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FAÇADES OF EXHIBITED CINEMA: THE EXHIBITION...

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FAÇADES OF EXHIBITED CINEMA: THE
EXHIBITION SPACE AS A CINEMATIC
DISPOSITIF IN TURKISH MOVING IMAGE

A Master's Thesis

By

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To *patilerin efendisi*



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CINEMATIC DISPOSITIF IN TURKISH MOVING IMAGE

The Graduate School of Economics and Social Sciences
of
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By Deniz Akyıldırım

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Media and Visual Studies.

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ABSTRACT

FAÇADES OF EXHIBITED CINEMA: THE EXHIBITION SPACE AS A CINEMATIC DISPOSITIF IN TURKISH MOVING IMAGE

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M.A. in Media and Visual Studies

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This thesis focuses on the interaction between cinema and the gallery, delving into exhibited cinema in gallery space and the transformative effects it has on the cinematic experience. By looking into Turkish moving image artists' factors behind choosing the gallery as the exhibition venue for their moving image work, this study aims to comprehend the distinct qualities and attributes of exhibited cinema as a cinematic dispositif. Drawing upon the theoretical framework of cinema dispositif (Baudry, 1975), the migration of moving images from traditional cinematic domains to gallery space, offering a setting for the production of innovative visual experiences, is investigated. Specifically focusing on the practices of six contemporary Turkish moving image artists who push the boundaries of conventional cinematic expression and adapt to the different institutional contexts of cinema and the gallery. Through a comprehensive examination of the evolutionary development of exhibited cinema, this study investigates the key aspects of the

dispositif as it extends into the realm of the gallery. It explores the components of image, narrative, medium, and environment within the context of exhibited cinema, proposing a contemporary conceptualization of the cinematic dispositif in gallery settings. To gather insights and experiences, semi-structured interviews are conducted with six Turkish moving image artists. Based on the findings and discussions derived from the interviews, this thesis presents an analysis of the multi-dimensional practice of exhibited cinema by Turkish moving image artists. By considering their perspectives, *Façades of Exhibited Cinema* aims to shed light on the exhibition space as a cinematic dispositif within the Turkish moving image context.

Keywords: Expanded Cinema, Exhibited Cinema (Cinema of Exhibition), Cinema Dispositif, Curatorial Studies, Film Studies

ÖZET

SERGİLENEN SİNEMANIN CEPHELERİ: TÜRKİYE HAREKETLİ GÖRÜNTÜSÜNDE SİNEMATİK BİR DİSPOZİTİF OLARAK SERGİ MEKANI

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Bu tez, sinema ve galeri arasındaki etkileşime odaklanarak, galeri mekânında sergilenen sinemayı ve bunun sinemasal deneyim üzerindeki dönüştürücü etkilerini incelemektedir. Türkiyeli hareketli görüntü sanatçılarının çalışmaları için sergi mekânı olarak galeriyi seçmelerinin ardındaki faktörleri inceleyerek, bir sinema dispoşitifi olarak sergilenen sinemanın farklı niteliklerini ve özelliklerini anlamayı amaçlamaktadır. Baudry'nin (1975) sinema dispoşitif kuramsal çerçevesinden hareketle, hareketli görüntünün geleneksel sinema alanlarından galeri mekânına geçişi ve yenilikçi görsel deneyimlerin üretilmesi için bir ortam sunması incelenmektedir. Özellikle geleneksel sinematik ifadenin sınırlarını zorlayan ve sinema ile galerinin farklı kuramsal bağlamlarına uyum sağlayan altı Türkiyeli çağdaş hareketli görüntü sanatçısının pratiklerine odaklanan bu çalışma, sergilenen sinemanın evrimsel gelişimini kapsamlı bir şekilde inceleyerek, galeri alanına uzanan dispoşitifin temel yönlerini araştırmaktadır. Sergilenen sinema bağlamında imge, anlatı, araç ve ortam bileşenlerini araştırarak galeri ortamlarında sinemasal dispoşitif

üzerine çağdaş bir kavramsallaştırma önermektedir. İlgörü ve deneyimleri toplamak için altı Türkiyeli hareketli görüntü sanatçısı ile yarı yapılandırılmış görüşmeler gerçekleştirilmiştir. Görüşmelerden elde edilen bulgulara ve tartışmalara dayanan bu tez, Türkiyeli hareketli görüntü sanatçılarının çok boyutlu pratiğinin bir analizini sunmaktadır. *Sergilenen Sinemanın Cepheleri*, sanatçıların bakış açılarını göz önünde bulundurarak, Türkiye’deki hareketli görüntü bağlamında bir sinema dispoşitifi olarak sergi mekânına ışık tutmayı amaçlamaktadır.

