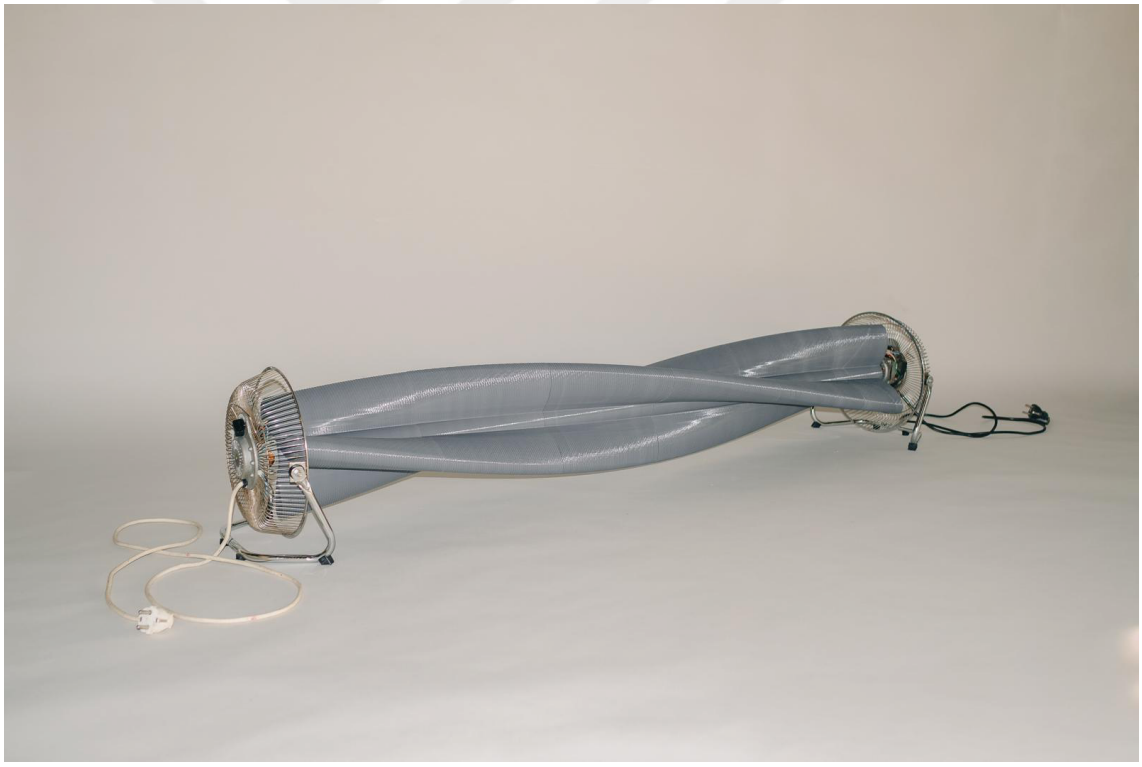
All information given, while initiating from focusing on materials, could as well direct us to a further questioning of the meaning and idea behind the intentional choices made regarding industrial building materials. Each work including these materials have a different idea or intention behind it. Although every artist's intention is unique, choices of material help to collect all of the artworks in a common ground. As I tried to cover in the former paragraphs, this common ground derives from spaces of inhabitation, as the materials in focus coincide through living spaces while also impacting our everyday lives.

Figure 3.5 *650 cm Depth*, 2023, pool ladder



Title of this project *650 cm Depth* (Figure 3.5) gives information on the length of the wall that the pool ladder is installed on. The 650 cm length of the wall can also be seen as the depth of the pool since the ladder is turned at a ninety-degree angle, which can make one imagine the wall also as a sideways pool. This project is in direct connection with materials over the surface since the form of the work depends on the standard attachment way of the pool ladder as well as depending on where an outward corner would be for installing. *650 cm Depth* uses an object to transform a space by bringing a pool ladder indoors. Outward corner of the space is used as a replacement for the corner which pool walls and the ground creates, which the project's main idea is driven from. In order to reimagine a wall sideways, a pool ladder is chosen because of its familiar and standard attributes. Pool ladder is an object mostly associated with a pool and with climbing up or down its stairs, thus this familiarity with the object and its use can make it possible to image an indoor wall sideways.

