

ANALYSIS OF THE NOTIONS OF IDENTITY AND SELFNESS
IN ISTANBUL BIENNIAL AND MANIFESTA BIENNIAL

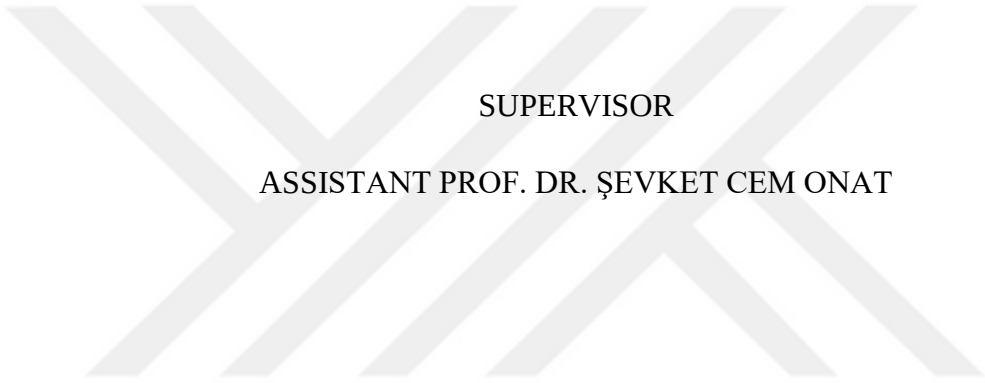


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PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT*

Art, throughout history, has been a way of expression, in which people prefer to explain themselves, understand the world, and explain societies to each other. This way of expression, took shape on different notions, concepts, and phenomena, depending on the period.

Notions of identity and selfness are the concepts that artists are working on. These notions, socially generate individuals and society, and frame them, also have been tried to interpret by approaching the hands of different disciplines of social sciences.

In this work; identity and selfless which are some of the important notions of art, artist, and production of art, have been approached with the help of the fields of sociology, philosophy, and psychology. In art, the dual perspective of identity and selfness, which create each other, has been tried to be traced. Examination, that has been made, is limited to “İstanbul Biennial” and “Manifesta: The European Nomadic Biennial” which emphasizes the concepts of identity and selfness and, on the other hand, it is composed of artworks analysis that is associated with concepts of identity and selfness, while researching for the structure of biennials.

Key Words: *Identity, Selfness, İstanbul Biennial, Manifesta Biennial*

ÖZET

Sanat; tarih boyunca, insanların kendilerini, dünyayı anlamak ve toplumları birbirine anlatmak için tercih ettiği bir ifade aracı olmuştur. Bu ifade biçimi dönemsel olarak farklı kuram, kavram ve olgular üzerinden şekillenmiştir.

Kimlik ve benlik kavramları, sanatçıların üzerinde çalıştığı kavramlardandır. Bu kavramlar, bireyi ve toplumu, kişisel ve sosyal olarak var edip çerçevelelendirmekte ve sosyal bilimlerin farklı disiplinleri tarafından ele alınarak anlamlandırılmaya çalışılmaktadır.

Bu çalışmada; sanat, sanatçı ve sanat üretimi için önemli kavramlardan olan kimlik ve benlik; sosyoloji, felsefe ve psikoloji alanlarının yardımıyla ele alınmıştır. Sanatta, birbirini var eden kimlik ve benlik kavramlarının ikili bakış açısının izi sürülmeye çalışılmıştır. Yapılan inceleme, kimlik ve benlik kavramları üzerine vurgu yapan “İstanbul Bienali” ve “Manifesta: Avrupa Göçebe Bienali” özelinde sınırlandırılmakta, bienallerin yapısını araştırırken bir yandan da kimlik ve benlik kavramları ile ilişkili eser incelemelerinden oluşmaktadır.

Anahtar Kelimeler: *Kimlik, Benlik, İstanbul Bienali, Manifesta Bienali*

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CHAPTER 1

INTRODUCTION

Since the beginning of history of humanity, art has provided basis uniquely for many concepts and ideas to be seen. As for artist, who created the artwork, presents his perspective about concepts, situations and incidents, and brings out new approaches to existing circumstance. While creating his/her work, the artist is affected by individual and environmental influences and reveals his/her work in line with these influences. In order to create a work, many pieces that the artist has extracted from the artist's self, memory, and identity come together. Each of these pieces has traces of the notions mentioned in this study. Even though the work of art comes from the artist's hand, from the moment it is presented in the public space, it is no longer a subjective self-object, and makes a social reflection. In this context, the artist and the work have public importance as well as individual effects.

In the second part of the study, it has been tried to trace the concepts of identity and self on which this research is based. In Chapter 2; With the help of disciplines of sociology, philosophy and psychology, notions of identity and selfness are approached from Ancient Period to modern-day and benefited from the opinions of Aristotle, René Descartes, Immanuel Kant, William James, Martin Heidegger, Sigmund Freud, Carl Gustav Jung, and Zygmunt Bauman.

For artist, the work of art that he produced, has value of unique. In this context, art and accordingly artist, are consistently involved in an interaction with concepts of identity and selfness. How the interaction happens and its methods vary from artist to artist, and in this context the work of art, that has been created, reflects the essence.

Identity and selfness are two concepts that breed each other. Identity can be estimated as top layer of selfness. While selfness comprises someone's "inside", identity comprises someone's "outside". (Kilinc, 2011, p. 88) It is possible to notice that identity shapes people with some behavior patterns and roles in social life by involving selfness. In this context, it will not be wrong to talk about a structure that is delimiting and acts as a frame. While selfness is individual's essence, identity expresses the frame of existence in communal living.

In Chapter 3, reflections of identity and selfness in art are mentioned. In chapter 3.1. how concept of identity has been approached by artists and the existence of this concept in art industry has been tried to be explained.

In the subtitles of chapter that is being remarked, it has been tried to examine how artists approach to identity, and reflection of cultural identity to art, and the evolution of concept of identity in modern and postmodern era. While tracing the cultural identity in art, this work has been benefited from the ideas of E. C. Stewart and Durkheim.

Phenomenon of identity, played an important role, in twentieth century, when modern society was transitioning to postmodern society. While identity structure that has been glorified by modernism, stating a holistic identity, it is quite the opposite in postmodernism. (Acun, 2013, p. 1-3) Groups that were defined as sub-identity in society, are approved and accepted.

In chapter 3.2. reflection of selfness to art and in the direction of this reflection, new meaning that the work of art has gained as self object, are studied. To identify the object of selfness, it is benefited from the concept that Heinz Kohut states as “self-object”.

In the Chapter 4 of this study, phenomenon of biennial has been discussed. This research involves the history of biennial and its pioneer steps, also its structure. Formation of biennials that has been a part of life of art since 19th century and in the context of pioneer steps, Salon Exhibitions and Universal Exhibitions (Wold’s Fair) have been researched. As for Venice Biennial, it has been analyzed in accordance with its importance of being the first biennial. After the research of the history of biennials; impact of development of globalization, tourism, political on biennial has been mentioned briefly.

The connection between biennial and it's actors has been tried to be explained in the context of conceptual framework and exhibition space, curator, artist and audience, in chapter 4.3.

In chapter 5, the concepts of identity and self are discussed within the frame of the selected editions and artists from the Istanbul Biennial and Manifesta Biennial. Concept of selfness is more connected with concept of identity rather than evaluating singular, especially pointed out in this context in analyses of works. In this research, the reason why the Istanbul Biennial is examined in this study is that it is a "cultural

bridge" between East and West, with its geographical location and historical importance. When societies that have been living İstanbul from past to present are considered, existence of different languages, religions, ethnic identities and cultures appear clearly. İstanbul is a city where different cultures meet and coexist with the influence of its history.

While analyzing İstanbul Biennial; 1, 3, 4, 5, 8, 9 and 12th editions have been chosen. 1st İstanbul Biennial, associating with nation-identity, in the context of the way foreign and Turkish artists' works are displayed, has been tried to be analyzed with the reason of reflecting duality. 3rd İstanbul Biennial, puts forward the concept of multiculturalism, in the direction of chosen theme. 4th İstanbul Biennial, brings a new multidimensional approach to language and identity, in the direction of orientation and tending. 5th İstanbul Biennial focuses on hybridization, other and pluralism. 8th İstanbul Biennial presents readings about individual's outer world and inner world, in the context of poem and justice concepts. The 9th İstanbul Biennial focused on the theme of "İstanbul". As of the 9th İstanbul Biennial, it is observed that the biennial's own identity has begun to change. The exhibition titled 'Serbest Vurus' at the biennial was handled within the context of the concept of ethnic identity. 12th İstanbul Biennial includes readings of identity, sexual identity, freedom, political situations and new history, based on the works of Felix Gonzales Torres. Since the 12th İstanbul Biennial was created in line with the works of Torres, it bears traces of the notion of selfness. Notions of identity, in the context of chosen İstanbul Biennials, has been tried to be analyzed with the help of notions of selfness.

The artists, that have been studied, in line with the concepts of identity and selfness are; Oskar Kokoschka, Gulsun Karamustafa, Shirin Neshat, Halil Altındere, Kutlug Ataman, Sukran Moral and Doris Salcedo.

After the İstanbul Biennial, in the second part of the 5th chapter, Manifesta: European Nomadic Biennial, in line with the notions of identity and selfness, the editions of the biennial and the works were examined. As of the establishment and approximation of Manifesta, it has been observed that there is a biennial related with identity. This research includes 1, 2, 3, 5, 6, 8 and 11th editions of Manifesta. In the selected editions of the Manifesta; It is seen that the subjects such as "identity, cultural identity, migration, communication" have been studied. The unfulfilled Manifesta 6, on

the other hand, can be considered as an example that the aim of intercultural cooperation adopted by the biennial may not be as easy as it is thought in real life. The conflict between the local communities and the Manifesta team resulted in the cancellation of the 6th edition of Manifesta. Artists that are selected and analyzed from Manifesto Biennial are; Alicia Framis, Tanja Ostojic, Phil Collins and Roman Ondak.

The main purpose of this study is to examine the notions of identity and selfness in the context of the Istanbul Biennial and Manifesta: European Nomad Biennial, and to try to analyze the works of the selected artists in line with the aforementioned concepts. It is aimed to make sense of the notion of identity and selfness together in the works of the artists selected during the examination.



CHAPTER 2

NOTIONS OF IDENTITY AND SELFNESS

Notions of identity and selfness have been of the concepts that many artists mentioned during the process of creating since the beginning of 20th century. These two concepts that have been focus of interest of sociology and many other different disciplines, while these are thought to characterize similar statements and situations on some points, there are also boundaries that they differ. While the selfness plays an important role in the formation of identity, identity is all of the features and parts of the selfness. One of the main differences between notions of identity and selfness is that identity is selected consciously and with consent, against to selfness.

As explaining the meaning of notions of identity and selfness, benefiting from the disciplines of such as sociology, philosophy and psychology, provides the analyze that is being done, to be comprehensible. Sometimes, there is contradiction and duality between these concepts. This dilemma experienced is due to the ambiguity of the framework of the mentioned concepts, originates from the definition of the sub-headings of identity and selfness. This variability is affected by social and individual factors, also differs according to the individuals.

According to the definition made by Turkish Language Association (Turk Dil Kurumu), selfness means; characteristic that makes someone himself/herself, selfdom and essence of being. Identity, on the other hand, is defined as the whole of the signs, qualities and characteristics that show what kind of person a person is, and the whole structure that he/she wishes to show himself/herself.

Yet, identity as opposed to selfness, is a blurry notion at some points that is variable, contradictory, and volatile by definition. (Bauman & Raud, 2018, p. 9) Identity emphasizes the interaction between people and individuals' relationship with society. (Cited from Bilgin; Kilinc 2011, p. 89) Identity, in general, also means; categorizing or locating individuals' social existence in society. Concept of identity that is also connected with phenomenon of belonging, triggers existential problems of individuals' or solves them.

By asking specific questions, a person, will have been took a step, in order to find what identity and selfness means. In order to make sense of these notions, the

question of “who are you?” answers deeply. Separating the equal situation of identity and selfness, at some points, enables to make a better understanding.

Asking the question of “who are you?”, in order to explain the notion of identity, becomes meaningful by the way of asking. With such questions as; “Where are you from? Which religion or ethnic group do you belong to?” it can be learned the details of how individual defines his/her identity.

Yet, rather than asking “who are you?” in order to reveal selfness, if what means selfness is understood, it is possible to find answers without asking this question. Selfness is “what” individual is as the purest, deepest and most naked. At this point, it will not be wrong to define selfness as essence, inside and deepest part of a person. In this context, the answer of “what are you?” instead of “who are you?”, will be convenient in order to get information about selfness. The answer of “what are you?” requires to make comprehending and analyzing. Firstly, if a person knows what he is, he will know who he is. (Yalcin, 2011, p. 28) Accordingly, the individual should ask this question to himself.

Selfness is defined as foundation, essence, and base of the human soul. This essence is dearie and ambiguous just as a work of art. In this context, it is entirely unique and belonging to person. (Bauman & Raud, 2018, p. 19) It can be shaped according to environment that it is in, as cyclical. No matter how many different forms the self may take, it is something that is given to every soul.

While some critics defines selfness as changeable, some critics define it as stabile. (Aslan-Yilmaz, 2016, p. 80) But the only result which is mutual is that selfness consists of vagueness and this vagueness makes it hard to be framed, narrowed down and degraded to a definition. (Bauman & Raud, 2018, p. 17) This is due to that selfness occurs in some different disciplines, hence each of these disciplines approach to this concept in their own unique way. Every time it is discussed by disciplines of social sciences, selfness enlarges its frame by feeding with new inferences.

If it is considered that every artwork is the result of different identity and selfness, it is an inevitable result that these concepts are often used in artistic production. During the artistic production, notions of identity and selfness are overly discussed by the artists who have different culture, geography, religion and language.

These notions are in concepts that, artists who are individualizing with the modern world, think about and transfer them into their process of creation.

2.1. Identity

Identity is one of the concepts that social sciences research the most. By disciplines such as art, sociology and philosophy, it has been frequently emphasized especially since 20th century. Although the concept of identity has been interpreted as “selfness” in literature at some points, it should not be forgotten that these two concepts differ from each other. Approaches about what identity is, what it means, and how it is formed have contributed this concept to getting complicated in structure.

Identity is a notion that is in a relation with questions such as “Who am I?” and “Where do I belong?”. In consideration of its root comes from word of “idem” in Latin, “identity” means being same and continuity. In Turkish “identity” comes from the root “kim” and it is related with requiring to “being attached” to a congregation with force, along with the concept of “belonging”. Idea of identity, shapes upon “belonging”, and began to be defined thanks to the big disconnection that occurs between “what it should be” and “what it is”. (Bauman, 2021, p. 30)

“Identity is a multidimensional and a various concept. People can have multiple identities. All of us, live with a series of identities that fight for commitment, and are potentially contradictory. Male-female, straight or homosexual, nationalist-environmentalist, British or European... This list can be extended as we wish, accordingly, our possible belongings are like these... Thus, identity is a belonging problem that related with what do you have in common with others and what differs you from others.” (Cited from Weeks; Ak, 2020, p. 602)

As opposed to selfness, identity is a key for escaping from ambiguousness and uncertainty. (Dalbay, 2018, p. 162-163) Identity act as an outfit put on selfness, thus, essence. Identity also expresses how other members of society see and evaluate an individual.

Sociology and philosophy, evaluates the notion of identity by discussing it in different point of views and these assessments penetrate into many fields of life. According to Bauman (2021, p. 26) notion of identity, instead of being discussed as a sociologic concept, has appeared as an “object of philosophy” till middle 20th century.

It is stated that, identity formed with the result of such factors as “ontic, epistemic, ethic and aesthetic of existence of subject”. (Askin, 2010, p. 214)

In sociology, the phenomenon of identity is associated with society and on how individuals are and how they position themselves in the face of society, emerges as a concept that has begun to gain meanings. "Sociological identity is a concept that used in determining social gender and classes, also states the social situation of an individual." (Askin, 2010, p. 214) With sociologically discussing the concept of identity. (Dalbay, 2018, p. 174) Identity acts as a kind of determiner that contains all of individual's exterior and interior features. In this context, identity, has a mission which is to present selfness of individuals to world. (Acun, 2013, p. 27)

When concept of identity is studied, with the modernizing of individual and society, phenomenon of identity occurs as a problem. In modern and postmodern era, notion of identity means different things and the identity problems that occurred between two eras, differ. In modern era, individuals' perception of identity was improved, but the individuals who did not fit into general structure or norms of society were separated. As for postmodern era, differentiation and variation of identities were blessed and accepted.

Although, debates about notion of identity started in modern era, the peak point is the postmodern era. Identities of nation and class which were created in modern period, is not sufficient for individuals in societies. (Dalbay, 2018, p. 164-165) One of its reasons is that in such environments where disorder and chaos dominate such as World War II, individuals don't feel that they belong to the society they exist in. This situation forces people to be open to new seeking, by arousing the feeling of suspicion.

Two approaches related to identity stand out:

- First of them can be defined as identity was given from society to individual and is stable, in some way it is seen as “forced legacy”. In this approach, homogeneity comes to the forefront. Discrepancies are not welcomed.
- As opposed to first one, according to second approach identity is evaluated as a phenomenon which acquired by the individuals' themselves and built. In this approach identity is dynamic. (Dalbay, 2018, p. 163)

It is demonstrated as one of the important factors during formation of the identity of geography and time. Identity is not a structure that remains stable in time and unchanging. (Dalbay, 2018, p. 165-166) Since formation of identity takes shape in process, it emerges as a structure that is mobile rather than stable.

According to Bauman, in order identity to emerge, it is crucial for people to live in a society which united by idea, consideration and principles. Only in this way, individuals can distinguish their selfness and personality traits, and in this environment, they are able to develop their identities sturdily. (Bauman, 2021, p. 17-24)

The notion of identity which is mentioned above in its general terms emerges as a complicated structure that involves much changeable and value systems in it, rather than being routinized.

Since individual identity and social identity are in connection with each other, and can change shape as cyclical, it has “dynamic” structure and existence. (Simsek, 2002, p. 35) Some theoreticians separate these two types of identity. This discrimination is softer for some, and harder for others. According to Marilynn Brewer and John Turner, there are not significant distinctness between individual identity and social identity. They advocate that there is a “moderate passing” between individual and social identity. As for Michael Hogg and Dan Abrams, they believe that there is a harder and sharper differentiation between identities. According to this differentiation, while social identity means belonging to a group, individual identity takes shape in accordance with personal desire, want and likings. (Simsek, 2002, p. 35-36)

Artists have produced countless artworks by addressing the concept of identity during the creative process. Especially in the long process which includes the transition from the modern to the postmodern period and up to the present day, notion of identity became visible in works, with the impact of new culture that has been come across in the direction of globalization, and forms of life. The works created by the artists are sometimes shaped on the artist's "individual identity" and sometimes on the "social identity" in which he is included.

2.1.1. Individual Identity

Individual identity is defined as behavior pattern that a person chose for himself, and manner of comprehending himself. (Ozdil, 2017, p. 388) “Individual identity

corresponds to who a person is, his own qualities and his sense of socio-emotional about his position.” (Simsek, 2002, p. 35)

Identity is a notion that concerns individual. (Askin, 2010, p. 216) Discussing the notion of identity, through individual’s perception of identity and what identity means to individual, enables to explain the subject upon sturdy foundations. (Simsek, 2002, p. 31) Phenomenon of “selfness” that people have been thinking about since Ancient Period, is also stated as individual identity, because it is associated with self and even soul. (Kinag, 2018, p. 1)

“Whether the concept of soul, which is the basis for the explanation of personal identity in the ancient period, is identical with the self, which is the basic concept in the explanation of personal identity after the modern period, and whether the concept of soul will be used as self or not is one of the main problems related to the subject.” (Kinag, 2018, p. 7)

Individual is in a relationship with identities that he gained or was gained from the beginning to the end of his life. Foundation of individual’s search for identity is recognizing himself, maybe re-recognizing, and making sense of it, emerges as a product of effort.

Individual identity acts as a complicated structure that contains, all of the collective identity values that the family that person lived in, society, country, an ethnic group that person in or group of religion, brings out, and the individual who is trying to exist with these values, adopts identities that he brings from himself. (Dalbay, 2018, p. 161-176)

Identity becomes a structure that covers and wrap up selfness. In this circumstance, individual is affected intensely from the conflict between his self and identity. The reason of this conflict is that individual has got so many identities that are opposite and opponent to each other and the disjointedness that occurs between these identities. (Askin, 2010, p. 213) This dominance between identities continues to change from an individual’s birth to death. (Simsek, 2002, p. 29) With this change, identities that were acquired; renew, alter and convert.

Individuals begin to question their identities in adolescence period. In this period, minds that are open to question most things in life, do not fail to question the identity that they

acquired till that day. In this period, individual who began to get in touch with other groups as well, except for the society that they belong to, begins to compare identities. Young person, makes this questioning even if it means to go against to the society that he is a part of and be excluded. (Simsek, 2002, p. 33-34)

In many stages of life, individual continues to search for identity. Each new social environment where person enters, cause the person to contact with new identity groups. In this context, identity concern that individual has been going through, by showing duality in many ways such as old-new, imposed-acquired, continues to contradict in one's self. This period provides concept of identity to be alive, active and dynamic all the time. (Simsek, 2002, p. 34)

2.1.2. Social Identity

Social identity, in other word collective identity, emerges as related to concept of identity, and involves "identification" with the congregation that it is in. As being different from individual identity, social identity takes shapes with similarities and dissimilarities with the other people in the society. Factors such as; legitimacy and support from the group that being involved in, is discussed. (Simsek, 2002, p. 35)

"Scholar collective identity is defined as "revealing the difference of a set of groups (ethnic societies) rooted in a particular area (territoire), from other groups, demand of emphasizing." (Dalbay, 2018, p. 169)

The formation of social identity is based on communication and interaction between different groups, past experiences and traumas of individuals living in society. (Dalbay, 2018, p.170)

"There is a retrospective aspect of collective identity, because collective identity is constructed from a tradition loaded with symbols, memories, works of art, customs, habits, values, beliefs and knowledge, from the heritage of the past, in short, from collective memory." (Cited from Bilgin; Dalbay, 2018, p. 170)

In the production of social identity, society in general and norms of this general stand out. For this reason, individuals and groups that appear as minorities in society are marginalized in a way. Dissimilarities are emphasized and distinguished. Social identity gains strength by getting the support for contrast and dissimilarities. (Dalbay, 2018, p. 169-170)

In the construction of social identity, art and artists play an important role. The intellectual part of the society conveys various ideas and thoughts to the rest of the society through their works.

Social identity, which is shaped according to the characters and cultures of societies, shows a different structure in Europe, the Middle East or Asia. These distinctions spread from countries to cities, from macro dose to micro dose.

2.2. Selfness

Selfness is one of the notions that is in the study field of the disciplines of sociology, philosophy and psychology, and can be framed with different definitions in accordance with which discipline it takes place in and the subject that is being discussed. (Yalcin, 2011, p. 28)

“Sociology is; scientifically researching reasons and results of social life, social change and people’s social behaviors.”. (Bahar, 2009, p. 3) Philosophy is a systematic study that practiced about abstract, general and basic questions related to existence, information, value, trueness, mind and language. As for psychology, it is a science field that analyzes the behavior and mind of the people.

