

YEDİTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES

UNDERSTANDING OF THE CENTER IN ART AND ANALYZING
BAKSI MUSEUM THROUGH THE SEARCH FOR THE CENTER IN
TODAY'S ART



Ebru Özgüz Çelik

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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

UNDERSTANDING OF THE CENTER IN ART AND ANALYZING BAKSI MUSEUM THROUGH THE SEARCH FOR THE CENTER IN TODAY'S ART

This thesis is based on the understanding of center in art; it examines the displacement of the dominant forces of art along with economic, political or social changes and the reasons for this change. By examining this change from the Renaissance period to the present day, by tracing the similarities and contrasts in the past and present, through the conditions that led to the formation of these centers, their artistic production and consumption between these periods and today, the circulation of artistic productions in the world, museology, and collections, we answer the question of whether we can talk about a center today. It aims to search and adapt these central searches to today and to shed light on the transformations taking place in the art world. It aims to make an analysis by examining where artistic production and consumption has shifted in the world, through the phenomena of globalization and the formation of alternative centers of the West, with the breaking of the Western focus since the 80s.

After examining these center changes, we compare the Baksı Museum, which presents itself with a different stance, unlike the models existing in the center, by establishing a relationship with capital or the city in the global art environment where different center definitions are formed and the center is displaced, and reveals its special situation by comparing it with known museology models to put; using keywords such as periphery, production, migration, alienation, cultural democracy, employment, the museum's new definition of center-periphery is tried to be defined.

Keywords: Art, Baksı Museum, Center, Museology, Periphery.

ÖZET

SANATTA MERKEZ ANLAYIŞI VE GÜNÜMÜZ SANATINDA MERKEZ ARAYIŞI ÜZERİNDEN BAKSI MÜZESİ'NİN İNCELENMESİ

Bu tez, sanatta merkez anlayışı üzerinden; sanatın egemen güçlerinin, ekonomik, siyasi veya toplumsal değişimlerle birlikte yer değiştirmesi ve bu değişimin sebeplerini inceliyor. Bu değişimi Rönesans döneminden günümüze olan süreçte inceleyerek, bu merkezlerin oluşumunu sağlayan koşullar ve bu dönemler ile günümüzdeki sanatsal üretimleri ve tüketimleri, sanatsal üretimlerin dünyadaki dolaşımları, müzecilik, koleksiyon gibi olgular üzerinden geçmiş ve günümüzdeki benzerlik ve zıtlıkların izini sürerek günümüzde bir merkezden bahsedebilir miyiz sorusuna yanıt aramayı ve bu merkez arayışlarının günümüze uyarlanması ve sanat dünyasında yaşanan dönüşümleri aydınlatmayı amaçlıyor. 80'lerden itibaren Batı odağının kırılmasıyla globalleşme olguları ve Batı'nın alternatif merkezleri oluşumu üzerinden dünyada sanatsal üretim ve tüketimin nerelere kaydığını inceleyerek bir analiz yapmayı hedefliyor.

Bu merkez değişimlerini inceledikten sonra, farklı merkez tanımlarının olduğu ve merkezin yer değiştirdiği küresel sanat ortamında sermaye ya da kent ile ilişki kurarak merkezde var olan modellere benzemeyen, farklı bir duruşla kendini ortaya koyan Baksı Müzesi'ni bilinen müzecilik modelleriyle kıyaslayarak, var olan özel durumunu ortaya koymaya; periferi, üretim, göç, yabancılaşma, kültürel demokrasi, istihdam gibi anahtar kelimeleri kullanan müzenin, merkez-periferiye getirdiği yeni tanımları tanımlanmaya çalışılıyor.

Anahtar Sözcükler: Baksı Müzesi, Merkez, Müzecilik, Periferi, Sanat.

To my mother Teksin Özgüz and my father Fuat Cudi Özgüz,



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1. INTRODUCTION

Art; with the political, social, sociological and economic changes, from ancient times to the present day, it was first under the rule of religion and then the aristocracy, but in the 20th century, it came under the auspices of capitalism and market conditions began to dominate art. In this direction; The displacement of the dominant power of art along with economic, political or social changes and the reasons for this change are examined in this thesis.

In the first part, the development of art and the search for a center, especially in Italy, with the understanding of the Renaissance, in the second part, Paris is mentioned as the center of art along with modernism, in the third part, we will trace the art that came under US domination after World War II, and the momentum gained by today's art and the position of art, It will be tried to be explained by establishing a connection with past periods.

In the fourth chapter, while trying to find an answer to the question of whether we can talk about the existence of a center of art today, it will be examined where the centers of art have shifted in the world, taking into account artistic production and consumption.

In the last part of thesis, after touching on the center-periphery relations in politics and art in Turkey; Baksı Museum will be discussed as an observation of the reflection of the cultural policies of the Republican period, which can contribute to eliminating the disconnection between the periphery and the center by being located in the periphery, trying to close the distance between the center and the center by moving art to the periphery, thus aiming to popularize culture in the periphery.

2. THE SEARCH AND FORMATION OF THE CENTER IN ART DURING THE RENAISSANCE PERIOD

Renaissance, a French word meaning rebirth, is the expression of the rise of Europe, which remained in the darkness of the Middle Ages, in the field of science and art, starting in Italy in the 15th and 16th centuries. The bourgeois class, which began to develop during the Renaissance, destroyed the scholastic thought of the Middle Ages and laid the foundations of the Enlightenment philosophy, which formed the basis of the French Revolution.

The Western world experienced the Age of Enlightenment in a period marked by the transition from the darkness of the Middle Ages to the Renaissance, the Reformation and the age of reason. For this reason, just as we cannot understand the Renaissance thought structure without knowing the ancient philosophy, it is necessary to understand the basis of the Renaissance thought structure in order to understand the Age of Enlightenment.

In order to understand this transformation, in this section, the development of art with the Renaissance, the formation of the bourgeois class, the reforms in social life, politics, economy and religion will be examined and how Italy, in particular, became the center of art in this period will be investigated.

2.1 The Concept of Renaissance and the Changes It Created in Society, Politics, Economy and Art

The rediscovery of ancient texts, the development of science, and the emergence of a European culture in general are the cultural reasons that prepared the Renaissance. If we look at the Renaissance as a transition between the Middle Ages and the Modern Age, this transition is a willing and courageous transition towards the new. One of the characteristics of Renaissance philosophy is its humanism. It is humanism that searches for "man" and investigates the essence of man and his place in this world. Humanism refers to the development of man's creative powers, their liberation and advancement in all aspects. The philosophy of searching for the new in man's

inner world has brought a new religion, a new understanding of law and state, as well as the search for a new person.

The new understanding of religion also found expression in the 'Reformation'. The Reformation is one of the greatest events of the Renaissance, as well as the rebirth of ancient philosophical traditions. With the reactions against the medieval church and the philosophy of the church, scholastic thought, he wants to bring a new church and tries to re-establish the Christian beliefs, which were corrupted and changed by the medieval church, in their original form. He takes the thoughts of ancient thinkers from their source and tries to purify them from medieval adjuncts. Religious tolerance is also an innovation faced by Europe trying to escape the darkness of the Middle Ages. Thus, the concept of secularism began to take shape during the Renaissance together with the concept of religious tolerance. We can reach religious tolerance from Thomas More's (1478-1535) work 'Utopia' (More, 2014, p.124).

We can also find the roots of today's democratic state idea in the Renaissance. The thinkers who put forward this understanding of the state in the Renaissance were called "Monarchomack". They did not want a single person to be dominant (monarch), but their starting point was questioning the "place and authority of the head of state". Johannes Althusius (1557-1638), one of the German Monarchmacks, asserted the supremacy of the people and created the idea of '*popular sovereignty*'. *'Sovereignty is held only in the hands of the people. The state was born from a contract, therefore sovereignty is the right of those who founded the state, that is, the people.'*

According to Hauser (2022, p.40), with the advent of the Renaissance (we are talking about the change in Europe), "modern society" embarks on a historical journey that gradually integrates in an unprecedented way. Whatever the post-Renaissance styles in art (Baroque, Rococo, Neoclassicism, Naturalism, Impressionism), they are complex symbols of the integrated economy, social, political and intellectual development in question. The key point of this process is the development and spread of mercantilist capitalism in Europe, its completion geographically, and the emergence of class struggle in its modern form. This range of styles in art is accompanied by the "rise of the middle classes" in Europe. According

to Hauser, stylistic formation and stylistic transformation are processes that highlight important moments in the development of modern Western capitalist society. Although religious themes continued to dominate culture until the Neoclassicism of the French Revolution, Western art gradually gained a secular, naturalistic and methodologically experimental appearance between 1500 and 1850. In a way, they are a part of the emergence of the modern capitalist, democratic and industrial Western society (Hauser, 2021, p.40-42).

Hauser directly connects the development of social organization in Renaissance and post-Renaissance Europe to the present day. He believes that the roots of 'modern' Western society lie in two key achievements of the Renaissance: the development and spread of mercantilist capitalism across Europe, and with it the secularization of knowledge and, ultimately, urban culture that developed from European nation-states at the end of the 19th century.

Hauser's account of the Renaissance includes information and discussion of three closely related features in historical sociology: 1. The development and diversification of audiences. 2. The emergence of groups that shaped various specialist knowledge out of this, and 3. The practice of direct commissioning associated with the church and major patrons such as the Florentine Medicis was gradually replaced by the growth of the 'free' market in art production and consumption.

Art collecting and connoisseurship developed alongside the market for selling paintings, drawings and prints, embodied in figures such as Giovanni Rucellai, the Medicis and Giovanni Battista della Palla, Florence's first fine art dealer - although systematic art dealing only began in the 16th century. If we trace the diversification and professionalization of various art specialists in both Italy and Northern Europe during the 16th and 17th centuries, their continuation is linked to the emergence and influence of art schools and later academies opened to educate and train artists and, at the same time, to facilitate the exhibition of their works. It can be said that it is. The importance of art as a form of state propaganda witnessed the emergence of nation-states, which centralized the areas of economic, political and cultural power that had hitherto been controlled by different "city-states" by integrating them into a homogeneous structure. King Louis XIV Like Louis XIV and his first Minister

Colbert, a political state interest in art develops. Directors appointed at the French Academy, founded in 1648, were instructed to transform art into a state administration, and the art style known as Classicism was seen as the most appropriate way to show the magnificence of the state and the magnificence of the king's power (Hauser, 2021, p. 53).

The audience of the Renaissance consists of the urban middle class and the palace circle living in mansions. Most artistic commissions placed by the middle class consisted primarily of gifts donated to churches and monasteries. However, by the mid-15th century, more works for secular and private purposes began to be commissioned. From that period onwards, the palaces of princes as well as the homes of wealthy middle-class citizens were decorated with paintings and sculptures. In all this artistic activity, concern for prestige and standing out among others plays a major role (Hauser, 2021, p.101). Elite families such as the Strozzi, Quaratesi, and Rucellai were more interested in their own palaces than in their family chapels. For example, Giovanni Rucellai comes from an aristocratic family that made its fortune in the wool industry, and he is from the generation that began to withdraw from business life during the rule of Lorenzo Medici and devote themselves to the pleasures of life. He says that what gives him the greatest satisfaction are the religious institutions he patronizes. Because these contribute to the glory of the city as well as to the glory of God. But Giovanni Rucellai is not only a fundraiser, he is also a collector. The evolution of art connoisseurs from foundation founders to collectors can best be followed through the Medicis (Hauser, 2021, p.101). Cosimo de Medici is the person who built the churches of San Marco, Santa Croce and Badia in Fiesole; His son Piero is a systematic collector and Lorenzo de Medici is just a collector (Parks, 2006, p.25-28). The collector and the artist who does not work for the client are historically related. They emerged simultaneously in the Renaissance and existed side by side. However, this change does not occur suddenly, it spreads over a long period of time. Early Renaissance art was still commission-based. The market is determined by demand, not supply (Wackernagel, 1938, p.9).

2.2 Economy (Capital)-Art Interaction in the Renaissance Period

With the development of trade and thus cities, merchants who became rich and were called bourgeoisie had churches built for themselves and gave the city a new appearance in line with their needs. Art found an environment in which it could develop rapidly in Italian cities, which had established their political and social organization on solid foundations and reached a certain level of economic prosperity. The fact that people from wealthy art patron families such as the Medicis rose to the papacy is one of the factors that led to the Vatican, that is, the city of Rome, becoming an important art center. Each Pope commissioned many religious works from the most important artists of his period. Names such as Botticelli, Michelangelo and Raffaello worked for the Popes and made portraits, tomb monuments and churches for them. Art, which was patronized to glorify God, glorified the Medici's own sovereignty during this period. A new financial power, a new philosophy whose center was human, and a new history whose past was antiquity supported each other. Machiavelli dedicated his book *The Prince*, which inaugurated modern political theory, to Lorenzo the Magnificent, and Galileo named the four moons of Jupiter he discovered Medici. Palazzo Medici, which was an indicator of these developments, brought all of Europe here and placed Florence at the center of the culture of the time.

The prerequisite for Medici philanthropy was the wealth of the Medici Bank, the foundations of which were laid by Giovanni di Bicci and which lived its best years with Cosimo de' Medici. Although Medici art patronage was nourished by the returns of the bank's international activities, personal relationships undoubtedly played a large role in both investments in art and economic initiatives. Just as the economic and friendly relations of the Medicis with the popes or the ruling centers of Tuscany affected the bank's earnings, the family's direct relationship with the artists directly affected the quality of the artistic product produced. Here, the word patronage should not be understood only as an influential individual giving work to any artist for a certain fee. In 15th century Florence, the Medici were not content with commissioning artists; He discovered them, exchanged ideas with them, determined the content of the work and even intervened in its execution, and perhaps most importantly, it enabled the artist to establish a career, enter different cultural environments and receive other orders (Parks, 2006, p.42-61).

2.3 The Golden Age of the Netherlands In the 17th Century

The formation of the art market in the Netherlands, which experienced its Golden Age in the seventeenth century, will be examined in this section in terms of its development in the fields of trade and art. In the years following the Eighty Years' War against Spain (1568-1648), at a time when the power structure in Europe was completely changing, the Netherlands emerged as a leading world power and merchant nation. (North, 2014, p. 11).

The economic and political center of the modern world has moved from the Mediterranean to the North Sea and the Atlantic. In this period, known as the Golden Age, we will try to touch upon the developments in the economic, social and artistic fields of the Netherlands and the interaction between them. The 17th century is the "golden age" of the Netherlands. The word 'Netherlands' to be mentioned here covers roughly, but not all, today's Netherlands, Belgium and Luxembourg.

It has no natural resources, but it becomes a world-wide trading giant. Its population of only two million bears the characteristics of an urban society. They fill their homes and public spaces such as guild buildings with paintings. An art market is organized to meet this demand. In a place with a population of two million, seventy thousand paintings are sold annually. There were seven hundred and fifty artists in the 1600s. In other words, there was one artist for two thousand six hundred people. The art market was replacing the patronage of the church and the palace, whose authority was already weak due to the people's acceptance of Protestantism. And this market was starting to spawn collectors. The involvement of collectors heralded the artist's release from the commission. The imposition of standards, ordinary subjects, and materials was gradually coming to an end. According to Arnold Hauser, freedom from order was one of the most important conditions for autonomy.

As Michael North (2014) mentions in his book researching art and commerce in the Dutch Golden Age; In the 17th century, the Netherlands was a country where everything was defined "with the word en": 70,000 paintings were made and 110,000 pieces of fabric were woven annually (North, 2014, p. 11). The Dutch were the most urbanized society in Europe and the country had the highest literacy rate; The number

of people with works of art in their homes was much higher than average. Seventy thousand paintings were sold annually in a population of two million. Different religious beliefs were tolerated.

2.3.1 Dutch painting

Georg Wilhelm Friedrich Hegel (1955), one of the first people to examine the history of 17th century Dutch painting, said the following in his work titled *Aesthetics 'Lessons on the Fine Arts'*: The Dutch changed their faith and became Protestants, and defeated the despotic Church and Crown of Spain. The political landscape of the Netherlands was not determined by an aristocracy that had defeated the prince and the tyrant and forced them to submit to the law. Likewise, the people did not consist of oppressed peasants and farmers. Except for the soldiers and sailors fighting on land, everyone who lived here was urban, urban people. They were 'burghers', members of the simple middle class who were engaged in trade and were not fond of ostentation despite their wealthy and comfortable lifestyle (Hegel, 1955). On the one hand, Hegel directly linked the painter's art to nature and used the concept of "reality" to describe his painting as a mirror to reality. On the other hand, he was the first person to attempt to identify and interpret from an artistic and sociological perspective the social conditions that influenced the development of Dutch painting. He contrasted the Catholic culture of the aristocracy very sharply with the secular nature of the key elements that explain the uniqueness of Dutch painting (Dutch agriculture, Dutch warfare against the sea, fishermen, sailors, merchants, a dominant middle class, and the Calvinist religion) (Demetz, 1963).

The study of art with a sociological approach is a method born in the 20th century and for a very long time it was almost exclusively interested in the Italian Renaissance. Since the study of Renaissance art using the sociological framework influences the reception of Dutch painting, let us also consider how Renaissance painting is interpreted.

There are three different approaches to the sociological study of art: macro-sociological, micro-sociological and economic approaches. Macro-sociologists examine the development of European society and, in doing so, place some

phenomena in art (for example, the Italian Renaissance) in this context. In contrast, the basic premise of the micro-sociological approach is “the changing material conditions that enabled the commissioning and creation of art in the past” (Gombrich, 2006). These material conditions include, among many other things, the painter's education, guild organization, and the relationship between painter and client. Finally, the area of interest of the economic approach is to investigate the links between the art produced in a certain period of history and the economy of that period.

The first example of interpreting art history from a macro-sociological perspective is Alfred von Martin's book *Soziologie der Renaissance*, published in 1932. According to Martin, the Renaissance was a "middle-class revolution": rational middle-class merchants overthrew the social position of the aristocracy and the clergy, thus enabling a rational worldview to come to the fore. Frederick Antal's book *Florentine Painting and its Social Background*, published shortly thereafter, was even more influential in the interpretation of the Renaissance (Antal, 1947). While Antal pointed out that there were two different groups within the upper middle class that bought paintings in Florence in the 15th century, he benefited from Florentine painters Gentile de Fabriano and Massaccio. While those who wanted to move up the class commissioned works by the innovative Massaccio, the vast conservative majority of the upper middle class preferred Fabriano's more traditional paintings. For this reason, according to Antal, “most important or minor artists were busy meeting the expectations and preferences of social classes rather than developing their art (Esch, 1981, as cited in North, 2014).