Figure 3.6 *Solid-Movement-Gas*, 2023, sourced ventilators, 3d printed model



Solid-Movement-Gas (Figure 3.6) is a studio-work that as well rethinks everyday and familiar objects and this work aims to turn the space in between two almost-identical objects into a solid form through creating a continual movement of its fan-blades. In this project, materials have a clearer contrast in comparison with the above examples. Two almost identical floor fans are sourced objects; they are objects that are no longer in exact production and have been found from two different second-hand sellers. Process of searching for these objects also has a connection with

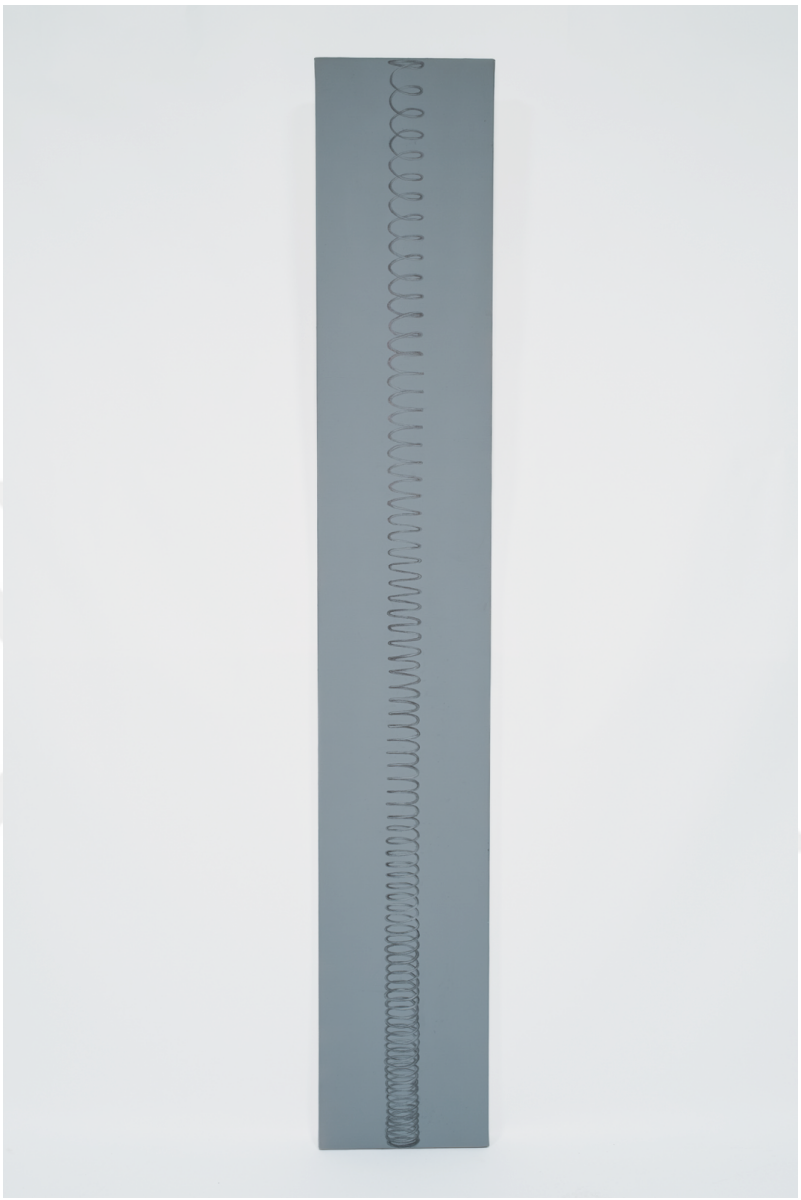
the final form of the work. Process of finding two fans opens up to an interesting search and communication, where only I know the reason for attempting to connect these two objects in my studio, at the same place while also literally connecting them with a continual 3d printed form. While the fans are pre-used and no longer manufactured, in between is a plastic 3d print, made in actual sizes of the fan-blades as if physically showing the air blowing from one fan to another. In the project *Solid-Movement-Gas*, everyday and familiar objects are used to create a sculpture which attempts to formalize the unseen air that the objects also recall.

Figure 3.7 *Ovoid*, 2022, plastic container, plexiglass, flashlight, 135 x 102 x 58 cm

Plastic containers may be globally familiar, being encountered in worksites, artist studios or even sometimes roadworks. Inside this plastic container an oval shaped plexiglass is placed in an angle, and having the same color of the container. While from outside, the container (Figure 3.7) may seem misplaced or purely functional for disposing water or paint, this situation changes with an oval shaped plexiglass inside the container, recalling liquids with its reflective material quality and a flashlight

that is visible when looked inside.