“Selfness is mental representation that everyone has of their own personality. (...) The individual’s self, behaviors, needs, motivations that shows consistency in a way, with his interests, loyal to himself, different from others and perceived as a different being, is a combined mental structure of cognitive and emotional nature.” (Cited from Bilgin; Kilinc, 2011, p. 89)

Studies on selfness extend from Ancient Times to Modern Period and today. In Ancient period, selfness was discussed in a similar level as individual identity. It is seen that selfness was related with “Psyche” in this period. In this context, selfness, hence individual identity, was based on concept of soul by Aristotle. According to him, selfness is inside of existences. (Kinag, 2018, p. 1-8) “Psyche” is accepted as one of the two phenomena that are human and what creates human in ancient times. The first is "Psyche", which means body, and the second, which means soul. Aristotle considers the body as "movement" and Psyche as the "principle of sensation". (Durusken, 2013, p. 75-76) Notion of selfness that was related with soul in Ancient Period, emerges as a form that refers to after death.

With the Modern Period, selfness was discussed on a different platform compared to the Ancient Period. With technological developments and the age of reason becoming prominent, selfness became a phenomenon that is “other world-oriented”, but human life and existence that is searching during this lifetime. (Kinag, 2018, p. 1-26)

In the western-oriented modern philosophy, the notion of selfness is divided into two as "knowledge subject" and "knowledge object".

- The selfness, which is considered as a "subject of knowledge", expresses that "knowledge of the self as a subject" is certain, and this view is defended by rationalists.
- Selfness that is approached as “knowledge object”, since it is produced in a similar way to understanding of selfness that is approached as “knowledge subject”, it is stated by the empiricists that it is certain. (Yalcin, 2008, p. 92)

René Descartes, who is the first name that comes to mind when knowledge is mentioned, evaluates the selfness at a point similar to the mind. In his approach to the selfness, he argues that man's ability to think is the substance that distinguishes him from the animal. (Tasdelen, 2017, p.88-89) “I think, therefore I am” which is “Cogito ergo sum” argument is possible to be analyzed as an explanatory approach to concept of knowledge subject which is mentioned above. (Yalcin, 2008, p. 92)

“The cogito was designed to remove the "selfness" from its existential ambiguity, to relieve the existential anxieties of the selfness, and to reverse the relationship of domination and dependence between the perceiving subject and the world, that selfness's object of perception.” (Bauman & Raud, 2018, p. 17)

Immanuel Kant, on the other hand, associates the selfness with reason and mind. (Tasdelen, 2017, p. 89) In this context, he talks about 3 different types or distinctions about the selfness. These are listed as the noumenal, phenomenal and transcendental self. Kant distinguishes between the noumenal and phenomenal selfness.

“Since the phenomenal selfness is a part of the phenomenal world, it is subject to the same transcendental conditions (pure forms of sensing, that is, time and space, and pure concepts of cognition, i.e. 'categories') to which physical objects are subject. On the

other hand, the noumenal selfness, on the other hand, is in principle not a part of the phenomenal world, as it does not take place in time and space and does not fall under categories, and therefore we cannot have any knowledge about it.” (Yalcin, 2008, p. 94)

Kant states that knowledge cannot be gained by experiencing about the transcendental or thinking self. Unlike Descartes, he does not accept the idea that the self is an "immortal substance" perceived by intuition. “According to Kant, the proposition 'I think' only shows us that there is a thinking self, but it does not show what its nature is.” (Yalcin, 2008, p. 94-95)

“Kant developed an understanding of selfness with the help of the Cartesian understanding of the selfness, which sees the self as a simple spiritual substance obtained through intuitive knowledge. This understanding offers an area where the problems existing in the empiricist self-understanding, which accepts the self as a mere bundle of perceptions and claims that it lacks a basis to ensure the integrity of these perceptions or representations, are eliminated.” (Kinag, 2018, p. 40-41)

In the book "The Principles of Psychology" by William James, the selfness types are divided into four; “material selfness, social selfness, spiritual selfness and pure ego”. James also separates the types of selfness that he categorizes into two as “the knowing me”, that is, the subject (I) and the “known me”, that is, the object (me). (Aslan-Yilmaz, 2016, p. 80) While the object selfness never strives to know, the subject selfness always wants to be known. When we think about this approach through the artwork and the artist; The object selfness refers to the work created by the artist with the subject selfness.

- The material selfness refers to the holistic sum of everything a person has in the physical world.
- The social selfness refers to how the individual is perceived by the outside world. In this context, it appears as a concept that can be associated with identity.
- The spiritual selfness refers to the individual's "cognitive and psychological state such as wishes and personal characteristics".

- The pure ego, on the other hand, is that part of the selfness that cannot be studied empirically and that thinks about itself, which gives the person a sense of continuity. (Cited from James; Aslan-Yilmaz, 2016, p. 80-81)

When the selfness comes together with other concepts, the meaning it expresses gains new layers. In this context, the concept of "authentic" is one of the concepts that strengthen the expression of the notion of selfness. Authentic; refers to the state of the individual's essence being in complete harmony and connection with the phenomenon in a refined and pure way. In other words, it reflects the basic state of the individual's essence. Authentic selfness reflects the self as it is. (Cifteci, 2021, p. 145-150) The fact that the relationship between the work of art and the artist is "authentic" strengthens the work in terms of meaning.

According to the understanding of Martin Heidegger, one of the 20th century philosophers, the selfness is in motion, in "dynamic" and in a state of transformation. For this reason, the notion of selfness for Heidegger creates a layered structure just like Sigmund Freud.

Freud has done many studies on the selfness and argues that the selfness is not an immutable whole. In this context, in his theory called "fragmented self", he divided and examined the selfness into three as "Id, ego and superego":

- Id, the impulsive and unconscious part of the selfness associated with "pleasure",
- The ego, the logical and rational part of the selfness,
- Superego, on the other hand, refers to the part of the self that cares about social norms and observes harmony and is called the "ideal self".

According to Freud, selfness consists of the ongoing interaction of these three elements with each other. The reason why he divides the selfness into three is that the selfness is connected with the "unconscious". He states that among these three parts, the part that is directly related to selfness is the ego. In the ego, it is possible to talk about the unconscious and the unconscious at the same time. However, the constant pressure and authority of the Superego on the id and ego has a negative effect on the formation or visibility of the authentic self. (Cifteci, 2021, p. 148-149)

In the modern period, Carl Gustav Jung examines the soul or psyche in his theory of analytical psychology in three parts as “consciousness, personal unconscious and collective unconscious”. (Cited from Ukray; Kavut, 2020, p. 683) This categorization of Jung on the soul is an appropriate guide to gain knowledge about the selfness. In Jung's concept of the collective unconscious, a concept called "archetype" comes to the fore. This concept is considered as an "extension" directly related to the collective unconscious. Among Jung's archetypes, the "I/self-archetype" is evaluated as the selfness. Jung emphasizes that the collective unconscious is the "base of the soul".

“The effects of archetypes, which are the elements that make up the collective unconscious, are seen in all artworks, and these works give the impression of being the common property of humanity.” (Cited from Gectan; Kavut, 2020, p. 685)

Although the phenomenon of self is considered as the essence of the existence of the individual in all of the approaches examined, it is also seen that it is categorized differently by the thinkers who deal with this concept. In the context of the work of art and its relationship with the artist, the selfness, which has emerged as a concept that the artist cares about while producing his/her work, serves as the key to authentic creation.

CHAPTER 3

REFLECTION OF THE NOTIONS OF IDENTITY AND SELFNESS ON ART

According to Turkish Language Association, Concept is defined as “notion, concept, conception, abstract and general design in the mind of an object or an idea.” Identity and selfness, helps artist to exhibit his abstract idea and his work as object of selfness.

Art made its presence felt as a tool of expression throughout history. From middle of the 20th century until today, Identity and selfness notions have been phenomenon on which artists have been working often. With the effects of changing society, globalizing world, wars that happened and crises, artists, turned their power of creation to themselves.

Among all these alteration, value of the artist who creates art and the meaning of art has also changed. Since the beginning of the 19th century, a great transformation has been experienced with the change in the position of the art market and accordingly the artist. Until that time, artists had done their production for a group or a class; however, since the 19th century, art has started to become an independent area. (Shiner,

2004, p. 258) It is seen that the artist was positioned as a craftsman in the period when art was not distinguished as “Fine Arts”. (Shiner, 2004, p. 71- 79)

The Romanticism Art Movement, which emerged in the 18th century, caused the artists to deal with the work of art in line with their new culturally shaped aims. With the influence of the socio-political conditions of the period such as the Age of Enlightenment and the French Revolution, the human being is intellectually positioned in the center of the universe. In this context, it is seen that individuality comes to the fore when the works of artists in the Romanticism period are considered. (Göktepe, 2020, p. 45-50) While it is seen that artists often reflect their own feelings and reactions in works of art, signs of identity and self-concept can be read in the works of artists.

Stated notions are discussed by many other disciplines including art, though they gained a deep meaning with art. In this chapter, with which approaches in art are discussed the concepts of identity and selfness are analyzed.

3.1. The Notion of Identity in Art

From the beginning of human's relationship with art, the phenomenon of identity and art affect and nourish each other. Artists have sometimes produced on their own identities and sometimes on the identities of the society they live in. The notion of identity expresses different meanings in line with the period in which it is handled in art, and the reflection of identity on art varies.

The reflection of the notion of identity on art is seen especially in the modern and postmodern period. The cultural characteristics of the society in which the artist lived also affected the individual identity of the artist and reflected it on his/her works. When the history of art is examined, it is stated that the artists serve as a mirror to the societies they live in. In this way, it becomes possible to observe the identity structures and relations that societies have cyclically adopted. (Guven-Ak, 2020, p. 604)

Since the Renaissance period, the artist's gaining his own identity is accepted as one of the leading steps for the concept of identity to be effective in art. With the emergence of art historiography, biographies of artists began to emerge in the 15th and 16th centuries. It is possible to see the first examples of the biographies of the artists in the book titled "Lives of The Artists" written by Giorgio Vasari. (Vasari, 2013) As Larry

Shiner (2004, p. 72) declares, it is seen that there were three stages in the formation of the artist's personal identity during the Renaissance period:

- Establishment of the "biography of the artist"
- The evolution of the "self-portrait"
- The rise of the "palace artist"

In this context, as the artist begins to define his personal characteristics, it is seen that his/her "artist identity" has started to develop. Especially with the development of the "artist biography", Renaissance artists, known as "palace artists", are considered to be the first steps in order to have an understanding of the status and therefore identity of the artist in the modern terms. (Shiner, 2004, p. 75)

When the trace of identity is seeking in art, "portrait" comes to the fore. The portrait has been one of the main tools chosen to reflect the physical, personal and social identity of the modeled individual. In this context, the concept of identity, which is represented by a portrait, has been pointing to the individual identity of people and their place in society since the Renaissance and Classical periods. (Ozkanli, 2011, p. 2-3) In portrait and figure paintings, the artist seeks to question the reality and identity behind the visible with the image of the individual. While artist directs this outer eye to the inside and reflects his/her identity and selfness to art with a sincere perspective in a self-portrait, the artist looks from the outside to the individual whose taken as a model in portrait artworks.

With the modern period, instead of the aesthetic and beautiful purpose of art, which has been adopted since Ancient Greece, the social issues expressed by identity began to come to the fore. (Güven-Ak, 2020, p. 607)

In the modernist period, with the influence of the nation-state ideology, the notion of identity was needed more than ever and this need was met with art. With artworks, the artists contributed to the acquisition and adoption of the sense of belonging and nationalism that the society is in search of. Since concepts such as common existence, common consciousness and common ideal emerged in this period, supporting these concepts with art emerges as a normal result. (Güven-Ak, 2020, p. 604) Art has served as a fixture in the construction of societies shaped on these ideals.

The fact that modernism fosters the idea of unity about identity explains why art is used as an important tool. In this context, it is seen that some of the exhibitions held in art institutions such as museums, especially until the middle of the 18th, 19th and 20th centuries, have a propaganda feature. (Güven-Ak, 2020, p. 604-605)

In the 1970s, radical changes were experienced in the art world. (Güven-Ak, 2020, p. 607) With the beginning of the postmodern era, artists started to produce much more about identity. (Özkanlı, 2011, p. 10)

In the postmodern period, the notion of identity and the processing of this concept are located at a different point compared to the modern period. The birth of postmodernism is a criticism of the Modernist era. Instead of the inclusive and monolith approach of identity adopted in the modern era, a free and embracing understanding of differences based on the individual is developing. (Güven-Ak, 2020, p. 606) The understanding of identity in the postmodern period has been shaped by making visible the identities ignored and disregarded by the Modernist period. The Postmodern period, which adopts an attitude about the visibility of "marginalized" identities in art, opens up a space for many cultures outside Western society in a pluralistic way. (Güven-Ak, 2020, p. 606-607)

While the notion of identity in art reflects the perspective of a group of accepted minorities in modernism, this situation has ceased to be the norm in the Postmodernist period. Groups excluded because of their identity, unable to adapt to the social identity of the society in which they live, and an understanding of art that has the quality of rebellion has begun to strengthen its existence. (Güven-Ak, 2020, p. 607) The uniform and inclusive sense of identity reflected by the art institutions built with a modernist attitude began to disappear gradually, and from this period, two different depictions of artists as Western and non-Western artists emerged.

With the way Postmodernist art, which adopts diversity and pluralism, evaluates the notion of identity, some of the people in the society have begun to realize the existence of individuals from different cultures, identities and races. (Güven-Ak, 2020, p. 607)

The relationship between identity and art accompanies each other and strengthens each other's existence. Art provides visibility to individual and social issues by using identity and selfness as a means of expression.

3.1.1. The Relationship Between Identity, Art and Artist

“The notions of art and identity are two elements that affect and shape each other. Because art is one of the tools that an individual uses in the transfer of identity. While the individual identity of the artist enables him/her to be an artist, his/her social identity affects the subjects of his works, the way he handles the subjects and the aesthetics of his works.” (Ozturk, 2019, p. 16)

Until the Renaissance, the artists reflected the identity of the important people and groups of the societies they were in their works, with the Renaissance, the artists began to gain a perception of individual identity and became directly related to the concept of art and artist identity. (Shiner, 2004, p. 71-79)

The notion of identity is a concept that nourishes the artist during their artistic process. Many different issues such as who a person is, who he is from, belonging, gender, cultural and socio-economic level are evaluated within the concept of identity. (Dalbay, 2018, p. 170) An artist, who produces on the concept of identity and its sub-titles, begins to evaluate himself/herself and society from this perspective, and this evaluation serves as an analysis. The artist shows society to society with the way he/she evaluates the society he/she is in.

With the emergence of the concept of the nation-state in the modern era, the notion of identity has become a subject that should be propagated by governments and directing societies in line with the identity policies they have determined. Art, on the other hand, has become one of the instruments of propaganda. During the transition period from the collapse of Tsarist Russia to the Union of Soviet Socialist Republics (USSR) and in Hitler's Germany, there were many artists who adopted the concept of uniform and pluralistic identity and produced art for the settlement of the determined identity in society.

The differences in the approaches on the identity notion of the modernist and postmodernist periods have enabled the artist and therefore the art to differentiate and acquire a more pluralistic form of expression. Since the middle of the 20th century, an attitude has been observed in the works of artists about being the "other" and expressing this "otherness".

Artists do not hesitate to show their ethnic identities and their sub-identities (gender, sexual orientation, religion, cultural structure, etc.) that create these identities, and to criticize society and power by using them.

It is seen as an inevitable reality that artists experience this transformation. The artist has been opened to fractures, bends and twists with the society he/she lives in. Changes in social and cultural life have been reflected in the artworks of artists and have led to changes in their production styles.

The use of identity in art, which started with the modern period in general, continued to be used in the postmodern period, but it became a structure that makes the differences visible with the way it is handled and applications.

3.1.2. Reflection of Cultural Identity to Art

“Cultural identity is the whole of the cultural values and norms that an individual has acquired in the society he/she lives in since his/her birth. With a general expression, cultural identity consists of “common values, moral understanding, customs, literature and music, traditional arts unique to the society, spoken language, national symbols, distinctive and differentiating architectures, the way religious belief finds itself in society, cuisine. It is a phenomenon that emerges from the meaning it expresses, by sharing the feelings felt.”” (Ozturk, 2019, p. 11)

Cultural identity is considered as one of the sub-titles of identity and expresses a sociological practice that first emerged under the name of “Cultural Studies” under the leadership of Stuart Hall.

“According to Stuart Hall, cultural identity; a single shared culture, a kind of social common self-concealed within many other selves, or artificially imposed "selves"; shared common history and ancestry.” (Ersen, 2008, p. xxv)

According to Edward C. Stewart, cultural identity is formed by the adoption of the "objective culture" and experiences of that community as a result of communication with each other. (Ersen, 2008, p. xxv) In the formation of cultural identity, it is important for the individual to feel “identified” with the community they live in. “Language, tradition, ethnicity, religion, region and race” contributes to the formation of cultural identity.” (Cited from Kymlicka; Sozen, 2011, p. 155)

Emile Durkheim, one of the important names of sociology, argues that one of the basic elements that creates society is culture. He uses a number of concepts to explain his approach. When these concepts are examined, it will make it possible to better understand cultural identity with his perspective. When Durkheim's writings are examined, the concepts of "ritual and symbol" come to the fore in the "concept map" related to culture. (Alver, 2010, p. 203)

- Ritual is the most significant concept used by Durkheim in his approach to cultural sociology.

“Ritual includes religious rites as well as ceremonies, feasts, holidays and other continuous actions that strengthen social bonds. ... Ritual is directly related to culture and social environment. The existence of ritual directly points to the cultural and social.” (Alver, 2010, p. 204)

Durkheim links the concept of ritual with religion. Thanks to the ritual, individuals create a collective cultural network by transferring their sacred from generation to generation. In this way, individuals share their experiences and knowledge and begin to develop a sense of belonging to each other. (Alver, 2010, p. 204-206)

- Symbol, on the other hand, is a concept that should be examined in connection with the concept of ritual.

“A symbol includes a set of things used to embody a social situation. Symbol is formed by using tools such as object, word (language/word), sign, mimic, gesture.” (Cited from Bellah; Alver, 2010, p. 206)

When human actions are analyzed in terms of symbols, it is seen that they contain information about the cultural codes of the group. In this context, symbols become “communication codes” for communities. (Alver, 2010, p. 206-207)

When symbols are associated with art, it can be deduced that language as artwork symbolizes and art comes into being.

With the notion of identity in art being handled since the 1970s, cultural identity has become one of the notions that artists often reflect on their artworks. Especially in contemporary art, works based on cultural identity focus on the "us" and "them", that is, "otherness". (Ersen, 2008, p. xix)

The "other" state in art is seen in various subjects that artists deal with. As a matter of fact, immigration is one of them. Migration is defined as moving from one place to another temporarily or permanently. Migration is a stratified issue. Since it comes into contact with many cultural, economic, and political areas of life, it is directly related to cultural identity. (Cited from Faist, Celebi-Erol, 2020, p. 401)

“While migration causes continuous social movement on a global scale and consequently the formation of hybrid cultures, it also results in a mass of millions of people living without a state, an identity, a place without a place.” (Çelebi-Erol, 2020, p. 401)

“The mass migration movements that emerged in the 20th century, the acceptance of cultural differences as an extension of ethnic identity manifestos have come to the fore.” (Azman, 2012, p. 197) It is observed that immigrants who left their homes tend to preserve their cultural identities after changing their environment/city/country. It seems likely that new habitats will emerge from the behavior patterns made to remember the past habitats they have left. "Cultural changes that occur in the identity of the individual as a result of the encounter of two different cultures can cause problems such as self-esteem, cultural identity shock, alienation and culture shock in the process of rebuilding." (Ozturk, 2019, p. 13)

Artists deal with issues such as “identification, identity conflicts, and othering” in the context of migration. (Celebi-Erol, 2020, p. 402) Artists who have personally experienced the situation of migration reflect their selfness and cultural identities in their artworks while the process of creation.

“In order to understand what art means and what it is today, rather than the main exhibitions held in Europe and America, it is necessary to examine the exhibitions and biennials located in geographies other than these continents, like Kwangju (Korea), Eastern Europe, Johannesburg (South Africa), Istanbul (Turkey) that has been started to be held after 1990. Artists from Europe and outside of America or artists living in Europe but representing a minority began to take part in these exhibitions. The institutional backgrounds that started to change as a result of cultural identity and 'other' inquiries in the light of post-colonial (postcolonial) theories, the encounter of hybrid cultures, political developments and economic transformations caused art to change place after 1990. Contemporary art has become an environment where hybridization

comes to the fore, different cultures experience each other, possibilities are created for the representation of the other and western centralism is criticized.” (Cited from Tan; Yoruk, 2008, p. 78-79)

3.1.3. The Importance of the Notion of Identity in Modern and Postmodern Art

The modern and postmodern periods have been systems that equip art with distinctive features in many respects. It has had an impact by creating or changing new concepts and phenomena.

The work produced by the artist, that is, the art object, appears as a product of his/her individual identity. In this context, it is necessary to examine the conditions of the periods in order to make sense of the existence of the concept of identity in the modern and postmodern period.

Ali Artun (2013, p. 18) states the following about the formation process and stages of modernism in his book 'Contemporary Art and Culturalism': “The process of modernization, which started with humanism in the 15th century, evolved into colonization under Spain in the 16th century, then capitalism under the leadership of the Netherlands, nationalism (Enlightenment) under the rule of France in the 17th century, and then liberalism under the British.”

Until the Age of Enlightenment, societies were generally governed by religious or metaphysical thought systems, but with the Enlightenment, this thought system was replaced by scientific thought and human reason. The development of religion and nature-centered ideas has begun to decline with the influence of science. (Akca, 2005, p. 1) In modernism, which is the thought system of the modern era; it is prioritized that knowledge should be acquired through scientific methods, and inferences from religion and nature are excluded.

With modernism, these facts have been replaced by the individual. In the period covering modernism, people have entered the path of "creating an identity". (Turgun, 2019, p. 23-24) Since the idea of individuality initiated by the Enlightenment glorifies the individual, it also led to the emergence of a "radical individualism" in a sense. (Akca, 2005, p. 3-4) In this context, it would not be wrong to see modernism as a product of enlightenment. (Turgun, 2019, p. 20-22)

The word of modern originates from the words "modo" or "modernus", meaning "now, right now". (Sahin, 2016, p. 79)

With the Industrial Revolution, it is seen that many things in life have changed in terms of social, economic and cultural. This change also affected the modern period. With modernity, states did not hesitate to use this new system of thought as a tool. According to Artun, he remarks that the concept of “modernity” began to settle with the emergence of “universal museums” such as the British Museum and the Louvre Museum. In this context, the concept of social identity, brought to the fore by Modernist thought, has been handled by art many times. “The museum objectifies and embodies the myths of individuality, nationality, and universality that modernity has written; ties them together.” (Artun, 2013, p. 20)

Since the middle of the 20th century, the failure of modernism to meet what it promised to society, and some social problems caused by industry and individualization, have caused the ideas about modernism to change. (Sahin, 2016, p. 77)

Globalization is one of the important phenomena in the transition period from modernism to postmodernism. Globalization has led to meeting new cultures and identities. The concept of globalization, which gained momentum with the fall of the Berlin Wall and the end of the Cold War, led to a “post-modern era”. (Artun, 2013, p. 9)

Postmodernism, with the effect of globalization, is a phenomenon that has been talked about in art circles since the period after World War II. This concept, which has emerged to describe new changes in the field of art and culture, has taken on a holistic structure by covering many different areas over time. (Turgun, 2019, p. 30)

In the modern era, art prioritizes breaking with tradition. While breaking with tradition expresses the complete rejection of the old, catching "today's art" has become essential. In this context, many art movements emerged in the period from the beginning of the 20th century to the first half. (Sahin, 2016, p. 78-79) Although concepts such as "identity, gender, other, geography" are based on a modernist basis, they were also frequently used in postmodern art between 1960 and 1980. (Ozdemir, 2019, p. 17-18)

“Postmodernism should not be considered completely separate from modernism. The structuralist tendencies of the one versus the deconstructive tendency of the other to subvert creates a distinction and difference. In this case, concept art, installations, street art are added to the art. From this point of view, the period seen as postmodern can be thought of as an effort to open a space for modernity itself. Therefore, instead of thinking separately, we can consider it as a continuation of this process. It should not be overlooked that modernism has an attitude towards its critical reading.” (Ozdemir, 2019, p. 17)

There are some examples of the use of identity in the Expressionism trend that emerged at the beginning of the 20th century. According to Ahu Antmen (2014, p. 34), artists who create with an expressionist genre use “an individual and subjective form of expression based on personal expression”. In this context, it would not be wrong to say that the works of expressionist artists have identity issues.