Anahtar Kelimeler: Genişletilmiş Sinema, Sergilenen Sinema, Sinema Dispoşitif, Küratoryal Çalışmalar, Film Çalışmaları

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CHAPTER I

INTRODUCTION

Going to the cinema and exhibiting the film has long been a staple of daily life. Some scholars contend that it started with the cinématographe created by the Lumière brothers in 1895 (Abel, 1994; Gunning, 1990); others go as far back as Plato's allegory of the cave (Baudry, 1975; Baudry & Williams, 1975; Parante & de Carvalho, 2008). Wherever one chooses to locate the birth of cinema in history, it is evident that narrative in films or any attempt at storytelling was not the first to be shown. The history of cinema began with the addition of motion to photography, replacing static documentation images with animated ones (Muybridge, 1882) and introducing the mechanical innovations of the end of the century to humanity. This initiation of the medium brought ontological debates on its existence (Benjamin, 2008). Almost a hundred years later, from one fin-de-siècle to another, the boundaries between the gallery and the cinema have grown thinner, allowing for the birth of fresh and innovative forms of visual expression. This thesis explores the dynamic interaction between the cinema and the gallery, resurfacing the ontological debates within this ever-changing terrain.

During the senior project jury in my undergraduate education, an intriguing question arose regarding the choice of displaying the film in a gallery rather than a cinema setting. While trying to fit a work of moving images into the setting of a gallery, it has become necessary to do more research on this unresolved inquiry. Understanding the reasoning for choosing the gallery as the film's exhibition location is crucial for the comprehension of the distinctive qualities and unique attributes of exhibited cinema as an art form. By delving into this question, this thesis aims to put into focus the rationale and factors that went into the choice to exhibit the moving image in the gallery and to provide insights into the interactions between the artwork, the artist, and the exhibition setting.

Drawing upon the theoretical and conceptual framework which explores the theory of cinema dispositif and how it would be applicable in a gallery setting, the study investigates the way the migration of moving images from the traditional cinematic realm to the gallery setting has provided a fertile environment for the creation of novel visual experiences. This research seeks to shed light on the transformative effects of this relocation and its influence on audience perception by looking at the ways in which contemporary Turkish moving image artists push the boundaries of conventional cinematic expressions and adapt to the different institutional contexts of cinema and the gallery. The main concern while deciding to focus solely on Turkish moving image artists was that this study might add to the current literature by addressing a gap in Turkish moving image artists and their roles in exhibited cinema. Concentrating on Turkish artists, this thesis aims to provide an expanded understanding of the local and global exhibited cinema. The research mainly focuses on the selected six Turkish moving image artists with practical considerations in

mind. Research on these Turkish artists here provided greater access to data, resources, and information about artists from other nationalities. Furthermore, it aims to identify the institutional distinctions between cinema and the gallery setting, thereby advancing the knowledge of creative and cinematic practices of Turkish moving image artists that cross these multiple domains.

This thesis concerns how exhibited cinema influences the cinematic dispositif. I mainly concentrate on Turkish moving image artists as experts in this field and how their works transform the cinematic experience into the exhibition space. The study primarily delves into “image, medium, narrative” and their reflections on the environment of the exhibited cinema. The aim of this thesis is to answer the question: *How is the cinematic experience transformed into the exhibition space by contemporary Turkish moving image artists?*

1.1. Structure and Organization

In order to provide an answer to this inquiry, first, the historical background of exhibiting cinema is explored. Chapter 2, *A Brief Historical Background on Exhibiting Cinema*, set out to present an overview and investigation of the evolutionary development of exhibited cinema and the scholarly discussions driven by the expansion of the medium into new settings, beginning with the invention of the cinematic apparatus. Understanding the ontological discussions surrounding the medium's incorporation into the gallery space requires a thorough examination of its historical evolution. This chapter examines the successive history of exhibited cinema, ranging from expanded cinema (Youngblood, 1970) to video art and their contemporary counterparts, building on the fundamental ontological questions

inherent to the medium itself (Benjamin, 2008; Heidegger, 1977). Furthermore, this chapter examines the historical development of exhibited cinema within the Turkish context to create a solid foundation for the analysis of the interviews with Turkish moving image artists in Chapter 5. By considering the historical trajectories, this chapter aims to build a basis for understanding the evolving dynamics and settings of exhibited cinema.