Figure 3.8 *A Measurement Unit*, 2023, acrylic and graphite on canvas, 208 x 33 cm



A Measurement Unit (Figure 3.8) is part of a series where an object with changeable size and shape such as a slinky becomes a fixed size by a drawing in its actual measurements, thus the canvas size begins to define and shape the objects.

Painting series titled *Floor Plan* (Figure 3.9) takes its title from the definitively divided measurements of interior spaces and its relation to re-stretched canvases used in this series. Process of this work is particularly significant to articulate paintings in relation to space and how this work is mutable between painting and installation. Working process of Floor plan series starts with placing and reordering physical bench easels in front of blank canvases. In this installation process, the limited space that has stable measurements is not the exhibition room or the studio

Figure 3.9 *Floor Plan I, II, III,* 2023, Oil on canvas, bench easels, 180 x 120 cm, 140 x 110 cm, 210 x 150 cm

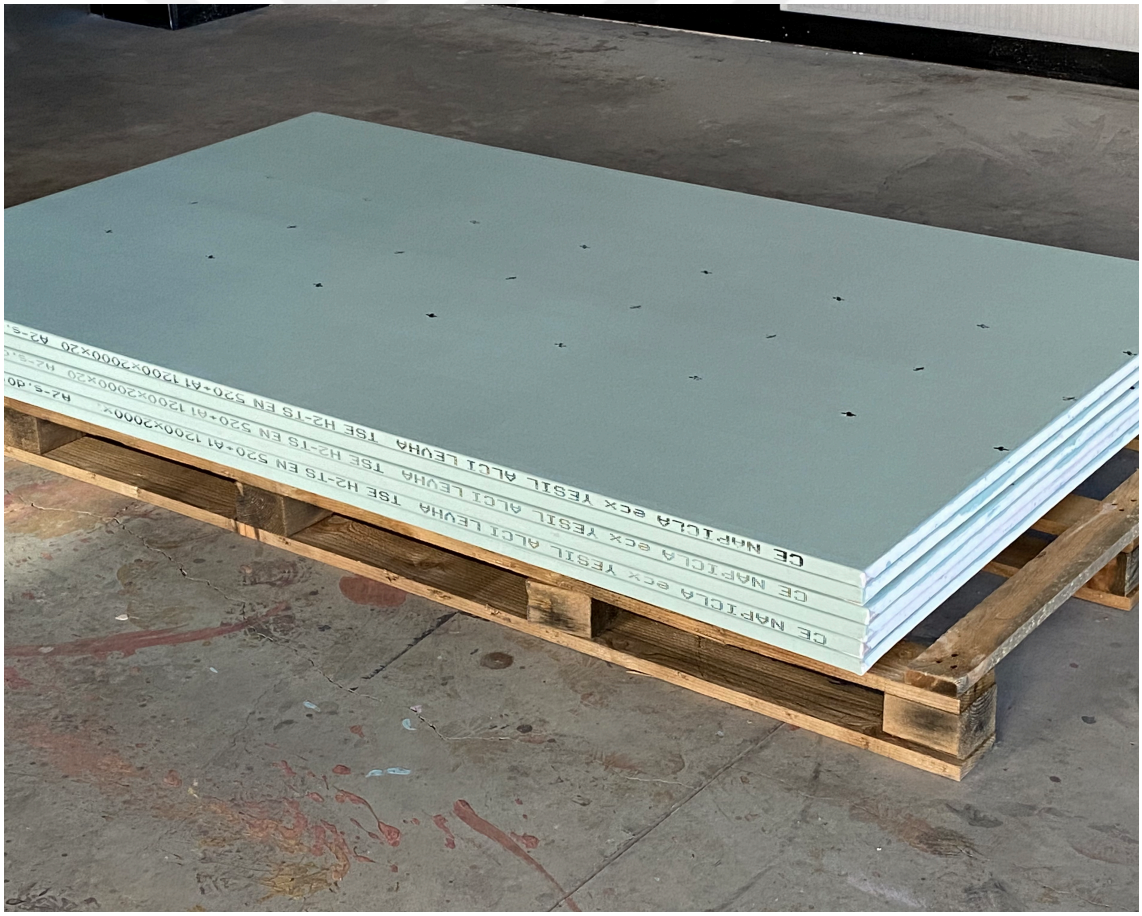
space but rather pre-owned and re-stretched canvases. Once the positioning of bench easels are decided, they are painted in actual sizes, which may get closer to replicating these objects instead of scaling or representing. In their final form of exhibiting, paintings are aimed to be brought closer to the initial process of installing, and thus have been decided to be exhibited with their original objects.