Arnold Hauser, who followed in Antal's footsteps, generally used the macro-sociological approach when examining art history. In Hauser's work 'The Social History of Art', he believed that the important developments in modern art were explained by aristocracy and middle-class societies. According to Hauser, when the Dutch Republic is considered in the history of art, there is no other period in which analyzing the developments from a sociological perspective has yielded such fruitful results, because here two fundamentally separate movements, such as the Flemish Baroque and the Dutch Baroque, are geographically very close to each other. It emerged in nearby places, at almost the same time, under similar external conditions. While in the South, foreign rule led to the dominance of court culture over urban

middle-class culture, in the North, the victory of national independence meant the preservation of bourgeois culture. While the feudal structure in Flanders required 'heroization', the tendency of the bourgeoisie was towards 'realism and physicality'. As cited by North (2014), the term realism was thought to be of vital importance when trying to explain the relationship between art and capitalism in the Dutch Republic. He drew a path from Calvinism to capitalism, using Max Weber's work called 'Protestant Ethics and the Spirit of Capitalism' as his starting point. He tried to explain the external causes of specific stylistic developments using the thesis that creativity arises from certain conditions. For example, in the case of the Netherlands, external causes were "the accumulation of capital in the hands of a new and large stratum of merchants and/or small capitalists and the influence these strata had on the art of their world" (North, 2014, pp. 25-26). This realistic art expressed the deepest soul of a newly wealthy class. Peter Burke (1972), in his work *Culture and Society in Renaissance Italy 1420-1540*, showed how productive it could be to establish a connection between macro-sociological thinking and micro-sociological analysis (Burke, 1972).

While examining the social origins of artists, their education, social position, and the relationships they established with their customers and patrons, he also analyzed the iconography of taste, the function of works of art and the picture of the world they presented. While examining the bond between the bourgeoisie and realism in the Renaissance, Burke says that urban craftsmen and merchants made important contributions to culture. Craftsmen were important because artists generally came from this circle, while merchants' importance (especially if they were on the point of becoming nobles) was because they were often quick to patronize new arts.

Let us return to examine how art and commerce influenced each other, so that it was possible for both Dutch commerce and Dutch art to experience a Golden Age in the 17th century.

2.3.2 The relationship between the Dutch economy and art

How could a country with a population of less than two million and almost no natural resources become a leading economic power and a world power? Observers of

the age listed many reasons. Daniel Defoe wrote in his treatise 'A Plan of the English Commerce' in 1728: The Dutch are the transporters of the world and play the role of intermediaries in trade; They are the brokers and brokers of Europe, they buy for resale, they take in and send out, the largest part of their very extensive trade consists of buying materials from all over the world to be given back to the whole world. England's ambassadors to the Netherlands, William Temple and George Downing, also tried to explain the reasons behind the country's success. Temple attributed this success to the country's high population density. He attributed the real source and basis of all this trade to the fact that those who had nothing were forced to work in industry (North, 2014).

In the 17th century, agriculture and fishing were the main sectors of the economy. New products and new agricultural techniques increased the production level to meet market demands. Another area that showed how agriculture was modernized was horticulture. In the 16th century, vegetables and fruit were found only in the gardens of the upper classes. At the beginning of the 17th century, after gardening was accepted as an agricultural sector, the situation changed and in some villages, vegetables and fruits were grown entirely.

How important is Dutch agriculture to the country's overall economic development? As a rule, when deciding on the state of agriculture in a country, one looks at its capacity to feed the growing segment of its population, especially those who are not engaged in farming, i.e. does it help or hinder the growth of the non-agricultural sectors of the economy? The Netherlands imported grain, so the increase in agriculture only met some of the population's needs. Apart from providing raw materials for industry, agriculture seems to have indirectly affected economic development, but this does not indicate that agriculture was done at low intensity. As a result of specialization in various agricultural sectors, 30 percent of the population of the entire country and 20 percent in the province of Holland worked in agriculture. Dutch industry and commerce were able to develop because they were based on the income provided by productive agriculture and because their form of organization was more modern than in other countries. In addition, the economy was encouraged to develop to meet the demands of agricultural workers, as wealthy peasants demanded

industrial goods and luxury and imported goods such as furniture, watches, jewelry, tableware, and paintings.

Dutch industry being a leader in Europe; This can be explained by factors such as technological superiority and intensive use of energy resources such as wind power, and the availability of sufficient labor force and investment capital. By the end of the 17th century, another sector, the service sector, had become the most important sector and its employees had the highest income level (Zanden, J., L. von, 1987, p.605).

This sector consisted of shipping, trade and finance. The cooperation between these sectors ensured the Netherlands' superiority in world trade, and Amsterdam became the depot of commercial goods from all corners of the world. After 1670, there was a decline in industry, but although there was a stagnation in the performance of the Dutch economy, the performance level remained at a high level with the contribution of the finance and trade sectors and there was no serious decline. This situation explains why per capita income in the Netherlands was not affected by these developments and even increased slightly (North, 2014, p.64).

2.3.3 The relationship between Dutch society and art

Dutch society in the 17th century was unique in early modern Europe. Political and social life was not dominated by the aristocracy, the church or a king, but by the ruling class and the urban upper class, that is, the burghers or bourgeoisie. For example, in France, this class could only come to power with the French Revolution. However, the Dutch middle class was already in power in smaller and medium-sized cities. This wealthy middle class, together with the wealthy peasants, significantly stimulated the economic, social and artistic development of the country. In addition to forming a pool of well-educated, influential people, they represented a growing market for creativity, arts and commerce both at home and abroad. At the same time, their readiness to spend money like the upper classes resulted in a socially appreciated economic development in the Netherlands.

Uprisings like the peasant uprisings that occurred in France and Central Europe never occurred in the Netherlands; the only reason for the uprisings was bread prices and taxes.

2.3.4 The developing art market in Netherlands

As we examine the Dutch economy, society and painting, two phenomena come to the fore again and again: commercialization and innovations. These two were the characteristics that gave the Netherlands its unique characteristics and defined Dutch society in early modern Europe.

First, let's look at commercialization, which encompasses agriculture and art production as well as social relations. As a result of the gradual relaxation of the rules valid in a privilege-based society, feudal relations began to disappear in cities and villages, and more democratic, market-based relations began to define the social status of urban and rural people. This meant that agriculture and peasant workers were no longer constrained by the feudal means of production, meaning that the lords of the estate could no longer take the lion's share of the farmer's production. Urbanization resulted in agricultural production being controlled solely by the laws of supply and demand. A person's ability to work became a marketable commodity that he could sell anywhere in the country. In the cities, the different status of the upper classes was no longer important, because income and wealth determined people's status.

Market forces had at least as much impact on artistic production as agricultural production and social relations. Paintings were marketable commodities competing with each other for the buyer's attention; The prerequisite for this development was the weakening or complete disappearance of the traditional patron-artist relationship that dominated the art world, thus a corporatist obstacle controlling how many paintings would be produced was removed. Thus, although the guild of St. Luke continued to decide how painters were trained, how they entered auctions, and how they sold their paintings, the guilds were no longer in a position to restrict the production or import of art in the long term.

Another phenomenon that left its mark on many fields, especially the commercial world, was innovation. Whichever field is examined, thanks to the innovations in the production, processing and marketing processes in all of them, the Netherlands has become able to sell mass-produced or luxury goods at low prices in both the domestic and foreign markets. This situation gave the Netherlands commercial advantages both within and outside the country, and as a result, luxury goods became goods that could be used daily.

Art was also part of this climate of innovation. However, although art, economy and society in general clearly show parallel developments in terms of commercialization and innovation, it is difficult to classify the direct impact of economy and society on art. What is interesting here is the connection between economic growth, increased prosperity and private demand for art. In the Netherlands, the middle classes also demanded works of art, which was the first in European history; This situation resulted in both the diversification and spread of art and the production of many and very high quality products. The prerequisite for this increase in demand, which included not only works of art but also all kinds of household goods, was, of course, the increase in the wealth of the buyers, and it is not difficult to establish the connection between this and the economic growth of the Netherlands. Despite the stagnation of the Dutch economy, private individuals maintained their level of prosperity until the end of the 17th century: even at the same time, per capita income in the Netherlands - the highest in Europe - continued to increase. The connection between economic revival and increasing wealth and the expansion of demand for works of art, and this demand determining the trends in the market, is clearly seen (North, 2014).

When trying to define what made Dutch painting unique in the 17th century, comparisons with the Italian Renaissance are inevitable. In fact, studies of the Italian Renaissance have greatly influenced the way 17th-century Dutch art is interpreted. In the 15th and 16th centuries, Italy witnessed the beginnings of many events that would complete their development in the Netherlands 100-150 years later. For example, in the 15th century in Northern Italy, buyers began to purchase paintings as finished products and merchants began to specialize in art dealing (Burke, 1972: cited in North 2014, p. 186). Although almost all of the customers of these merchants were nobles of

Renaissance palaces, it is known that the paintings were also exhibited at fairs. However, patronage and commissions for works of art continued to be the dominant phenomena of the market, because a wider demand for works of art had not arisen. Therefore, throughout the Renaissance, there were patrons and patrons who supported artistic developments in Italy.

The number of surviving paintings cannot represent the works produced and collected in the Renaissance, but it is obvious that the aesthetic function in the works became increasingly prominent. This change in the function of art first reached full maturity in the Calvinist Netherlands. While the rate of paintings on non-religious subjects was 65 percent at the beginning of the 17th century, this rate reached 90 by the end of the century. Competition and innovation were also closely intertwined in 17th-century Dutch painting. However, unlike the Renaissance, Dutch painters were not supported by a few wealthy patrons, but relied on a wider clientele. The innovations only stopped when the market became saturated with contemporary painting and the new rich began to demand old masters and even Italian paintings. This resulted in a decrease in the exchange of ideas between art centers and the social mobility of artists. Artistic production stagnated mostly in small cities, but the people continued to benefit from the economic, social and cultural achievements of the Golden Age for a long time (North, 2014, p. 188).

3. THE CENTER OF MODERNISM AND ART IN THE NINETEENTH CENTURY: PARIS

France seems to be a country where artists have lived since the mid-19th century and where the foundations of modern art movements were laid. As reactions to traditional art and academia increased and the rules of classical painting were broken, Paris became the center where the heart of art beats, like Florence in the 15th century and Rome in the 16th century. Just as the 18th century made a revolution in the understanding of politics and law, the 19th century also made the same revolution in the understanding of science. In the second half of the 19th century, Paris became the administrative center of plastic arts. (Rosenberg, 1940). In this section, the conditions that made Paris the center, its status as the center for such a long time, and the formation of the developing concepts of collection and museology will be discussed.

3.1 Socio-Cultural Structure in Europe in the 18th Century

As a result of major state bankruptcies, the rich middle class of the Renaissance period (Hauser, 2006, p. 11) lost its wealth, and this class rose again even in the golden age of mercantilism and absolutism, when kings and the state were doing big business. He couldn't get up. However, when the policy of mercantilism, which was implemented throughout Europe in the eighteenth century, was abandoned and the 'laissez-faire' principle became valid, the middle class was able to recover with the economic principles it applied, and although the merchants and industrialists made great profits from the commercial life in which the nobles did not participate, middle-class capitalism was first introduced during the Regency period and It started in the period that followed. The Regency period was a very productive period for the middle class. XVI. During the reign of Louis XIV, the bourgeoisie of the ancien regime had reached the peak of its intellectual and economic development. Apart from high positions in the army, church and palace, this class took over key points of society such as trade, industry, banking, tax farming, land management, freelance professions, literature and journalism. Commercial activities developed in an unprecedented way, industry grew, banks multiplied, large amounts of money came into the hands of business owners and speculators, and the need for various items increased.

The French middle class of the 18th century was far from being a homogeneous class, just like the middle class of the 15th and 16th centuries. There was a conflict between various economic interests. Although it was claimed that the bourgeois revolution and the fight for liberalism were the same kind of movements, in reality the middle class was united behind a front against the aristocrats, peasants and the working class, and was divided into sections: those with privileges and those without. All the middle class wanted was the establishment of political democracy. But when the revolution took economic equality seriously, it abandoned its middle-class supporters. Thus society was full of contradictions and tensions. The kingdom sometimes had to represent the interests of the bourgeoisie and sometimes the interests of the nobility, but in the end, both of them turned against it.

During the Regency period, intellectual activity was of extraordinary vitality. In this period, not only were the previous periods criticized, but with the developing creativity, questions that would occupy the whole century were also generated. The collapse of the grand and ceremonial style in art and the loosening of discipline and religious ties went hand in hand with autonomous personal behavior (Hauser, 2006). First, academic doctrine was opposed, such as the interpretations of the political theories of the period on absolute monarchy or sovereignty, which held that it was a God-imposed principle that the classical ideal in art would last forever. Art becomes more accessible, more humane, more humble; It expressed the beauty and pleasantness of life instead of sublimity and strength, and aimed to fascinate and please rather than influence and crush.

3.2 Nation-State Building of France

Nation-building lies behind the process that made French art and its center Paris the model and center of Western art for at least two hundred and fifty years. Nation-state is the centralized and dominant organization of political power. Sovereignty means that the system is self-sustaining, self-governing and independent from other nation-state systems. The nation-state represents a type of power over which there is no other power established by human hands.

A nation-state is a power whose sole center is itself. In its relations with other nation-states, it acts as a person among persons. France has always been a paradigmatic example of cultural and artistic modernity; One of the first examples of nation and nation-state building processes undoubtedly took place here. The most important model of relationship between art and politics in the 19th century was nation-building, but the seeds of this model lay in 17th-century proprietaryism.

The French Academy of Fine Arts was the first modern institution to represent a nation-state's control over art. There are many reasons that were effective in the emergence of this institution, but the most important one was the skepticism created in the culture by the chaos created by religious wars and civil wars (Kreft, 2016, p. 23).

In line with this model of relationship between art and politics, the nation-state developed the most civilized aspects of art by imposing strict rules in French art that made everything that belonged to the nation and the state clearly visible and removed everything familiar to the ordinary, non-elite masses. A strict organization with appointed judges and rigid rules prevailed in the arts. The aim was to show the power of the state in art, thus creating a national ideal that would represent the power of the state and prove the excellence of French art. These efforts were behind the process that made French art and its center, Paris, the model and center of Western art for at least two hundred and fifty years (Kreft, 2016, p. 21).

3.2.1 Art environment after the French Revolution

The French Revolution of 1789, which started as a social movement, was adopted in Europe and the Western world and became a historical transformation for humanity, becoming a turning point in the field of literature and art as well as in the political field. The libertarian and egalitarian mentality of the French Revolution caused the source of legitimacy to change hands, making the nation the only source of sovereignty; The ideas of equality, freedom and justice have spread to other multinational, multicultural, multi-ethnic states and empires (Alıcı, 2017, p. 2977-2998).

The phenomenon that left its mark on the Great French Revolution period also changed the living and working conditions of artists. Academies and exhibitions, critics and art experts have made great efforts to distinguish between art and painting as a product of craft, or buildings made as art or craft. Because, with the Industrial Revolution, as manual labor was replaced by mechanical production and workshops were replaced by factories, all traditions of quality craftsmanship began to disappear one by one (Gombrich, 2006, p. 500).

France is an important country where artists have lived since the mid-19th century and where the foundations of modern art movements were laid. As reactions to traditional art and academia increased and the rules of classical painting were broken, Paris became the center where the heart of art beats, like Florence in the 15th century and Rome in the 16th century.

The second half of the 19th century was a period in which the understanding of painting fundamentally changed, first in France and then throughout the world. From this period on, painting ceased to be an easel painting, an ornamental art that helped architecture, such as decorating the halls and hanging the portraits of family elders on the walls, at the disposal of the rich, and gained the value of being an independent art that focused on itself, had its own problems and tried to solve them with its own means.

All these lasted for about sixty years, and thus the era we call contemporary art, that is, a second Renaissance, was born. Of course, these changes do not occur suddenly, and like changes in social life, they occur gradually or sometimes at a changing pace. Like all changes, this took place in close conjunction with social events.

Just as the 18th century made a revolution in the understanding of politics and law, the 19th century also made the same revolution in the understanding of science. In the second half of the 19th century, Paris became the administrative center of the world state of plastic arts.

The fact that the paintings are about the night life of Paris has another meaning than being the subject of paintings, which is that the artist is directed towards the people and is interested in public life rather than the aristocracy and noble class. The posters that Lautrec made for Moulin Rouge are important because they establish the most direct relationship between the public and art.

All of these show us how the artist and his work followed a parallel course to social life in the half of the 19th century. Modernism is nourished by rapid industrialization and urbanization and the problems of the lonely individual living in the city. Gauguin's turn to non-Western civilizations, Van Gogh's focus on village life, the expressionists' desire to return to nature, the futurists' passion for technology, the surrealists' return to the inner world of the individual, the 19th century.

They are direct reflections on art of the political, social and scientific developments that gained momentum and resulted in wars in the 20th century. Realism, which includes a political criticism against bourgeois art, and those who make art for art's sake are also in the art environment in Paris (Harvey, 2006).

3.3 Formation of the Concepts of Collection and Museology

Tendencies such as the secularization of art, historicization, publicization and the construction of the culture of creative genius, whose traces began to be seen in the Medici collections and gave these collections their modern character, gained a system and rationality with the Louvre. It is the Louvre that ushered in the age of museums in the 19th century. With the Louvre, art no longer represents a ruling dynasty, princes, emperors and God. It represents and builds the peoples who inherited all the artistic existence of the past, their destiny, power, and legends of civilization and progress. Louvre means France. France means revolution, universality, nationality, individuality, sovereignty of reason, enlightenment, citizenship, democracy and state (Artun, 2015, p. 12).

With the 18th century, previous royal collections began to transform into modern museums. During the 19th century, London British Museum, Madrid Prado, Paris Louvre, Berlin Altes, Vienna Kunsthistorisches, St. Museums were established in all

imperial centers of Europe, such as the St. Petersburg Hermitage. Opening of museums to the public begins in Venice (1596) and Oxford University (1683) (Carole, 2012). Despite this, the title of "the first public museum" belongs to the Louvre. Because the Louvre is the work of the revolution. It was founded nine days after the end of the monarchy in 1792. From now on, the Louvre Palace is a monument to the victory and sovereignty of the French nation.

Just nine days after the end of the monarchy on August 10, 1792, a decision was made to turn the building, which was previously the royal palace, into a public museum. At its inception, it had a very close connection with the aims and policies of the new Republic. The new museum is a symbol and a programmatic expression of the gains of the revolution. Instead of the minority (aristocratic and educated nobles), it would belong to the majority; It promises all citizens to receive an equal share of the cultural values that were until then privately owned. Education and enlightenment are now offered to all who choose to enter what was formerly the royal palace. The museum not only represented the new order, but also served as an important tool in fulfilling the revolutionary calendar, the public would understand the history and aims of the Revolution through art (Jensen, 1996).

The civilianization of the Louvre and its understanding of time and space play a key role in the formation of the modern nation dream and the modern individual-citizen identity. According to Weber, the nation, which is a cultural formation, is based on a common history and geography, and awareness of time and space (Artun, 2015, p. 27). Building this consciousness and revitalizing the mythologies related to the nation and its political representation, the state, takes place through the organization of a series of cultural institutions. The museum comes first among these institutions. Modern museums, which are under public sovereignty, also identify the nation with the state. National heritage and national roots, which will define citizen identity, are exhibited in museums. The museum will play a central role in the formation and development of a new society (Artun, 2015, p. 27).