After the postmodernist period, identities become a fluid and permeable structure, and layered identity structures emerge. (Turgun, 2019, p. 34) According to the postmodernist narrative, the identities adopted by individuals only exist as long as it gives them pleasure. In this context, identities have become an object and a tool to be consumed. In other words, instead of clinging to any identity in the postmodern period, an "identity problem" is seen that is created to be constantly open to new identities and not to be under the protection of a single identity. (Simsek, 2002, p. 32) The social and cultural dynamics that emerged with the increase of industry and industrialization positioned people as “unidentified/cultureless individuals”. (Sahin, 2016, p. 78)

After the World War II, the shift of the center of art from Europe to America, and therefore the migration of European artists to America, created a multicultural and multi-identity structure in the art environment. In this context, the fact that artists produce over their own identities means that productions related to the phenomenon of identity have begun in postmodern art.

In the postmodernist period, the perception of art has changed. In this period, the artist and the work of art are not glorified, it is argued that any object can be a work of art and that any person can exist as an artist. (Turgun, 2019, p. 32) Artists started to deal with issues such as "race, ethnic identity, gender, language" in their productions with the acceptance of differences in the postmodernist period. With the biennials

gaining importance, artists have found an international space to exhibit their works framed by these themes. (Yilmaz-Tepe, 2016, p. 992-996) These issues indicate that art is clearly related to identity in the postmodern era. While creating the artwork, the artist reflects the identity he/she adopts or wants to show in his/her works.

“... the possibility of self-representation of different cultural identities has been created in the international biennials, which are usually held under the direction of Western curators, and the geography of the 'art world' has expanded considerably. It is not difficult to see that this expansion is an extension and reflection of the economic order that is gradually becoming globalized.” (Cited from Antmen; Yilmaz-Tepe, 2016, p. 996)

The use of the notion of identity in the modern and postmodern period has been drawn in general terms. It is seen that there are some differences between the two periods, and the concept of identity, which is shaped as a result of the phenomenon of individuality that modernism has brought to the fore and strengthened, has different meanings for both periods.

3.2. The Notion of Selfness in Art

“According to Merleau-Ponty, the painter, no matter who or what he paints, is actually painting the self, that is, investigating the self.” (Cited from Merleau-Ponty; Gökçe, 2016, p. 1229)

Art and selfness are so intertwined that art and artistic practices have become a useful material for the artist's self to emerge. The artist reveals the essence that is aching to get out of his/her self with the work he/she created. It is this desire and will that drives or ignites the artist's creation. During artistic production, the selfness tends to reveal or hide itself. (Guney, 1999, p. 43) Perhaps this desire makes the artist productive and enables him/her to express more.

The artwork constitutes the end point of the creation process that the artist shaped with his/her selfness. Each work that emerges reflects a part of the artist's self. The selfness revealed by the artwork acts as the "self-object".

In the modern era, artists have begun to shape their works in line with their individual desires and interests. A change was observed in art within the framework of

the concept of freedom initiated by the Salon Exhibitions and brought by the French Revolution.

“According to Greenberg, what makes modernist painting modernist is that it undertakes the task of determining specific influences through its own actions and works.” (Cited from Danto, Gurses, 2020, p. 13)

While art offers space for the notion of selfness to be visible, it has been a tool for the artist to reveal their own self. The reflection of the selfness in art is realized through art tools and materials such as painting, sculpture, sound, performance, image and object. Artists have transferred their selves to their works in the context of the works in which they reflect their feelings and perspectives.

“Every painting made by hearing is the painting of the artist, not the model. ... It is not the model who is revealed by the painter, but the painter himself/herself who pours out on the canvas. The reason why I did not want to put this painting in the exhibition is that I am afraid of showing the secrets of my soul.” (Cited from Wilde, Gokçe, 2016, p. 1235)

3.2.1. Art as Self Object

Art exists as the area where the artist's work and selfness are reflected. In this context, the art piece functions as an object of selfness and is involved part in the transfer of the artist's self to the outside. (Guney, 1999, p. 43)

The concept of “self-object” stands out as a term used by Heinz Kohut. (Gokçe, 2016, p. 1229) This concept is used to express the "representation of objects in the outer world in the inner world of the individual". (Gokçe, 2016, p. 1231)

“According to Kohut, the self is one's self-perception, both consciously and unconsciously, how one thinks of oneself. Self-objects, on the other hand, are objects that are more or less embedded in one's emotionally invested self.” (Guney, 1999, p. 43)

The self-object can be any object that the individual emotionally attaches meaning to, spends effort, cares about, and is embedded in his/her self. For art and artist, this object is an artwork. The work of art that emerges with the artist's creation takes on the function of "self-object". (Guney, 1999, p. 43)

It is emphasized that “art is a kind of knowledge like philosophy”. With the “knowing subject” and “known object” approach, it will be possible to say that the artist establishes a “subject-object” relationship with the artwork. (Gokce, 2016, p. 1232)

In this context, the artwork as an object of self seeks consistency and continuity. The artist has a deep rooted desire to reveal the self-object and make it visible during the production of the work. He/she tries to make visible the self-objects existing in his ego.

Although the works of artists are considered as self-objects, there is another reality behind the self-object. An artist's canvas, a sculptor's mud, a photographer's camera is not an object of self. The self-object in art is the reality behind that work and the issue to be told. (Guney, 1999, p. 42-45) In this context, the art audience, in a sense, enters the artist's selfness. This relationship is one that is not easy to establish and predict. Through his/her art, the artist voluntarily agrees to reveal the deepest, dustiest, darkest, most forgotten and fearful parts of his/her own self to third parties. Stating that the artist “reflects the truth” with his/her artwork, Jale Gokce states the following:

“However, art is an activity that does not only reflect, but has investigative and creative features that go beyond reflection. In this activity, the artist uses his/her imagination to recreate reality and himself as a spiritual being.” (Gokce, 2016, p. 1232)

The relationship between self-object and art brings the concept of “inspiration” or “creativity” with it. (Guney, 1999, p. 42-45) Before creating his/her work, the artist definitely creates his/her work with an idea, a thought or an impulse. This situation is the product of the artist's desire to convey what exists in himself and this effort.

The artwork, which is an object of self, carries parts of himself/herself in the context of the issue that the artist thinks about and wants to tell. For this reason, the artist finds the inspiration he/she seeks in himself/herself while creating his/her artwork. (Guney, 1999, p. 42-45) Everything that struggles to rise up and be visible in the selfness of the artist is a part of the production of the work and the self-object.

Another importance of the use of self-object in art is that it has the power to change people's ideas and codes in their selves. Both the artist who created the artwork and the selfness of the viewer who watches the artwork become open to being affected by the work that has emerged. (Guney, 1999, p. 43)

CHAPTER 4

WHAT IS BIENNIAL?

4.1. Definition of the Biennial

The origin of the word biennial, a term generally used in the field of art, comes from the Latin word “biennium” and means “every two years, every other year”. (Vogel, 2010, p. 6) The biennial was first used for the Venice Biennale held in 1895. (Arı-Gurlemez, 2018, p. 9)

Biennials are structures that contain “group exhibitions with a wide range”. (Vogel, 2010, p6) While presenting art, it also aims to touch on political and political issues. Since the biennials are international events, with the countries represented by the artists they take part in; It also provides the establishment of political, cultural and social bonds. (Vogel, 2010, p. 6-7)

Biennials are usually named after the cities in which they are organized. In this context, biennials are held in the city and country; It also reflects many architectural and cultural features.

4.2. History of the Biennial

The history of the biennial dates back to the Industrial Revolution and the French Revolution, with exhibitions that started intermittently from the 19th century. (Luckhurst, 1951, p. 413) With the help of the liberal thought that started to emerge and the ease of travel with the influence of the means of transportation developed with the Industrial Revolution, countries began to compete with each other, especially in technology and industry. The modern era began with the Industrial Revolution, and change and transformation began to make itself felt in many fields, including art. (Mulla, 2016, p. 15)

“... the roots of the biennials go back to the great international 'world exhibitions' or 'universal exhibitions' organized in Europe and America in the 19th century, where colonialist culture was legitimized and gained a 'universal' reality. It stated that the shows are contemporary and cultural translations.” (Cited from Artun; Okur and Bozdogan, 2017, p. 3309)

4.2.1. The Salon Exhibitions

The first Salon Exhibition was held in 1667 at the Grand Salon du Louvre, France. The Salon Exhibitions, which were closed to the public until 1737, were opened to the public as of this date and became the first public exhibition.

“... Salon exhibitions are the first public space where art in the modern sense is shared, and these exhibitions are also the first spaces to open their doors to art lovers, other than art patrons.” (Mulla, 2018, p. 15)

While academic and national artists took place in the Salon Exhibitions, the exhibition was opened to the participation of international artists for the first time in 1791, with the influence of the French Revolution. The mixed and international artist participation initiated by the Salon Exhibitions has pioneered other major exhibitions and organizations to be held in the future.

Discussions on the fact that the Salon Exhibitions can be visited free of charge by the public has increased the interest in these exhibitions. With the increase in the interest of the public and the opening of the way for foreign artists to participate in the exhibitions, a commercial and economic activity has started in the city. (Arı-Gurlemez, 2018, p. 14-15) This result is inevitable. The fact that artists from different nations find attended Salon Exhibitions attracts the art audience of those nations to these cities.

With the increase in the participation of the public in the Salon Exhibitions, the art economy began to create itself, with the artworks being offered for sale and finding buyers. The number of galleries increased as the artworks met in the economy, and this increase caused the Salon Exhibitions to gradually lose their dominance over the market and to "end after the 1880s". (Cited from Baudelaire; Gurses, 2020, p. 11)

4.2.2. Universal Exhibitions

The other major art formations seen after the Salon Exhibitions are the Universal Exhibitions. The Universal Exhibitions, also known as the World's Fair, were formed as large international exhibitions and were aimed at the participation of many nations.

After the exhibitions held in many parts of Europe, the Industrial Fair organized in Paris in 1798 is accepted as the first of the Universal Exhibitions. (Mulla, 2016, p. 18)

The Universal Exhibitions, which started as industry and trade exhibitions at the beginning, are considered as the reflection of the imperialist and colonialist understanding to the modern period. It is seen that various technology and design products are exhibited in Universal Exhibitions.

These exhibitions, which grew with the modern period and the development of technology, allowed the construction of large architectural structures, which were made to show the technology and new materials of the people of the period, and also to provide space for the Universal Exhibitions. (Mulla, 2016, p. 19)

The “Great Exhibition”, which appears as the UK leg of the Universal Exhibitions on the way to the formation of the biennials, is considered another significant step. The Great Exhibition was constituted in 1851 by Sir Henry Cole at the Crystal Palace in Hyde Park, London. Unlike other exhibitions that have been held, Great Exhibition stands out by establishing an international structure from the beginning. (Mulla, 2016, p. 20)

These exhibitions remained open for a long period of time and were presented to the visit of millions of people from different countries. (Mulla, 2016, p. 20) Approximately 17,000 participants from 28 different countries participated in the exhibition. Many products such as traditional handicrafts, handcrafted products, painting, sculpture and glass were also exhibited to promote the cultures of the country. (Ari- Gurlemez, 2019, p. 19) The exhibition, which lasted for about six months, became a global event with more than six million visitors. (Mulla, 2016, p. 20)

After the Great Exhibition, in 1855 III. The Paris Universal Exhibition (L'Exposition Universelle De), which was opened in Paris by the order of Napoleon, has a different importance. (De Tholozanyi, 2011) For the first time in this exhibition, artworks were exhibited in a separate section under the category of “Fine Arts”. (Ari- Gurlemez, 2018, p.20) A building named “Exposition Universelle des Beaux-Arts” was built to exhibit the artworks and the works are shown here. (Mulla, 2016, p. 22) The Universal Exhibition, instead of being held in a single venue, was spread across the city and held in separate venues. The pavilion model was first used at the 1867 Paris Universal Exhibition. The national pavilion system has been implemented in most fairs and exhibitions since that date. (Ari-Gurlemez, 2019, p. 21)

While no entrance fee was required in other exhibitions held in Paris until 1855, on the contrary, a fee was determined for the Paris Universal Exhibition.

Universal Exhibitions are events created to prove the economic, industrial and cultural competence and strength of countries. Universal Exhibitions, which are held at intervals of 8-10 years, have started to be held every two years since 1914. Since this date, the frequency of the Universal Exhibitions has decreased and the duration of the exhibitions has been shortened. (Mulla, 2016, p. 26) When the Universal Exhibitions, which started to get rid of the industrialization and technology breakthrough brought by the Industrial Revolution, are evaluated in this context, it appears as an event that forms the basis of the biennials.

4.2.3. Venice Biennale

The Venice Biennale was established on April 30, 1895, making it the world's first and oldest biennial. Launched as the "International Art Exhibition of the City of Venice", the exhibition continued to be called the Venice Biennale as it was held every two years. (Abali, 2010, p. 20)

Venice Biennale, originally called "La Biennale di Venezia", was influenced by the Paris and Munich exhibitions of the period; It is a global art event created by many artists, writers and actors of art world. (Kinam, 2021, p. 43)

The "Secession of Munich", known as the exhibitions showing the works of avant-garde art and artists, organized in 1882, is considered as the pioneering exhibitions that formed the basis of the idea of the Venice Biennale and even the "Biennale". (Kinam, 2021, p. 43)

When the Venice Biennale was planned to be held, the technological and economic developments in the world pointed to a period in which societies began to vary culturally. (Ari-Gurlemez, 2019, p. 44) The growth in the urban population with the acceleration of industrialization has also caused changes in the positions of the classes in society. The increase in the importance given to information since the Age of Enlightenment has also caused changes in the approaches of societies. (Usta, 2018, p. 1)

Enlightenment thought is a Western-centered thought system that takes its foundations from the individually and socially changing environment brought about by

the Renaissance and Reformation, the economic approaches brought by the Industrial Revolution, and the political ideas of the French Revolution. (Usta, 2018, p. 88) In this context, the new intellectual and cultural system brought by the Enlightenment has also provided a new understanding of culture and art socially.

The city of Venice; It wants to present to the world everything it has culturally, geographically and economically. With this motivation, 8 years before the Venice Biennale, it planned an exhibition open only to Italian artists. (Ari-Gurlemez, 2018, p. 44) In 1887, The National Venice Exhibition was held in Giardini, which is located in the Castello region and known as the “gardens zone”.

After the exhibition in 1887 was expected to attract much attention, a group led by Riccardo Selvatico, the Mayor of Venice at the time, came together to discuss the future of Venice in this context. (Ari-Gurlemez, 2018, p. 44-45) This team wants to ensure that the city of Venice consolidates its artistic success in the Renaissance period and to bring Venice back on its feet artistically. At the end of the meetings and negotiations under the leadership of Selvatico, considering the success of the 1887 National Venice Exhibition, it was decided to hold the exhibition every two years in order to contribute to the artistic identity of the city. (Ari-Gurlemez, 2018, p. 45)

The first edition of the Venice Biennale began to be designed by Selvatico in 1893. Although the biennial was initially intended to be open only to the participation of Italian artists, this idea was later abandoned and the exhibition gained an international character. Foreign artists were invited by invitation, and Italian artists were selected by the selection of the jury. 15 countries took part in the 1st Venice Biennale. In this context, the Venice Biennale is an event organized to show the national identities of the participating countries. (Ari-Gurlemez, 2018, p. 45-48)

Opened on April 30, 1895, with the participation of King Umberto I and Queen Margherita di Savoia, The Venice City 1st International Art Exhibition lasted for about 6 months and 224,000 people visited the biennial. In order to increase the number of viewers, a wide transportation network was planned and the city of Venice was included in the train routes. (Ari-Gurlemez, 2018, p. 47) This method, which was made to facilitate the access of the audience to the exhibition, is also seen in Universal Exhibitions.

The canals of the city of Venice due to its structure, geographical features and being a port city made the biennial visible as in all the events held in this city. (Gurses, 2020, p. 71) Due to its trade and transportation network, the biennial contributed to the visibility of the city, and the city contributed to the visibility of the biennial.

Selvatica and the biennial committee designed the sponsorship model of the biennial exhibitions by integrating the artwork sales policy of the “Sessions of Munich” exhibitions into their own cities, specifically for the Venice Biennale. This model is built on the fact that public institutions increase the reputation and prestige of the city by directly supporting the sales of works by local artists. (Ari-Gurlemez, 2018, p.46) One of the functions of the Venice Biennale was to stimulate and revitalize the newly created contemporary art market. Almost more than half of the artworks exhibited in the first edition of the biennial have been sold. (Abali, 2010, p. 21)

The Venice Biennale combined different fields of art such as music, theatre, cinema and architecture over time and became a pioneer in other biennials and festivals to be organized for these fields. In the 1930s, music (1930), cinema (1932), theater (1934) followed by architecture in 1980, and finally a dance festival in 1999. (Ari-Gurlemez, 2019, p. 44)

In the first seven editions of the Venice Biennale, all participating countries took a place in the same venue. “The Belgian Pavilion”, which was first established by Belgium in 1907, has pioneered countries in building their own pavilions. Starting from 1907, the Venice Biennale gradually switched from the joint exhibition model to the pavilion model, with Hungary, Germany and England building their own pavilions in 1909, followed by France and Sweden in 1914, and finally Russia in 1914. The pavilion model used from the 1867 World Paris Fair also shows itself in the Venice Biennale. While the emergence of the nation pavilion model was based on economic and political reasons, it was stated that it continued by gaining a new form with the countries creating their own pavilion systems. (Ari-Gurlemez, 2018, p. 49-50, 67)

Biennials started to become widespread in many countries after the Venice Biennale. The history of the biennial, which started in 1895, became more rooted as time passed and became a substantial touchstone for the art world.

4.2.4. The Impact of Other Developments on the Biennial

Globalization, which gained great momentum towards the end of the 20th century, is one of the important reasons for the increase in the number of biennials. With the transition to the postmodern era, it is observed that art has begun to globalize. In this context, biennials have made art accessible to artists and art audiences globally. Biennials also play the role of intermediary for countries to show themselves to the world, in terms of the city and country in which they are held. This situation contributes to the politics of the biennial, and therefore to art, the country and the city. (Gurses, 2020, p. 58-59) In the book 'Kuresellesen Istanbul'da Bienal: Kentsel Degisim ve Festivalizm', Sibel Yardimci (2005, p. 12) states: "Festivals and biennials are not only seen as art events but also as one of the engines of globalization and economic revival."

Biennials have ensured space for competition between countries. How effective, successful and resounding these exhibitions are means that countries can establish cultural and economic dominance over each other. As Groys (2009, p. 64) mentioned, it is seen that the activity in biennials is directly proportional to international tourism. In this context, biennials also open up space for the globalization of art and artists. (Gurses, 2020, p. 197)

Art contains many things in terms of the subject that is wanted to be told or shown. Political attitudes are among them. With the change in the political and economic balances between countries after the World War II, the end of the Cold War and the collapse of the Berlin Wall, there was a serious increase in the number of biennials in the 1990s. (Ari-Gurlemez, 2019, p. 9, Gurses, 2020, p. 197)

Artists have started to use new production methods and techniques since the 1950s. After the ready-made objects started to be used while creating the artwork, with the development of technology, artists included different mediums such as photography and video into their production practices. Some of the artists preferred to use new mediums instead of using materials in the usual sense. In this context, for artists who receive support from technology, the concept or meaning of the work has gained importance rather than the creation material of the works. (Yoruk, 2008, p. 76)

With the increase in the number of biennials, they spread out of Europe and began to be classified as "the third world biennials", "environmental biennials" and "micro biennials". (Yardimci, 2005, p. 12) Some of these biennials have survived until

today, while others have not been permanent. Today, more than 250 biennials are held around the world.

4.3. Structure of Biennials

It is known that the number of places where the society could meet with art until the 18th century was quite low. As Larry Shiner (2004, p. 211) mentioned in his book titled “The Invention of Art”, the art world and its practices in the modern sense began to emerge as art began to exist as an economic ecosystem. The appearance of the biennial and the importance of its presence in the art world have been one of the most important developments in the art world.

The biennial has taken its current form over time, with the experience of the exhibitions and events held since the 19th century. Biennials interact with many economic, geographical, political and political factors of the cities and countries in which they are held and continue to exist from these effects. Biennials, which took their current form over time, showed themselves as gigantic organizations.

“Saying that there are two important reasons behind the emergence of biennials, Beral Madra says that the first is that these biennials are primarily the articulation of the cultural identity of that country or city with the rich stock market and ideological, theoretical and aesthetic competition to the existing international system. She stated that it is the result of the process of interaction and the global expansion of the European and US art system, which are intertwined and fused.” (Cited from Madra; Okur and Bozdogan, 2017, p. 3309)

Biennials make a great contribution to making visible, supporting and developing the art of the cities where they are held and the peoples living there. (Cited from Bydler; Guney, 2021, p. 9) The biennials, which both support the local and provide cultural interaction internationally, not only contributed to the arts, but also ensured that cultures gained transitivity between each other.

Today, there has been a great increase in the number of biennials. Gurses (2020. p. 89) expresses this as follows:

“The thing that today's modern human wonders are today. This is an important reason for the increase in the number of art biennials. In contemporary art biennials, the work

of art shows us the present. What is curious is the time we are in, which we find uncanny, rather than the future.”

The arrival of the curator and artist, one of the main actors of the biennials, to the city of the biennial brings a great economic and commercial contribution to the city, as it brings its followers with it. Thus, biennials create an important economy for the city and country in which they are held. (Gurses, 2020, p. 61)

It is seen that there are various institutions or council to organize the biennials. These institutions and boards seek curators globally for the biennial organization, selection of artists, works and conceptual frameworks. (Gurses, 2020, p. 113) The city council, which took part in the creation of the 1st Venice Biennale, can be considered as one of the first examples.

The curator, determined by the institutions or committees that organize the biennial, does not have to conform to the line of the committee. The curator, due to his/her job, is a separate institution on its own. Since the curator has created a public "project" under the umbrella of the biennial, the place where he/she can feel his/her sense of responsibility is within the community itself. (Gurses, 2020, p. 114)

When the structure of the biennials is examined, it is seen that the exhibition can be categorized as conceptual framework/context and space, curator, artist, sponsor and audience.