Figure 3.10 *Room Temperature I, II, III*, 2023, plexiglass and pencil drawing

Another work that can be seen in relation to replicating and space may be *Room*

Temperature series (Figure 3.10). Title of the work suggests a lack of functionality by also addressing the purpose of the object this work originates from; heaters. Another purpose of the title *Room Temperature* is to be a reminder of the actual temperature of the room, that may not be normally considered included in this work. In *Room Temperature* three differently sized boxes are produced from plexiglass and drawings on these boxes replicate shapes of heating units. These remade heating units are installed near the floor, acting like actual objects on walls that normally do not have heaters. In the studio I have encountered a number of people asking where these objects came from since there is also a central heating unit, which may show that series *Room Temperature* may evoke a need for closer inspection followed by a possible questioning of the original and the replica. In addition, although not as clearly defined as in *Floor Plan*, *Room Temperature* also questions intersections of painting/drawing and installation disciplines through canvas-like shapes.

Figure 3.11 *Copy Of*, 2023, installation consisting of 6 200x120 acrylic and spray on canvas



Similar to the previous studio projects titled *Floor Plan* and *Room Temperature*, in *Copy Of,* (Figure 3.11) my aim is to think of paintings from a spatial perspective. Before making these paintings, I visited drywall sellers to photograph their formal attributes. Six paintings aim to replicate original drywall pieces from color, font

and size in order to create a believable setting. I plan to install these six paintings with wooden pallets to create a stronger correlation between sourced objects and paintings. *Copy Of* also shows unique paintings that take forms of mass produced drywalls that usually can be found piled up. With this approach to painting, I aim to create an in-between situation with uniqueness that generally is attributed to paintings and numerousness of drywalls.

Figure 3.12 *Extension [03/06/22, 07/06/22, 07/06/22, 04/07/22, 03/08/22, 04/08/22, 09/08/22]*, 2022, oil on canvas, 163 x 95 cm, 150 x 82 cm, 163 x 97 cm, 151 x 84 cm, 163 x 97 cm, 151 x 84 cm, 163 x 97 cm

Extension series (Figure 3.12) is another project that aims to transfer aspects of one space to another via the site-specific qualities of objects attached to a building, like windows. From experience, the assumption is that the windows observed daily in the studio came in only two sizes. However, upon closer examination using precise measurements, it became apparent that there were 1-2 cm variations between each window. In the Extension series, it was opted to use the exact dimensions of each window, creating an abstraction that captured all the outward-facing openings of the studio. The title of each canvas corresponds to its respective start date. Eight colors on each canvas digitally got selected from reference photographs depicting the views outside the windows. These colors then got layered onto canvases in matching sizes to windows. On the right side of each canvas, previous layers remain visible, serving as a legend for each landscape. This method represents a personal conceptualization exploring the potential of the studio's structure, process, and the external environment.

Dashed Line (Figure 3.13) replicates a found composition. The original site was near a university campus in another city. In the found composition, a series of stones collected from the area blocking a narrow road, yet that road being blocked by a chained and locked metal gate. Both boundaries suggest a non-entry, former being an easier limit and latter a no-pass. However when walking around the corner, there

Figure 3.13 *Dashed Line*, 2023, found stones and aerated concrete pieces, single polyester cast, dimensions variable according to space.

is an open area when detouring to the blocked space with stones. Dashed Line is an installation replicating this original encounter in another university campus. Replica of this composition includes found-stones and other objects to help block a road or area, and may be formed differently depending on the location.

4. PERSONAL GLOSSARY OF MATERIALS AND TERMS

This section is a kind of diary about my process, and a view into how I produce my work; thus I have tried to bring together my own subjective articulations around my observations on materials, forms and techniques in a personal glossary. It is an unfinished, expanding glossary as I continue to work, and it helps me ground my practice.

Table 4.1 Personal Glossary of Materials and Terms, 2020 - 2023

A	Acrylic paint	may be considered similar to kinds of plastic. may become sculptural once dried in bulks. I experimented with acrylic paint by pouring and drying a foam. Although it did not properly dry in larger foams, the first attempt was quite interesting. A triangular soft foam became very firm and heavy with acrylic paint dried inside.
	Aerated concrete	a material that can be seen in urban areas, thus familiar. It is used to define and build interior walls before layers of coating, although brittle. It is also used in sculpture studios of art schools, then could be casted and molded with polyester resin.
	Aluminum plate	a reflective material that can easily be bent and stays in the shape it takes with force. I used this material to create similar shapes I made with bending plexiglass. This made me think of force, and thus door stoppers as a mundane object which recalls wind and air-currents.