Chapter 3 constructs a theoretical and conceptual framework with the previous literature related to cinema dispositif and determines the key aspects of the dispositif regarding exhibited cinema. This chapter delves into the framework of the dispositif as it extends into the realm of the gallery first. Beginning with the definition of dispositif, it traces the medium's transition from the traditional movie theater to the art gallery. The second section of this chapter identifies the components of the cinematic dispositif within the exhibition space. Illuminating the elements of image, narrative, medium, and environment, this thesis presents a contemporary conceptualization of Baudry's (1975) original components of the cinematic dispositif in the context of exhibited cinema. By focusing on more recent remarks of Uroskie (2014) and Pantenburg (2014), this chapter attempts to situate a shift in dispositif towards the gallery space. Moreover, taking Balsom (2013) and Meigh-Andrews (2014) into consideration, the contemporary practice of exhibited cinema is addressed on a global scale.

Following this, the image is explored by the works of Boulding (1956) and Nash (2002) from the ideological operations of cinematic spectatorship to locate the shift in dispositif in terms of the various image regimes that the cinema and the gallery

provided. With the aim of providing a basis for the analysis in Chapter 5, the medium is discussed as it shapes how the work is presented and perceived through the contributions of McLuhan (1995) and Youngblood (1970). Later, Chatman's (1978) narrative model is employed to lay the groundwork for analyzing the narrative regardless of the actual content.

On top of this framework, Chapter 4 outlines the methodological approach to gather insights and experiences of six Turkish moving image artists selected by purposeful expert sampling through semi-structured interviews. Since this study ultimately seeks to explore and understand the multidimensional characteristics of exhibited cinema, the interview questions are designed in accordance with the conceptual framework aiming for explanation in this inquiry.

Against this background, the findings and discussion in Chapter 5 endeavor an analysis of the interviews made with Turkish moving image artists aspiring to uncover their multi-dimensional practice of exhibited cinema. In light of these, this thesis aims to consider and analyze the exhibition space as a cinematic dispositif in the Turkish moving image.

CHAPTER II

A BRIEF HISTORICAL BACKGROUND ON EXHIBITING CINEMA

The questions about exhibiting cinema have been an objective of research since the invention of the first cinematic apparatus in 1895. Understanding the complexity of exhibiting cinema in the gallery space is important as it takes an established discipline into a new place. Cambridge Dictionary (n.d.) defines cinema as “the art or business of making movies,” and the English term exhibited cinema derived from its French synonym, *cinéma exposé* (Bovier & Mey, 2015). For the sake of coherence, this thesis utilizes the phrase exhibited cinema referring to all moving image activities which take place in the gallery. In the meantime, the concepts of museum, gallery, and contemporary art spaces are used interchangeably for defining a place for exhibiting cinema; however, the institutional distinction between these there spaces should not be overlooked in further research. In order to locate the cinematic dispositif in its novel place, the gallery, this chapter presents a brief historical background on exhibiting cinema starting from the invention of the cinematic apparatus. To understand the ontological debates on cinema’s entrance to the gallery space, it is important to underline the historical development of the medium. Following this ontological questioning that emerged with the medium itself, this chapter examines the next generations of exhibiting cinema, starting with the expanded cinema and avant-garde artists until today. Additionally, to establish a

solid foundation for the following analysis of Turkish moving image artists in Chapter 5, this chapter presents the historical development of exhibited cinema in the Turkish art scene.