4.3.1. Conceptual Framework and Venue Selection of Biennial

The conceptual framework of the biennial is one of the vital parts of the biennial. The conceptual framework of major arts organizations such as the biennial needs to be created logically, carefully and consistently. (Gurses, 2020, p. 116)

It should not be forgotten that in addition to the main title or theme of the biennials, the artworks in the biennial also have a conceptual framework. The artwork, whose conceptual framework has been drawn correctly, constitutes a strong "narrative language". Artworks with effective narrative language strengthen the conceptual framework of the biennial. (Ozdemir, 2019, p. 16)

Curators take the initiative to define the conceptual framework in the biennials. The conceptual framework can also be created in line with the joint decision of the

biennial organizing institution or committee and the curator team. However, the curator is an expert on this subject.

In the biennial, side events are organized so that the audience can connect with the conceptual framework that has been created. Artist talks and workshops can be given as examples of these activities. (Gurses, 2020, p. 95) Parallel events contribute to the strengthening of the determined conceptual framework of the biennial. Events and organizations held in parallel with the biennials also enable the biennial to move away from the traditional exhibition model and adopt an experimental and contemporary approach. (Yardimci, 2005, p. 12)

Biennials are major art events spanning cities and venues. In this context, in which venues and how the artworks to be displayed in the biennials will be exhibited is another important issue. Biennial exhibitions, together with the spaces used, offer the viewer an artwork-space experience.

While the biennial is being constructed, it is necessary to think about many issues from the details to the general. The choice of venues where the artworks will be exhibited is important. How and where the artwork is exhibited can strengthen or diminish the effect of that work. In particular, the selection of areas where installation and performance will be exhibited is of great importance. In this context, spaces are transformed into works of art in biennials. The aura of the place where the works are exhibited is strong enough to draw the effect of the work to a completely different dimension.

Biennials are not usually a single venue, but are made up of many different venues spread across the city. The areas to be used as biennial venues should be located in a central location and on the transportation network. In this way, the biennial is accessible to the audience. The accessibility of the venues not only causes more people to experience the biennial, but also allows the audience to establish a relationship between the biennial and the city.

4.3.2. Relationship Between Curator and Biennial

The word curator comes from the Latin root 'curare' (to care) and is used to mean to protect and take care of. (Otkunc- Ozturk, 2017, p. 12) As Gurses (2020, p. 109) states, since a work of art lacks the ability to reveal its own existence, it needs someone

who can support, demonstrate and present it as it deserves. This is where the curator steps in.

When we look at the first examples of curation, the Cabinet of Curiosities comes into view. Cabinet of Curiosities dates back to the 17th century; It is defined as the exhibitions organized to display the collections of wealthy families consisting of antiques, objects, and works of art in a part of their homes. The people who keep an eye on the exhibited objects are called "Keepers". (Cited from George; Gurses, 2020, p. 110) The role of "Keepers" emerges as the person who looks after, enlarges and preserves museum collections in the modern world, namely the 'curator'. In Salon Exhibitions, the presence of the curator is seen through the selection of artists and artworks. (Gurses, 2020, p. 110-111)

Although curatorship is a profession that started under the roof of the museum, it has expanded and changed its framework over time. Especially with the development of museology, the shaping of art and the art industry has led to the transformation of the concept of 'curator'. (Otkunc- Ozturk, 2017, p. 12) While the first function of curatorship was the person responsible for preserving and preserving the collection and ensuring that new works were added to the collection, the job description continued to take shape with the development of the art ecosystem.

It is observed that the freedom of the curators was limited when working with museums in the 18th and 19th centuries. (Gurses, 2020, p. 110) As of the second half of the 20th century, the curators freed themselves from the mission of the museum's "collection guardian". The curator creates the exhibitions by relating them to the curatorial point of view. The biennials have brought a vivid atmosphere to the art world with their international and layered structure. This effect of the biennials has caused even well-established institutions such as museums to attract the audience and become inadequate. Cooperation of institutions with curators has become a necessity rather than an option. (Gurses, 2020, p. 112) Curating the biennial has become a great prestige. It has become a demanded position by the biennial curators, galleries and museums.

The concept of curation underwent a major transformation in the late 1980s and early 1990s. The curator often appears in temporary group or solo exhibitions as the person responsible for curatorial research and operations.

The curator has certain duties to undertake when creating an exhibition today. These tasks are based on the conceptual framework of the exhibition, the selection of the artist-artwork-space and the exhibition methods. Today, something new is added to these obligations every day. It is expected that the curator has a strong verbal or written communication, knows budget management, is familiar with financial issues, has a good command of the contemporary art market and its dynamics. (Otkunc- Ozturk, 2017, p. 12)

Curators are given ample space to make choices and show their creativity at the biennials. The curator has been one of the important actors in the institutionalization of art in the whole process from the day it emerged to the present day. The curator helps the work to find its meaning in the exhibition as a bridge between the artwork and the audience. (Gurses, 2020, p. 109) In addition to this, the curator, who is also responsible for the management of the relationship between the artist, the audience and the institution, plays an important role for the art environment, especially in the late 20th century and up to the present day. In this context, the curator should ensure that different variables such as work, artist, space and concept come together while trying to reflect his personal and professional taste in art.

The curator and his team form the skeleton of the biennial. Biennials have rapidly globalized since the 1980s, making the artist and curator more visible locally and internationally more quickly and effectively.

With the increase in the number of biennials, the curator has found a new field for himself/herself, and has started to gain independence and draw his/her own boundaries step by step. It is seen that the curator started to prefer an independent working discipline towards the end of the 1960s. Harald Szeeman's exhibition "Live in Your Head: When Attitudes Become Form", realized in 1969, is considered the first independent curatorial exhibition. (Otkunc- Ozturk, 2017, p. 12) Szeeman ensured that the concept of 'curatorship' became widespread in its current sense with this exhibition. Szeeman is the first person to leave art institutions and become an independent curator. (Gurses, 2020, p. 112)

Hans Ulrich Obrist emphasized that the curator would not only gain value with the projects he worked on, but also by supporting the artists. (Cited from Obrist; Gurses, 2020, p. 110-111)

The curators evaluate many economic, political and political aspects of the city and society while constructing the biennials. This assessment is supported by field studies to be conducted. Considering that the biennial curators have to deal with many variables, it is necessary to establish a balance with all the stakeholders of the biennial. It may not be easy to strike the equilibrium, but one of the main responsibilities of the biennial curator is to maintain this balance. There are many elements to exchange ideas, to experience consensus and disagreement in large and multilayered art organizations like the biennial.

Today, art and art creation has become a major industry and economy. Despite the changes experienced, it is one of the main responsibilities of the curator to read the contemporary art environment well. (Gurses, 2020, p. 113-116)

4.3.3. Relationship Between Artist and Biennial

Since the French Revolution, the role of the artist has been evaluated under the title of "Fine Arts" and the break with the separation from the craft has made the artist the main actor in the art world by paving the way for the inclusion of works of art, especially fairs and exhibitions, into the economy. As Larry Shiner (2004, p. 49) mentioned, it is seen that the perception of the artist in the pre-modern period is quite different from the perception of the artist today and is closer to the concept of the craftsman. According to him, what separates the artist from the craftsman is originality and autonomy. (Shiner, 2004, p. 50) With the transition to the modern period, these features of the artist have become even more important and emphasized.

With the emergence of the global art market, large art organizations came along. It is observed that the multicultural-multinational structure of the biennials is a ground where competition for artists has increased. (Gurses, 2020, p. 84) It is expected that the artist will leave his/her studio, which is his/her secret sanctuary, and turn into a socially enterprising person. The biennial forces the artist for this.

To list some of the expected features for the artist to take part in the biennial; questioning, giving a message to the society or a group, briefly having something to say and tell. If the artist reflects his/her own authenticity to his/her artwork while doing these, he/she will draw himself/herself to a distinguishable point in the biennial, which is an international platform. The artist must be able to show and present his/her "local elements" in order to gain visibility in the global art scene. (Gurses, 2020, p. 84) In this

context, with the space offered by the biennials to the artists, the artists contribute to the multidimensional perspective of the biennial audience and gain global visibility.

The biennial-artist relationship is a “win-win” relationship, but with the global growth of the art market, according to some critics, this relationship has turned into a commercial relationship. Today, especially with the development of the internet and communication tools, the artist's sphere of influence has also expanded. The artist now has the potential to become a star. This is exactly what makes the biennial-artist relationship commercial. By using the brand of the biennial artist and the artist of the biennial, they strengthen their economy in their own field. In this context, some sociologists and art critics such as Baudrillard stated that biennial artists no longer make "real art". (Gurses, 2020, p. 88)

Since biennial artists generally produce about current issues, their works provide information about the political, social and cultural situation of the period. Since the artists meeting at the biennials establish relationships with each other, the biennials also support the individual development of the artists. In addition, it would not be wrong to say that the geographies of the biennials they attend have an impact on the artists.

The artist creates the biennial with the artwork he/she produces. In this context, the artwork is no longer required to appeal to the viewer's eye aesthetically. In the works, an attitude is adopted that opens the way for the emergence of experimentation. New art forms such as video, performance and installation are frequently seen at biennials. It is expected that the artwork will have something to say rather than providing aesthetic pleasure. The works exhibited by the artists in the biennials generally try to open a space for the society to question. (Gurses, 2020, p. 87-90)

4.3.4. Relationship Between Sponsor and Biennial

While the art market, which has become globalized with the effect of biennials, creates new actors, it has started to attract the attention of companies and institutions from different sectors such as advertising and business world, with the increase in the economic cake of the art market. (Gurses, 2020, p. 114) These companies show their presence in the art market under the name of 'sponsor'. The 'sponsorship' system is one of the important complements that forms the structure of the biennial, especially today.

Sponsors make a great contribution to the formation of arts organizations. It is inevitable to get the support of sponsors for big and extensive art organizations like the biennial. Biennials are organizations that bring people, societies, cities and countries together when examined from micro to macro scale. There are some financial requirements to create and maintain this union in a healthy way.

It should not be overlooked that biennials, which have many duties and responsibilities from the transportation of the works of the artists to the installation, from the determination of the venues to the construction if necessary, to the communication strategies, need financial support or sponsorship in order to collect and manage these items in a healthy way. In some biennials, sponsorships are undertaken by large companies, while in others it is seen that the biennials receive government support.

Sponsorship has gained importance over time since the Salon Exhibitions, where art began to have a commercial value. For the sponsor, investing in and supporting the arts has been an effective way of self-promotion. Especially for sponsors who are very willing to take part in international art organizations such as biennials, these organizations are a promotional tool to be held globally. Firms and companies want to continue their support for the biennials they sponsor for a long time. In this way, the sponsor aims to increase the brand value indirectly and directly. (Gurses, 2020, p. 125)

One of the reasons why companies that undertake the role of sponsors want to be present in biennials is the target audience they want to reach. The target audience of the biennials is generally composed of wealthy middle-upper level people with high cultural and economic level of the society. (Gurses, 2020, p. 125) For this reason, together with the support they give to the biennial, the sponsors are also visible to their potential customers.

Biennial sponsors are divided into categories such as official sponsorship, festival sponsorship, venue sponsorship, media sponsorship and service sponsorship. (Yildirim, 2005, p. 98-100) There are also types of sponsorship that people support under the name of individual sponsorship. Sponsorships are separated into different branches such as transportation, accommodation and materials contribute to the functioning of the biennial in line with their own fields. The sponsors indirectly support

the biennial budget by using the opportunities of their companies. (Gurses, 2020, p. 126)

It is extremely important that the selection of sponsors for the biennial is carried out meticulously and through a delicate screening. While making this selection, it will be important to analyze the past and future of the companies of the sponsor candidates, what kind of place they have in the sector, and the social acceptance they see in the biennial, apart from the potential sponsor's contribution to the biennial. (Gurses, 2020, p. 127)

Today, the presence of sponsors is vital for the creation of biennials. From the fact that the entrance to the biennials is free, to support the production of works by the artists for the biennial, sponsor contributions are necessary for many unforeseen items from advertising expenses.

4.3.5. Relationship Between Audience and Biennial

Another important element for the biennial is the audience. For the target audience of these huge art events, Boris Groys stated the following:

“All these big exhibitions, in which so much money and energy is invested, are not made primarily for art buyers, but for the large mass, for the anonymous visitor who will perhaps never buy an artwork.” (Groys, 2009, p. 57)

In 1895, when the first edition of the Venice Biennale was held, and following this year, many things have changed in the art world. With the 20th century, artists started to prioritize the conceptual and intellectual framework while creating artworks, and in this direction, it is seen that they create works that will sometimes "disturb" the audience and sometimes make them think. With the emergence of the conceptual and intellectual aspects of art, artists began to use their art as a language and a means of expression. The biennial audience experiences the works they see and “expropriates” the exhibition space. (Gurses, 2020, p. 83-93) Artists capture the interaction with the audience more smoothly, especially in biennials.

“The audience who participates in the biennial publicizes and transforms the biennial space and reads and makes sense of the artwork they see in the light of their own cultural capital. Thus, through the artwork, the biennial reproduces the existing cultural stratification in society. Audiences with different cultural backgrounds, lifestyles and

tastes; when looking at the same artwork in the same space, they produce truly diverse feedback.” (Gurses, 2020, p. 93)

The relationship between the works in the biennial and the biennial audience; it creates a “real” effect when the works are presented unprotected to the audience and displayed in the public domain. The audience visiting the biennial consumes the conceptual framework and ideas to be expressed through the artworks. However, this consumption also serves as a production function. The viewer, who interprets and perceives the idea of the artwork from his/her own point of view, interacts directly with the artwork. In this way, the biennial audience has a transformative power in the venue they go to experience the biennial. (Yardimci, 2005, p. 31). This transformational power stems from the viewer's evaluation of the artworks and spaces, and the attribution of new meanings.

The biennial becomes a space of experience for the audience with installations and performances being shown at the biennials. In some cases, the viewer finds himself/herself part of the exhibited artwork. (Gurses, 2020, p. 94) In this context, the audience also turns into an art object.

Events held in parallel with the biennial are important for the establishment and continuity of the bond between the biennial and the audience. The audience is drawn into the dynamics of the biennial with speeches, seminars and workshops held before, during and after the biennial. In this context, the relationship between the biennial and the audience strengthens each other.

CHAPTER 5

ARTISTS PRODUCTION ON THE NOTIONS OF IDENTITY AND SELFNESS IN SELECTED CONTEMPORARY ART BIENNIALS AND THE ANALYSIS OF THEIR ARTWORKS

5.1. Istanbul Biennial

The 1st Istanbul Biennial, organized by the Istanbul Foundation for Culture and Arts (IKSV) in 1987 under the name of “International Contemporary Art Days”, aims to bring together local and international artists as well as the art audience, as in other biennials. (Gun, 2011, p. 1)

The creation of the Istanbul Biennial stems from Nejat Eczacıbaşı's idea of creating an international art festival for Istanbul. These efforts date back to 1968. The festival was planned to be organized by İKSV, but the foundation was formed only in 1973. (Yardimci, 2005, p. 14-15) Established in 1973 under the leadership of Nejat Eczacıbaşı, Istanbul Foundation for Culture and Arts is a non-profit cultural institution working for the public benefit. "Taking an active role in the production of culture and art, supporting the formation and development of cultural policies are among the objectives of İKSV." (İKSV, n.d.)

Festivals and events that have been held regularly since 1973 and some of which continue until today; opera, ballet, theatre, music, concert and plastic art exhibitions. The festivals, which are divided into sections such as the Istanbul International Theatre, Jazz and Music Festival, have expanded their range with the participation of different festivals as they approach today. (Yardimci, 2005, p. 15)

Istanbul Festivals have been an important step for Istanbul to open up to the world. However, when we look at the impact of these festivals on cultural life, it is seen that they appeal to higher-level people who can reach the arts. These festivals, which were held for this reason, remained for a small group rather than reaching the majority of the public.

In addition to the Istanbul Festivals, the Asia-Europe Art Biennial, which was held for the first time in 1986 before the Istanbul Biennial was created, stands out as the first biennial held in Turkey. The biennial, of which only four editions have been made, is organized by the Ministry of Culture and Tourism. Another feature of this biennial is that it is created and supported by the state. (Okur and Bozdogan, 2017, p. 3309)

"In the pre-biennial period in Turkey, the Turkish art scene displayed an attitude that was closed to the outside and developing within itself due to the conditions of the country. The military coup of 12 September 1980 in Turkey affected not only political and economic areas but also cultural areas. The changes in this political and economic field in our country have made it necessary to open up to innovations." (Cited from Yilmaz; Okur and Bozdogan, 2017, p. 3307)

Before the Istanbul Biennial, various changes were experienced in the field of culture and art in Turkey. The political conditions of the period were effective in the

cultural changes. The foreign expansion policy of then Prime Minister Turgut Ozal and the cultural growth experienced as a result of this policy caused Istanbul to be among the other major cities of the world. (Ozdemir, 2019, p. 90) Policies to support open market and private entrepreneurship that have emerged in the world have started to be seen in Turkey simultaneously. However, with the privatization dynamic in the cultural field, art has been added to the consumption networks. With the strengthening of the art economy, autonomy and specialization began to be observed in art, artist and culture. (Otkunc-Ozturk, 2017, p. 15)

After the military intervention in 1980, the nation-state approach began to break down. In addition to these breaks, many political, social and cultural changes have been experienced due to the migration from rural areas to big cities such as Istanbul and the increase in mass media. (Madra, 2022) During this period, people coming to Istanbul from different parts of the country entered the process of adapting with their ethnic identity and differences.

Beral Madra stated the following in the press release she wrote before the 1st Istanbul Biennial:

“We must take our place in the phenomenon of international art. Undoubtedly, the opening up of the Turkish economy is related to its effectiveness in the international market. The steps taken in the economic field in recent years and the intense developments in political relations will soon establish art as a very important element of promotion and prestige in this phenomenon.” (Cited from Madra; Otkunc-Ozturk, 2017, p. 16)

The Istanbul Biennial, which was held for the first time by İKSV on 25 September – 15 November 1987, was seen and evaluated in a different position than all the mentioned events. (Ozdemir, 2019, p. 92)

The aim of the Istanbul Biennial is to create a communication network that will bring together artists and audiences from different cultures. The way the Istanbul Biennial was implemented has changed since the day it started. Organized as local and national exhibitions in the first two biennials, the Istanbul Biennial continues to exist on an international basis, with the conceptual framework determined with the contribution of the curators and invited artists as it approaches the present day. (Yardimci, 2005, p. 16)

The Istanbul Biennial is considered as one of the steps for Turkish art to catch up with the West and adapt to it culturally. It has been present in the international biennial network since its formation and proves itself with the participation of young Turkish artists. (Yardimci, 2005, p. 25)

“There is an effort to redefine and describe non-Western societies. New identity definitions are tried to be made with concepts such as "representation forms of particularities", "localities", "multiculturalism" and "otherness" that appear at the social level. The main axis of definitions is cultural appearances. The discourses of the biennials are also shaped within this framework.” (Azman, 2012, p. 185)

Art historian Thomas Mcevilley stated that the conceptual framework of the Istanbul Biennial differs from other biennials. This difference is that in biennials outside the European center, such as the Istanbul Biennial, a postmodern approach is displayed as opposed to traditional modernism. According to Mcevilley, the Istanbul Biennial generally focuses on conceptual art. Although this situation distinguishes the Istanbul Biennial from other biennials in a positive way, it prevented it from reflecting its own traditional and cultural art production and caused it to exhibit a kind of “historic art”. (Yardimci, 2005, p. 25-26)

Turkey's acquaintance with the concept of curator dates back to a recent history. Especially since the 1980s, the exhibitions held in Istanbul and Ankara have taken the initiative in this regard. When the information about the first three biennials is examined, it is not seen that the word curator is mentioned, but according to Madra, these exhibitions are the first curated exhibitions held in Turkey. (Otkunç-Ozturk, 2017, p. 12) Although everything expected from a curator was accomplished in the 1st, 2nd and 3rd Istanbul Biennials, it was not yet known what the curator profession meant in Turkey at the time.

The 1st and 2nd Istanbul Biennials were coordinated by Beral Madra, and the 3rd Istanbul Biennial was coordinated by Vasıf Kortun. (Yardimci, 2005, p. 16) After the 3rd Istanbul Biennial, almost all of the curators are of foreign origin.

Respectively; Rene Block, Rosa Martinez, Paolo Colombo, Yuko Hasegawa, Dan Cameron, Charles Esche and Vasif Kortun, Houu Hanru, WHW curator collective (Ivet Ćurlin, Ana Dević, Nataša Ilić, Sabina Sabolović), Adriano Pedrosa and Jens Hoffmann, Fulya Erdemci, Carolyn Christov-Bakargiev, Elmgreen and Dragset,

Nicolas Bourriaud and most recently Ute Meta Bauer, Amar Kanwar and David Teh are the curators working for the Istanbul Biennial. (IKSV, n.d.)

5.1.1. Conceptual Framework of Selected Istanbul Biennials in the Context of Identity and Selfness

“While defining Eastern art, it paradoxically has re-established the hierarchical relationship between the East and the West. Istanbul is also a part of this hierarchical relationship and discourse.” (Azman, 2012, p. 184)

Considered as the center of modern Turkish art, Istanbul has become an important location for art, starting with the Istanbul Festivals. It continued to increase with the start of the Istanbul Biennial.

Since the Ottoman period, Istanbul has been seen as a "fallen city" by the West. Istanbul continued to be an important city with the collapse of the Ottoman Empire and the establishment of the Republic of Turkey. With the effect of being the only city where the continents of Asia and Europe meet, it continues to be remembered with forms of identity such as "Europeanism" and "Asianism". (Azman, 2012, p. 184) Istanbul; It contains the cultural and identity history of Byzantium, Rome, Ottoman and eventually the Republic of Turkey.

One of the founding principles of the Istanbul Biennial was to create a biennial that is given importance in line with the city's geopolitical position and historical importance. While Istanbul represents the Eastern culture with the Ottoman and Byzantine structures located on the peninsula and its surroundings, the secularism and economic system adopted by the country represents the West. (Yardimci, 2005, p. 72-73) This perspective has been a promotional tool used to promote the Istanbul Biennial to the world.

The Istanbul Biennial is a biennial that includes the notion of identity. Istanbul and Turkey's geographical location and historical process have hosted many people with different “identities” and belongings in Istanbul, and for this reason, the backbone of the biennial has been built on this. With the effect of East-West identities, immigration policy, being a gateway for Europe and Asia, it strongly contains the "identity" phenomenon.

The spaces used throughout the biennial contributed to the visibility of the “identity” notion. The biennials held in traditional and historical buildings from the Ottoman, Byzantine and Roman periods have added a new dimension to the exhibition of contemporary art. (Ozdemir, 2019, p. 92) In this context, the artists exhibited within the scope of the Istanbul Biennials, which allow a synthesis and transition between East and West, contributed to the visibility of notions such as “identity”, “selfness”, “belonging” in the art environment, along with works and spaces.