	Aluminum tube	a material that can be used inside the structure of buildings. I plan to use aluminum tubes for sound, since they may usually be found inside buildings and may carry wind or sound. Bringing this construction indoors could be interesting. This makes me think of meaningless sound pollution, which may be familiar to many.
B	Beeswax	organic material that has a connection to warmth since the process includes melting.
	Biomorphism	things that disrupt angles and geometry or relating to both organic and artificial at the same time. My initial interest regarding industrial material was how to create organic forms with them, however my interest later shifted.
	Bioplastic	organic plastic material is as easily decaying as it is to produce. Acts like food and could last longer if stored in the fridge. Also a material suitable for casting however temporal. Before starting Sabancı University's masters program, I had a chance to experiment with this type of organic material and lightly researched its recipes, use in art practices and its environmental impact. Since the durability of bioplastics came out to be very low, I photographed the change on casted forms day by day. When put together, changes in shape and molding on the cast gave an interesting result, recalling documentational time-lapse videos of plants.

C	Brittle	temporal, organic. Brittleness is an interesting material quality since it can easily be found in both chemically made and organic things. Thus, this quality may metaphorically bring organic and artificial closer.
	Canvas	an object that has a back and a front, also a surface that may have connection to its surroundings.
	Canvas / side	a less comfortable angle to look at a canvas.
	Ceramic	brittle before going into a kiln.
	Clear tube	interesting for its transparency, may be used to indicate connections.
	Closeup	reminds me of visual acuity testing. When a detail of a surface catches one's attention it may become necessary to walk towards and look closely.
	Complimentary	two or more pieces of a whole, not contrasting.
	Concave	a space that can contain and gather. Reminds me of corners or corridors that I see inside buildings.
	Concrete	look up: Jiro Takamatsu *Oneness of Concrete* (1971), Kader Attia *Untitled - Concrete Blocks* (2008) Takamatsu states that it is very important to look and correspond to materials in "the range of our own capacity". and his artistic practice bases from these realizations. (Jiro Takamatsu, 'Comment', in Tokyo Metropolitan Art Museum 1970, unpaginated.) A significant part of Takamatsu's oeuvre consists of articulations on materials and their philosophical potential.

	Convex	a spatial or formal aspect that feels outward, that may have edges or corners that direct outward, pushing what is around away from itself.
	Copper fittings	small copper parts that formally remind me of tetris game and jewelry at the same time. Each different form is made for different angles that could be needed. I haven't used this material yet, since a related concept did not come up, or since this material is replaceable with other types of pipes.
E	Epoxy	a liquid that can be molded into any shape, thus best use may be in detailed and representational casts. can copy very detailed textures.
	Expanding foam	a filling material with interesting texture. The texture is nostalgic for me, and in the exhibition venue most visitors had a similar reaction to this strange familiarity to expanding foam.
F	Far	reminds of visual acuity testing as well.
	Fiberglass	makes the mold matte, thin and durable, could be used instead of the cast.
	Found Object	An object or a found-composition that instantly feels connected to my studio practice visually and idea-wise. compositions could be considered found.
	Fragile	slightly different from brittle, fragility may be the cause of things other than just the material and technical quality. For instance, fragility can be an information for how to carry or handle.
H	Hole	result of an act that shows clear intention to pierce. reasons may include to cover something up. you may pierce a hole on a canvas if you'd like to cover up a painting, which will also be considered 'adding'.

	Hollow	could be a natural formation such as the ground of a pond, or a cavity.
I	Insulation foam	a functional layer that decreases sound or helps to regulate heat. I used this material in my studio work relating to insulation.
	Insulation foam [recycled]	made from scraps of previously produced foams. I searched for a recycled version to be cautious about the environmental effects of the material I was going to use. text of the work made with this material doesn't include this material quality.
N	Narrow	look up: Bruce Nauman *Performance Corridor* (1969) Narrow reminds me of corridors or such liminal spaces.
	Needle	a subtly repellent object that is hard to see and that could easily be lost. I used this with beeswax since I think the feelings two materials carry is contrasting.
	Negative (space)	a complimentary part of something, or a complementary perspective to look at an idea. look up: Rachael Whiteread Whiteread's sculptures often cast a negative area, making it visible, or she shows the negative form of casting.
O	Oil paint	look up: Lucy McKenzie McKenzie's paintings usually function similarly to stage decors, which is also her area of study. Seeing her paintings encouraged me to think more about possibilities of painting. I still feel that I need to stay in the confines of each medium and reference other things outside those.
P	Plaster of Paris	Very commonly used for casting, however it can be used diversely on many other surfaces.