In the modern museum, the state replaces the ruler. Museum treasures are owned by all citizens through the state, which is assumed to represent them equally. This

social unity seen in the museum space represents the public. This new social form in which art will prove its existence and power is the 'public'.

Image 1

Louvre Museum, Paris



The idea of a public museum came to the agenda most sharply and as a result of a long historical adventure, with the Louvre Museum. The palace, which became a museum in 1793, gave a privilege to the French State by opening it to the public. The works here belonged to the state, and approximately three-quarters of the works on display were from the royal collection. Nevertheless, the revolutionary government attached great importance to the conversion of the old royal palace into a museum and considered it a gain for the public. During the French Revolution, the discourse of "publicity", which deeply affected the functioning of the state, was on the rise, and it was thought that museums would both benefit the public and be a source of "entertainment" for them. The museum was intended to be a source of individual and national 'spiritual wealth' for the public (Duncan, 2017, p. 213).

The establishment and equipping of public museums by the state made them a sign of power and, in this context, a center of artistic and cultural imposition by the 19th century. During these periods, almost every Western country had a national museum that it could boast of. The history of all museums is a process of experience on behalf of societies. We no longer see museums that are very educational and are extensions of national memory, like the museums of the 19th and 20th centuries. They continue, but the new formations are in a very different place. They now appear to be more centered around the collection of a person or organization.



4. DEVELOPMENTS IN THE USA IN THE CONTEXT OF THE SEARCH FOR A NEW CENTER IN ART

After World War II, we see that the center of art shifted from Paris to New York within a few years and an American avant-garde was born. In this section, we will try to investigate the abstract form of the American avant-garde, the success of abstract expressionism, and the adventure of the USA gaining dominance in the world of art and culture.

4.1 The Shift Of The Center Of Art From Paris To New York

The main factor that helped shape abstract expressionism and ensure its success was the movement of leftist anti-Stalin groups in New York from 1939 onwards, away from Marxism and then into a process of depoliticization. With the combination of this phenomenon with the increasing nationalism after the war, and later, when the cold war intensified and the Marshall Plan came into effect, a strong middle class consolidated its position (Guilbaut, 2016, p. 10).

Plastic style in dialogue with the European tradition, II. It helped create an image of American art that responded to the cultural needs of the new United States emerging from World War II. Although its common origins were leftist anti-Stalinists, it managed to create an abstract and expressionist third way that was said to have eschewed the extremes of right and left, and which, as was suggested at the time, was both liberated and liberating. The new form entered into dialogue with the modernist tradition, but moreover it offered avant-garde artists a way to achieve the sense of social engagement that was so important to artists of the Great Depression generation. In a way, this meant political non-politics (Guilbaut, 2016).

Why did so many painters, while painting realistic propaganda paintings (with revolutionary, liberal or reactionary inspiration) in the thirties, turn to painting in a decidedly avant-garde style in later years? For example, Jackson Pollock studied with Mexican fresco painter Siqueiros in New York. He experimented with propaganda fresco techniques. Mark Rothko cityscapes, subways etc. He painted realistic scenes.

Avant-garde art succeeded because the works and ideology that supported this art, expressed in the painters' writings and conveyed through images, coincided with the ideology that dominated American political life after the 1948 presidential elections. On the other hand, it was under threat from opposing tendencies in the art world. Although the avant-garde was attacked from all sides, from left to right, from populists, and even from President Truman himself, it is possible to talk about the triumph of abstract expressionism as early as 1948. Pollock, Rothko and Newman were not the new idols the president was looking for. Approval for them would come from the Museum of Modern Art. If it is important to explain how and why the avant-garde conquered the domestic art market in the United States and appropriated the image of a cultural leader, it is equally important to analyze the role the avant-garde played internationally and, in particular, to grasp the hostile relationship with Paris that it maintained, often in spite of itself. Why Paris? Because despite the ravages of the war, Parisian art still represented Western culture and was the main root of modernist thought for New York artists. Therefore, let's try to uncover the connections between what's happening in New York and what's happening in Paris.

4.2 US Artistic Sovereignty

“American modern art, including works by artists such as Pollock, Robert Motherwell, Willem de Kooning, and Mark Rothko, was used as a weapon in the Cold War. Acting like a Renaissance prince supporting art (the only difference was its secrecy), the CIA promoted and promoted the American Abstract Expressionism movement around the world for more than 20 years,” says Saunders (2013).

The 1950s and 1960s were such a period that most Americans not only disliked modern art but also despised it. As we mentioned above, President Truman once summarized this popular view as follows: “If this is art, I'm a Hottentot” (an indigenous community in southwest Africa). Many of the artists were former communists who were barely accepted in McCarthy-era America anyway. It was certainly a group that was not used to having the support of the American government. Why did the CIA support them? Because in the propaganda war with the Soviet Union, this new art movement could be accepted as evidence of creativity,

intellectual freedom and the cultural power of the United States. Russian art, trapped in communist ideology, could not compete with this.

The existence of this policy, which has been talked about and discussed for many years, was confirmed for the first time by former CIA officials. New American art was introduced secretly, without the artists' knowledge, under a policy called "long leash" (Saunders, 2013).

In fact, the decision to use culture and art in the US Cold War arsenal was taken as soon as the CIA was established in 1947. Fearful of the appeal that communism still held for Western intellectuals and artists, the new agency created a new division called the "Propaganda Assets Inventory," which at its peak was able to influence more than 800 newspapers, magazines, and public information centers.

The centerpiece of the CIA campaign was the Congress for Cultural Freedom, a gathering of intellectuals, writers, historians, poets, and artists founded in 1950, funded by the CIA, and run by a CIA agent. It became the safe haven where culture could be defended against the attacks of Moscow and their comrades in the West. At its peak, it had offices in 35 countries and published more than two dozen magazines, including *Encounter* (Saunders, 2013).

He organized various exhibitions about Abstract Expressionism in the 1950s. The most important of these was the New American Painting exhibition in 1958-59, which toured all major European cities. 'Modern Art in the USA' (1955) and '20. Masterpieces of the Century' (1952) were among other influential collections (Guilbaut, 2016).

Since Abstract Expressionism was expensive to transport around and display, millionaires and museums were also brought into the game. Chief among them was Nelson Rockefeller, whose mother co-founded the Museum of Modern Art (MoMA) in New York. As the head of the museum, which he called "Mummy's Museum", he became one of the most important supporters of Abstract Expressionism. The museum signed a contract with the Congress for Cultural Freedom, founded by the CIA, to organize and curate the most important exhibitions of the congress.

The museum also had other connections to the CIA. William Paley, President of CBS Broadcasting and one of the founding fathers of the CIA, served on the board of directors of the museum's International Program. John Hay Whitney, who worked at the OSS, the agency's wartime flagship, was chairman of the museum's board of directors. Tom Braden, the first chief of the CIA's International Organizations division (IOD), was also the museum's executive secretary in 1949, says Saunders (2013):

We wanted to bring together all the writers, musicians, artists to show how committed the West and the United States are to freedom of expression and intellectual achievements, without any barriers about what you should write, what you should say, what you should do, what you should paint, as in the Soviet Union . In my opinion, it was the most important unit the agency had and played a tremendous role in the Cold War (Saunders, 2013, p. 6).

This patronage can be attributed to the fact that Abstract Expressionism was the dominant artistic movement of the post-war years.

4.2.1 The transition of the center of art to the USA

In 1948, Greenberg says that American art is the leading art in the world. At that time, Greenberg began publishing a series of articles examining American art in *Partisan Review* and *the Nation*. However, American culture in general is still opposed to avant-garde culture. Despite the political and economic advantage in the United States, it will still be some time before modern art triumphs.

In Greenberg's opinion, the key to the path was the word "independence", which meant independence from Paris. In those turbulent times, it was important to create a unique art form, an art of a strong, international character that could effectively combat the totalitarianism coming from the east and threatening Paris from within and without. Independence from Paris became the main factor. Pollock's sincerity became a symbol of rebirth, just as David's painting, with its simplicity and crudeness, once embodied the bourgeoisie rising against the monarchy. Pollock revealed the truth with

his brutality. So, in Greenberg's view, New York was the place for the avant-garde renaissance.

In the war against communism, all the trump cards were now in America's hands: the atomic bomb, a strong economy, a strong army, now artistic superiority, cultural superiority. Why did an art critic who was normally as far removed from political polemics as Greenberg enter this war? Because the war against communism would be a long and difficult war, and since there were no conventional weapons, all the propaganda arsenal would be needed. The war was a cold war, and art was being invited to play its part.

As early as 1940, the Federation of Modern Painters and Sculptors rejected both provincial and social art. Key to the avant-garde's strategy was the concept of internationalism, which was then associated with the 'One World' movement of the post-war period. If internationalism was the guide, following the leadership of the Paris school meant taking the wrong path (Greenberg, 1949).

When American culture was elevated to the position of international model, the meaning of what was specifically American had to change; everything that was typically American was now representative of 'Western culture' as a whole. Thus, American art transformed from regional art to international art and then to universal art. French "taste" and "finishment" gave way to American "strength" and "violence" as universal cultural values (Greenberg, 1949, p. 221).

In this respect, postwar American culture was placed on the same footing with American economic and military power, in other words, it was made responsible for the survival of democratic freedoms in the "free" world. The distinction of French art from American art became crucial to the Western avant-garde, becoming its absolute standard. Keeping this in mind, it is not difficult to understand why some American painters, who until 1948 represented what was most advanced in American art, have now been pushed aside, not because their works were of inferior quality, but because they were too closely associated with the works of the Paris school. The new middle class, which emerged victorious from the war, was not bored, unlike the Paris bourgeoisie, it was easily excited, and the new art could react violently. The middle

class and artists defended similar values. Modern painting is the bulwark of individual creative expression, far from the political left and its blood brother the right (Burlin, 1948).

By comparing middle-class publications such as *Life* and *Look* and the *New York Times* with the avant-garde magazine *Partisan Review*, we can analyze how avant-garde art was received by the American public. This ultimately enables us to grasp the symbolic meaning of modern art in attempts to spread American culture in the postwar years. A group of enlightened liberals became interested in the avant-garde after the war in order to clearly distinguish themselves from other groups in society. While doing this, the fact that the middle class was against modern art made their job easier; He was pouring the poison of opposition into the pages of *Life* magazine. As a typical example of an appeal to intellectuals and the enlightened left wing of the bourgeoisie, we can give a series of advertisements printed on the inside cover of *Partisan Review* magazine. Pollock and Gottlieb's engravings were typical of avant-garde works and served to draw the attention of interested readers to the accompanying text. The ad was paid for by County Homes of Tarrytown, New York. This advertisement was a reflection of the state of affairs in the real estate world, which was stimulated by the construction boom (O Davies, 1966, p. 136).

An ambitious construction program was beginning in the country. It focused on wealthy, modern-minded customers who were interested in luxury living, therefore avant-garde works, and the unconventional and extraordinary. It meant reaching a higher rank in the social hierarchy. Pollock's engraving, for example, identified with the social position of the people to whom the advertised houses were targeted. These were exclusive homes for those trying to distinguish themselves from the mass of "housing developments" (part of the Truman administration's ambitious, if not always effective, program) that were proliferating in the suburbs to accommodate the then-growing middle class.

Image 2

Jackson Pollock, Number 1A, 1948



"New needs require new techniques. Modern artists have found new ways to express themselves. "Modern artists cannot express airplanes, radios, and the atomic bomb in the same way as Renaissance painters." Jackson Pollock

The ad in *Partisan Review* was aimed at wealthy prospective buyers who did not want to be included in the middle-class "masses." They could escape that course if they bought a piece of the lifestyle of the nineteenth-century bourgeoisie and a Pollock. Then, along with other elite buyers, they could share some of the luxury of a bygone aristocratic lifestyle.

The customer profile targeted by the advertisements was as follows: well-off, active, jealous of his individuality (this individuality was represented by avant-garde painting), brave and modern, fond of the unconventional, not afraid of controversy. Here avant-garde painting becomes synonymous with modern housing and a sophisticated lifestyle (Rosenthal, 1948, p. 28).

To understand the relationship between avant-garde art and the sophisticated ideology of the Cold War, let's look at what Schlesinger said about the new liberalism that developed after the victory of liberals in the November 1948 elections and the defeat of Wallace and the communists. Schlesinger's book allows us to distinguish between the different types of liberalism on the scene in 1949. The emphasis on anti-communist attitudes should also be kept in mind. After discussing all these, we can explain how the works of avant-garde painters began to be accepted and how they began to be used, unknowingly, to represent liberal American values, first at home, in museums, then abroad, at the Venice Biennale, and in Berlin in 1951, as anti-Soviet propaganda. In short, the issue is how an art that sees itself as apolitical began to be used as a powerful political tool. In short, the answer is this: In 1951, art could only become politicized if it was apolitical (Guilbaut, 2016, p. 146).

4.3 Museology Policies in America - New York (1930-1950)

Moma declared that it was the center of 20th century museology, and that the art center that moved to Paris after the Renaissance would henceforth be New York. The staging of a history of modernism that would reach its peak in New York with the rise of the abstract brought into play other dynasties other than Moma founder Rockefeller, who shaped the culture and turned to collecting after Moma.

By the early 1870s, three major museums had been established in the United States: the Metropolitan Museum of Art in New York, the Museum of Fine Art in Boston, and the Art Institute in Chicago. The pace did not slow down until the 1930s, with the opening of one large institution after another in most major American cities (Motherwell, 1951).

Although these museums were similar in appearance to their European counterparts, they differed in many ways. Although European museums became instruments of revolution and then imperialism, the same was not true for their American counterparts. The politics of social reform was off the American agenda. It was still half a century before the United States stepped into the arena of global and imperialist politics.

The difference between American museums and their European models is that they are established and endowed by private capital, not politicians. Besides these important differences, American museums have copied European museum concepts exactly. This was mostly due to the fact that the museum model in Europe became the only accepted standard at the end of the 19th century. Whatever the reasons, the idea of a museum and the other meanings it brought to mind were in line with the desire of the newly rich who suddenly emerged after the American Civil War to show how rich they were and also how cultured and philanthropic they were (Ostrower, 1995). They wanted the best for their museums, they had the means to do so, and as a result, a very active art market emerged.

Not since the 18th century, when Englishmen toured Europe to fill their country houses, has there been a transfer of cultural property on such a large scale. Lured by incredibly high prices, the descendants of the 18th-century buyers became the current sellers, and paintings, sculptures, furniture, silverware, drawings, manuscripts, books, in short, all the trappings of the aristocratic lifestyle, made their way from England to the New World.

This flood of sales grew so much that even the British Parliament was asking angry questions about the loss of the country's heritage by being sold. On several occasions the Treasury was forced to make special donations to the National Gallery in London in order to save some important paintings from American buyers. Of course, England was not the only European country affected. Perhaps the biggest case of change of hands was Andrew Mellon's purchase of 21 paintings from the Hermitage in 1936. These include important works by Hals, Rubens, Rembrandt, Van Dyck, Van Eyck, Veronese, Chardin, and Perugino, Raphael's *St George and the Dragon*, and *Alba Madonna*, Velasquez's *Portrait of Innocent X*, Botticelli's *Adoration of the Magi*, and Titian's *Venus with a Mirror*. This group of works is still the most important part of the Washington National Gallery collection (Schubert, 2000).

Propelled by these acquisitions and protected from the ravages of war, American museums grew astonishingly, and some were now able to compete with European museums in the scope and quality of their works by the 1940s. After 1945, although large-scale procurement continued, it never reached pre-war levels. What enabled this

was the decrease in supply and the tighter control of European museums over their cultural heritage.

Although it was much more difficult for antiquities to come to America than at the beginning of the 19th century, in 1931 John D. Rockefeller opened a very important collection of Assyrian sculptures and reliefs, consisting of 55 pieces, equal to those in London, Paris and Berlin combined, at the Metropolitan Museum of Art. He managed to donate it to the museum.

By the late 1890s, a surprising amount of Impressionist paintings had reached the New World. To date, the area where American museums have superiority over European museums is still Impressionist art. In the past, American museums have not deviated much from the European museum concept. The European model was impossible to ignore because it was part of the cultural fabric of Western nations. A museum dedicated to modern art, on the other hand, was different; because there was no European example, no path to follow. Thus, the real contribution of the New World to the history of museology was the Museum of Modern Art (MOMA), an American work in both its structure and appearance.

On the American scene, painters were not seen as productive people for a long time due to religious and political reasons. The status of the artist changed with urbanization and other organizations in the mid-19th century. Painting became important for the new industrialists to symbolically confirm their social position. Between these two scenes, art dealers like Paul Durand-Ruel saw the hidden power of the American market. He came to New York in 1886 and brought over 300 paintings worth \$80,000 from Paris. Within 10 years, Ruel had sold paintings by artists in Paris to American collectors. In the 10-page letters examined by Cohen-Solal (2006), in which Ruel answered the questions asked by a journalist, he wrote in which city and which collector owned each of the paintings. He concluded that 75% of the most beautiful paintings painted in France could be found in America. When Leo Castelli came to New York in 1941, he claimed that the collection collected by Alfred Barr at the Museum of Modern Art was an Encyclopedia of European art that brought together the German Expressionists, Russian Futurists and French Surrealists, which no European country could create at that time. No European country could amass

such a collection, because first of all they were at war and no one knew what was going on in the country. Leo said that the Museum of Modern Art already functions as a united Europe. According to theater designer Lee Simonson, a museum should not only preserve culture but also give birth to it. The idea that museums create culture by questioning, calling to duty, and educating the public is a very solid and very American idea.

The federal government's involvement with the art world through the WPA program represents another important part of the issue. Roosevelt initiated the WPA program from 1933 to 1943 on the advice of his friend George Biddle. The Mexican Revolution was an example of artists commissioned to create works of art such as frescoes and sculptures in public spaces. It was the first time in American history that the federal government was directly involved in creating works of art. All over the country, the creation of cultural centers and artistic communities took place during this period. It led Americans to believe that art was a fundamental part of their society (Cohen-Solal, 2006, p.78). As Dore Ashton (1982, p. 24) says, it created a distinctive community that linked artists to the public, something that had not existed before in the United States. So, II. There were certainly local reasons to transform New York into a world center after World War II.

5. SEARCH FOR A CENTER IN TODAY'S ART

The balances change with the phenomena of minorities, post-colonialism and feminism, which started with the postmodern debate in the mid-80s, and with the breaking of the Western focus from the 80s, the phenomena of globalization and alternative centers of the West emerge. With the exhibition of non-Western examples of contemporary art in the West, initiatives aimed at testing the possibility of multiculturalism and offering a global perspective on contemporary art have begun to emerge (Yinghua Lu, 2013).