"The modernization adventures of non-Western societies are discussed in the context of post-colonial criticism, the problems created by modernity in the political field, the cultural aspects of the globalization process -from gender culture to ethnic cultural problems- and most importantly, the places of cities in this process are tried to be defined. In this context, Istanbul stands at the center of social identity readings." (Azman, 2012, p. 193)

Although each biennial edition is shaped around a different conceptual framework, the Istanbul Biennial embodies identity and opposition due to its multiculturalism. The artists participating in the Istanbul Biennial are considered to deal with "more current and political issues such as identity, inequality, freedom of thought, social freedom, women's rights, communication, poverty caused by globalization, environmental pollution, technology, war, regional problems, refugees". (Okur and Bozdogan, 2017, p. 3318)

In various editions of the Istanbul Biennial, the metaphor of the “bridge” was especially emphasized and used by the curators. However, while this analogy tried to express something positive, it also characterized a distinction or difference. Georg Simmel states the following on this subject: “In order to connect two banks of a river with a bridge, one must first have an understanding that emphasizes the separation of those two banks from each other.” (Cited from Simmel; Yardimci, 2005, p. 75)

Istanbul has been shaped by its geopolitical location and the many cultures it has hosted throughout the history. Istanbul has many contrasts. Since terms such as modern/traditional and secular/conservative describe people from different identity groups, they can be seen as reflections of identity groups located at different social points. Each of these definitions represents an identity and therefore the creation of that identity. “Eastern societies”, which are often classified by “Western cultures”,

experience identity and self-conflict in the geography they live in. The West has created a new "other" by establishing a relationship of opposition for Istanbul, which it thinks belongs to the Eastern culture. (Yardimci, 2005, p. 76) Multicultural and multi-identity countries such as Turkey are stratified and heterogeneous societies that do not contain a single type of human group. It is an expected result that the way of life and art production in such societies will show diversity.

“The artists, who tried to produce answers to the problems in a fully urbanized consciousness, examined the pluralism and diversity that stand in the orbit of the relationship between different areas of culture and art, both at the individual and identity scale.” (Okur and Bozdogan, 2017, p. 3308)

While evaluating Istanbul's long-standing historical importance for Turkey, its location and the fact that it hosts people from many different cultures, races and religions, the issue of identity has become quite difficult to get out of with the biennial themes and the East-West opposition created around it. The attractiveness of Istanbul has been tried to be increased for various reasons, but this endeavor has been evaluated as an artificial city ecosystem instead of showing the thing as it is.

The "dark", "dirty" and "desperate" face of the city, which is undesirable to be shown, has been completely removed. Unemployment, migration, income inequality and social polarization continue to be felt behind the visible. (Yardimci, 2005, p. 86) When evaluated in this context, the Istanbul Biennials are intertwined with the notion of identity. It can be easily seen with the themes chosen from the beginning to the present, with the curator and artist selections.

“One of the most important purposes of art biennials is to host multiculturalism and exhibit arts from different cultures in the same place. A biennial contains many different works, many different countries, and many different cultures. ... Perhaps the most important area where this multiculturalism is produced and exhibited at the same time is the biennials.” (Gurses, 2020, p. 66)

The Istanbul Biennial serves as a mirror for a multicultural and multi-identity city to reflect what's inside. Sometimes identities and productions on them come to the fore with a forced dressing, and sometimes it is seen that the city creates art from within itself.

The notion of selfness, on the other hand, cannot be evaluated as a structure that can be read as easily as identity with its context in which it is addressed in biennials. It is possible to find traces of the notion of selfness in the creation of the 12th edition of the selected Istanbul Biennials with reference to the works of artist Felix Gonzales-Torres. The 12th Istanbul Biennial, inspired by the artist's works created with the subject-self and seeing the self-object, is a biennial edition that can be connected with the self among the selected Istanbul Biennials.

5.1.1.1. 1. Istanbul Biennial

The 1st Istanbul Biennial was organized in 1987 under the name of 1st International Contemporary Art Exhibitions.

The East-West opposition seen in the Istanbul Festivals is also seen in the 1st Istanbul Biennial and repeats the “orientalist duality”. (Yardimci, 2005, p. 77)

The venues of the 1st Istanbul Biennial, organized with the theme of "Contemporary Art in Traditional Spaces", are listed as Hagia Eirene Museum, Hagia Sophia Bath (Mimar Sinan Hamam), Military Museum (Harbiye), Istanbul Painting and Sculpture Museum (Hareket Kiosk), Istanbul Painting and Sculpture Museum. (Gun, 2011, p. 13) Contemporary art of the West was exhibited in the historical places of the East, contributing to the nourishment of the aforementioned orientalist duality.

Beral Madra was the coordinator of the 1st Istanbul Biennial, but she continued her duty under the name of "general coordinator" or "exhibition producer" since the concept of curator was not well known in Turkey during this period. (Otkunc- Ozturk, 2017, p. 75)

The works exhibited under the theme of the 1st Istanbul Biennial are spatially separated from each other. The main venues of the 1st Istanbul Biennial are Hagia Sophia and Hagia Eirene. As Yardimci (2005, p. 48) stated, the artworks of Turkish artists participating in the biennial were shown in Hagia Sophia, while the artworks of foreign artists were shown in Hagia Eirene. The exhibition of Turkish artists in the place, which is Ottoman architecture, and the exhibition of foreign artists in the space that belongs to Byzantine architecture, also created a spatial separation. (Yardimci, 2005, p. 48) The separation of artists from each other in the spatial framework according to their nationality can be interpreted as the emergence of the concept of identity in the context

of the form of exhibition. “This situation has given artists the opportunity to reinterpret their history with a contemporary understanding by establishing a connection between their artworks and space, starting from their own culture.” (Ozdemir, 2019, p. 93)

Although there is no conceptual framework in the first biennial, the distinction between Western and Eastern artists in the biennial emphasizes the notion of identity in this context.

5.1.1.2. 3. Istanbul Biennial

The 3rd Istanbul Biennial was organized in 1992. The theme of the 3rd Istanbul Biennial, coordinated by Vasif Kortun, was determined as "Production of Cultural Difference". (Ozdemir, 2019, p. 117)

According to the statements of Jale Erzen, who is on the biennial's advisory board, the 3rd Istanbul Biennial emphasized that Istanbul serves as a bridge between East and West, as in the 1st Istanbul Biennial, and highlighted its multicultural/multi-identity structure. (Yardimci, 2005, p. 78) “While the art policies in Turkey are nourished by a nationalist discourse, the need to reach the universal from the national is emphasized, and by national is meant Turkish culture, and by universal is the qualities of Western art.” (Azman, 2012, p. 193)

The phenomenon of “cultural difference” in the conceptual framework of the biennial is not only considered as the difference of race, gender and geography, but also as the originality of the artworks in parallel with this conceptual framework, a single exhibition space was used in the 3rd International Istanbul Biennial, unlike previous biennials, and the works were exhibited in the form of a national pavilion system, which is also seen in the Venice Biennale. (Yardimci, 2005, p. 48) Feshane, a 19th century textile factory, was chosen as the venue of the biennial. This venue, which was used in the biennial, was also important in that it was a place where cultural diversity and the works created as a result of production meet.” (Okur and Bozdogan, 2017, p. 3312)

The theme of the biennial chosen by Kortun was associated with the concept of “megapolis” and referred to the fact that Istanbul is a city that combines the continents of Asia and Europe, embracing a multicultural, identity and lifestyle. “At this point, the concept refers to the fragmented cultural living spaces in Istanbul”. (Cited from Kortun; Azman, 2012, p. 195)

In this biennial, the artists discussed issues such as “cultural differences created by political and economic ideologies and the East-West opposition”. (Gun, 2011, p.141)

5.1.1.3. 4. Istanbul Biennial

The 4th Istanbul Biennial was held in 1995 and Rene Block was the curator of the biennial. Until this edition, the concept of curator was not used in the Istanbul Biennial. The theme of the biennial was chosen as “Orient/Ation”. (Yardimci, 2005, p. 78)

The biennial was exhibited in four venues, namely Antrepo.1, Yerebatan Cistern, Hagia Irene and Atatürk Cultural Center Art Gallery. (Gün, 2011, p. 183-184)

The 4th edition of the biennial emphasizes that the origin of Western culture is based on Eastern geography. (Yardimci, 2005, p. 78) “The concept of the Biennial is the concept of Orient/Ation (orientation and tending), which emerged as a result of the meeting of Rene Block's energy and intuition with the city of Istanbul, and it proposes multi-layered meanings that change according to the audience's location, language and identity.” (Cited from Erdemci; Yoruk, 2008, p. 136)

Many works of Western art were brought together by Block and aimed to highlight the "multifaceted" structure of the global art scene. (Ozdemir, 2019, p. 122) In addition, it has been tried to give information about the "oriental" aspect of the local art environment.

It is known that many artists participating in the 4th Istanbul Biennial belong to Western culture. Although it is desired to reflect the multi-faceted cultural approach to art, it is stated by the critics and art writers of the period that this effort was only on the poster. (Ozdemir, 2019, p. 122)

The West considers Istanbul as an orientalist eye and culture. According to Yardimci (2005, p. 81), this approach is a strategic approach made to promote and make the Istanbul Biennial and therefore Turkey attractive. Despite this, the fact that the Turkish Nation began to be purified of its own culture and traditional values during the Westernization effort was not welcomed in the West.

The themes of the Istanbul Biennials are mostly shaped by the East-West opposition and multiculturalism with reference to the geographical location of the city, and therefore it is seen that the artists produce on the concept of self and especially identity. However, the theme chosen for the 4th Istanbul Biennial includes a reading that the movement between these two axes will create a "new identity" for art, rather than emphasizing the East-West opposition. (Yoruk, 2008, p. 137)

5.1.1.4. 5. Istanbul Biennial

The 5th Istanbul Biennial was organized in 1995. The theme of the biennial, curated by Rosa Martinez, is "On Life, Beauty, Translations and other Difficulties".

The venues of the biennial; The Imperial Mint, Hagia Eirene Museum, Yerebatan Cistern, Women's Library and Information Center, Sirkeci Train Station, Maiden's Tower, Atatürk Airport, The Marmara Hotel, Pera Palace Hotel, Karanfilköy/Akatlar, Taksim Square, Sultanahmet Square. (IKSV, n.d.)

Martinez stated the following about the conceptual context of the exhibition: "Art can also be seen as a space where it is possible to evaluate and transform our relationship with the 'other', where people can play with signs derived from other fields of knowledge and experience such as science, technology, mass media, politics, sexual identity." (Gun, 2011, p.229)

In the section titled "Other Challenges" within the theme of the 5th Istanbul Biennial; Concepts such as "identity", "otherness" and "multiculturalism" are frequently seen in the artists' works. Martinez described these challenges as "cultural, sexual and linguistic". (Gun, 2011, p.229)

Regarding the conceptual framework of the biennial, Martinez emphasizes the "importance of pluralism, difference, respect for the Other, hybridization, multiculturalism, globalization despite "homogeneous individual identities". (Yoruk, 2008, p. 145)

"Language is inextricably linked with absence and the consciousness of death, because it allows us to speak of something that does not exist. Language, due to its ability to create non-existent object symbolically, allows new interpretations and new forms to emerge for our experiences and beliefs, allowing that object to be reconstructed. We

become subjects by capturing language, but at the same time, language 'subjects' us against its own laws.

Until very recently, it was thought that there was a secret interrelationship between language and reality, and that art or poetry would reveal it. We are now conscious of the randomness of linguistic relations, because each language determines them according to different rules and conventions. We also know, as psychoanalysis has taught us, that there is a bubbling magma of connections hidden beneath the apparent clarity and coherence of our discourses. Although modernity has promised us a world full of light and progress, the shadows of the modernity project have already shattered the illusion of universal reason; now we have to learn to feel the rhythm of other languages, to perceive the existence of other lives, to live in a more unstable and vibrating world. This relativism facilitates the transition between identities and distracts us from the monoliths of hardline fundamentalisms.” (Yoruk, 2008, p. 138)

As seen in her statement, Martinez tried to establish a relationship between language and identity at the 5th Istanbul Biennial. It is also mentioned that the formed language-identity relationship facilitates communication with the “other”.

5.1.1.5. 8. Istanbul Biennial

The 8th Istanbul Biennial was held in 2003 and the theme "Poetic Justice" was chosen. Dan Cameron is the curator of the 8th edition of the biennial.

Biennial venues; Antrepo no. 4, Tophane-i Amire Cultural Center, Hagia Sophia Museum, Yerebatan Cistern, Platform Garanti Contemporary Art Center, Public Space Projects. (IKSV, n.d.)

Two concepts seen in the theme of "Poetic Justice" were associated with each other and two different art production practices were tried to be reflected. When these two concepts are considered as a form of art production, it is seen that one focuses on world issues, while the other focuses on the inner world of the individual.

“What is justice?” The concept of justice, which is evaluated under the title, is discussed in the context of individuals living in the same society and having legal obligations, not complying with the legal order or justice not reaching individuals from all segments of the society equally. Cameron likens this to the relationship between “state and federal, religious and secular legal systems.” (Cameron, n.d.)

Until the 8th edition of the biennial, curators generally preferred artists of Western origin, while in this biennial, Eastern origin or “Easterner artists living in the West” were included in the biennial. (Ozdemir, 2019, p. 138)

Cameron evaluated the reason for choosing this theme for the 8th Istanbul Biennial as "associating the idea of global citizenship with justice with art". (Gun, 2011, p. 321) Exemplifying the concept of justice with issues such as "ecology, population growth, women's issues, immigrants, the rights of prisoners and asylum seekers", Cameron stated that these issues find a place for themselves in art. (Cameron, n.d.)

5.1.1.6. 9. Istanbul Biennial

The 9th Istanbul Biennial, held in 2005, was curated by Charles Esche and Vasif Kortun, and it can be seen that the theme of the biennial was chosen as "Istanbul". In this biennial, current politics is particularly mentioned.

The venues of the biennial are listed as Deniz Palas Apartments, Garanti Building, Antrepo No.5, Tobacco Warehouse, Bilsar Building, Platform Garanti Contemporary Art Center, Garibaldi Building and En Route. (Ozdemir, 2020, p. 143)

According to Vasif Kortun's (2018, p. 129) statement, while creating the biennial, they focused on data that could relate the Middle East, the Balkans or the Southeast and Europe. Inviting the artists to Istanbul about three months before the biennial aims to prevent the works to be created within the scope of the biennial from being based on “East-West stereotypes”. (Kortun, 2018, p. 134) Kortun and Esche wanted to reflect the identity of Istanbul in a way that is free from stereotypes.

The biennial was not only an exhibition for Kortun and Esche, but also an effort to create a new model. While historical buildings were generally preferred as exhibition areas until this biennial, with the 9th Istanbul Biennial, the exhibition venues were focused on the axis of "neighborhoods connected to daily life" in Galata and Beyoglu. (Kortun, 2018, p. 131-132)

The 9B talks, which started one year before the Biennial started, were considered an important threshold for the Istanbul Biennial. In these meetings, information was given about the biennial, artists and venues, and the biennial found a transparent ground in a public space. (Pelvanoglu, 2013) Continuing from October 2004 until the opening of the biennial, the 9B Talks are considered to divide the 9th edition

into two, unlike other biennials, by not being a single event. (Durukan, 2005) In addition to the conceptual framework of the Biennial, the identity of the Istanbul Biennial has also experienced a break with these steps.

The exhibition titled “Free Kick/Serbest Vurus” and curated by Halil Altindere draws attention for its political content with the Hospitality Area. The basis of this exhibition is the “politics of identity”.

“Free Kick” in 9B is an exhibition on ethnic-political minority identity, and this exhibition's contact with the Hospitality Zone is a metaphorical expression of the treatment of minority identities as guests in this geography.” (Pelvanoglu, 2013, p. 121)

5.1.1.7. 12. Istanbul Biennial

The 12th Istanbul Biennial, held in 2011, was curated by Jens Hoffmann and Adriano Pedrosa.

The title of the biennial was "Untitled (12th Istanbul Biennial), 2011" and the works of the artists were shown in 5 group exhibitions and more than 50 solo exhibitions based on the works of Cuban artist Felix Gonzales-Torres. (Ozdemir, 2019, p. 155) It is shown in the Biennial Antrepo No.3 and Antrepo No.5 areas.

Torres examines political and social issues in a formal language in his works. It is seen that the works of the artists participating in the biennial are also shaped in this context.

“Felix Gonzalez Torres, who calls his works "Untitled", has included the audience in his art, leaving the right of the audience to choose the appropriate title for the work, instead of the titles imposed on the audience. The artist's work focuses on the formal aspects of artistic production, as well as the relationship between the personal and the political.” (Ozdemir, 2019, p. 155)

Biennial consists of 5 parts: "Untitled (Abstraction)", "Untitled (Ross)", "Untitled (Passport)", "Untitled (History)" and finally "Untitled (Death by Gun)".

As Istanbul Biennial director Bige Onal mentioned, these 5 sections are summarized as follows;

- The Untitled (Abstraction) section reflects that the geometric abstraction style has political meanings in its content.

- The Untitled (Ross) section was created with reference to Torres' partner named Ross. It is inferred that the works in this section deal with issues such as "love, loss, death", as well as examining sexual identity, national identity and ethnic identity.
- The Untitled (Passport) section refers to Torres's work 'Passport', pointing to the approach of freedom and the disappearance of borders.
- The Untitled (History) section focuses on rewriting history with alternative readings of history. In addition, the role of governments and power in restructuring history has also been mentioned.
- The Untitled (Death by Gun) section is based on the reflection of the armament policy of governments on our personal lives, with reference to Torres's work on the increase in the number of people killed by guns in the United States. (Merzifonluoglu, 2011)

Choosing the title of the biennial as “Untitled” has opened up a flexible space for the biennial audience to make their own interpretations of the artworks they have seen. Although the title "Untitled" was chosen, it is seen that the artists taking part in the biennial created works related to the concepts of gender, culture, identity and selfness.

5.1.2. Selected Artists and Artwork Analysis

In the Istanbul Biennial, a lot of production was made on the notions of identity and selfness. It is seen that the reflection of these notions on the artworks is a process that takes place as a result of the reflection of the multiculturalism-multi-identity relationship and the contribution of globalization in line with the perspectives of the artists.

In this section, it is seen that the selected artists deal with the notion of identity sought in their artworks within the framework of the concepts of gender, sexual orientation, ethnic identity, cultural identity and belonging. The determination of the selected artists from the various editions of the Istanbul Biennial has been handled accordingly, with the belief that it will contribute to the search for the existence of identity and selfness in different editions of the biennial.

While tracing the relationship of the selected artworks with the notion of selfness, instead of dealing with the notion of selfness alone, it has been tried to be

associated with the notion of identity in line with the dual perspective established. The artworks selected from the different editions of the Istanbul Biennials have been tried to be examined within the framework of this context.

5.1.2.1. Oskar Kokoschka

One of the lithographs of Oskar Kokoschka, “Self-Portrait with Statuette (1966)” was featured in the 1st Istanbul Biennial. As mentioned in the "The Notion of Identity in Art" section, artists express their selves with their self-portraits.

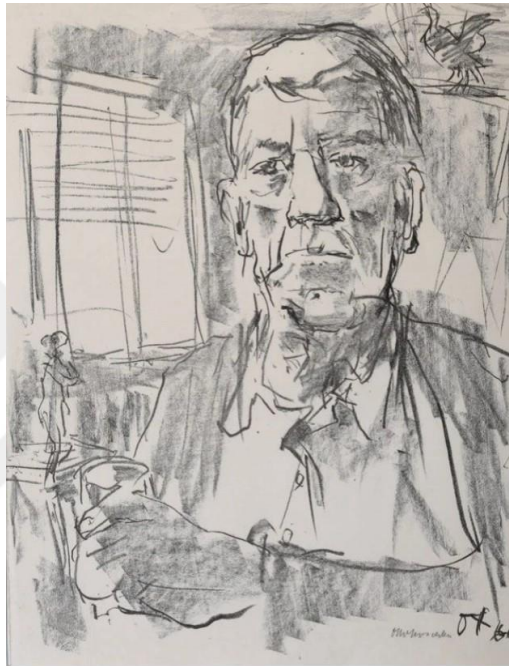


Figure 1. Oskar Kokoschka, Statuette Self-Portrait, 1966, Lithograph, 65x85 cm, 1st Istanbul Biennial

“Self-Portrait with Statuette” is one of Kokoschka's portraits produced by lithography. When the compositional elements of Kokoschka's work are examined; The figure appears to be indoors, holding a drink, and a bird in the background. The figure does not look at the viewer, as if he is waiting for someone to come or for him to come out through the open door behind him. As seen in this work, Kokoschka had a great passion for reflecting the inner dynamics and spirit of the figure rather than the physical integrity of the portrait.

In his works, in which he frequently talks about his personal experiences, he reflected his soul and selfness to his works. With “Self-Portrait with Statuette”, the artist tries to reveal his own essence. Kokoschka is particularly known for his

expressionist portraits. He was greatly influenced by Freud's psychoanalysis and inferences and adopted an expressive approach in his works. (Ozdemir, 2019, p. 95-96)

By creating his self-portrait, using his own image as a self-object, he transferred the emotion and consciousness he experienced to the work. The self-object mentioned in Kohut's "self-psychology" can be anything that the artist attributes a meaning to. Everything that the artist reflects on his work turns into an object of self. (Guney, 1999, p. 43)

5.1.2.2. Gulsun Karamustafa

Gulsun Karamustafa took part in the 3rd Istanbul Biennial with her installation "Mystic Transport". Karamustafa exhibits a multidisciplinary approach in her art practice with painting, video and installation. The artist, who produces on the concepts of gender, migration and in this context, identity and cultural identity, takes references from her personal life.

While discussing some pieces from her personal past, Karamustafa reflects the subjects she wants to tell by using ordinary objects that exist in daily life. (Ersen, 2008, p. liii)

Her work called Mystic Transport consists of colorful quilts placed in 20 metal baskets. In this installation, there are two elements of the work: the quilt and the metal baskets.



Figure 2. Gulsun Karamustafa, Mystic Transport, 1992, 3rd Istanbul Biennial

The quilts used in the installation attract attention with their appearance resembling rural life, which was used quite frequently for a period. Karamustafa identifies quilts with phenomena such as migration, sleep, close contact, veiling, protection and sexuality. (Karamustafa, 1992) Quilts in line with these facts; It evokes concepts brought by immigration such as “belonging, home and shelter”. (Ersen, 2008, p. liv) Colors such as blue, red, green, yellow and purple used in quilts can be read as an indicator of the "multicolor" and multiculturalism created by migration in big cities.

The second element in the installation “Mystic Transport” is metal baskets. Baskets evoke different objects and phenomena such as movement, introversion, singularization, carrier and wagon.



Figure 3. Gulsun Karamustafa, Mystic Transport, (Detail) 1992, 3rd Istanbul Biennial

“The baskets used are likened to the baskets used by porters, who are the first generation immigrants to migrate to the city. Quilts are an important item for these people and an item that shows their level of prosperity, and are also included in the dowry of brides.” (Cited from Henrich; Ersen, 2008, p. lv)

In her installation Karamustafa deals with the concept of migration. As mentioned in “Reflection of Cultural Identity to Art”, the theme of migration connects with cultural identity. Considering that the artist also makes use of her personal history

and memories while producing her works, it is seen that the individual selfness of the artist also contributes to the formation of the work.

5.1.2.3. Shirin Neshat

Shirin Neshat took part in the 4th Istanbul Biennial with her works “Seeking Martyrdom” and “Guardians of Revolution” in her series “Women of Allah”.

The “Women of Allah” series is a series that the artist produced between 1993-1997. In her work “Seeking Martyrdom”, Neshat is a photographic work in which she has positioned herself in the work and constructed a composition with Persian calligraphy and a Kalashnikov rifle. (Karakus, 2021, p. 540-541)



Figure 4. Shirin Neshat, Seeking Martyrdom variation nr 1, 1995, 4th Istanbul Biennial

Neshat usually uses herself as a model in her works in the "Women of Allah" series and highlights the chador, which is the Iranian woman's public dress, in which black and white photographs are predominant.