	Plastic	for an essay on plastics, visit: https://www.metmuseum.org/toah/hd/mome/hd_mome.htm *Modern Materials: Plastics* is an essay I found in the Met's archive, written by Rachel Mustalish in October 2004. It examines how plastics changed and impacted our lives and simultaneously had an immense effect on art practices starting from the mid-nineteenth century. This article also corresponds to many plastic-based materials I use in my practice.
	Plexiglass	For me, plexiglass is a material that reminds of building windows or display windows. Using plexiglass instead of glass is to be able to bend and shape it. By shaping plexiglass into forms similar to arrows in an exhibition, I tried to find material and formal correlation between many display windows in that area and the exhibition space. look up: Donald Judd In many of Donald Judd's works that include plexiglass, this material is used for its transparent quality. According to Judd, especially in his closed cubical forms this transparency effect breaks the ambiguity of the form by letting us see the inside. ("Don Judd: An Interview with John Coplans," in John Coplans, Don Judd, exh. cat. (Pasadena, CA: Pasadena Art Museum, 1971), 36)

	PMMA [acrylic plate]	This material is normally used for diffusing interior lighting. I wanted to switch this material to diffuse natural light. By diffusing the light coming from outside, I aimed to direct the attention to something external that still relates to my studio space.
	Polyester resin	without any pigment, the two components give each cast a unique coloring. I did not want to add pigment in my experimentations since the chemical process and any mistake could be better identified from the final color.
	Polystyrene (styrofoam)	a material that I used for carving and casting. This material makes me think more about how one can use electrostatic charge as a subject rather than what to carve and cast with it.
	Polyurethane foam	a type of soft foam, similar to mattresses. Expanding foam also has the same chemical component. Out of its types, I used sound isolation foam while I also used other types of insulation material.
S	Shallow	I experimented with carving aerated concrete blocks in the studio. Similar to carving a relief or stamp but the material was intentionally fragile, thus it couldn't be moved.
	Silicone (life casting)	a material that does not irritate skin, although not a daily-used material, it could recall soap in relation to touching and skin.
	Soap	a material that has a direct connection to hands and skin, thus touching. I think if something is casted from soap, that piece should also encourage touching, or even washing and dissolving, changing its form throughout a period of time.

	Surface	look up: modernism, Frank Stella, Michael Asher *Galleria Franco Toselli* Milan (1973) An important term especially in Minimalist art practices. Surfaces of things for me are about time. What a material tells may change if the surface is slick and new, overworked or used. Surface is more about showing a process for me.
T	Tracing paper (roll)	Semi-transparent and familiar to an art school or artist studio type of environment. Firstly used in *Fragile Stretch*, later exhibited in 5533 Gallery in Istanbul and replaced with silk screen printing mesh.
	Translucent	a material quality that shows the inner structure, which could normally be hidden or covered. Recalls exposing a hidden mechanism, or simply showing a place where normally covered.
W	Wood	a natural material that could easily take any form. However it's natural formation and the given shape interfere at most times. A material that is also commonly made with plastic, artificially copying its attributes.

5. CONCLUSION

Industrial materials mentioned throughout this research is a major part of my studio process, since my work has been significantly shaped through my experience regarding my surroundings in the university's industrially made arts building SUSAM which I have been working in for the past two years. The fact that SUSAM is situated near a factory area has also contributed to my interest in looking at my surroundings from a different perspective. I am aware, for example, that we live in an industrial landscape, and nature has been transformed to a mere backdrop of that dominant landscape.

My work is concerned with the standardized functions, objects and tools that shape architectural settings, but it is not architecture that interests me per se but my intimate and subjective relationship to my immediate surroundings. How standardized industrial materials reveal themselves to me in an architectural setting is my main impetus. Hence, materials belonging to the interior and exterior of buildings come forth in the visual articulations that I try to create.

Various examples of art from the 20^{th} and 21^{st} century have shed a light on my thinking. Researching art historical examples and contemporary artworks that question similar aspects of materials, functionality and practice in relation to space has opened up new ways of making for me. These artistic practices have a common ground in reconsidering architectural space and industrial materials, transforming the industrial into the artistic. I place my work in this trajectory as I constantly engage with my surroundings, be it a studio, a gallery or any place that is open to me as a site for in-situ art practice.

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