The contemporary art world continues to globalize by adding new regions each time. With the fall of the Berlin Wall, curators and other decision-makers turned East to hunt for new talent. About 9 years later, it was Africa's turn, and now China and India are becoming an important market (Gielen, 2016, p. 160). The centers of art seem to change places quickly, or at least there are several centers forming side by side. In this section, countries or regions that have entered or are candidates to enter the world art map with the globalization of culture will be monitored. Examples of art that create a center by existing in the surroundings will be examined.

5.1 Centre-Periphery Definition

The centre-periphery model is a spatial metaphor that describes and attempts to explain the structural relationship between a developed 'centre' and a less developed 'periphery', or more commonly, the relationship between capitalist and developing societies. In sociology, core-periphery models are found in studies of economic development and dependency and tend to draw on the Marxist tradition of analysis.

If we still talk about centers and peripheries today, this indicates the existence of power relations, situated knowledge, economic dependencies, regional and national borders.

Referring to the centre-periphery model, one should also be aware of its origins in economics: Centre-periphery basically describes an unequal relationship between places. It is used as a spatial description of the relationship between a so-called

"developed" place and its so-called "less developed" surroundings. In this model, the center is the seat of power (law, commerce, military power) and a gateway to the rest of the world. The periphery is a remote, rural place and provides the center with raw materials, food and other resources on condition of exploitation. The center provides goods and "superior" products. This relationship is described as exploitative in the Marxist tradition: from a global perspective, the so-called underdeveloped countries (periphery) must be kept dependent on rich states (the core). "According to the centre-periphery model, underdevelopment is not produced as a result of tradition, but as part of the process necessary for the function of accelerated capitalism in central capitalist countries and its constant reproduction on a world scale. (Encyclopedia.com, 2019).

5.2 Center-Periphery Concept in Art

When we look at the field of art, on the one hand, artistic and curatorial practices take place in a certain area and region; On the other hand, it seems that there are transformative movements that transcend disciplines, classes and norms, propose new lifestyles and relationships and establish these practices.

It builds centers but also constantly changes their location, never remaining in the center but instead developing on the periphery of social life. These projects do not discriminate between aesthetic and personal aspects; They are opening up to a wider audience. They offer an inclusive space by engaging with "other" cultures, identities and ideas in an inclusive form of encounter. This relationship, conveyed within an artistic discourse, has already been examined and questioned.

The publication titled *Im Zentrum der Peripherie* (At the Center of the Periphery), published by Marius Babias in 1995, described the art discourse of the 1990s. The preface dealt with the historical political context – the consequences of the end of the Cold War and the dissolution of the dual world order of West and East and the associated delay in the complexity of geopolitical and cultural relations around the world – but understandably at the time it did this only in Europe (certainly German) and did in terms of US-American perspectives. Center-Periphery is understood here as the relationship between the "autonomous artistic proposition" ("künstlerische

autonome Behauptung”) as the center and opposing theory-based discourses and practices as the periphery.

What Marx called superstructure was later discussed as ideological superstructures by Louis Althusser or hegemony by Antonio Gramsci. According to Adorno, the mass media and the culture industry were seen as a mass deception: "The first component of the concept of the culture industry, according to Horkheimer and Adorno, is that it totalizes its audience and sets this audience up for a permanent recurring but never fulfilled promise: "The culture industry is a constant "It constantly deceives its consumers about what it promises as a world economy."

Currently, centers and peripheries have increased and oppressive and productive relations have increased with them. He discusses the concept of the world ecosystem developed by Immanuel Wallerstein with the center, semi-periphery and periphery. Liberalism and globally A mobile capitalism has historically developed in concentric circles that span more and more territories (developing and destroying nations along the way). Rather than leading to more equal rights and resources around the world, complex systems of oppression have developed. Some of the "Global North" Only through the super-exploitation of the global South can wage earners achieve relative prosperity. But even in the "North" only a few people will benefit from the improvements, while in the "South" some segments of the population may also benefit.

Also historically, there are different centers that have operated independently for longer periods of time, for example China. The center's motivation to remain central has led it to self-regulate and create an inclusive culture for the countryside. In this sense, the peripheries have become highly uncertain zones: trying to establish relations with the center, they still find themselves largely excluded, both at the structural and intellectual levels. Karl Marx approaches this opposition (or antithesis) between city and periphery by seeking the abolition of capitalist labor production imposed by cities. According to Marxist theorists, cities aspire to economic growth and can therefore position ideals and utilize mechanisms that are useful for building power and status. Movements and changes in spatial realities in terms of labor, goods, capital and class depend on state decisions and market imperatives. Adding to this

argument, several decades later, American economist and sociologist Richard Florida, in his much-discussed contemporary book *Rise of the Creative Class* (2002), argues that the rise of a creative class in today's post-industrial cities is the driving force. In other words, he argues that in a fast-paced society and growing globalization, modern creative societies are constantly contributing to economic functions. While this may be important for 'leading' European cities such as London, Paris, Berlin, or American regions built on shared moral, social and cultural values such as New York and San Francisco, what about the West (both ideologically and economically) and Do they still feel oppressed and even exploited by underrepresented areas that are not due to social and economic stability? Can these peripheries use the power of art to sustain their local communities and economies and shine a light on diversity and inclusion?

5.2.1 Initiatives creating environmental centers

To what extent can a biennial or a museum change the course of urban development? The idea of the center is becoming blurred because, as we know from European urban planning, there is no longer a single centre. The structure of a city is not what we are trained to know and continues to evolve in various ways, resulting in multiple centres. The idea of moving away from the center is present not only in the city itself, but in this case, in the idea of making an exhibition. For example, the Bi-City Urbanism/Architecture Biennial (UABB) in Shenzhen.

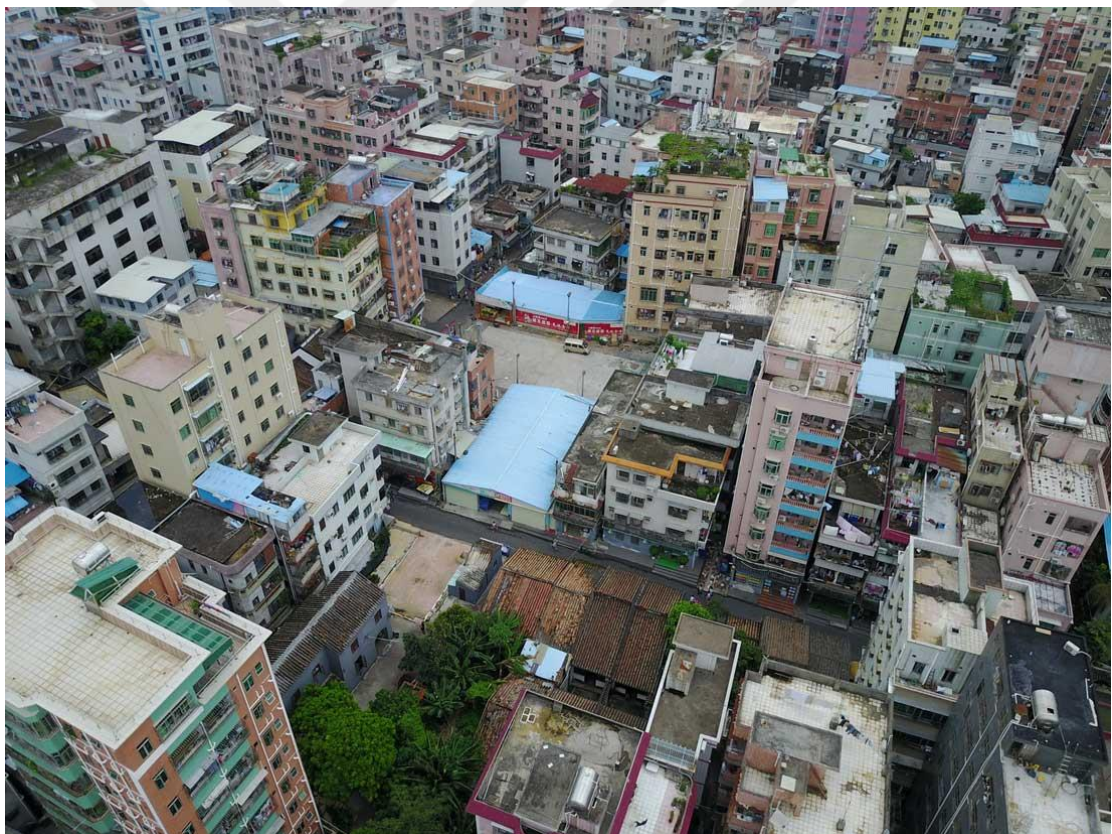
Since 2005, the city biennale has become an important part of Shenzhen's image; With ever-changing locations, it addresses rapid urbanization within the megalopolis and in the context of the Pearl River Delta. The biennial is the only biennial focusing on urbanization and urban processes worldwide. The biennial has been organized jointly with the neighboring city of Hong Kong since 2007, sharing the same concept but its teams working independently.

The focus of the biennial is Shenzhen and its extremely fast-growing cityscape. UABB was initially established by the Shenzhen government with the aim of promoting the city as the mainland's leading city of creativity. Biennial venues are always changing depending on the curatorial concept and needs in the city: in Shenzhen, there are many abandoned places and urban villages, such as old factories

or smaller communities hidden behind the skyline of newly built skyscrapers. The 2018 edition is organized by Urbanus, an architecture firm with offices in Shenzhen and Beijing, led by founders Liu Xiaodu and Meng Yan, and Hou Hanru, the internationally renowned art curator and artistic director of MAXXI in Rome. One main venue at the center of this review was located in one of approximately 100+ urban villages: Nantou Old Town in the Nanshan district of Shenzhen. Nantou Old Town, a specific urban village, not only hosts the exhibition with its old and renovated factory buildings, but is also being rebuilt and reconnected within itself.

Image 3

Bi-City Urbanism/Architecture Biennial (UABB) at Nantou Old Townn Shenzhen, Village in town, town in village



One of the institutions that has changed with the guidance of new world politics is the Tate Museum in London. It has always been the focus of discussions arising from transformations, first in its old location and then in its new building in Chelsea. This museum was founded in 1897 by Henry Tate, a sugar merchant from Liverpool, in

what we call its old place. He settled in Milbank, one of the most remote districts of London. Built on the site of a prison in that district, Tate transformed it over time and brought it closer to the center, despite the unsafe and remote area around it. Such a situation was enough for Tate to be a work of art solely as a building. It was an action that inspired the 'city transformation' (gentrification) projects that started much later in the West, around the 1980s. Moreover, Tate opened a branch in Liverpool in addition to London in 1988, which is considered an important move in the process of bringing provincial cities closer to the center (or even making them directly central) (Zeytinoglu, 2012).

'Global' and 'international' are also key elements of Tate Modern's creation policy and associated acquisitions budget. The organization has active purchasing committees for Africa, North America, Latin America, Asia Pacific, the Middle East and North Africa. As Brexit has shown, the Tate, a major institution in a country known for its strong national identity, appears to be seeking to set an example for how museums understand, value and display art by juxtaposing traditional centers and peripherals.

The example of Tate Modern, whose collection rooms use a chronological structure in which works by British, Western and non-Western artists are presented side by side, is a sign of change. The world is becoming “environmental centres”. In fact, one of the major partners in building the Tate collection is Outset, which describes itself as “the only global, privately funded and independent charitable organization created to support new art in the public interest.” Founded in London in 2003 by Candida Gertler and Yana Peel, the company has branches in England, Germany, Israel, India, Netherlands, Greece, Scotland and Estonia.

A similar example is the Guggenheim Foundation, whose program aims to foster “cross-cultural interaction between artists, curators, and audiences through educational programs, online events, and collection building” and spans regions of South and Southeast Asia, Latin America, and the Middle East and North Africa.

The Guggenheim Foundation, with support from UBS, commissioned three curators for the three regions: Singaporean June Yap, Mexican Pablo León de la

Barra, and British-born Iranian Sara Raza. It was exhibited as thematic shows in these regions as part of the Guggenheim collection. The exhibitions then toured institutions such as the Jumex Foundation in Mexico City and the CCA in Singapore.

This shift in focus away from traditional centers is also related to the artists' own movements. While the 1990s saw major cities attract artists from all over the world – Maurizio Cattelan, Mariko Mori, Rirkrit Tiravanija, Shirin Neshat, Gabriel Orozco, for example, all moved to New York. The 2000s saw a map of decentralized art centers: artists from Romania, Poland, Mexico, Czech Republic, Brazil, Indonesia. Generally, these mentioned artists (such as Orozco and his students Abraham Cruzvillegas, Daniel Guzmán, and Damián Ortega) chose to remain in their home countries, but they also demonstrated their ability to exhibit in major museums.

Looking at Europe, three examples can be considered: Fabrica de Pensule, founded in Cluj-Napoca in 2009; Founded in Prague in 2007, Tranzitdisplay; and the Foksal Gallery Foundation, founded in Warsaw in 1997.

The epicenter of the vibrant scene in Transylvania, the Fabrica de Pensule is a disused paintbrush factory and houses artist studios, galleries (such as Plan b and Galeria Sabot), artist-run spaces, and a theatre, a performance venue and a nightclub. Thanks to international debuts like Ciprian Muresan and Adrian Ghenie, who currently live in Cluj, Fabrica de Pensule is frequently visited by curators and gallery owners, and Okwui Enwezor even visited young artists while preparing “Intense Proximity: La Triennale 2012” in Paris. has made a choice.

Tranzitdisplay is an example that links an artist-led initiative with a corporate cultural initiative. Display is an artist-run space launched by Tomáš Svoboda and Zbyněk Baladrán in 2001, while Tranzit is sponsored by Erste Bank; Tranzit has branches in Vienna, Hungary, Romania and Slovakia. They make their voices heard in contemporary art, especially through special projects such as “Report On the Building of a Spaceship Module” exhibited at the New Museum and their role in Tranzit's curatorial project for Manifesta 8.

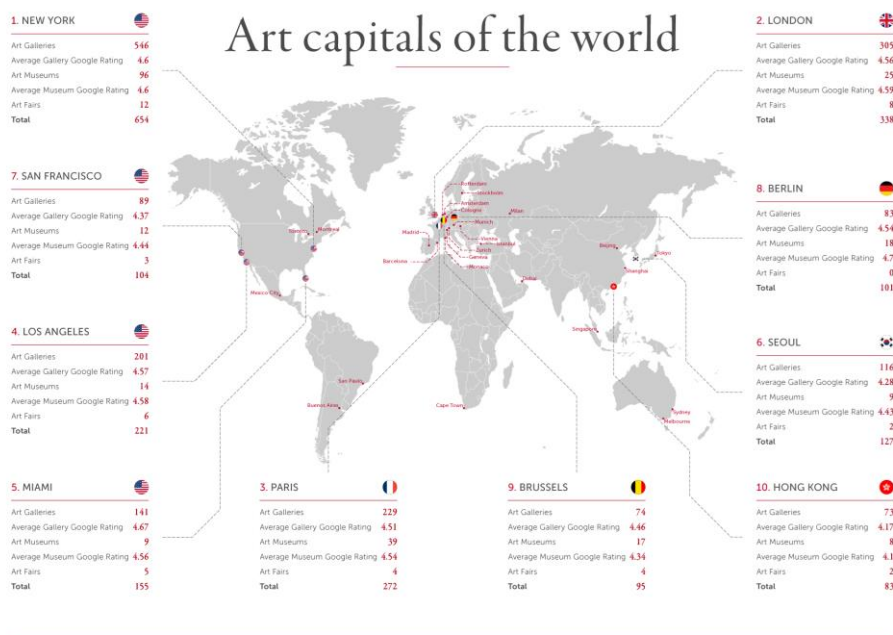
In a time defined by globalization, connectivity and post-colonialism, institutions are shifting their gaze to so-called “peripherals” while also taking an inclusive approach to showcasing art from more distant centres, side by side. The side with positions more clearly associated with Western centres; The centralist position of the past is read as an inclusive model.

5.2.2 Dynamic centers

The examples given above are the map seen when looking at the production side of art, on the other hand, when looking at the consumption side of art - these are sales-oriented areas such as art fairs, auctions, galleries - another side of the art map is seen. From the consumption side, the world map created by calculating the number of art galleries, museums, number of art fairs published on Artsy.net, and the art market auction house statistics for 2021 with the figures taken from artprice.com and UBS Global Art Market Report is as follows.

Table 1

World Art Map



The methodology of this map is the number of art galleries and museums calculated with information from Artsy.net, the number of art fairs from Artnet.com, 2021 art market and auction house statistics from Artprice.com, The Art Basel and UBS Global Art Market Report HNW art collectors survey data from google ratings are created based on the average of the ratings listed for galleries and museums for each specific area on google maps.

According to these criteria, the cities in the top 10 are listed as follows:

1. New York (654)
2. London (338)
3. Paris (272)
4. Los Angeles (221)
5. Miami (155)
6. Seoul (127)
7. San Francisco (104)
8. Berlin (101)
9. Brussels (95)
10. Hong Kong (83)

5.3 Globalization of Museums - New Conceptions of Museology

In the 1970s, industrialization and the abandonment of the mass production model led to a structural transformation within capitalism. As many settlements organized as industrial cities went into crisis, these cities turned to culture as well as service and finance areas in order to renew themselves. Art and architecture became the symbols of the ongoing branding race in inter-metropolitan relations, which replaced international relations. The globalization of capital and production also globalized culture. Museums played an active role in this global/cultural assimilation process. Museums, which began to occupy abandoned industrial buildings, became the cultural symbols of global metropolises. The paradigm of museums and modernity represented by the Louvre began to break down. Bilbao Guggenheim Museum is the best example of this break and the new postmodern museum age (Artun, 2005, p. 59-67).

Image 4*Bilbao Guggenheim Museum*

<https://www.guggenheim-bilbao.eus/en/the-building>

To understand what has happened to art museums since the introduction of management in the art world, it is necessary to first look at the situation of multinational museums that emerged in the USA. American Art Museums, which have become the multinational museums of the 21st century, opened one branch after another abroad. This development signals the emergence of a “brave new world” for art museums; it is also part of the routine of the capitalist market (Wu, 2005). In the past years, we hear news about companies changing hands or merging every day. According to a report published in The New York Times in 1998, 29 business agreements were signed every day (Wu, 2005).

To understand to what extent such practices and the ideology of globalization have penetrated art museums, it is necessary to examine the policies followed by the Guggenheim Museum in recent years.

New York Guggenheim Museum, built by the Foundation founded by mining giant Solomon Guggenheim in 1937, opened in 1959. Together with the New York

Museum of Modern Art (MoMA), he pioneered American modernism-abstract expressionism or the New York School. The museum made a global breakthrough with Thomas Krens, who took over the management in 1989. Krens' dream is to create a global museum chain. First, he designs two new centers in New York, manages to open one, and the other remains a project. Then he opened two museums in the gambling and accommodation complex in Las Vegas. One of them develops in collaboration with the Hermitage. To this chain in America, it adds the Peggy Guggenheim museums in Venice, the Bilbao Guggenheim and the Deutsche Guggenheim museums established at the Berlin Deutschbank headquarters. He develops projects with architects Jean Nouvel in Rio, Zaha Hadid in Taiwan and Hans Hollein in Salzburg. These are followed by Abu Dhabi and Helsinki.