The artist's use of herself as the subject of her photographs evokes the self-portrait approach. As mentioned in “The Notion of Identity in Art”, when the artist creates a self-portrait work; begins to look from the inside out, not from the outside

inwards. In this context, it can be evaluated that the artist's works are intertwined with both identity and selfness notions.

The weapons in the compositions are a sign of how the female body is politically politicized. The Persian writings written in Arabic letters used by Neshat in the photographs represent the Islamic understanding of the Iranian Revolutionary Regime. In the photographs, it is seen that only the hands, feet and faces of the women are not covered. Neshat also criticizes the dominance of religion on the female body, leaving the areas that are not objectionable to be seen on the female body religiously. This limited bodily freedom also points to the limited freedom of Iranian women in social life.

The public spaces in which women living in Iran can exist in social life, just like their clothes, are limited within the framework of "religion mandates". Women do not have a choice to disobey these commandments. A woman cannot freely live her choices, including her own body.

Neshat's works in the 4th Istanbul Biennial clearly reflect a social reality for Iran. Today, the murder of a 22-year-old girl named Mahsa Amini by the morality police on the grounds that she "did not wear the headscarf properly" started a social movement in Iran. The protests, which started as of September 2022 and are still ongoing, are interpreted as the struggle for rights and freedom of Iranian women and receive the support of many segments of the society. (Haberturk Newspaper, 2022) When Neshat's works are evaluated in this context, it shows that there is still a struggle for the same rights between 30 years ago and today.

Looking at Neshat's works, there is no rejection or opposition on the woman's face. Instead, a more submissive and submissive attitude is observed. This approach can be interpreted in connection with the word "Muslim" meaning "submission".

In "Seeking Martyrdom", women look directly into the eyes of the viewer. This is a prohibited behavior for women living in Iran due to religious rules. Its repetition requires the application of religious punishments. In this context, Neshat looks into the eyes of the art audience, including men, in her work "Seeking Martyrdom". This means that behind the eyes full of submission, an implicit rebellion can also be read.

With the Islamic Revolution in Iran, the life shaped according to religious decrees and orders directly determined the position of women in social life. (Karakuş, 2021, p.541) The new identity of the Iranian woman, which was built on the relationship of "obedience and domination", was clearly expressed by Neshat. (Karakus, 2021, p.

541) It will not be difficult to guess that this new individual and social identity, determined by the government, has caused a great pressure and squeeze in the egos of women living in Iran. This conflict between identity and selfness is clearly read in Neshat's works.



Figure 5. Shirin Neshat, Guardians of Revolution (from the Women of Allah series), 1994, 4th Istanbul Biennial

In her works, Neshat deals with how the image of woman is positioned in the Iranian geography since the 1979 Islamic Revolution. The artist produces about the experiences of women living in the Middle East in general and Iran in particular, and the domination of the political regime over the female body. (Akman, 2005, p. 71) The works in the “Women of Allah” series include questions about how the identity of women and Muslim women is formed in the aforementioned geographies.

Neshat deals with the codes that are in her memory and therefore ingrained in herself, in order to define the new identity of the Iranian woman in her works. The artist did not witness the Iranian Revolution as she did not live her life in Iran for a long time. However, Neshat, who visited her country after the revolution, encountered a very different country than she remembered, and this caused her to question the revolution and the relationship with women. (Karakuş, 2021, p. 541) After this development in Iran, a large part of the society became politicized, the state began to be governed by religious rules, and the state had a tremendous say over the female body.

Shirin Neshat entered into this questioning with everything that her selfness and identity brought. While questioning the individual and social identity of Iranian women, it reveals that this congestion is also experienced in the selves of individuals.

5.1.2.4. *Halil Altindere*

Halil Altindere, who took part in the 5th Istanbul Biennial with his work “Dance with Taboos”, produced on the concept of identity within the framework of ethnic identity and nation-state in the first period of his studies. In the following periods, he continued his studies on "subcultural identities".



Figure 6. Halil Altindere, Dancing with Taboos, 6 pieces, 233 x 170 cm, 1997,
5th Istanbul Biennial

Altindere has been showing its presence in the art scene with its works and exhibitions since the 1990s. His works have a great influence on the period Turkey was in in the 1990s.

After the September 12 Military Coup in 1980, a violent and oppressive attitude towards different identity groups of the society emerged. With the collapse of the Berlin Wall, a great wave of migration started from villages and towns to big cities in line with the accelerating globalization and terrorist incidents in the East-South East regions. Along with the Incident of February 29, an understanding of "representation of the other" and identity-oriented art emerged in Turkish art. (Caliskan, 2017, p. 195)

“Artists who produce within the borders of Turkey begin to experience the formal and contextual understanding of “innovation” against values such as society, tradition, locality and authority and the relationship of genuine rejection with an anarchist intention at the end of the 1980s. ... The 1990s also show a separation in which identity and difference are tested in areas where power makes itself visible, and can sometimes become aggressive. The place and meanings of sub-identity, ethnicity, and bodily difference in the practice of democracy are questioned.” (Cited from Calikoglu; Caliskan, 2017, p.195-196)



Figure 7. Halil Altindere, Dancing with Taboos, (Detail) 233 x 170 cm, 1997, 5th Istanbul Biennial

Altindere produced the work "Dance with Taboos" using photography and digital printing methods. In his work, which he framed in the context of power, state and identity, he embodies the "relationship of the individual with the state" and presents it in the form of identity card. (Ozdemir, 2019, p. 127) He made interventions on the passport photos that he placed in his identity card.

The artist emphasizes the "identity" given to the individual by the state and the limitation that comes in line with this identity. Altindere's "Kurdish identity" is considered as an example of his studies on subcultural identities. The artist, who has a Kurdish identity, has been marginalized and considered as a sub-identity by the Turkish

society for many years. “Dancing with Taboos” is work that draws attention to identity and representation.

“Halil Altindere also emphasizes in his Dance with Taboos work that the identity card is a ready-made identity that is imposed on people as soon as they are born, and draws attention to the fact that the official identity does not reflect the real identity of the person.” (cited from Bozdag; Aykut, 2016, p. 51)

In Altindere's work As mentioned in the “Identity” section; states dominate individuals, legitimizing some identities and ignoring others. In this context, the language of criticism in the artist's approach is easily seen.

5.1.2.5. Kutlug Ataman

Kutlug Ataman, born in 1961 in Istanbul, took part in the 5th Istanbul Biennial and also Manifesta 2 with the video "Semiha b. Unplugged".

Ataman mainly produces works on video and works on concepts such as identity, gender, otherness and ethnicity in his works. Although the artist generally reflects the portraits of people who can be defined as extreme in society in his works, he actually reflects a number of images that he connects with his own life in terms of the subjects he deals with and the way he works. (Yilmaz, 2009, p. 118) In this context, Ataman's works reflect a process that transforms from social portraits to self-portraits.

When we consider the individuals at the extremes of the society that Ataman deals with, a very wide scale is encountered. From head scarf girl to a transgender individual to an important opera singer.

When the identity types of the individuals that the artist deals with are examined, it is seen that they are quite different and do not resemble each other. These contrasts appear as an indication of the artist's thinking that the concept of identity is fluid, changing and transforming. This is attributed to the fact that identity is fluid and in constant motion. (Bauman & Raud, 2018, p. 18-30)

Although it is known that Ataman identified the portraits he handled in his works with his personal history, this is not the case for the work "Semiha b. Unplugged". After returning from America, the artist found Semiha Berksoy personally interesting and created this 8-hour video work.



Figure 8. Kutlug Ataman, *Semiha b. Unplugged*, 1997, 5th Istanbul Biennial

Ataman stated the following about the people he dealt with in his works:

“All these people are my way of being. The only way I can go unofficial with the people I'm talking to is to establish the feeling or the truth that I'm like them and have a conversation come out.” (Cited from Altunok; Yilmaz, 2009, p. 121)

Ataman started video work with Semiha Berksoy, whom he filmed in a documentary-like style in 1997. However, Ataman emphasizes that this video work is not a documentary. According to him, Berksoy told her own reality and Ataman filmed it. (Cited by Celebi; Yilmaz, 2009, p. 124) In this video, the dialogues of Berksoy and Ataman are heard from occasionally in the video and in a way they have a feature that describes the relationship between the two.

“When I was creating video of Semiha, I was interested in my Turkishness. When I came back from USA to Turkey, everything felt so artificial, I was very interested to face the old me in my old city, so this old woman who was constantly building (renewing) herself.” (Cited from Chang; Ersen, 2008, p. lxxvi)



Figure 9. Kutlug Ataman, Semiha b. Unplugged, (Detail) 1997, 5th Istanbul Biennial

Regarding the work “Semiha b. Unplugged”, Ataman declared the following:

Semiha Berksoy is one of Turkey's most iconic figures. It is one of the main characters of the cultural transformation that has continued since the foundation of the Republic of Turkey. (Ersen, 2008, p. lxxvii) Berksoy, known as an opera singer, painter and theater actor, is the main subject of the video. She represents the role, art and identity of women in Turkish society. (Cited from Kuyaş; Yilmaz, 2009, p. 124)

When the video is examined, it is seen that the story takes place indoors, in an area designed as Berksoy's bedroom.

“Ataman believes that when he puts the camera at a certain point and starts shooting, reality loses its objectivity. The director gave the frame to the actor and waited for him to fill it in. According to Ataman, what the audience should watch is this dual relationship.” (Cited from Koyuncuoglu; Yilmaz, 2009, p. 124)

In his work “Semiha b. Unplugged”, Ataman wanted to question his cultural identity with the need of being away from his country for a long time. In this context, with the help of Berksoy, while producing on the concept of “identity”, he also focuses on cultural identity. Emre Baykal considers this video work as "the privacy of witnessing the construction process of identity". (Cited from Baykal; Ersen, 2008, p. lxxvi)

Considering the formation of individual identity, it is not possible to separate the contribution of the social identity brought by the community and geography in this construction process. In this context, while constructing her individual identity, Berksoy also uses the collective identity features brought by the history and geography of the society she is in, in the process of constructing her personal identity.

5.1.2.6. Sukran Moral

Sukran Moral took part in the 5th Istanbul Biennial with her video installation work “Speculum”. She is a feminist artist who questions the ongoing norms in the patriarchal social structure in her moral works. (Arapoglu, 2016, p. 57)

The installation “Speculum” consists of 4 separate video works created by Moral before. These recordings, consisting of a brothel, mental hospital, morgue and the men's section of a Turkish bath, were collected in the work of "Speculum", a feminist video performance set up as a gynecology table. (Yilmaz, 2013)



Figure 10. Sukran Moral, Speculum, 1997, 5th İstanbul Biennial

One of the video performances included in Speculum is the performance of the artist as a prostitute in the brothel in Karaköy Yüksek Kaldırım, which is called "Bordello". The artist, who took place in the history of art and completely destroyed the conventional image of woman, performed this performance in front of a crowd that was completely far from the awareness that the unprotected performance was an act of art. This work, which has a layered structure, is not only on the duality of the woman's body, but also carries the quality of an art criticism with the "contemporary art museum"

letter hanging on the door of the brothel and the paper "for sale" in her hand. (Arapoglu, 2016, p. 59)



Figure 11. Sukran Moral, Bordello, 1997

“Hamam”, another video work included in the Speculum installation, is a very impressive performance like *Bordello*. Gender discrimination in the East and the orientalist view often seen in artistic representations were criticized in her performance at the Galatasaray Hamam.

Instead of the female body, which the orientalist perspective is interested in, the early body, which is clearly emphasized throughout the performance, has been replaced in the context of the female body being considered as an art object. According to Arapoglu (2016, p. 61), the coexistence of men and women in the same public space also draws attention to the "cultural desexualization" issue.

Speculum is an installation created by collage of mental hospital and mortuary videos as well as *Bordello* and *Hamam* studies. (Moral, 2020) In this work of the artist; It also reveals the individual self-conflicts that can be experienced by women and people who are excluded from the system, who are faced with fears such as "virginity", "bad way" and "being branded crazy".



Figure 12. Sukran Moral, Hamam, 1997

In Moral's works, "marginalities" that are generally excluded from society and the system are pointed out. In this context, it is seen that the issue of identity is clearly in the foreground in her works. It is seen that inferences such as the female body, the presence of women in the public sphere and cultural desexualization can be made in the installation of the Speculum and the video performances shown on the monitor in the installation. Moral gives signs of identity and self through the female body.

5.1.2.7. Doris Salcedo

The 8th Istanbul Biennial features Colombian artist Doris Salcedo's work titled "Untitled". Salcedo composes her work from around 1550 chairs placed between two buildings in Karakoy Yemenciler Street. (Gunaydın, 2021)

Although Salcedo is heavily influenced by the mixed political atmosphere in her country in the production of her works, she is an artist who also produces on subjects such as migration and displacement.

Although Salcedo (2010) states that she created her work "Untitled" not to reference any social event, but to draw attention to experience, according to some sources, the installation "Untitled" is a work produced to draw attention to migration and displacement in Istanbul. (Museum of Contemporary Art Chicago, n.d.) The work can be evaluated in the context of Istanbul being a "migration road" between Eastern

and Western cultures. Istanbul, which receives immigrants from home and abroad, is preferred by immigrants.

It is possible to associate migration and displacement phenomena with the notion of identity. The state of leaving or going somewhere triggers a process of abandonment, collapse and rebuilding within the individual. This triggering may create an obligation for the individual to leave some parts in his/her identity and selfness and to gain new selfness-identity. The cultural confusion that the act of migration creates on the individual causes serious breaks in the individual.



Figure 13. Doris Salcedo, Untitled, 2003, 8th Istanbul Biennial

Salcedo does not refer to any group in her work titled “Untitled”, but considering Turkey’s recent history, it can be said that there have been many social and political incidents that can be referenced for resettlement, other than immigration.

Having provided a living space to people and community groups with many different ethnic origins and identities throughout history, Istanbul has become a home for some and a place to migrate for others. The incident of September 6-7 (1955) in Istanbul, which will result in the abandonment of many Rum and non-Muslim minorities, can be an example for this issue of forced migration. Salcedo refers to the situation of “displacement” in this installation.

“Refugees, immigrants, exiles are the unknown, and encountering the unknown is feared. They become subjects of making enemies. Although the definition and status of immigrant or refugee in law are different, all foreigners are foreigners in the eyes of Westerners. Studies on migration allow the fear of the unknown to be questioned and a dialogue to be established between us and others. Artworks, together with the debates they create in the public sphere, are important intermediaries for initiating this dialogue.” (Yildiz, 2021, p.493)

Considering that people's identities are formed, they grow up and make memories, and they live with a minority non-Muslim identity in Turkey; It is possible that these people's forced departure from the land they were born to have created a break in their selfness.

5.2. Manifesta Biennial

Manifesta, also known as the "The European Biennial of Contemporary Art" or the "The European Nomadic Biennial", is a response to the political, economic and social changes that unfolded in Europe in the early 1990s following the Cold War and the fall of the Berlin Wall (1989). It is a traveling biennial focused on the interaction and dialogue between society and art. (manifesta.org)

It is emphasized that Manifesta, which has a great impact among biennales, is the 4th most influential biennial in the world. (manifesta.org) Manifesta does not have any national representation.

As mentioned in the 4.1. section, biennials are large-scale art organizations that are often referred to by city names and contribute to the region culturally and economically. What distinguishes Manifesta from other biennials is that it is a nomadic biennial. Manifesta, which has adopted a quite different approach from other biennials with this feature, has gained a distinctive feature. Manifesta becomes an area open to flexibility and experimentation in this way, especially for artists.

Manifesta Biennial tries to reflect this by tracing the contemporary art and culture that emerged in the context of “Europeanness”. In each edition, Manifesta also organizes various events covering certain periods in parallel with the biennial. These events include printed publication, workshop, meetings and discussions in the cities hosting the Manifesta. With the parallel events, it is aimed to establish a connection

between the characteristics and characteristics of the region or city where the Manifesta is held and international artistic practices. (manifesta.org) Manifesta also aims to support contemporary art in Europe in terms of cultural, philosophical, political, historical and social problems. (m1.manifesta.org)

The cities selected for the Manifesta are curatorially examined and themes are selected in line with local contexts. (Istanbul Art News, 2016)

Manifesta, the first edition of which was organized in Rotterdam in 1996, prefers to stay away from the dominant artistic production centers and instead prefer to be present in new cultural regions that can be fresher and richer. (manifest.org)

One of the founding foundations of Manifesta lies in its drive to explore the European region geographically and psychologically. Opening space for artists, curators and art professionals from many different countries, Manifesta also establishes links with different continents such as Asia, the Eastern Mediterranean and North Africa, which are neighbors of Europe, and thus focuses on seeing the culture and perspectives of minority groups and communities living in Europe. (manifesta.org)

In the early 1990s, it seems that the idea of an international exhibition centered on the West began to wear out slowly. The collapse of the Berlin Wall (1989), the dissolution of the Soviet Union (1991) and the establishment of the European Union (1993) are among the leading factors that accelerated the process in the formation of Manifesta. (Lu, n.d., p. 2) The migration of artists to Western countries also contributed to the formation process of Manifesta in the period following these processes.

“As in cultural globalization, in all these global art activities, it is seen that a "globalization" process is experienced where "differences and the "other" are recognized and accepted, "the particular becomes universal" and "the universal becomes particular", and "hybridization" comes to the fore in the works produced.” (Yoruk, 2008, p. 78)

The intellectual foundations of Manifesta are based on the meeting held in The Hague in 1994 by the Dutch Fine Arts Office. The main purpose of this meeting is expressed as the establishment of a cooperation network in the field of art in Europe. (Hasguler-Bunulday, 2014, p. 41) Therefore It would not be wrong to say that there is a Dutch initiative for Manifesta.

Manifesta was founded by art historian Hedwig Fijen. (manifesta13.org) Fijen has been the director of Manifesta since its first edition in 1996. The "supra-national" structure of Europe and the European Union also applies to Manifesta's team. The team, which undertakes the organization of Manifesta, provides services from two separate sections. The first part of the actors that make up this team is academia, the arts and business world, while the other pillar is a mobile team consisting of experts and experts from various countries. (Hasguler-Bunulday, 2014, p. 41)

Manifesta is a biennial sponsored by the Council of Europe. The Council of Europe is an organization established in 1949 to support areas such as law, democracy, education and culture. Manifesta, which was designed with the support of the Council of Europe to "create an identity and culture" for Europe, is defined as the "European Biennial". (Hasguler-Bunulday, 2014, p. 40-41)

In addition to the Council of Europe, the budget required for the preparation of the Manifesta; local and central governments, European funds, individual and institutional supports. (Istanbul Art News, 2016)

Just like in other biennials, sponsor and donation support are very important for Manifesta. Manifesta's donors have a wide international scale. (manifesta.org) It has its own donation model. In this model, the support of non-profit organizations located in the cities where the edition will be held, is obtained through private and public collaborations.

5.2.1. Conceptual Framework of Selected Manifesta Biennials in the Notions of Identity and Selfness

Manifesta has a structure that includes multiculturalism by its nature. With the debates of modernism-postmodernism, the political/economic transformation and globalization in the 1990s, new concepts and phenomena in the field of art began to come to the fore. (Hasguler-Bunulday, 2014, p.38) In this direction, it is one of the aims of Manifesta to overcome the regional, social, linguistic and economic borders existing in Europe. (Lu, n.d., p. 2)

Manifesta follows a different biennial policy compared to other biennials with its nomadic structure. Instead of creating a unique organizational structure, Manifesta copied the organization model of the Olympic Games by taking part in a different

Europe in every edition. (Lu, n.d., p. 4) In this way, whenever it changes place, it establishes a cultural link between the previous city and the next.

Manifesta tries to reach communities with new identities and cultures due to the artists it includes and the cities it hosts, and also with the effect of globalization. Europe has built a new identity for itself by adopting the “European identity” as its upper identity. With the establishment of the European Union in 1993, the beginning steps of the Manifesta Biennial caused the idea to be discarded. Of course, there is no single identity under the umbrella of the European Union. People from many different nationalities and origins, as citizens of non-“European”, colonized states, and individuals from different geographies fall under the umbrella of this definition. For this reason, some balancing elements were expected in order for different groups of people to live in the same geography. (Hasguler-Bunulday, 2014, p. 38) A cultural transformation was also needed although the laws, political, and economic agreements prepared in this context contributed to the formation of the European identity.

It is not surprising that the transformation to be achieved is desired to be made with the help of art at this point. Undoubtedly, art offers one of the critical contributions to ensure the transition between cultures and the harmony between communities. The transition between cultures and therefore lifestyles makes living together easier and more sustainable.

Both the writers of the Ancient Period and the thinkers of the 18th century such as Immanuel Kant stated that Europe should be handled with variables such as religion, language, art and science rather than being evaluated by ethnic identity. What is mentioned here is that Europe has its roots in Asia during the creation of its “European identity” and how it positions itself relative to “others” with the variables encountered. (Hasguler-Bunulday, 2014, p. 39-40)

When we look at the elements that should unite Europe, Christianity, that is, religion, comes to the fore, but it is seen that this desire is an unsuccessful effort in line with the wars that followed. Another important unifying force is Latin, which was used extensively in Europe for a while. Over time, many of the peoples of Europe continued to use different languages, which was considered a failed attempt at cultural partnership. (Hasguler-Bunulday, 2014, p. 40)

The existence of Manifesta as a nomadic biennial enables it to create a different and new cultural network by going beyond the center and periphery system seen in other biennials. Manifesta, when evaluated in this context, is in direct connection with the notion of identity. It is seen that the artists living and producing in the peripheral regions have a great potential and desire to reflect their own identities. Considering that the biennials brought the concept of nation to the fore after the Venice Biennale, there is no doubt that Manifesta's approach is quite different for the art world and the biennial structure. The reason for this attitude of Manifesta can be considered as the globalization process in the world and the prominence of multiculturalism at the time it was created. (Hasguler-Bunulday, 2014, p. 41)

“When we look at the other biennials, it is seen that there is a reference to being international, whereas Manifesta focuses on Europe, the issue of multiculturalism in Europe. Multiculturalism is an important discourse in resolving the issue of European identity, and it has no definition.” (Hasguler-Bunulday, 2014, p. 41)

The fact that Manifesta is a nomadic biennial causes it to come into contact with the concept of “multiculturalism” and therefore the cities and countries it hosts. In this way, it is ensured that the identities are visible within each other, and at the same time, they interact with each other and get to know each other.

In the selection of cities for Manifesta editions, regions where different ethnic origins and more than one language are spoken are evaluated and considered as a reason for preference. It is seen that Manifesta comes to the forefront by being a guest of countries that are members of the European Union or in the process of being included in the European Union. (Hasguler-Bunulday, 2014, p. 41)

While the Manifesta shows the East-West distinction from the 1st edition to the 3rd edition, it tries to reveal the dialogue between the North-South from the 4th edition to the 7th edition. In Manifesta 8, while focusing on the communication of Europe with its African neighbors, it is seen that it again deals with the relations between East and West in a different way. As a result, the main problem for Manifesta emerged as the “identity crisis” in Europe after the Cold War, and artists in Eastern Europe faced this problem with the concept of “dual identity”. The Eastern European artist identity emerges as a result of the “new Europe” dream after 1989. (Lu, n.d., p. 7-8)

“Issues of migration, immigration, refugee-status and diaspora are strong cultural notions, especially at a time when geographical boundaries are often more strictly defined by economic terms. Speaking of immigration, Manifesta – as a nomadic biennial that crosses European borders every two years – faces much of the same pressures applied to a newly arrived migrant.