As seen in the Guggenheim example, museums are run as a global corporation and adopt the principles of their management discipline. Curatorial equipment shifts from art history to marketing and communications specialties. The global corporate culture, in which social and political conditions in which production is prioritized is suppressed and consumption is imposed instead, also takes over museums. Museums turn into spectacles that are integrated into popular media, daily life, entertainment, tourism and fashion industries. Krens says that he sells architecture (Artun, 2005, pp. 59-67).

Public museums and galleries are now making greater efforts to show that they serve a wide audience, not just a privileged few, and that they open their collections to as many people as possible. These organizations are of great importance in terms of the cultural policies implemented by local governments and other official institutions in order to improve the quality of life and accelerate economic growth in the city or region in question.

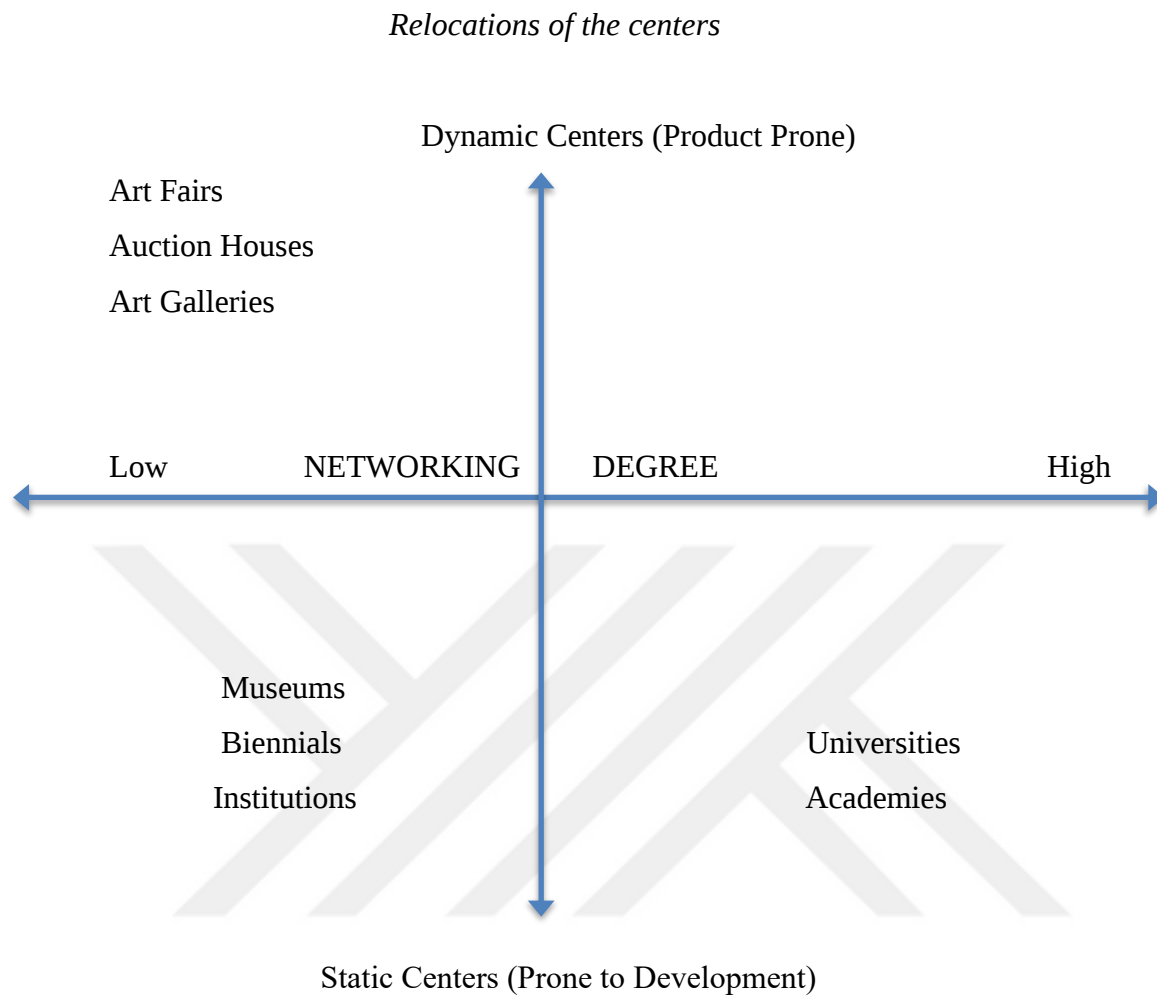
With their projects determined to make Abu Dhabi and Dubai the center of art, the Sheikhs of the United Arab Emirates are commissioning architects such as Frank Gehry, Zaha Hadid, Tadao Ando, Jean Nouvel, Norman Foster to create an architectural show that is different from functionalist modern architecture or classical Renaissance architecture. The Louvre, designed by Nouvel, is shaped like a flying saucer, and the center designed by Zaha Hadid is shaped like a seashell.

Image 5*Louvre Abu Dhabi*

<https://identity.ae/one-in-a-million-louvre-abu-dhabi/>

5.4 Displacement of Centers

As a result, the diffusion of art can be divided into dynamic and static centers. In the diagram shown in Figure 1, these centers and the categories according to which the displacement of the centers can be divided can be observed:

Figure 1

There are regions and cities in the contemporary art world that play a very temporary role only for forced passage. Outside of these short periods, there are peripheral regions. On the one hand, there are junctions whose significance is material in nature (Basel and New York), on the other hand, there are junctions that play a primarily artistic and intellectual role (such as the Venice Biennale) or have great educational significance (the Van Eyck Academy in Maastricht, the Cittadellarte in Biella or Centers such as PS1 in New York have been established. These are the places that we call development-prone in terms of artistic production.

In fact, the topic is not even cities, our interlocutors are museums, galleries, artist campuses, collectors, etc. What is important here is the emphasis that the national label disappears at this level (Gielen, 2016, p. 162).

Nowadays, we see that the era of homogeneity of the center culture in contemporary art has disappeared, and we can talk about many centers that are parallel to each other and constantly changing places. Since entering the postmodern era, with the fall of the Berlin Wall in 1989, instead of a bipolar area, a process has been entered under the domination of capital alone, and the material assets of nation-states have lagged behind multinational private companies. The dominant modern culture of the West met with small cultures that were pushed out of sight and made compromises with them, creating art traffic in cities on a line extending from the Far East to Asia, from Europe to the USA. In his text titled Answer to the Question of What is Postmodern, Jean-François Lyotard said that this culture could be explained by 'eclecticism'.



6. CENTER-PERIPHERY RELATIONS IN TURKEY AND ANALYZING BAKSI MUSEUM AS A CASE REGARDING CENTER-PERIPHERY

In this section, post-Republican art policies and center-periphery relations in our country will be touched upon, and Baksı Museum will be examined as an example that can bring a different dimension to the center-periphery relationship. By examining the cultural policies from the Republican period to the present, the place where the Baksı Museum stands in this sense will be discussed.

6.1 Center-Periphery Relations in Turkey

The step that brought the center-periphery debate to the Turkish example was Şerif Mardin's "A Key to Explain Turkish Politics: Center-Periphery Relations?" published in 1973. (Center-Periphery Relations: A Key to Turkish Politics?) In this article, Mardin argues that the political, cultural and religious differentiation between the Ottoman court and elite and the nomadic Turks during the classical period of the Ottoman Empire continued with the modernization of the Ottoman Empire and later the Republic, extending until the 1960s. Thus, Mardin proposes to read Turkish politics through this material and moral differentiation and conflict between the center and the periphery. As a matter of fact, in the following years, Mardin's center-periphery analysis was frequently used to understand Turkish politics.

In this article, Şerif Mardin touches upon the differences between the center-periphery relations in Western societies and the center-periphery relations of Ottoman-Turkish modernization, based on the article "Center and Periphery" first published in 1961 by the American sociologist Edward Shils (1910-1995). (Pelvanoğlu, 2006, p. 83). Like Shils, Şerif Mardin begins by stating that every society has a center; However, what Shils means with the concept of center is that the center is a genetic code that ensures the integration of society (Shils, 1975, p. 129). In Shils' terminology, the center also refers to the institutions built on the values and beliefs that guide the society, and with its cultural dimensions, the center is the center of the order of symbols, values and beliefs that govern the society. Shils stated that in today's societies (he is talking about the 1960s), especially in Western societies, the central value system is more widely accepted than at any other time in history, and

this reduces the tension between the center and the periphery. Şerif Mardin's comment on the point he objected to is as follows. According to Mardin, although compromises and integration emerged in Western societies when the center and the periphery came face to face, this situation laid the groundwork for an increasingly violent conflict in Ottoman society. According to Mardin, in the Ottoman Empire, the center was homogeneous and organized, while the periphery was heterogeneous and dispersed, and these two areas were separated from each other not only in the political or economic field, but also in the cultural field (Mardin, 1995, pp. 53-56).

In the chapter "A Key to Explain Turkish Politics: Center-Periphery Relations" in the book "Society and Politics in Turkey", where his articles are compiled, Şerif Mardin presents a framework that explains the disconnection between social groups in the social structure with the center-periphery conceptualization. It is seen that political history and the history of religions are used in their analyses. Emphasizing the patrimonial order in the Ottoman administration and the despotic effect of the administration on the society, Mardin states that there was a disconnect between the palace and the subjects. The main reason for this disconnection is the lack of an intermediate layer to reconcile the two layers. Europe differs from Anatolia in this regard. The existence of the bourgeoisie class in Europe prevented the tension between the two layers mentioned. Although an attempt was made to create this intermediate layer in Anatolia during the modernization process, the actors of the old social structure tried to prevent this development. The claim maintained throughout the chapter is that social change in Turkey can only be realized through the transformational demands of the periphery against the center (Mardin, 1973, pp. 169-190).

Under the title of "Traditional System", the foundations of the center-periphery disconnection problem were examined on the traditional political, social and economic structures of the Ottoman Empire. Stating that Anatolia should be examined in order to understand the society of today's Turkey and the Ottoman Empire, Mardin examined the conflict between urbanity and nomadism with this understanding. Cultural and religious diversity brought about by nomadism; He explains that it caused social fragmentation and that the center, which had difficulty in ensuring social integration in the face of this fragmented social structure, preferred to form a

loose bond with these circles through consensus, with a localist approach, even though it had a centralist tradition (Mardin, 1973, pp. 169-190).

6.2 Cultural Policies in the Period of the Republic Between 1930 and 1950

The policies of the republican period in Turkey tried to eliminate the differences between social layers, and populism, one of the basic principles of the Republic of Turkey, and its result, national sovereignty, also determined the direction of culture and art policy (Tansuğ, 1986, p. 157).

In these conditions where national sovereignty was realized, the activities that would emerge as a result of art education were aimed to reach all parts of the country. The way to spread culture to the public was to spread general education.

As in Europe after World War II, Turkish art was also experiencing significant changes. Modernism had dominated the West since the late 19th century, and it was just beginning to become visible in Turkish art in these years. In the period from the late 19th century until World War II, when modernism was at the center of European art, Turkish art also entered the process of forming an identity.

It was inevitable to examine this process by taking the ideologies put forward by the Western world as an example and to also take into account the experiences of the Ottoman Period.

To the idea of reflecting the spiritual essence of Islamic culture in the material and formal codes of the West, the idea of reflecting it in local, national and religious languages was added to Western art after the Republic. For example, “İsmail Hakkı (Baltacıoğlu) claimed that folk aesthetics were surrealist and believed that national Turkish art would reach a fantastic beauty. Writers such as Suat Kemal Yetkin and Sabahattin Eyüboğlu embraced modern art, emphasizing that the essence of Turkish art is rugs, tiles, and the vibrant colors and enthusiastic lines of calligraphy. According to these, Cubism and Matisse were trying to imitate the understanding of beauty in Turkish decorative arts.” (Duben, 1970, p. 90).

In the first half-period until the Republic, Ottoman policies that attempted to reconcile Enlightenment thought with traditional culture, and in the period from the Republic until the 1950s, the revolutionary, nationalism and populism ideologies of the state and the Republican People's Party were decisive (Artun, 1994, pp. 9-18). In the report submitted to the relevant ministry by the director of the State Academy of Fine Arts, painter Namık İsmail, during the years when the 10th anniversary of the Republic was celebrated in 1933, it was pointed out that art and culture could reach universal dimensions within a national quality (Tansuğ, 1986, p. 159).

The report touched upon the use of Turkish artists to spread the Turkish revolutions to broad layers of society, and to ensure that the art works done in big cities are taken to every corner of the country and that the love of painting and sculpture is instilled in the society. In the first 10 years of the Republic, distinguished students of Sanayi-i Nefise Mektebi were sent to Europe for education in order to form the educational staff of this institution and to transfer what they learned upon their return. Starting from 1939, State Painting and Sculpture Exhibitions began to be held. In 1938, the Republican People's Party sent ten artists every year to different parts of Anatolia. 'Hometown Paintings Exhibitions' were organized with the products of these four-year trips (Tansuğ, 1986, p. 216-217).

In 1932, the cultural representatives of the state, who believed that national subjects would add a local essence to the painting, commissioned paintings on the subject of the revolution, and 'Revolution Exhibitions' were opened with these paintings. In addition to strengthening the art-artist-society relationship, these exhibitions also tried to define the context of art.

After the military coup in Turkey in 1980, the continuation of Özalist politics saw the impact of the free market economy on art as well as on society. In this period, it is seen that a bourgeois class with different characteristics developed, apart from the bourgeois perception that has existed since the beginning of the republican period. The social weight of this segment was observed at the end of the 1980s. It can be said that there was a center-periphery conflict in the early 1990s. There is a cultural structure that is located on the edge of society, politics and economy, in other words,

has not benefited from the opportunities of the system sufficiently. On the other hand, next to this cultural structure, there is a structure with behaviors that are completely unlike it. Those who do not benefit sufficiently are defined as 'periphery'. Within the 'periphery', the Islamic segment, Kurds, the poor, Anatolians, etc., who seem radical according to the Republican ideology and are always excluded. (Zeytinoğlu, 2011, p.182).

This structure is constantly moving to the center and trying to occupy its possibilities, at the same time it comes into conflict with the 'center' and an increasing tension arises between them.

While this situation provided colorfulness on the one hand, it also revealed a problematic of modernity: the criticism of 'centralization'. It could be said that the same situation was experienced in the field of art. If we look at the political aspect of the field of art, it was seen that the basic formations of the periphery, such as different cultures and different identities, flowed towards the 'center' and gained legitimacy there. While this was the case from a cultural perspective, politics was working in the opposite direction towards the liberal views that the world was rapidly producing. New dynamics were narrowing the distance between the 'center' and the 'periphery'. Modernization was shifting from an ideology and the values it encompassed to commodity and consumer culture. The late 1980s revealed the practice called postmodernism. The Berlin Wall collapsed in 1989 and instead of a bipolar political area, a political process was entered into that was dominated solely by capital. The assets of nation-states lagged behind the budgets of multinational companies. The dominant modern culture of the West was meeting the small cultures that had been pushed away and beginning to come to terms with them. Some cities were beginning to shine on the line extending from the Far East to Asia, Europe and the USA. The cities of Seoul, Hong Kong, Singapore, Istanbul and Prague were joined to the Paris, London and New York line (Zeytinoğlu, 2011, p.184).

The first half of the 1990s eliminated the bipolar world view and heralded liberation. The liberation in the Central-European and Balkan countries, as well as the fact that small identities and immigrants began to have their cultures approved by the ideological structures of the nation-states, and the petrified structure of the nation-

state understanding began to soften. The discourse of that period, with its centre-periphery coding, was on the agenda to eliminate or the possibility of the 'other'. However, we can say that this cannot be realized in practice. In the second half of the 1990s, the softening within the entire nation-state, rising identity problems, and those who could not participate in the consumer society and those who could not be included in the system continued to be ignored. As the 'periphery' approached the 'center', more violent circles filled the places vacated by the periphery.

The politics of globalization and its art, which made the center step back, began to dismantle ideological structures and replaced the governments affiliated with them, manifested itself most in organizations. Among these, the International Istanbul Biennials stand out as the most important organization concerning art (Zeytinoğlu, 2011, p.189). Especially the 3rd Istanbul Biennial was in harmony with the characteristics of a new political and cultural system that also comprehended art.

The 3rd Istanbul Biennial focused on Megalopolization. In the preface of the exhibition catalog on 'globalization', which came to the fore as one of the parallel exhibitions to the Istanbul Biennial under the curatorship of Rene Block in 1995, it was written as follows: "The world economy is intricately united in globality. Nation-state-style approaches have given way to horizontally transitional centers, and they have begun to organize as 'global cities' and 'megapolises' and become world centers." It was said (Akay, 1995). The Young Event Exhibitions, which started in 1995 and continued for four years, created an energy that spread throughout Turkey and was centralized in Istanbul in the vacant venue of the TÜYAP Fair in the summer. In these exhibitions, a group of artists called 'Anatolian Tigers' came from the periphery after the mid-1990s and made their voices heard in Istanbul's art scene (Genç Eylem Yazıları, 1998).

The establishment of an art center in Diyarbakır in the 2000s and the expansion of eastern artists and Turkish artists of Kurdish origin are important for contemporary art. The exhibition, which was held in 2003-2004 in Keçiburcu, a temple of sun worshipers with an old tradition, located on the walls of Diyarbakır, attracted the participation of artists from the region who create art using the current language, as well as four artists from Istanbul. The fact that curators increasingly gave conferences

and carried video works here during the Biennial in 2003 is open to discussion in terms of turning Diyarbakır, which was the periphery, into a center. However, this organization did not continue.

Today, there are many new artistic formations in Anatolia that change Istanbul's position as the center. Some of these are the Odunpazarı Modern Museum opened in Eskişehir Odunpazarı, the Baksı Museum established in Bayburt; Examples such as the Biennials held in our provinces such as Sinop, Çanakkale and Mardin seem to be trying to create a center in the surrounding area. The initiatives taken at the center will pile up and remain a branch of the West. However, returning to Anatolia will eliminate the disconnection between the center and the periphery; The center may be formed as a genetic code that ensures the integration of society. Like the center in Shils' terminology, the center with its cultural dimensions, which expresses the institutions built on the values and beliefs that guide the society, can be created as the center of the system of symbols, values and beliefs that govern the society.

Baksı Museum, which turns its face to Anatolia, with its mission and artistic activities, as well as activities that will enable the environment to take action, visibility and reconciliation between the center and the periphery, with organizations such as the Anatolian Awards, will be discussed from these perspectives in the next sections. 6.2 Cultural Policies in the 1930-1950 Period of the Republic Until the transition to the multi-party period in 1945, the main purpose of cultural policies was to create a national consciousness. Turkish Historical Society, Turkish Language Association, Village Institutes and Community Centers can be counted among the institutions that fulfill the goals of the Republican regime to develop national culture.

6.2.1 Community centers

The purpose of establishing the Community Centers, which were opened on February 19, 1932, was explained by the then Minister of National Education, Dr. Reşit Galip stated that "it was established to gain the time lost in the race for civilization" (Çeçen, 2000, p. 63).

Community Centers, which were established for the implementation of the cultural policy of the Republican regime, carried out their activities on two missions: to adopt social reforms and to carry out cultural and artistic activities that would ensure modernization (Öndin, 2002, p. 39).

In his speech on the first anniversary of the establishment of the Community Centers on February 19, 1933, the Prime Minister of the period, İsmet İnönü, stated: "The Republican People's Party wanted to popularize science, culture and art throughout the country through the Community Centers, and that it was the duty of the Community Centers to spread science and art within the society." (Çeçen, 2000, p. 70).

The purpose of Community Centers is to ensure national unity and cultural organization and its national dissemination. The policy implemented by the state through Community Centers was active in nine branches:

- Language, History and Literature Branch
- Fine Arts Branch • Representation Branch
- Sports Branch
- Social Aid Branch
- Courses Branch
- Library and Publishing Branch
- Peasantism Branch
- History and Museum

It has been determined that these branches of activity overlap with the activities of the Baksı Museum, which will be explained in the next section, and the similarities between the activities of the Community Centers and the activities of the Baksı Museum will be examined in the next section.

It can be said that these branches worked effectively in the first period activities of the Community Centers, which lasted from their opening in 1932 until their closure by the Democratic Party government in 1950, and contributed to and progressed the museum movements of the period. As with every branch of art, interest was shown in

plastic arts, and painting exhibitions were held regularly every year in large community centers.

In addition to painting, various seminars and meetings were held in the fields of sculpture and architecture. The Revolution Exhibitions in Ankara in 1933 and the painting exhibitions prepared in Ankara in 1935 were delivered to the public throughout the country through Community Centers. 23 exhibitions were opened this year and 34 thousand people visited these exhibitions. In 1936, on the occasion of its fourth anniversary, art exhibitions reflecting the work of the Community Centers were opened. Two exhibitions were displayed in Ankara Community Center. It is seen that 179 exhibitions were opened in 1938 (Güzel, 2006, p. 13-14).

Community Centers, which completed their tenth year in 1942, held approximately 1500 exhibitions during this period (Çeçen, 2000, p. 56). Also this year, the seventh major painting exhibition was opened at Ankara Community Center. 32 painters took part in this exhibition with more than a hundred paintings. The year 1946 was an important turning point for the country's politics and Community Centers. With the transition to the multi-party system, the state administration gradually moved away from Community Centers and Community Centers began to become subsidiaries of the Republican People's Party (Güzel, 2006, p. 14).

Community Centers lost their effectiveness with the Democrat Party coming to power in 1950 and became part of the political power. It was closed as a result of their pressure and obstruction. (Çeçen, 2000, p. 75). Community Centers remained closed until they were reopened 3 years after the military coup of May 27, 1960.

Community centers had an important place in the implementation of the cultural policies of the Republican period with their activities until the date they were closed (Akşin, 1997, p. 13).

Community centers have been important centers in terms of carrying the enlightenment and cultural development movement from the center to the periphery, and in this context, the Baksı Museum, with its similar mission, was deemed worthy of being included in our study.

6.3 Baksı Museum

Baksı Museum; It is the social and historical finale of a personal initiative, a dream, which includes the traditional in the name of the museum, just like the mission it undertakes, and includes contemporary and traditional art side by side, in the village formerly known as Baksı, which is now Bayraktar Village. Academician and artist Prof. Baksı Culture and Arts Foundation was established in 2005 in order to realize the museum idea, which was born as Hüsamettin Koçan's personal dream, and the main building was completed and the museum was opened in 2010.

6.3.1 Mission and objectives of the museum

Baksı Museum explains its mission as follows:

“In the Bayraktar village of Bayburt, our province with high immigration; It is a search for a solution to the problems and consequences caused by homesickness, lost traditions, and forgotten values. It has an understanding that establishes connections between tradition, future and continuity, and strengthens these bonds with employment-expectation and morale elements. "It is a museum that conducts research to preserve traditional culture and pass it on to future generations, and based on this basis, it implements women's employment projects in particular." (www.baksi.org/tr).

Without subjecting creativity to any hierarchical classification; It is part of the vision of exhibiting productions realized in different economic, technological and cultural environments on the same platform.

6.3.2 Baksı Museum, a candidate to become a center

Baksı Museum aims not to be a periphery, but to be a center that meets the roads coming from the periphery, and is a candidate to become a center with its activities and contributions to the region and the country. One of the proofs of this is that the Parliamentary Assembly of the Council of Europe gave the museum of the year award to the Baksı Museum in 2014. One of the reasons for the award is that the Baksı

Museum "sets an inspiring example in terms of museology" with its activities. This inspiration can be summarized as the geography where the museum is located, its relationship with people, its extreme interest in life, intercultural dialogue, contribution to cultural democracy and creating a bold vision. Baksı Museum set out with the determination to produce its own unique model, without adhering to any museum model, and has achieved this over the years, as we will examine in the following sections. At the same time, this award enabled the museum to come closer to its ideal of becoming an international center for art traffic.

Since the 1970s, museums have tended to put aside traditional chronological arrangements and bring together the similarities and differences that may exist between different periods and artists. As Deborah Meijers writes, classical classification in terms of medium and material is abandoned, and through 'einfühlung' empathy it is possible to establish a connection between a 15th-century chair, a portrait of a woman by Picasso, and an installation by Beuys (Polat, 2005). This situation is related to the postmodern situation distorting the concept of hierarchical society. Baksı Museum is a museum that has internalized this current democratic view of museology and social thought. In the logic of the exhibition, there is the idea of eliminating the distinction between art and craft by juxtaposing universal works of art with local craft production. At the same time, it not only displays them side by side, but also provides the material and intellectual resources necessary for the survival of these productions, thus contributing to the development of the region. At the basis of this action is a will to rebel against modernist dualities that disrupt artistic integrity, such as art and craft, center and periphery, universal and local.

When the references that inspired the establishment of the museum and its attitude since its establishment are examined, it is seen that it is loyal to its own references. In this study, these references and how the museum's activities and philosophy fit together will be examined. What we can conclude with this is that the Baksı Museum is a symbol of an effective struggle against cultural inertia in the periphery. It is a project dedicated to eliminating cultural inequality in the periphery of our country. The Parliamentary Assembly of the Council of Europe gave the museum of the year award to the Baksı Museum in 2014, stating that the museum not only supports local artists and productions, but also brings national master artists to a city such as

Bayburt, which is perhaps at the farthest point of Turkey's cultural periphery. He underlined how important it is to narrow the cultural distance between the environment.

Image 6 *Miro Statue remaining in Baksı Museum for 1 year, receiving the 'Museum of the Year' award by the Parliamentary Assembly of the Council of Europe in 2014*



6.3.3 Where Baksı stands in the context of Center-Periphery

How do we hear the voice of art in the universe? Atatürk's idea that Turkish culture created a synthesis of east and west and that we can achieve universal value by layering our own culture and local values is embodied in the Baksı Museum in the sense of museology. It brings the cultural voice of the world to the villagers, women, children and surrounding people of Bayburt, who are far away and disconnected from the world. Baksı Museum stands as an initiative that reverses the cultural policy in Turkey, which has kept art and culture in the center and has not been able to reach the periphery. It plays a mediating role between the center and the periphery.

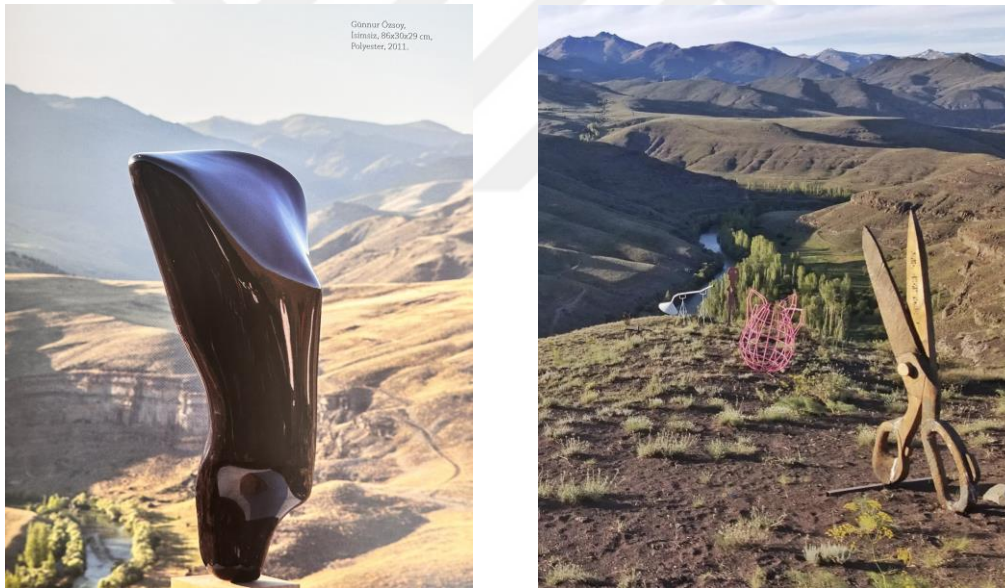
The attitude of the museum, which includes the public in all its activities and exhibitions, includes the people of the surrounding area in all its activities, by comparing the people who have never set foot in the city in their life, who are

strangers to the world, with the works they can communicate with. With its role between the center and the periphery, the Baksı Museum has brought a formula to the confrontation between the center and the periphery and the absence of a conciliatory intermediate layer.

For example, while the Kıracıta Sculpture Exhibition (2021) is seen as a land-art exhibition for the masses familiar with art in the center, the sculptures exhibited here for the local people watch as strangers appearing on the land they have been working on for years. While establishing a sociological relationship, it also establishes an artistic relationship.

Image 7

From the 7th sculpture exhibition in Kıracı in the role of a conciliator, 2022



Again, when we look at the concerts given in the museum, the selected music is chosen from folk songs consisting of traditional melodies that the public is familiar with, thus it brings together the public with music groups that are not unfamiliar to the art audience coming from the center, and again proves its role as a conciliatory intermediate layer.

Image 8

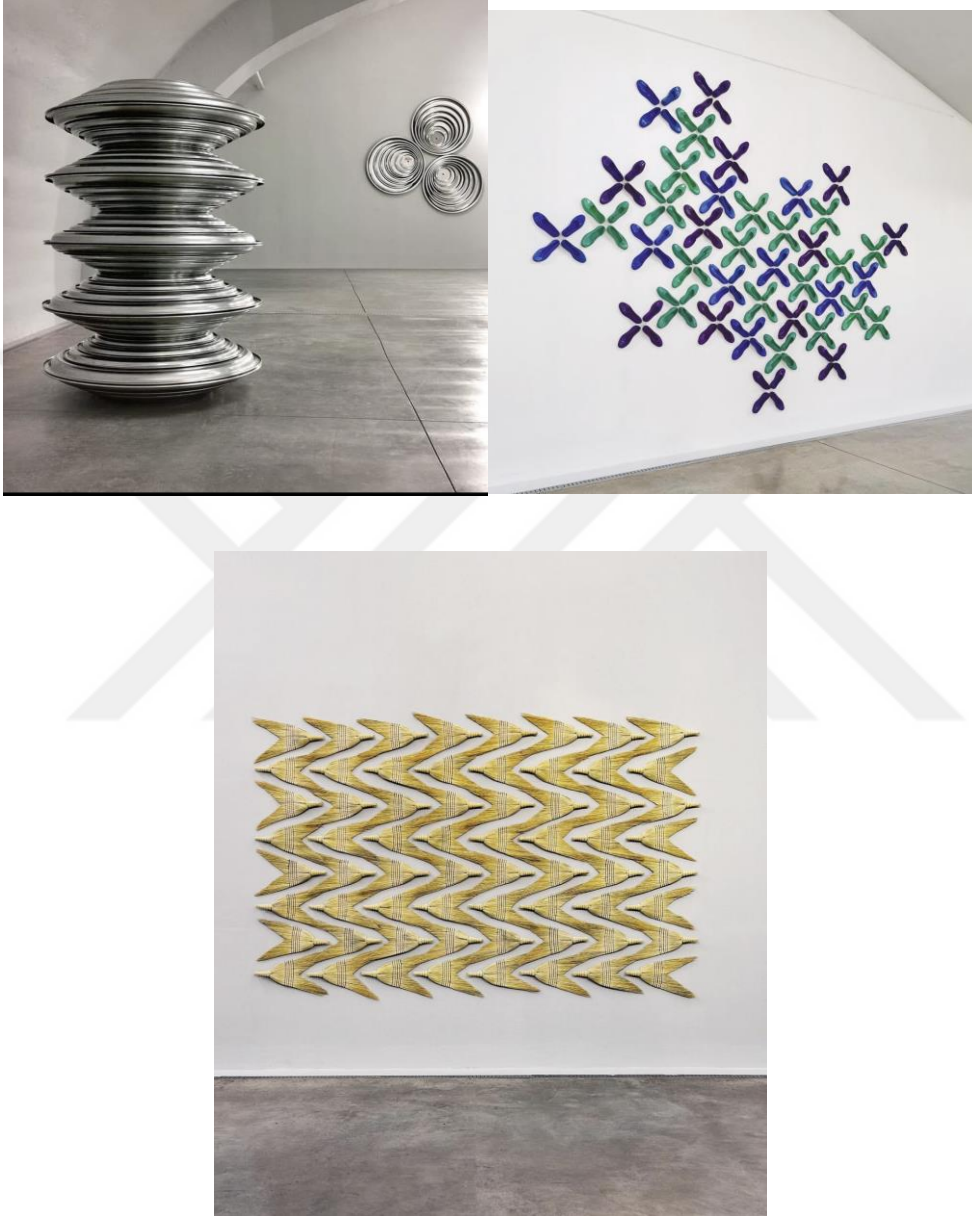
From the concerts held in the museum with its role in transporting the center to the surroundings



If we continue with another example of the conciliatory, human-inclusive role, in Şakir Gökçebağ's 'Aşina' exhibition, held between September 1, 2019 and May 2021, the artist created alternative planes of meaning with the items he removed from daily life. Şakir Gökçebağ's objects take on a new form by breaking away from their real meanings but without letting them forget their original meanings. Peg, tray, wall, broom, carpet... They become a new "thing" by showing the clue of their identity. This is new; On the one hand, it marks an abstract view, and on the other hand, it embraces a new way of seeing that the viewer encounters after the intervention of the artist (Pektaş, 2019).

Image 9

Şakir Gökçebağ's works transformed into new forms without letting their first meanings be forgotten, 'Aşina' exhibition, 2019-2021



The "Distance and Contact" exhibition, held at the museum in 2012, aims to transform the distance caused by migrations from the region to big cities and the resulting cultural breaks into a meeting. Bringing together local and contemporary knowledge within the framework of this theme and renewing and increasing production and employment opportunities for the region are among the achievements of the project. The goal in this entire process is to renew production and employment

opportunities in the villages and towns of Bayburt and to revive vanished professions such as weaving and carpentry. The exhibition especially aimed to support the creative and productive aspects of women in the region (www.baksi.org/tr).

Image 10

From the 'Distance and Contact' exhibition



6.3.4 Common points of Community Centers and Baksı Museum

We mentioned above that the general purpose of Community Centers, which were a part of the cultural policy during the Republic period between 1930 and 1950, was to ensure national unity through the cultural organization and development of the society (Öndin, 2002, p. 67). We see that the activities of the Community Centers in 9 different branches and the activities of the Baksı Museum combine under the same headings as shown in the table below.

Table 2*Common points between Community Centers and Baksı Museum activities*

COMMUNITY CENTERS	BAKSI MUSEUM
Language, History and Literature Branch	Opening up space in different cultural fields through the Anatolian Awards it organizes.
Fine Arts Branch	Exhibitions
Representation Branch	It is represented at the stands opened at art fairs and reaches people in the center.
Sports Branch	Activities such as yoga held in the museum, as well as trekking and rafting opportunities in the geography where it is located.
Social Assistance Branch	Its efforts to raise awareness and create space for women through the employment it provides, and its contribution to children's education through scholarships.
Courses Branch	Children's festivals and art workshops held in the museum
Peasantism Branch	Revitalizing forgotten values, traditions and cultural heritage in the periphery.
History and Museum Branch	It proposes a re-reading through its different approach to the concept of museology.

6.3.4.1 The relationship between the cultural policies of the Republican period and the establishment and activity policies of the Baksı Museum

Hüsamettin Koçan, the founder of the museum, said, “While modernism and globalization promised happiness to people, they created disappointment. Someone should have challenged and objected to these two. “Baksı Museum” is an objection to globalization and modernism.” and explains the problematic of the separation between art and craft and the logic of the museum's establishment as follows:

Modern society ruthlessly classifies people. It doesn't matter if it produces good pottery or good ehram. Baksı Museum brought art and craft side by side,

destroying the hierarchy between them. We did not accept an upper-lower relationship between art and craft, such as the border we wanted to see between tradition and contemporary. After all, a good potter is the one who establishes a dialogue between life and the practice of making his pottery. A good craftsman solves problems like a good artist (Koçan, 2019). As a reference to Koçan's statements, the institution in which he was educated and his subsequent management in the same institution, the philosophy that created him and the philosophy he created in the Baksı Museum overlap with each other.

In order to understand the philosophy of the museum, let's look at the following descriptive statements of Koçan, who explains the education model and its reflection on the museum:

“It is necessary to look at Turkey's education policy in the 1950s, the State School of Applied Fine Arts was established in 1957. Technical University becomes Yıldız Technical High School, METU is established. The Democratic Party, which was in power at that time, wanted to prepare for an industrial society and create institutions close to itself. It creates an education axis that responds to the needs of the people of the industrial society. Of course, it is one of them. What the exercise brings to Turkey is the same as what it aims to achieve. It is a period when we are not yet an industrial society, the industry produces a lot of materials, and craftsmen and artists need to participate in it. The philosophy of architect Walter Gropius, the founder of Bauhaus in Germany at that time; With its slogan of cheap, functional and useful, it believes that the creation of industry and cities by artists and creative people will create a more humane way of life. The aim is to create a texture, to create a humane living space for people trapped by the industry. Realizing this in our country, academics from Germany are brought to Turkey with the idea of how we can bring the Bauhaus. Departments of decorative painting, textile, graphics, interior architecture and ceramics are being established.

The model brought by Tatbiki makes the life of the people of the industrial society aesthetic. At that time, there was a lot of debate about whether a craftsman or an artist. In the French model of Mimar Sinan University, Gazi

Faculty of Education was in favor of creating a grassroots, teacher-oriented, and practically democratic teaching environment. Tatbiki was led by German academics who came from the Bauhaus model, it was more democratic, it recruited students from Anatolia and art institutes. It was closer to the people and had a connection with tradition. He introduced the usage model of multi-material. In summary, what Tatbiki added:

-It created a democratic education model.