... The sense of inclusiveness, the ability to adapt to a new territory and the desire to remain sustainable, are key aspects to the success of both the migrant in his or her newly chosen home, and of each successive Manifesta edition.” (Manifesta 8 Catalogue, 2010, p. 19)

5.2.1.1. *Manifesta 1: Rotterdam*

Manifesta 1 was issued in 1996 in Rotterdam, Netherlands. The attention paid to the fact that the artists are from different countries and cultures also applies to the curators. It was carried out with the curatorial team of Rosa Martinez (Barcelona), Viktor Misiano (Moscow), Andrew Renton (London) and Hans-Ulrich Obrist (Paris/Vienna) under the leading curatorship of Katalyn Neray (Budapest).

In the first edition of Manifesta, the curators gave importance to exchange ideas with the public before the biennial in order to make the concept of cooperation permanent. In this direction, they organized meetings (Open House) in order to talk about the nomadic biennial to be established with the people living in Europe. (Vanderlinden & Filipovic, 2005, p.239)

Manifesta 1 was shown in 16 different museums and 36 public spaces in Rotterdam. 75 artists from 25 different countries were brought together in conceptual contexts such as “migration, communication and translation”, “the complex relationship between culture and nature” and finally “the search for cultural identity”. (m1.manifesta.org)

5.2.1.2. *Manifesta 2: Luxembourg*

Manifesta 2 was organized in Luxembourg in 1998 with the participation of 47 artists, curated by Robert Fleck (Paris/Vienna), Maria Lind (Stockholm) and Barbara Vanderlinden (Brussels). The biennial was shown in 3 main venues. As featured in the catalog of Manifesta 2, this exhibition stands somewhere between research and thematic show. (Manifesta 2 Catalogue, 1998, p. 7-8)

The theme of Manifesta 2 can be considered as a field study that deals with contemporary art practices in Europe, rather than covering specific subjects and themes. The field studies performed serve as the conceptual text of the exhibition. In this context, Manifesta 2 reflects the potential and concerns of cultural pieces in Europe at the end of the 20th century with an international perspective. (Vanderlinden & Filipovic, 2005, p. 251)

The aforementioned “cultural pieces” are an indicator that can be considered sufficient to make the inference that the concept of identity is mentioned in the biennial. The fact that culture nearly all along contains clues about identity enables this relationship to be established.

5.2.1.3. Manifesta 3: Ljubljana

Manifesta 3 was held in 2000 in Ljubljana, the capital of Slovenia. The biennial was curated by Francesco Bonami (Chicago, Turin), Ole Bouman (Rotterdam), Maria Hlavajová (Amsterdam, Bratislava) and Kathrin Rhomberg (Vienna). (Vanderlinden & Filipovic, 2005, p. 269)

Due to its location, Ljubljana is very close to cities such as Zagreb, Graz, Munich and Vienna. Owing to this geopolitical location, it includes groups with different cultures and ethnic identities. “Borderline Syndrome”¹ has been determined as the theme of Manifesta 3. “Borderline Syndrome” is a term belonging to the field of psychology. The choice of this theme for the biennial can be inferred from the fact that Manifesta 3 expresses the psychological and physical “state of being on the edge”.

The chosen theme is in harmony with the socio-cultural diversity of the region. Since Slovenia was the first region to separate from Yugoslavia in 1991, the presence of Manifesta 3 became important for the region. It is thought that Manifesta will contribute to the emerging and developing cultural identity of Slovenia.

“Energies of Defense” is the subtitle of Manifesta 3. While the curators were creating this part of the biennial, they tried to protect the “culture from political and economic stereotyping”.

¹ “Borderline Personality Disorder (BPD) is a syndrome that begins in young adulthood and is characterized by extreme impulsivity, instability in affect and interpersonal relationships, inadequate self-image, and hypersensitivity to abandonment.” (Algac-Kutlu, 2018, p. 11) As a word, “borderline” carries a state of being on the border and uncertainty.

“Namely, in contemporary world the defence against political, economic and cultural homogenisation is also reflected on the field of culture. Manifesta 3 will expose the search for borders in contemporary art and analyse the tendency of implanting art into certain cultural values.” (m3.manifesta.org)

In this direction, a number of questions were asked to strengthen the "Borderline Syndrome" theme and answers were sought. In the seminars held at the biennial, questions such as the contemporary equivalent of the universal language of contemporary art and whether the West can grasp the artistic language of other cultures were also brought up, and how art was influenced by the values of individual cultures. (m3.manifesta.org)

5.2.1.4. Manifesta 5: Donostia-San Sebastian

The location chosen for Manifesta 5 held in 2004 is in the Donostia-San Sebastian region. It is stated that the city, located in this region known as Basque between France and Spain, has a special historical and socio-political background and a strong cultural-political identity. (manifesta.org) Thanks to its geographical location, Donostia-San Sebastian is a suitable city for the arrangement of Manifesta 5.

“Donostia-San Sebastian belongs to a region with a strong sense of identity and determination to develop coherent cultural policies, as an alternative to social alienation.” (m5.manifesta.org)

As mentioned in the book titled “The Manifesta Decade” edited by Barbara Vanderlinden and Elena Filipovic (2005, p. 307); In the 5th edition of Manifesta, a different artwork was chosen from the other editions. Prior to Manifesta 5, the biennial featured mostly young artists who made an emerging in the biennial, while this edition also featured the works of artists who had an important place in the European and world art scene in the 1970s and 1980s.

The curators of the biennial, Massimiliano Gioni (Italy) and Marta Kuzma (USA) have determined the theme of the biennial as “With All Due Intent”. Identified sub-headings are:

“Political Rumor”, “Cultural Landscape”, “Present Imperfect”, “Ruins in Reserve”, “Zones of Contingency”, “Under Construction”, “Spiritual Noises”, “Project and Accusation”, “Landscape Manual”, “Encounter with Ambiguity”, “City Folded over

into Itself”, “Two-Way Mirror”, “Double Exposure”, “Bipolar City”, “Power of Identity”, “Potemkin Village”, “Staged Matrix”, “Trickland” and “It is listed as “Silent Factory”. (Vanderlinden & Filipovic, 2005, p. 307)

“Through a creative investment in the open-ended, the hieroglyphic and even the incongruous, the artists in the exhibition investigate the generative and performative nature of art that extends beyond the materiality of the object. Fragments and forms unfold within an atemporal continuum, while fictitious universes and personal identities are shaped in the twilight world of the imagination.” (m5.manifesta.org)

5.2.1.5. Manifesta 6: Nicosia

The 6th edition of Manifesta was planned to be held in Nicosia, Cyprus in 2006, but it could not be realized due to disagreements between local authorities and the Manifesta team. The official curators of the biennial were selected as Mai Abu El-Dahab (Cairo), Anton Vidokle (New York, Berlin) and Florian Waldvogel (Berlin).

Besides Cyprus, Tallinn city of Estonia was also evaluated for Manifesta 6, but Nicosia was chosen because it is the closest location in Europe to the East and the Middle East. (Madzowski, 2019, p. 82)

Cyprus is located at a very important point due to its location. The northern part of the island is under the rule of the Turks and the southern part is under the rule of the Greeks, and it is a highly controversial area from a legal point of view. It is known that the British also dominated the region for a long time.

For Manifesta 6, a plan was made to create a temporary art school that would include both peoples of the island. The Manifesta 6 School is aimed to offer a postgraduate and interdisciplinary program for approximately 90 participants over 12 weeks. This school is planned to be a meeting and production area for artists and cultural producers in the region. In this context, it was focused that Manifesta 6 will create a cultural partnership and dialogue between European artists and artists from the Middle East close to Europe. (El-Dahab, Vidokle, Waldvogel, 2006)

While Cyprus hopes that it will make an important contribution to the establishment of cultural dialogue and partnership, which is one of the founding principles of Manifesta, due to the political conditions it is in, a letter from the Mayor of Nicosia was informed that Manifesta 6 is canceled.

Although it is stated in the public information letter written by the curators of the biennial that Manifesta 6 School is in a position that divides the Cypriot communities and was canceled due to the disagreement between the Turkish, Greek, and British communities living on the island, the cancel reason of the 6th edition of the biennial is handled different point of view in Vesna Madzoski's book is titled "Curating: Dialectic of Protection and Containment". According to Madzoski, the curators did not deal with the region by considering its "specific historical and political conditions". (Madzoski, 2019, p. 83)

While the 6th edition of Manifesta promised a great cultural interaction, it was canceled as a result of some developments between the local administrators and the Manifesta team. However, the situation of cancellation once revealed how visible the identity problem is in life outside of the conceptual framework of the biennial and the works. In this context, although Manifesta 6 has never been realized, it has once again emphasized the impact of identity problems and conflicts on communities.

5.2.1.6. Manifesta 8: Murcia

Manifesta 8 was a guest in Spain's Murcia and Cartagena region in 2010. The curator team consists of Alexandria Contemporary Arts Forum (ACAF), Chamber of Public Secrets (CPS) and tranzit.org.

In its 8th edition, which seems to have focused on the relations between the West and the East until this edition, Manifesta tries to establish a relationship between the present borders of Europe, North Africa, and in this context, the north-south line and the Maghreb region. Northern Spain has been home to a Muslim, Jewish and Christian population for centuries. It is not surprising that Manifesta chose this region. Murcia and Cartagena regions have hosted different cultures over time and are a region with many structures belonging to the Mediterranean, Roman, Arab, Baroque and Modernist periods. (Manifesta 8 Catalogue, 2010)

Considering the immigration, refugee status and the psychological and geographical borders of Europe in this region, the Murcia region is an oasis for artists to explore the phenomenon of identity.

The 8th edition of Manifesta is in direct contact with the notions of selfness and identity, as it touches on issues related to immigration and immigrants. The change of

place made by the individual, preferably or necessarily, causes a great transformation in his/her self. Aside from the difficulty of getting used to where he/she goes, the individual begins to be shaped according to the norms with the desire to be accepted by the "natives" and enters a transformation process. This transformation is a process that will continue until it adapts to its environment. In this context, the individual will try to change and adapt himself/herself, and therefore his/her self. As a result, it is inevitable to experience identity crisis. While some individuals tend to adapt, others come from where they come by carrying not only their body but also all their identity values.

5.2.1.7. *Manifest 11: Zurich*

In the 2014 edition of Manifesta, while the central and non-peripheral regions that needed to be shown were selected, the choice of Zurich for this edition created a contradiction. Emphasizing that this opposition is something to be fed, Hedwig Fijen, the founder and director of Manifesta, stated that they want to look at the contradictions in Europe from a different perspective.

Manifesta 11 is curated by Christian Jankowski (Berlin). (Istanbul Art News, June 2016). The significance of Christian Jankowski's curation stems from his being an artist-curator.

The theme of the 11th edition of Manifesta is "What People Do For Money" (Neuendorf, 2015). In line with this chosen theme, it has been researched how people's professions affect their own identities. In this context, the 11th edition of Manifesta questions the individual self in line with identities and discusses how the choices people make in the professional sense affect the individual selfness and identity.

Manifesta 11 consists of two main projects. 30 artists invited by Christian Jankowski came together with people from various professions living in Zurich, and thanks to this union, a collaboration was made with different identities that make up the city. (Istanbul Art News, 2016)

5.2.2. Selected Artists and Artwork Analysis

As mentioned in the previous sections, Manifesta appears as a biennial that has frequently dealt with the concept of identity and has positioned itself in this direction.

In this context, the artists selected from the various editions of Manifesta will be analyzed in terms of their work analysis in line with the concept of identity and associating with the selfness.

The works of Alicia Framis, Tanja Ostojic and Roman Ondak, selected from the Manifesta Biennial, have been tried to be handled within the framework of the selfness and identity. Phil Collins on the other hand, tried to be evaluated in line with the notion of identity, with the facts of migration and ethnic identity.

5.2.2.1. Alicia Framis

Alicia Framis took part in the 2nd edition of Manifesta with her work “Dreamkeeper”. Alicia Framis is a multidisciplinary artist born in 1968 in Barcelona. The artist, whose practice consists of design, architecture and performance, generally deals with human existence from various aspects with the contemporary urban society. (Upstream Gallery, n.d.)

In her “Dreamkeeper” performance, Framis invited the audience to sit and chat with her, talked until they fell asleep, promising to protect their dreams like a guard when they fell asleep.

This project, which started in Amsterdam, extends to New York and then to Luxembourg. (Manifesta 2 Catalogue, 1998, p. 39) Framis invites the audience to spend time with her. This invitation is designed as a process that will result in the audience who come to participate in the performance spend time in the performance area and finally fall asleep. Just like in other performances, the object of “Dreamkeeper” is the body. The artist used her body as an art object while exhibiting her performance. During the performance, the artist makes a possible physical contact with the participants, but it is not known what and how this will happen. In this context, in the performance of “Dreamkeeper”, since the artist and the audience transfer their own existence to the work, the artist's body becomes a self-object as well as the presence of the viewer in the work.

Posters were hung in various parts of the city to invite the participants to be a part of the performance. There is a call on the posters, “The Dreamkeeper is in the town!”. (Manifesta 2 Catalogue, 1998, p. 39)

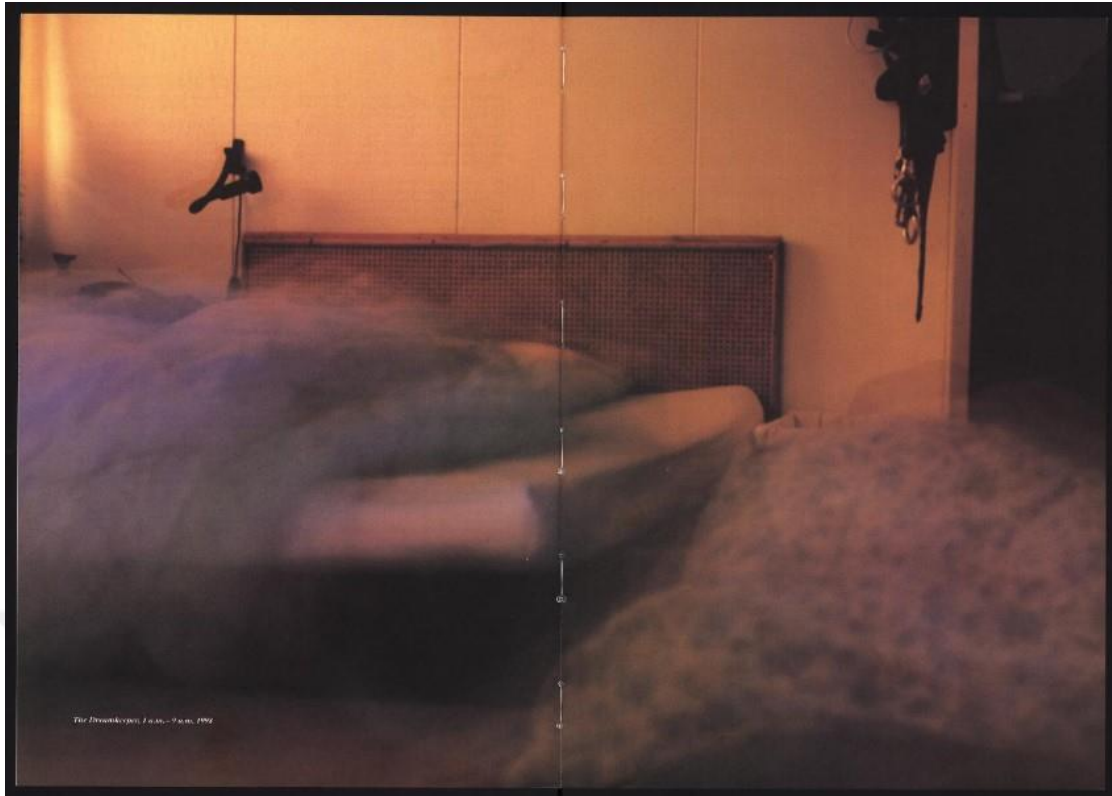


Figure 14. Alicia Framis, Dreamkeeper, 1998, Manifesta 2

The performance is experienced in an intensive time frame of 12 hours. Framis has constructed a mentally shared space, a nonverbal communication and a performance free from all the interferences of language. Framis, who thinks that people get rid of all fakes and masks during sleep, has evaluated this performance as a means of communicating sincerely. (Manifesta 2 Catalogue, 1998, p. 39)

Performance has been one of the means by which the artists can reveal their own existence. (Kayahan & Cevik, 2020, p.202) An artist, who is performing a performance, reveals his/her own body as an art object and carries out a production entirely within the limits of his/her body and her body. Formally speaking, “Dreamkeeper” performance is far from the aggressive or action-oriented performance seen in the 1970s. This performance was created with some interpretations of Framis's own character.

“The intention behind Framis's “new, social performance” is not to test or break down her own physical boundaries, other people's boundaries or the boundaries of art, like Ulay & Abramovic or Acconci did. It is also not her intention to enrich art with a new

form of expression. Framis want to talk about the soul.” (Manifesta 2 Catalogue, 1998, p. 39)

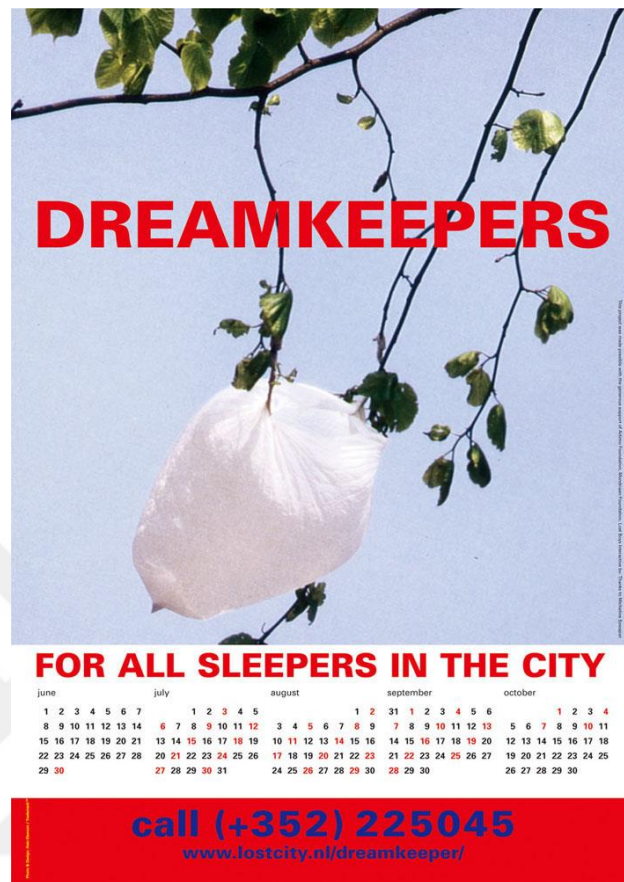


Figure 15. Alicia Framis, Dreamkeeper, (Detail) 1998, Manifesta 2

Framis wanted to keep the artist and the participant at the same level in her performance. She invited the participants to open up and share what happens in their homes and daily lives. In this way, Framis thinks that the participant as well as the performer will be positioned in a fragile and powerful position. (Manifesta 2 Catalogue, 1998, p. 39)

With the performance of "Dremkeeper", Framis aimed to "touch the soul, talk about the soul". The artist, who is been aiming to touch the soul, wants to reach the participants' selfness. The objects seen in the dream, the events experienced and the emotions felt contain deep and subjective information about the person. The things that dreams represent give a lot of information about the subconscious of the person. This provides a connection with one's selfness.

There are many psychoanalysts in psychology who recognize the importance of dreams. Freud is at the top of the list. His studies on dreams greatly influenced his period and beyond. He examined the connection of human mind and selfness with dreams, which he divided into three parts as id, ego and superego. Freud, as mentioned in "Selfness" section, he associates the part of the mind that he defines as "ego" with the selfness. Freud emphasizes that the "Id", which he calls the subconscious, appears especially in dreams. In general, the dream phenomenon has many hidden meanings for Freud that the person suppresses or does not realize. The existence of this meaning and information is often not noticed even by people, but is revealed by dreams. (Freud, 2020, p. 34-35)

Another person who works on dreams and the self is Jung. At the heart of Jung's psychoanalytic work lies the drive to deeply understand the human psyche. (Jung, 2020, p. 13) "Where are you my soul? do you hear me I'm talking, I'm calling out to you. Are you there?" (Jung, 2020, p. 51) The images seen in dreams have a very important place in order to go deep into the soul and therefore the self. (Jung, 2020, p. 53) Framis's assuming the guardianship of dreams can also be considered as the key to the participants' entry into their ego.

The artist, who wrote her own personal myth by being the guardian of the dreams of the participants, touched the most intimate, deepest and most "dark" places of people. She made an analysis on the self-characteristics of people with the images extracted from dreams. For this reason, the "Dreamkeeper" performance has been a guide for the drawing of maps that lead to the individual's selfness in many respects.

"Dreamkeeper" is a performance shown out of the personal need of the artist. (Manifesta 2 Catalogue, 1998, p. 39) Framis' desire to touch the human soul so passionately can be interpreted as the artist's personal search for selfness and identity. In Framis's works, especially in this performance, the key word is "sincerity". Sincerity is the state of transferring what a person thinks and feels to the communication he or she has with the other person in the simplest way they are. This means revealing one's essence, one's selfness.

5.2.2.2. *Tanja Ostojic*

Another work in the 2nd edition of Manifesta belongs to Tanja Ostojic, who was born in 1972 and has a multidisciplinary working practice of Yugoslav origin. This

performance, called "Personal Space", was first shown in 1996 in Viršac, an autonomous region of Serbia, at the exhibition titled "The Biennial of Young Artists". (Manifesta 2 Catalogue, 1998, p. 116-117)

Ostojic performed in the elevator of the Luxembourg City History Museum (Musée d'Histoire de la Ville de Luxembourg). The artist placed a white square on the floor of the elevator and covered herself with white marble dust. In the performance, which lasted for about an hour, Ostojic moved up and down in the elevator, motionless. (Vanderlinden & Filipovic, 2005, p. 266) Ostojic's fixed, motionless, stagnant state and shaved body reminds a marble sculpture. This performance was recorded and shown at various intervals next to the elevator on each floor of the museum. (Manifesta 2 Catalogue, 1998, p. 116-117)

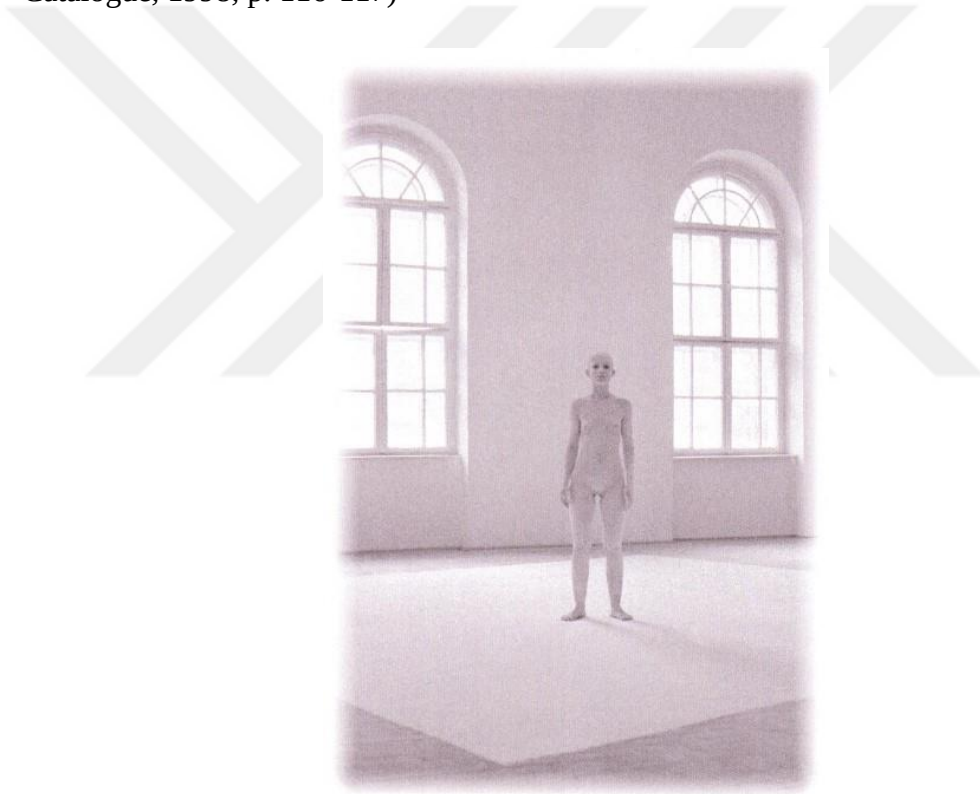


Figure 16. Tanja Ostojic, Personal Space, 1998, Manifesta 2

Ostojic's "Personal Space" performance is a work in which she focuses on the inner being of her own body, the space the body occupies in space, and psychological dynamics. The performance was formally supported by the formality of classical materials such as marble and stone, and geometric shapes such as squares. (Manifesta 2 Catalogue, 1998, p. 116-117) During the performance, the artist stands in a sculptural calmness and solidity in the white square marble dust and evokes an aura like in

Malevich's "White on White" (1918) with this fiction created. While the artist exhibits her whitened and shaved body to the audience, she also highlights an extroverted and introverted contradiction.

The artist, who also has a sculpture background, processed her performance just like carving and shaping a sculpture. She tried to make the body look like a sculpture, to make it smooth and "perfect" like a statue. While Ostojic emphasizes this formally and aesthetically, her main focus is on her own internal dynamics and the process within the performance. (Manifesta 2 Catalogue, 1998, p. 116-117)

The artist, who usually produces on gender, transforms her own body into an art object with a performance tool, and therefore, her body acts as a self-object throughout her performance. The artist, who works on gender, has generally produced a production that deals with the female perspective. For this reason, she actually includes the notion of identity in her works.

In addition to questioning the identity of women in other lives, Ostojic also reveals his artist identity in this performance titled "Personal Space". For this form of expression, she preferred silent communication with the audience.

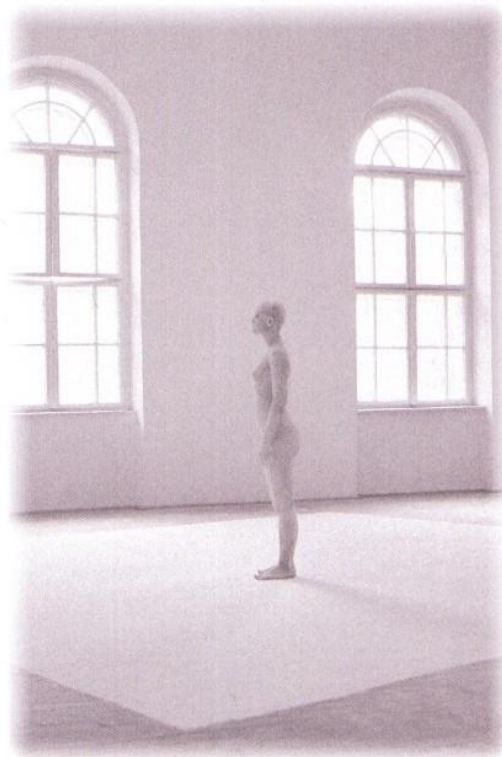


Figure 17. Tanja Ostojic, Personal Space, (Detail 1) 1998, Manifesta 2

“When I deal with stone, I start from its inner structure moving along towards its surface texture. When I work on my own head I move from the outside to the inside. I fall deeply into the space of my own spirit. So what is physical remains only the texture of my surface.” (Cited from Ostojic and Gajin; Eric, n.d.)

Ostojic's performance of “Personal Space” also criticizes the social existence of women in the public sphere. While the performance performed in the public space questions the role of women in society, it also presents a critique of the male perspective on the female body.

Considering the turbulent times of the country where he grew up, it should be seen that it is a normal result for Ostojic to reflect his own identity in her works and projects. Especially when artists struggle to exist and be seen, they are trying to leave a trace by revealing their own essence, selfness and identity. This is a kind of obligation, the key to survival for the artist. In this context, the performance of “Personal Space” is a very personal work, as the artist expresses.



Figure 18. Tanja Ostojic, Personal Space, (Detail 2) 1998, Manifesta 2

5.2.2.3. *Phil Collins*

Born in 1970 in England, Phil Collins took part in Manifesta 3 with his video work “How to Make a Refugee” (1999). In Collins' video work, he filmed the refugee camps set up in Stenkovec and Chegran after the occupation of Skopje during the Kosovo Crisis (1999). (Manifesta 3, 2000)

As mentioned, Manifesta 3 has been a highly political biennial. With the theme chosen as “Borderline Syndrome”, it touched on many national, ethnic and political issues and the productions of the artists were shaped in this direction. Collins' video is one of the works that conceptually support the biennial.



Figure 19. Phil Collins, *How to Make a Refugee*, 1999, Video; colour, sound; 12 min
Manifesta 3

Phil Collins bases his art on political issues. He shows his video work on Kosovar and Albanian refugees. Refugees who took refuge in different countries after the Kosovo Crisis fled to Albania, Macedonia, Turkey and Montenegro.

The artist went to Skopje in May 1999 and visited the refugee camps in Stenkovec and Çegran. During this visit, he confronted the dilemmas between the media and real life, observing that the way refugees are represented in the Western media is much different than the real thing. (Manifesta 3 Catalogue, 2000, p. 51)

In the center of the video, a frail boy sitting on the sofa in the room draws attention. When the room is examined, the Kosovo-Albanian family of the child is included in this room, which is surrounded by extremely ordinary objects and elements. In this family, which is close to each other, cramped and sitting on the bottom, people with different appearances draw attention. A headscarfed woman, a middle-aged working-class couple, an injured old man, and a group of adolescents and children are in the frame of the camera. After the people in the video entered the room and left the room one by one, only the room decorated with Eastern elements remained in the frame. (Alipour, 2016)



Figure 20. Phil Collins, *How to Make a Refugee*, (Detail 1) 1999, Video; colour, sound; 12 min, Manifesta 3

Collins both monitored the living conditions of refugees and worked on the “refugee image” reflected in the media during his time in the camp. The audience, who sees the living spaces of refugees and witnesses their conditions, is dragged into a dead end with mixed feelings in a way.

"How to Make Refugee" is a purely political business. The video has been fictionalized by considering refugees as an art object. In the Kosovo Crisis, the pressures and interventions made especially on Kosovar Muslims and Albanians caused

people to flee, and as a result, they became homeless. It is clearly seen that people who are marginalized in line with their religion and national identity or who are deprived of their right to live in their country have to migrate from their homeland by force.



Figure 21. Phil Collins, How to Make a Refugee, (Detail 2) 1999, Video; colour, sound; 12 min, Manifesta 3

In Collins' video work, abandonment and displacement brought about by forced migration, and the political and political chaos experienced through the identities of refugees are the subject. “In a modern culture, obsessed with simplification, categorization, and naive solutions, how to make a refugee mockingly protests that “refugee”—a hard, unfortunate, and temporary status—cannot contain a human’s identity or life.” (Alipour, 2016)

5.2.2.4. Roman Ondák

Born in 1966 in Slovakia, Roman Ondák took part in the 3rd edition of Manifesta with his work “Common Trip”. In his work, he created a project by interacting with a group of people who live lives very different from his own. The artist has traveled to many different places. The purpose of these trips is to explore new thoughts and ideas and to evaluate and understand these places in this context. (Manifesta 3, 2000) Ondák, who meets with people who have quite different life

experiences in the places he travels, has transformed the result of these meetings into his work called “Common Trip”.



Figure 22. Roman Ondák. Common Trip, 2000, Manifesta 3

The “Common Trip” is based on the verbal sharing between the participants and the artist. The abstract expressions that emerged as a result of this sharing were transformed into concrete works.

All of the participants in the project have different profiles. The common feature of these people from different age groups, different social and professional statuses is that they hardly ever travel.

Ondák's project unconsciously makes the memories of the participants as visible as they remember them. With the guidance of the artist, he explained the places that he visited to the participants and the participants created some drawings, sketches and models with the information given to them. In this context, it would not be wrong to consider the "Common Trip" job as the result of a workshop. “We can view them as a kind of Ondák self-portrait, or as a psychological profile which presents itself through the view of someone else.” (Manifesta 3, 2000)

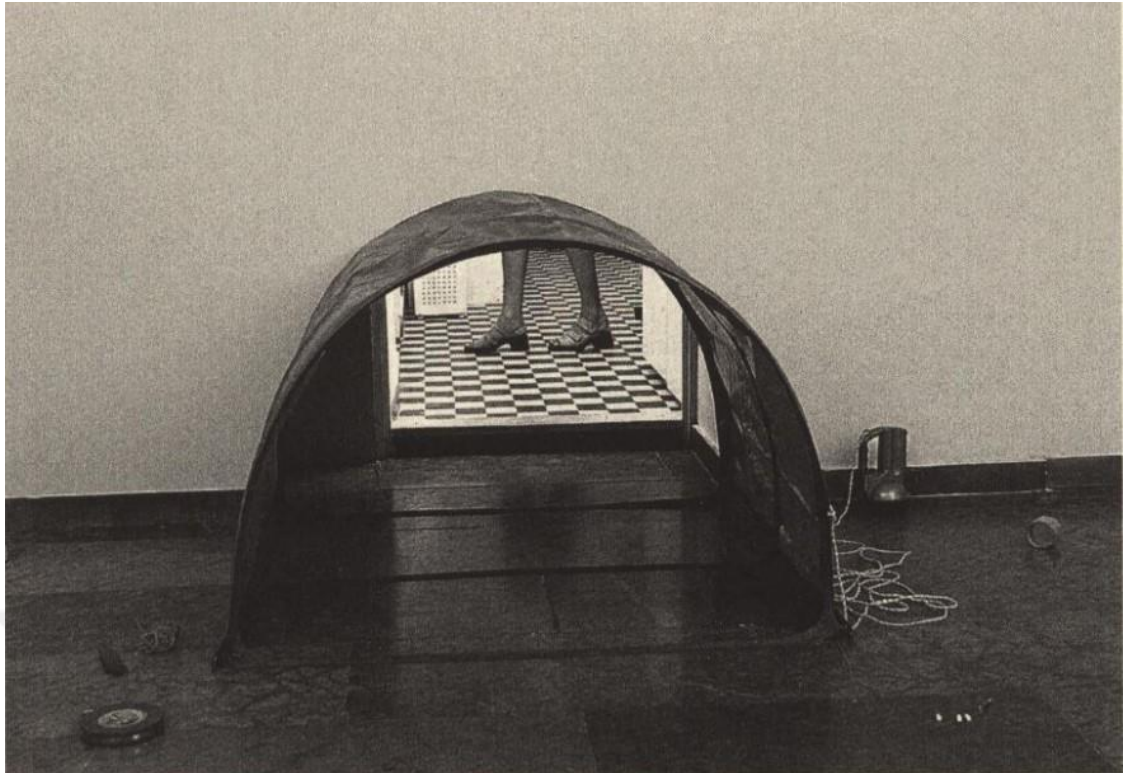


Figure 23. Roman Ondák, Common Trip, (Detail 1) 2000, Manifesta 3

Each piece that makes up the work is the creation that comes to life in the minds of the participants. This creation process, which was unpredictable at the beginning of the project, was shaped by how the participants interpreted and made sense of the stories told to them. Each participant contributed to the creation of the project with some authentic pieces of selfness that they brought or carried from their own personal life. With some limited information available to individuals, each part of the project is in itself an example of authentic self-creation.

“Common Trip” reflects the contradictions experienced by the individual after the post-communist environment that emerged after the collapse of the USSR and the fall of the Berlin Wall. (The Center Pompidou, n.d.)

Considering the formation process, this project is a project that is built on remembering, telling, communicating and revealing the essence, and is directly related to the individual self in terms of the creation process.

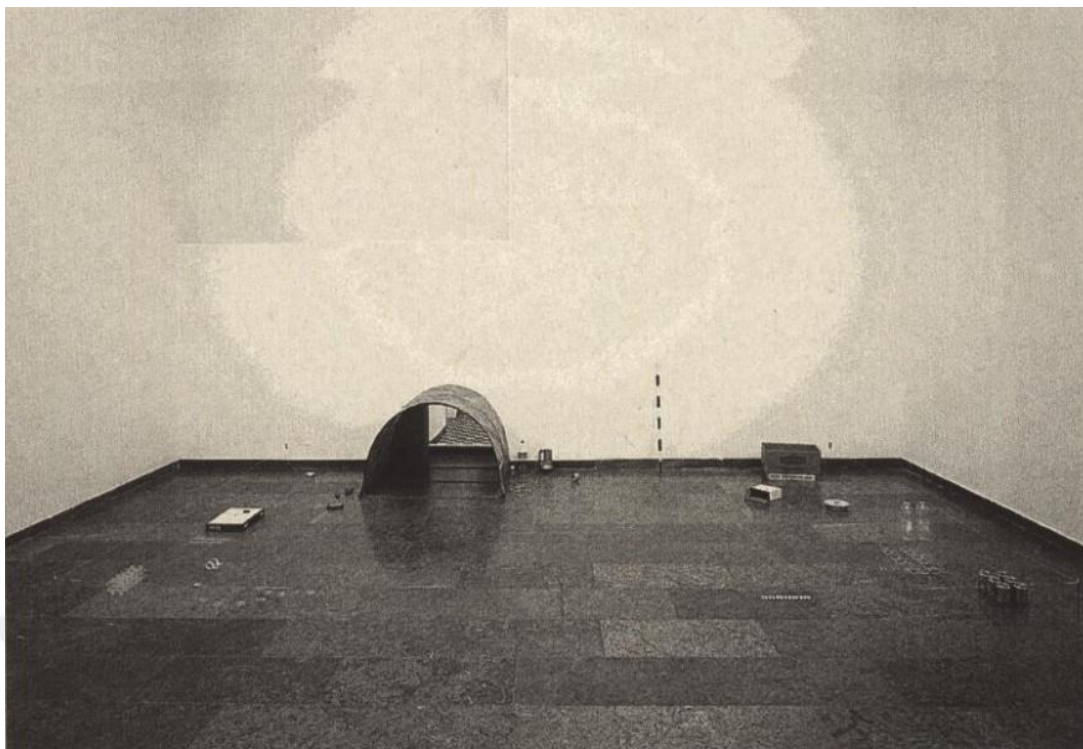


Figure 24. Roman Ondák, Common Trip, (Detail 2) 2000, Manifesta 3

CHAPTER 6

CONCLUSION

In this study titled “Analysis of The Notions of Identity and Selfness in Istanbul Biennial and Manifesta Biennial”, it has been tried to trace the notions of identity and selfness in line with the selected editions of the aforementioned biennials and the works of the selected artists.

While the notions of identity and selfness become visible in art and its use by artists has increased since the second half of the 20th century, its reflections are seen in art with the Romanticism movement in line with the developments in social life as of the Age of Enlightenment. Throughout the study, the evaluations of disciplines such as sociology, philosophy and psychology have been used to make sense of these concepts we see in art. Each of the aforementioned social sciences disciplines deals with the concepts of identity and selfness within the framework of its own fields.

In this study, the context of the notions of identity and selfness in art with the help of these disciplines, the conceptual framework of the Istanbul Biennial and the Manifesta Biennial, and the existence of the intellectual foundations of the works are discussed rather than what the disciplines mentioned mean in their own fields.

It can be deduced that the theorists, whose opinions were consulted throughout the study, evaluated identity as variable, contradictory and volatile, unlike the selfness. While identity functions as a garment dressed on the individual's selfness, it is expressed as a structure that is open to being shaped by social and environmental influences. In this context, it is pointed out that identity is open to changes cyclically.

Identity; according to some thinkers, it is a "inheritance" given to the individual by the society, and according to others, it is a structure built by the individual himself/herself. Two definitions classified as individual and social identity were noticed within the subtitles of the notion of identity during the study. According to this approach, individual identity; The individual's self-perception style, the behavior and approach patterns he/she chooses for himself/herself. Social identity, on the other hand, includes the similarities and differences of the individual's community with other members. In the process of forming social identity, the individual is open to external feedback while shaping this phenomenon.

Identity has found a new field on the nation-state approach of the modern era and the inclusive identity politics of the postmodern era. In this context, identity was reflected in art in different ways in the two periods mentioned. Contrary to the postmodern period, the identity constructed on belongings in the modern period is far from being inclusive. In the modern period, the others within the society and therefore the culture are separated. In the postmodern period, it can be deduced that identity prioritizes the visibility of other and sub-identities. In this context, it is seen that many identities and identity groups have been examined and discussed with the help of art works, especially since the 1970s in the postmodern period.

It can be observed that the concept of cultural identity deepens the connection of identity with art in the research. The concepts of ritual and symbol used by Durkheim can be encountered in artwork. While the rituals built on the sacred of societies express the experiences transferred from generation to generation, the symbol is the sign, gesture, word, etc. used to embody these experiences. represents the whole of the elements. In this context, it should not be ignored that especially the symbol is reflected in art and artwork.

With the effect of the political-economic developments and globalization in the 1990s, the phenomenon of migration is frequently encountered in the reflection of cultural identity to art. This phenomenon, which is based on the distinction of "identity and non-identity, the other, us/you", would not be wrong to say that some of the works of the artists selected from the Istanbul Biennial and Manifesta Biennial contain such emphases.

The selfness plays a role in the formation of identity. Aristotle, one of the ancient thinkers, associated the self with the soul. In line with the information gained during the study, with the help of the aforementioned biennials and works, it can be deduced that the reflection of the notion of selfness in the work of art can be visible when evaluated together with the notion of identity.

The Istanbul Biennial can be said to be a biennial that cannot be separated from identity and therefore the notion of selfness, due to its historical importance and geopolitical location. Istanbul; It is an ancient city that hosted Byzantium, Rome, the Ottoman Empire and the Republic of Turkey. It has also found the space where it can present this diversity thanks to the Istanbul Biennial, Istanbul, which is a mosaic where

communities with many languages, religions, races, ethnic identities and cultures live together.

It is seen that the themes and works chosen in the 1st Istanbul Biennial evoke “orientalist dualism” in line with the way they are exhibited, the 3rd Istanbul Biennial focuses on cultural difference, and the 4th Istanbul Biennial strives to present a layered perspective on space, language and identity.

It is deduced that the relationship between language and identity facilitates the existence of the other in the 5th Istanbul Biennial. In the 8th Istanbul Biennial, the notion of identity was shaped around the axis of culture and language. While it is seen that the 9th Istanbul Biennial is an exhibition section that focuses on ethnic-political minority identity, it is seen that the biennial's own identity has started to change with this edition, with the new methods and approaches applied.

The 12th Istanbul Biennial is different from the other biennials discussed in this study. Although the 12th Istanbul Biennial, which consists of group and solo exhibitions created with references to the works of Felix Gonzales-Torres, shows a structure related to identity in terms of content, since the biennial is based on the works of Torres that reflects his selfness, it is more intense with the notion of selfness than the other Istanbul Biennials discussed. It shows signs of being in a relationship.

The notion of identity of the artists chosen from the Istanbul Biennial in the literature review; gender, women's rights, ethnic identity, immigration, language and belief. Although the notions of identity and selfness in the Istanbul Biennial have been built on the East-West opposition for a long time, when the selected works are evaluated, it is seen that the notion of identity is also discussed in the contexts of gender, ethnic identity and cultural identity apart from this axis. When the works of Shirin Neshat, Halil Altindere, Kutlug Ataman and Sukran Moral are examined, it is observed that it is possible to reach this conclusion.

While Shirin Neshat reveals the place of Iranian women in society in her selected works, Sukran Moral deals with the relationship between the female body and patriarchy from a feminist perspective.

Halil Altındere's work includes critiques on identity groups defined as "sub-identity" in line with his own identity and the domination relationship of the state over the individual.

Although Kutlug Ataman's video work "creating portraits of people in society in order to reach their own existence" is read in connection with identity, it is seen that inferences about the self can also be made in the artist's works.

While the phenomenon of migration is seen in the works of Gulsun Karamustafa and Doris Salcedo, the existence of the concepts of individual identity and selfness in the context of self-portraits comes to the fore in Oskar Kokoschka's artwork.

The other biennial examined, the Manifesta Biennial, aims to reach and provide visibility to societies with different identities and cultures. This approach, framed under the name of "European identity", also aims to embrace minority identities in Europe and surrounding countries. In a way, it can also be said that it is trying to establish a relationship with the Other. It would not be wrong to say that thanks to its nomadic structure, its interaction with new cultures is so great that it cannot be compared to other biennials.

In the examination, it was encountered that Manifesta, by its nature, showed a structure intertwined with the concepts of identity and self. It can be deduced that Manifesta, which is possible to see the existence of these concepts in all its editions, deals with the notion of identity in the selected editions in the context of ethnic identity, gender and immigration.

In the canceled 6th edition of Manifesta, it is understood that the effort and desire to cooperate in the foundation of Manifesta is not an easy process due to the political and social situations outside the biennial stage.

When the artworks of the artists selected from the Manifesta Biennial are researched, the existence of the concept of identity is striking. It is seen that artists benefit from individual and social inferences while addressing the notion of identity, and each artist refers to this phenomenon in line with the norms-morality-values and problems of the society in which they live.

When the works of the selected artists in the Manifesta Biennials are examined, it can be deduced that the notions of identity and selfness are intertwined. It would not be

wrong to associate Alicia Framis's performance with individual identity and selfness in the context of dreams and soul-seeking. Tanja Ostojic's performance, on the other hand, allows the artist to focus on the inner existence of the body and the female identity, making a connection with the aforementioned concepts. In Phil Collins' video work, in the context of immigration and refugee phenomena, the concept of cultural identity has been traced. Finally, in Roman Ondak's project with the participants, it is seen that self-creation with the help of memory is expressed.

As a result, it has been seen that the notion of identity in the Istanbul Biennial and the Manifesta Biennial is handled within the conceptual framework of the biennial editions. However, it has been determined that Manifesta has a stronger relationship with the concept of identity, in line with its founding motive, compared to the Istanbul Biennial.

In the research, it has been deduced that selfness expresses the substance and has a layered structure. The existence of the notion of selfness in the analyzed works is not as easily understood as identity. Since selfness gives an important role in the formation of identity, it is possible to find traces of selfness in a work that is related to the notion of identity. While analyzing the artwork, it can be deduced that the selfness reflected in the work and its association with the identity concept can be understood.

In the study, although the notion of selfness, like the notion of identity, has been tried to be discussed in the context of the selected editions of the biennials, sufficient information on this subject has not been obtained. In this context, it becomes clear that more studies are needed. On the other hand, the existence of the notion selfness has shown itself more clearly in the analysis of the work.

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