-It is very successful in technical matters and is experimental.

We brought education into contact with intellectual life and brought theory. The distinction between institutions also disappeared over time. He was sent to Germany from Gazi Education and trained as an academician in Turkey. "Cooperation with Germany ensured that all developments were transferred to our country and eliminated the disconnection between us and the West" (Koçan, 2019).

He explains the bridge between Baksı and Tatbiki as follows (Lodi, 2018):

"If I had not received Tatbiki training, this museum would not exist. His practical thinking has given him the ability to express himself with different materials. I have a personal education and a perspective of finding value in this life, and these gave me the opportunity to return to Baksı and do these things.

I said the museum has an interdisciplinary structure, we will not be like other museums, let's look at the people. Man has always tried to make life meaningful in all cultural and economic positions and has always produced. He produced wickerwork, pottery and living tools. We do this on a different scale, we are not ethnography, we are not archaeology, we are not contemporary art; we are all. We bring people's efforts side by side and present them to people. Of course, we look at art history and museology, but we looked at people and their needs. We want to see the demands of today's people and what locality is. There was cultural alienation, homesickness and migration here.

Baksı is a pioneering project, a project originating from a utopian fairy tale. Firsts pave the way, you will get used to them over time and lead to other projects. This place is a behavior, a 'land art' from the European perspective. How can you not abandon the picture and keep working on it, we have been dealing with this for 20 years. We aim to present a traditional stance to the spirit of today and create hope for the future. We added the concept of employment to museology. When we put all these together, it is a culture-oriented center that is human-oriented, life-oriented, and oriented towards the story of human beings. We think that his loneliness also puts our suggestion into place. Instead of lost values, he suggests not to lose, to continue, to dream. It is also a gain for world art. Injecting dreams into these innovations with the memory of Anatolia leads to new projects. He lifted the curtain between contemporary art and people.

I tried to perceive the modernist idea of isolation and gathering in centers, and I thought that going outside the center was a cultural and artistic necessity. I produced projects on what can be done outside the center. When we see that communication, transfer of ancient knowledge, traditions have disappeared with migration, which creates longing for the geography we live in, it is primarily human-oriented, includes people at the core of every activity, keeps the traditional alive, brings together the current with tradition, and also includes employment, which disappears with migration, Baksı Museum, which is production-oriented and a land art in itself with its architecture, proves that what it does is important, not where it is" (Koçan, 2019).

We can see in these statements that Hüsametdin Koçan took the philosophy from Applied Fine Arts and how it became a source of inspiration in the museum. Its opposition to the discrimination created by modernism on people, such as its combination of traditional and contemporary, its elimination of the hierarchy between art and craft, Tatbiki's logic and the experimentalism it implements are in direct line with its democratic status.

If we return to the cultural policies of the Republic period, the ideologies of revolutionism, nationalism and populism were decisive in the period from the establishment of the Republic until the 1950s.

At this point, if we touch upon the point where the museum meets the cultural policies of the Republican Era through the points emphasized by Koçan, we see that the genetic code of the republic, the codes of revolutionism, populism and nationhood, overlap with the codes of Baksı. How these policies were reflected in the museum will be discussed in the next section through its activities.

As mentioned above, during the Republic period, the development of culture and education in the periphery, which was included in the cultural policies, was neglected due to the changing cultural policies in the following periods, and it was observed that the periphery was deprived of art and art could only progress with initiatives in a single center. It seems that the concept of 'otherness' became evident and was discovered only after the 1980s, when it became a trend in art. In this sense, both Turkish modernism and postmodernism were actually followers of the West. Because he did not actually determine his own cultural interests. He was turning to calligraphy and the concept of 'otherness' when he turned to the West.

However, when you look at the Baksı Museum, it is seen that this 'otherness' has been eliminated, it keeps art and tradition together and performs this with the exhibitions it holds, and it also brings the art and education that the environment is deprived of to the fairies with the qualified exhibitions you will encounter in the center. It also contributes to this cultural development by providing employment for women, encouraging training and scholarships for local children.

Sociologist Prof. Baksı Museum's position in the center-periphery relationship. Neşe Özgen (2010) explains:

The creativity of art differs from the utilitarianism of craft in that it does not perceive utility as directed towards realizing the functional. On the contrary, art becomes utilitarian by trying to reveal the healing side of the desire for transformation in the mind. In this sense, yes, art is actually the work of the periphery, not the center (Özgen, 2010, pp. 192-193).

The center takes the well-known artisan benefit and disseminates it. Art, on the other hand, transforms the place that really touches life, that is, the eyes, the heart and the mind, as it sees it, and returns it to its owner. It emerges from the 'environment' and transforms and strengthens the environment. That's why art has to stay in the 'periphery'. That's why art is progressive. Özgen sees the Baksı Museum as a place of production that will save art from elitism and return it to its owner.

'The modernist movement is simply bringing the idea of a museum to a place that does not have a museum, which public institutions had to do in the Republic modernist project,' states Ali Akay. In this sense, Baksı Museum is a personal project that has done what the state could not.

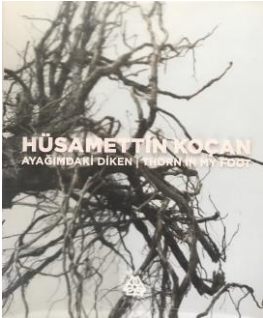
For example, in the case of FRACs, that is, regional art centers and collections in France, this structuring was carried out in a postmodern period (after 1979). They were founded by the Socialist Party's Minister of Culture, Jack Lang, after 1981, and these museums played a very important role in the development of contemporary art in France. Many international artists emerged from here: such as Dominique-Gonzeales Foerster, Philippe Parreno, Pierre Hughes. Curators such as Nicolas Bourriaud and Jerome Sans or Stephanie Moisdon were also trained here. In this sense, the importance of regional art centers or museums seems to be very great (Akay, 2010, p. 82).

6.3.5 Baksı Museum event scale

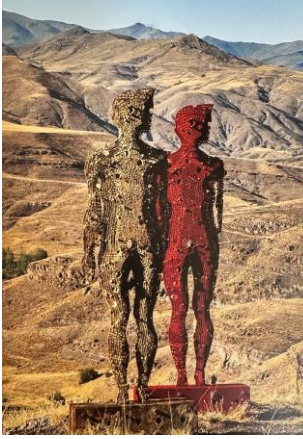
By examining the activities taking place in the museum, the common points of the activities and how they correspond to the philosophy of the museum will be discussed in this section.

Table 3*Exhibitions organized in Baksı Museum*

EXHIBITIONS	DATE	CONTENT
Talismanic Hands	2001	The exhibition, consisting of Hüsamettin Koçan's original print works, was organized to generate income for the museum.
Talismanic Hands 2	14 December 2022 – 7 January 2003	The exhibition was a special collection exhibition consisting of <u>original prints</u> produced to contribute to the establishment of the Baksı Museum.
Shaman Diary	16 March - 3 April 2004	The difficulties encountered during the construction of the <u>museum</u> were overcome with the support of the artists. When the <u>resources</u> were exhausted, the artists supported each time, and this is how the "Shaman Diary" exhibition was born. The exhibition, which took place with the participation of 123 artists, brought with it new propositions regarding both the region and the magical existence of art and the artist.
Tradition and Art 	2010	The artists whose works were included in the exhibition created their works in a wide range of areas such as painting, sculpture, video and installation, based on the concept of "tradition and art". Clothes designed by fashion designer Özlem Süer from ehram fabric were exhibited.

Distance and Contact 	2012	"Distance and Contact" aimed to transform the distance created by migration from the region to big cities and the resulting cultural breaks into a meeting.
The Sculptured Road to Miro 	2014	After the museum won the European Museology Award, a metaphorical sculpture path was built with the statues placed around the Miro statue, which remained in the museum for 1 year, at the center.
ON Exhibition 	10 May 2015- 10 May 2016	High art and folk art ignore the hierarchy between plastic arts and handicrafts.
Thorne in My Foot 	May-November 2017	It was an exhibition that told about the adventure created by the migration phenomenon of the founder of the museum when he was a child. This exhibition was brought to Istanbul Atatürk Cultural Center in May 2022.

Earth  (Exhibition Catalog)	20 June-20 October 2018	In the exhibition, synergy was created by bringing together Alev Ebüzziya's modern ceramic forms and traditional production under the same roof.
Nuri Bilge Ceylan / Cinema and Photograph  (Exhibition Catalog)	1 May-25 August 2019	Moving his world to Anatolia was part of Nuri Bilge Ceylan's dream. It was built on the idea of celebrating the artist's fluidity and multi-layeredness between cinema and photography. The exhibition was a journey of the artist to the countryside with his works.
Familiar- Şakir Gökçebağ  (Exhibition Catalog)	September 2019-July 2020	It is an exhibition that expresses in powerful words the bond that Gökçebağ has been weaving between the local and the universal for many years, with his sculptures and installations in which he transforms familiar and accustomed objects in daily life into new forms.

Mask/ Associations  (Exhibition Catalog)	September 2020-May 2021	It is aimed to expand and enrich the perception of this object, which has entered our daily lives due to the pandemic, with different interpretations and expressions.
Sculpture in the Wilderness 	2021-2022	This exhibition, which is a tribute to the unity of art and nature, takes the viewer beyond spatial boundaries and brings them together with nature, offering a poetic journey guided by sculptures. These works of art, overlooking the Çoruh River, have hosted civilizations while gaining new meanings with the geography they are located in.

(www.baksi.org/tr/sergiler)

Table 4*Traditional Baksı Student Art Festivals*

1. Baksı Student Festival	2013	Our Legends	Scholarship for 15 students
2. Baksı Student Festival	2014	Tell Us Your Home	Scholarship for 15 students, continuing scholarship for 5 students.
3. Baksı Student Festival	2015	Our Dream Bayburt	Scholarship for 15 students
4. Baksı Student Festival	2016	My Dreams	Scholarship for 21 students, continuing scholarship for 5 students.
5. Baksı Student Festival	2017		Scholarship for 20 students
6. Baksı Student Festival	2018	Effect of the Rainbow	Scholarships were given to 30 students, and the event extended to Erzurum and Trabzon, apart from Bayburt.
7. Baksı Student Festival	2019		Unlike the first 6 years, the files of students who received scholarships in previous years were evaluated as feedback to guide the studies in the coming years.
8. Baksı Student Festival	2020	My Dream Playground	Scholarship for 150 students and exhibition at Tüyap Art Fair
9. Baksı Student Festival	2021	The Dream of A Tree	

The traditional Baksı Student Festival started in Bayburt and continued to include the surrounding provinces in the following years. It brings art to primary, secondary and high school students in the region with painting competitions, children's art workshops and various shows. Successful students selected as a result of the competition are rewarded with a one-year education scholarship by the Baksı Culture and Arts Foundation.

Image 11

Catalogs and posters from Bayburt Baksı Student Festivals



Image 12

Baksı Museum Children's workshop and children in Baksı

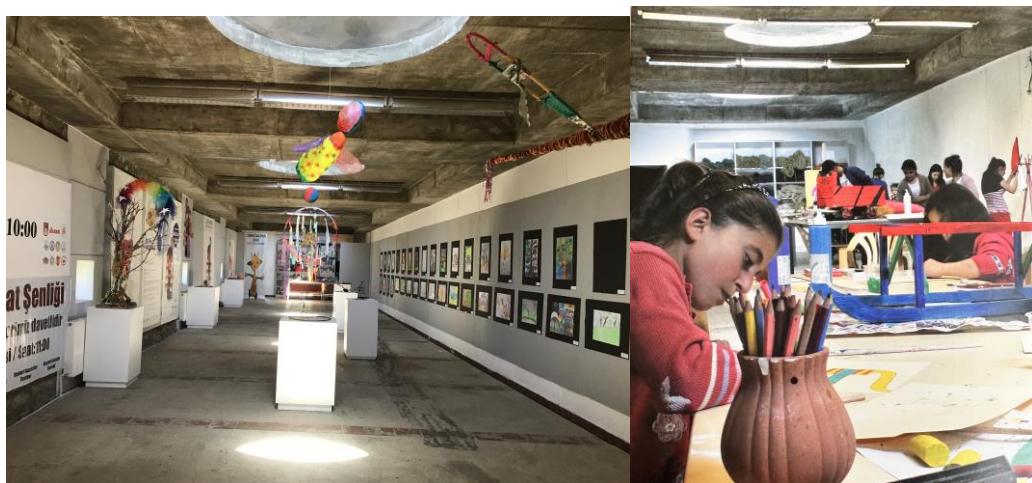


Table 5*Anatolian Awards*

I. Anatolian Awards		To draw attention to productions that contribute to the common identity of Anatolia
II. Anatolian Awards	Saluting the Past	To reward artists in different fields who add value to our country
III. Anatolian Awards	Suggestions for the Future	Emphasizing the cultural diversity of Anatolia
IV. Anatolian Awards	Word is in Woman	Awarded to women who carry our cultural heritage and richness to the future.

A total of 133 projects applied to the first Anatolia Awards, organized by the Baksı Culture and Arts Foundation to draw attention to productions that contribute to the common identity of Anatolia, in the categories of 'Museology', 'Periodical Events', 'Performing Arts', 'Archaeology and Restoration'. In the competition to which candidates from 35 provinces of Turkey applied, six of the 25 projects that made it to the finals were deemed worthy of the "Anatolia Award". The Selection Committee decided to give both projects the "Contribution to the Field Award".

The winners of the first Anatolian Awards were Sivas, Eskişehir, Hatay, Çanakkale and Van. Kayalıpınar Excavation (Sivas Provincial Directorate of Culture and Tourism) in the 'Archaeology' category, OMM-Odunpazarı Modern Museum in the 'Museology' category, The Museum Hotel Antakya in the 'Restoration' category, 5th District Parcel No. 4642 Conservation Process, Çanakkale Biennial in the 'Continuous Activities' category In the 'Performing Arts' category, EBB Symphony Orchestra (Eskişehir Metropolitan Municipality) and Van Akdamar Children and Youth Theater Festival (Van State Theatre) won the Anatolian Awards (www.baksi.org/tr/anadolu-odulleri).

The selection committee also honored two projects that they found successful with "Contribution to the Field Awards", which are incentive awards. Siirt-Başur Höyük Excavation in the Archeology category (Ege University and Pamukkale University Archeology Departments); In the restoration category, the Cultural Road Project (Erzurum Metropolitan Municipality) won the Contribution to the Area Award (www.baksi.org/tr/anadolu-odulleri).

Image 13 *The projects win the 1st Anatolian Awards*

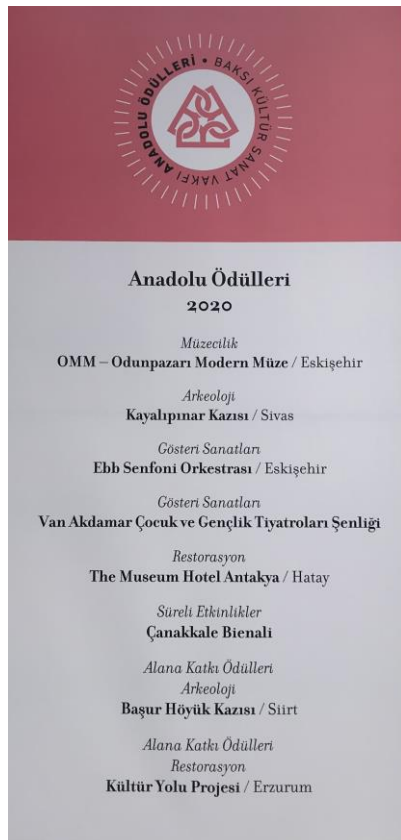
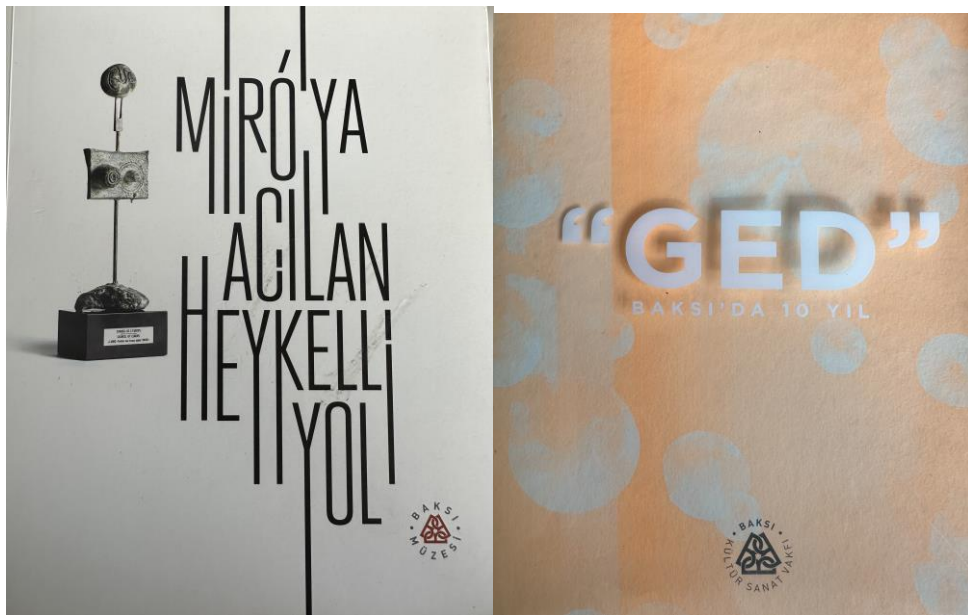


Table 6 *Baksı Culture and Art Foundation publications*

ICOM Workshop“Regional Museums as Generators of Development”	2015
Somut Olmayan Kültürel Miras	2015
Kültür Turizminin Bölgesel Kalkınmada Rolü Sempozyumu”	2014
Miro’ya Açılan Heykelli Yol	2014
Baksı: Bir Boşluğa İşaret Bırakmak /Mesafe ve Temas	2013
Kilim: Erzurum, Bayburt, Erzincan	2011
Erzurum, Bayburt, Erzincan Kilimleri Sempozyumu	2011
Baksı: Evde Konuşmalar /Conversation At Home	2011
Şaman Güncesi: Bayburt Baksı Müzesi İçin 123+2 Sanatçı 123+2 Yapıt	2004
Maske / Çağrışımlar	2020
Bayburt Baksı Student Festivals 2013-2017	2017
Nuri Bilge Ceylan in Baksı	2019
Hüsamettin Koçan, Thorne in My Foot	2017
Anatolian Awards	2020
GED, 10 Years at Baksı	2016

Image 15 *Some publications of Baksı Culture and Art Foundation*

Baksı Museum aims to support the development of women, youth and children in the region where it is located, and to contribute to education, vocational training and employment. For this purpose, weaving workshops and looms were established next to the museum. In these looms, the ehram, a traditional weaving that is about to be forgotten, was brought to life again by village women and young girls (www.baksi.org/tr/etkinkler).

Ehram and rug workshops for continuous production aim to regain lost handicrafts. In Ehram weaving and rug workshops, where work continues throughout the year, local women are employed and thus contribute to the economy and also gain a profession.

Baksı Hüsame Köklü Women's Education Center, which was implemented in 2023 as one of the Baksı Museum projects, is a social responsibility project such as providing employment, increasing the value given to women, and at the same time contributing to the development of Anatolian culture.

Image 16 *Projects that support continuous production, restore lost handicrafts and ensure women' employment*



Stating that the project will be inspiring for the implementation of similar projects in other regions of Anatolia, Prof. Dr. Hüsamettin Koçan said, “We call for support for the implementation of this project, which will enable women's effective participation in Anatolia, contemporary design, traditional crafts, employment, social and cultural life, and restore the social and economic power that women deserve. "It is an initiative that aims to empower Anatolian women with a right step to be taken in Bayburt." Here, women will produce based on tradition and use naturally dyed materials and threads. All productions will be handmade and the products will be designed by current designers and will be offered to the European market under the Baksı brand.

In the words of Hüsamettin Koçan (2023): *“This project rebels against keeping Anatolian women unemployed and away from production. The project of women's education and employment is an issue we never give up. Because in our opinion, women are the carriers and protectors of culture. Today, women have mostly preserved what is left of the ancient culture.”*

The Women's Education Center, where women from Bayburt with their various interests, skills and talents will share and evaluate their experiences, will serve as a resource for the society as well as for each participating individual, strengthening the way of existence of women and creating a brand new equity. Located on the land donated for this purpose by Hüsame Köklü, this 'common house' will enable women to produce products that will directly benefit them, to learn, to teach and to develop. The first and most important step of a sustainable infrastructure will be taken.

Image 17 *Traditional and modern ehrams woven in Baksı Museum*



Image 18 *Utopia workshops*



'Utopia Workshops' held in the summer of 2023, 'Artist Workshops' that bring participants together with contemporary artists, 'Independent Workshops' that provide a creating environment such as land art that brings them together with nature, and shepherding experience, weaving workshop visit, chat with beekeepers, honey production, hive visit, rafting. It was organized under titles that brought together local activities such as.

6.3.5.1 Common point of the museum's activities

When all the activities taking place in the museum listed above are examined, a common point is reached. We see that the common point of all activities such as exhibitions, events, workshops, awards is human, it emphasizes geography, creates new areas of interaction, eliminates hierarchy, and plays a conciliatory role.

It seems that activities such as cultural development projects of the environment, which were planned to be carried out in our country during the Republic period, are being carried out in the Baksı Museum today. The aim of society's development in social and human areas is reflected in the museum. Baksı's formula is this: to create interest in different platforms and communicate with them by communicating through art. For this reason, he always produces projects and all his activities are project-oriented.

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It creates a sphere of influence through the Anatolian Awards, creates an area of interest for cultural studies carried out in Anatolia and the periphery, and as a result, contributes to life and society. It plays a reminding and encouraging role of Anatolia's cultural diversity. The museum tries to establish its own unique boundaries, far from the usual boundaries and hierarchical structure; It brings together art and craft in its own autonomy. As with its first exhibition, 'Tradition and Art', or its second exhibition, 'Distance and Contact', it brings together the local and the current, starting from locality, with the local people and the craft workshops of Baksı.

Şakir Gökçebağ's 'Aşina (Familiar)' exhibition creates alternative planes of meaning in his sculptures and installations with the items he extracts from everyday life. Şakir Gökçebağ's objects take on a new form by breaking away from their real meanings but never letting them forget their original meanings: Pegs, trays, walls, brooms, carpets... They become a new "thing" by showing the clue to their identity. This is new; On the one hand, it marks an abstract or surreal view, and on the other hand, it embraces a new way of seeing that the viewer encounters after the artist's intervention (Pektaş, 2019).

While the 'Sculpture Exhibition in Kırac' is a land-art exhibition for the audience coming from the center, it stands as a foreigner that they watch with interest in the land where the people have been fighting for years, in their own geography. The

conciliatory role of the museum comes to the fore here too. In yet another exhibition, 'Soil', Alev Ebuzziya's contemporary ceramics are exhibited side by side with traditional pottery.

Image 19

'Earth' exhibition bringing traditional potteries and contemporary ceramics together, removing the hierarchy between art and craft, 2018

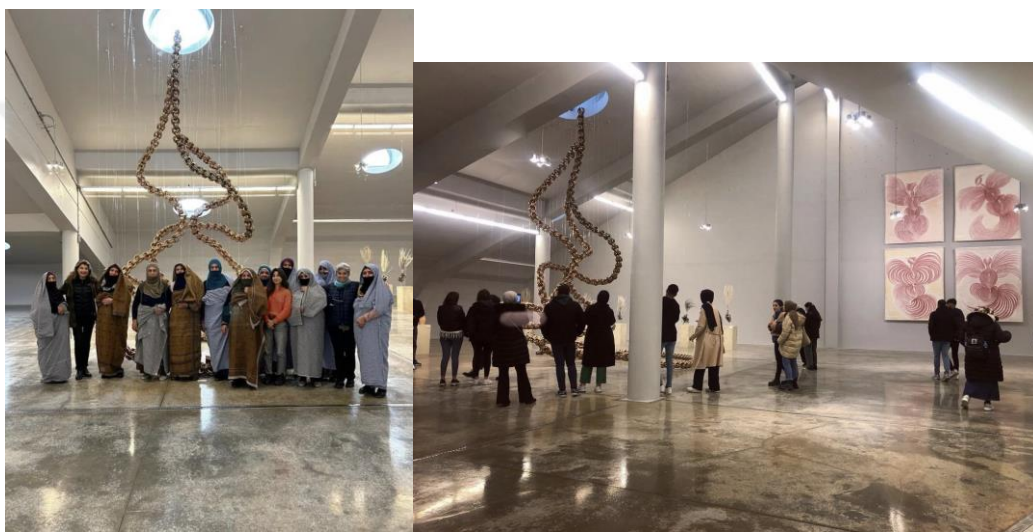


It is observed that the common point is people and that it brings people together with the exhibitions it organizes and the projects it produces, regardless of social differences and hierarchy.

The emphasis on "contribution to cultural democracy", which is also the reason for the museum award of the year given to the Baksı Museum by the Parliamentary Assembly of the Council of Europe, is what we see through these events; The fact that it proposes to the people living in that region that they can be happy in the land where they were born, and that it continues to work specifically for women and children in this context, shows that it fulfills the ideal of being a part of the lives of the people of that region, rather than presenting the museum only as a place for viewing. The Council of Europe selected the Miro statue. Because Miro is the exact opposite of a sterile, exclusionary, arrogant Europe. It represents Europe's openness to other

cultures, its respect for differences and the unifying power of art in the 20th century. Miro's art has a pluralistic structure that deconstructs the distinctions of high and low culture, modern and primitive, conscious and subconscious, adult and child, periphery and center, East or West (Polat, 2014, p.38). It represents exactly what the Baksı Museum is trying to do. Therefore, receiving such an award confirms the stance of the Baksı Museum.

Image 20 *Exhibitions and their audiences that eliminate the distance between the periphery and center*



6.4 Where Baksı Museum Stands in Museology

What is the reason why art is clustered in certain centers? Looking at the Baksı Museum, which exists with a different understanding of being in this center, and its general structure, and then comparing it with that structure, will allow us to reveal the special situation of this museum, as it is outside the general museum logic or what a museum should be.

The idea of a public museum came to the fore most definitively and at the end of a long historical process with the Louvre Museum. The famous palace, which became a museum in 1793, brought a privilege to the French State when it was opened to the public. Or the museum represented the status superiority of the state over the public. The works here belonged to the state, and approximately three-quarters of the works on display were from the royal collection. Nevertheless, the revolutionary government

attached great importance to the conversion of the former royal palace into a museum and considered it a gain for the public. During the French Revolution, the "publicity discourse", which deeply affected the functioning of the state, was on the rise. In fact, it is known that this discourse dates back to the 17th century. And it was thought that those museums would both benefit the public and be a source of entertainment for them. The museum was intended to be a source of individual and national spiritual wealth for the public, which was a complete paradox based on state and public relations. Because in the real situation, the state was reinforcing its privilege by granting rewards to its own people. (Duncan, 2006).

The establishment and equipping of public museums by the state made them literally a sign of power and, in this context, a center of artistic and cultural imposition by the 19th century. As we mentioned before, during these periods, almost every Western country had a national museum that it could boast of. These government-controlled museums have appeared as radical items in the manifestos of avant-garde movements since the beginning of the 20th century. For example, the anti-museum view published by Filippo Tommaso Marinetti in his Futurism Manifesto published in 1909, or the Novembergruppe (November Group), founded in Germany in 1918, also mentioned in its manifesto presented in 1919 that museums should be transformed into art centers for the public. Nikolai Tarabukin, who wrote an article on Russian Futurists and thus Russian Modernism in 1922, expressed a combination of anti-museum ideas formed in this period. This has indeed been the case since the opening of the Louvre as a museum. The exhibition method applied in the Uffizi turned into an emphasis on civilization, or more precisely, an ideal of civilization, of "Revolutionary France" in the Louvre (Zeytinoğlu, 2012, p. 90-91).

Based on many criticisms like this made on public museums, we can summarize the issue as follows: Although modernist culture, on the one hand, assumed the ideal of civilization, national and individual genius and created institutions for these, on the other hand, it took precautions against all of these being a tool of power and imposition. Another detail is that museums and the works of art housed in those museums can be kept separate from each other. In the political conditions of the 19th century, opposing views about museums sometimes turned towards works of art and objects. For example, it is written that during the 1848 revolution in France, the

people attacked the Louvre Palace to destroy it. The reason is the desire to get rid of the kings and their supporters. In fact, the problem is not directly with the works of art in the museum, but why only those works are shown to the public and wealth is defined through those works.

As Edhem Eldem said in his writings, if museums rise as 'monuments', this is because they were built according to a certain principle, using the works of art there. In other words, although each work of art is not considered a 'monument', the structures built from those works are a 'monument' in total. Then, what is called a 'monument' is the project of those who gather those works of art or objects in a way that points to a certain principle. The prestigious galleries of collectors and families in the 17th century or the public museums of empires and republics are the same in terms of their monumental nature. All these museums are undoubtedly a process of experience for societies. If the visions of power built on these structures and the ideas of creating a 'monument' in this context have caused harsh opposition, a conclusion has been drawn from this. Until today, museum concepts have developed their principles on a less imposing basis. Museums that are very educational, national, and extensions of national memory, like the museums of the 19th and 20th centuries, do not exist anymore. They continue, but the new formations are in a very different place. They now seem to be shaped more around a person or an organization's collection (Eldem, 2006, pp. 47-61).

The qualification of museums as national monuments is no longer achieved with the old methods, but it has been a matter of debate whether museums have completely abandoned their status as monuments. Museums have adjusted their presentation methods according to ever-changing social conditions and discourses. In other words, museums move forward with the shaping of dominant social situations and discourses. For example, the Orsay Museum is a popular viewing object that presents itself to the audience not only with the features of the works it houses that break the modernist canon, but also as a mere building (being an old train station). This museum shows us that it has ceased to be a monument of magnificent wealth created by works of art or objects from the past, and has taken its place as a monument of the postmodern system. As we can see in many examples such as this museum, old

museums are trying to integrate things in order to keep up with new formations and new trends.

The changes in these museums, as we have tried to summarize, are not a policy developed by the museums spontaneously, but are due to them taking a revisionist position in the face of new social generalities. The change of museums is an extension of a government tradition that first came to the fore with the Orsay in France, but also took its first steps with the Pompidou Museum and then continued with the Louvre Museum. It is a continuation of the tradition of supporting the arts to establish the personal reputation of the monarch and the prestige of the country as a whole (Barker, 2017). France is redefining its national heritage according to a new world politics.

Such state-led changes detected in museums in France are not the only situation in this country. Another example of a country that has undergone a similar change with the guidance of new world politics, Tate in London has always been the focus of discussions arising from transformations, first in its old location and then in its new building in Chelsea. This museum was founded in 1897 by Henry Tate, a sugar merchant from Liverpool, in what we call its old place. He settled in Milbank, one of the most remote districts of London. Built on the site of a prison in that district, Tate transformed it over time and brought it closer to the center, despite the unsafe and remote area around it. Such a situation was enough to qualify the Tate as a 'monument' only as a building, that is, as an object. It was an action that inspired the 'city transformation' (gentrification) projects that started much later in the West, around the 1980s. Moreover, Tate opened a branch in Liverpool in addition to London in 1988, which is considered an important move in the process of bringing provincial cities closer to the center (or even making them directly central) (Zeytinoğlu, 2012).

The intention of making cities attractive, generating tourism income and trying to market them financially has made museums very important in the period of globalization. One of the most prominent efforts in this direction was the Bilbao branch of the Guggenheim Museum, built by Frank Gehry in 1997. While the end of the large industrial period and the dominance of high-tech production and the financial market provided a great privilege to these 'museum' cities, it also showed

that Bilbao of Northern Spain was trying to become the 'corporate center' encompassing all new forms of production.

From all these examples, it can be said that; Museums are 'monuments' that serve multiple purposes and have different meanings. In other words, no matter how much these structures change their forms and attitudes and how much they revise their own orders, they are actually the 'monuments' of political projects.

The relationship between culture and capital is becoming increasingly visible. The relationship between the audience and the museum has replaced the official attitude with the attitude of stores that are more long-term and try to establish a relationship with the customer. The advertising, public relations, insurance and media industry makes good money from its collaboration with museums. In other words, whatever the public experiences in this new economic, political and cultural space and perceives the concept of 'entertainment' in such an environment, the museum also participates in that life and the concept of entertainment, uniting with the audience in the triangle of culture-art-capital.

At the beginning of this section, we said that we should look at the general museum structure in order to reveal the special situation of the Baksı Museum. Because Baksı Museum is a special case that does not resemble a museum model within the general museum logic. Edhem Eldem said: "Maybe every museum is a monument. However, the Baksı Museum is a 'monument' that does not serve any logic, any system, any political project, any ideal or any intention other than itself. It only shows itself (Zeytinoğlu, 2012, p. 101).

Baksı Museum is neither the property of a company, nor is it sponsored by companies from outside (temporary or permanent), nor is it a state-sponsored political project. It does not have a curator who is responsible for everything, who makes big circulation plans, who selects works of art, classifies them according to a certain principle, determines the audience profile and visualizes the principles in question accordingly. In Baksı, the owner does not have a collection that can demonstrate his superiority of status or impose on the audience as 'national or personal wealth'.

Jette Sandhal (2016), who publishes on museology and is a museum manager from Northern European countries, in her findings revealing the difference of Baksı Museum with traditional museum concepts; He says that he has created new financing, creation and management models in the field of museum management. He emphasizes that it can be a model for examples that can be created elsewhere. While the fact that it received the European Museum of the Year Award is interpreted as appreciating its qualities that point to new trends and paradigms in museology, the fact that it can be a source of inspiration for museums shows that it has an important place in museology.



7. CONCLUSION

The aim of starting the thesis was to seek an answer to the question of whether we can talk about a center today. In the research, where the center existed from the historical process to the present day and what the conditions and concepts that created these centers were examined. When it comes to today, it has been seen that the era of homogeneity of the center culture in contemporary art has disappeared, and we can talk about many centers that are parallel to each other and constantly changing places.

Bakı Museum, which the thesis chose as an example based on the search for the center, showed us that art does not have a problem of existing only in the center, but actually suggested how important it is for art to exist in the periphery. In this context, in contrast to the homogeneous art of the central culture, the proposal of the central geography emerges through the universality of the language of art. From this perspective, it is seen that the importance of what the museum does is not where it is.

Bakı Museum; It was seen that the museum formed a center with its discourse and practices by evaluating it in terms of age, geography and people. In summary, we can list the activities of Bakı Museum that make it different from known museum models and support its mission of moving the center to the periphery as follows:

- The museum, which exists in the periphery with its qualified exhibitions in the form of the Modern Art Museum, also carries these exhibitions to the center, that is, it takes exhibitions from the periphery to the center, not from the center to the periphery.

- By keeping the current and the traditional together, it eliminates the hierarchy between them.

- It is project-oriented and contributes to life and society with all his activities.

- It has a mediating role, it is an intermediate layer, it plays a mediating role between the center and the periphery.

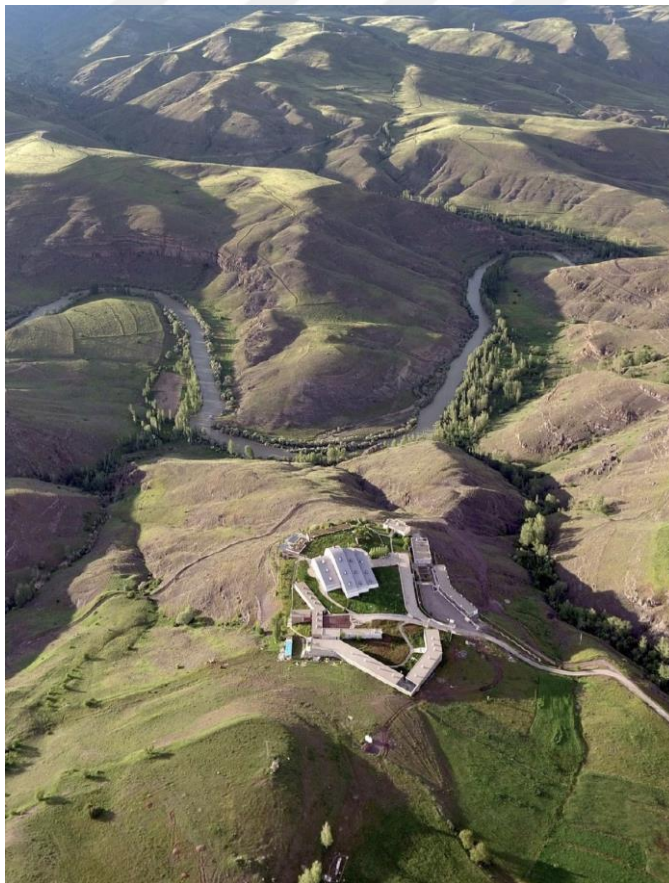
-It provides employment, and creates space for women, especially by giving importance to women's employment.

-It contributes to the education of young people and children in art and supports it with scholarships.

- It contributes to the revival of the richness of Anatolian culture.

As a result, the relationship between the museum and the center has lost its staticness today, and the concept of museum, as in the Baksı Museum, is suggested as the most important feature that researches and shares just like an institute or non-governmental organization, apart from fixed exhibitions or presentations, does not lose contact with the local, and attracts attention. It has evolved into existing institutions.

Image 21 *Baksı Museum*



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