2.1. The Invention of the Cinematic Apparatus

The turn of the century was a significant period for invention and innovation in the Western world. Société Antoine Lumière et Ses Fils, based in Lyon, was one of France's top producers of photographic plates and film stock in 1893. Louis Lumière was a well-known inventor of visual recording techniques and equipment (Abel, 1994). When father Lumière returned to Paris in the summer of 1894, the Lumière brothers were tasked with transforming the kinetoscope into a device that records motion pictures and could exhibit them on a large screen after their father saw Thomas Edison's peephole show in America (Abel, 1994). Because of his tremendous professional drive, personal envy towards American genius, and conceited sense of family pride, Charles-Antione thought (and expected of his sons) that the Lumières would perform better (Altman, 2004; Geva, 2021). A story of ambition and envy pushed the motion picture for a quick start and planted the seeds of cinema. The Lumière Brothers developed a technology that created motion pictures and projected them onto a screen by adapting the principle underlying Edison's "peepshow" kinetoscope.

Despite Edison's kinetoscope inventing the essential technique to exhibit moving images, the Lumière brothers pioneered the fundamental method that would later become the industry standard for all cinematic projection before the introduction of video (Institute Lumière, n.d.). Before 1895, Edison and his principal director,

W.K.L. Dickson, had already begun producing moving images of the then-current entertainment industry, including circus actors, contortionists, wire walkers, and dancers, and showing them with the kinetoscope as a novel form of entertainment (Abel, 1994; Dickson, 1894). However, the kinetoscope was designed with a peephole viewer at the top so that only one person could watch a movie at a time. *La sortie des ouvriers de l'usine Lumière à Lyon* (1895) is thus accepted as the first cinematic film; it was not necessarily the first to be made, but it was unquestionably the first to be screened in public.

La sortie des ouvriers de l'usine Lumière à Lyon (1895) is also credited with founding the actualité cinema, the first ever cinema genre. Consequently, Edison's pre-motion-picture entertainment eventually became realist cinema (Abel, 1994; Gunning, 1990). In the meantime, many teams collaborated to develop a system for projecting moving images; the Lathams had presented their Eidoloscope before the end of 1895, the Lumière brothers had previously displayed their Cinématographe, and Jenkins and Armat were demonstrating their Phantoscope, which Raff and Gammon eventually acquired and renamed as the Vitascope (Altman, 2004). However, the motion picture industry itself was initiated in France by Lumières, Gaumont, Pathé, and Méliès (Abel, 1994). In particular, for Lumière and Gaumont, the technological novelty of the cinematic apparatus ruled throughout the 1896-1902 period; regarding production and presentation, Lumière and Méliès were at the forefront (Abel, 1994). This first era of the novel medium was defined as the cinema of attractions.

2.2. The Cinema of Attractions

The first motion pictures did not try to tell a story, engage in narrative activities or create fiction. It was only a way to illustrate what already existed. *Actualité* is a French term that can refer to a variety of films. It can be considered synonymous with "factual film" in its broadest sense. As a result, non-fiction films about travel, business, science, sports, boxing, and other topics may be categorized as actualités (Abel, 2005). Actualité films, or images representing current events, may be found among the first films: a significant portion of the over one thousand four hundred Lumière productions consist of views displaying official visits, monument inaugurations, parades, processions, or other events of public interest that were also covered by other media as the trending French newspapers of the time such as *Le Petit Journal Illustré* and *L'Illustration* (Abel, 2005; Abel, 1994).

Historians of early cinema illustrate that the first ten years of the media saw the emergence of a spectatorial paradigm based on temporally fragmented bursts of presence (Abel, 1994; Gunning, 1990; Altman, 2004). The audience of actualité films was not there to see scenes from real life which do not exceed two minutes they were present to experience this new machine. This era resembles a time when the cinema was, above all, a "vision machine," delivering magic tricks and magnificent visions (Paci, 2007). While defining attraction, Tom Gunning (1990) illustrates that "It was the Cinématographe, the Biograph or the Vitascope that were advertised on the [various] bills in which they premiered, not *The Baby's Breakfast* or *The Black Diamond Express*" (p. 66). This promotional aspect of cinematic apparatuses also affected the content of the era's films. These films were offered not just as single views of one-minute shots but also as a collection of views that exhibitors may

arrange in various ways in their programs (Abel, 1994). Since actualité films could be produced and exhibited on the same day, they gave instant publicity and exposure to the exhibitors.

Richard Abel (2005) elaborates on Gunning's (1990) definition of the first period of cinema "as a 'cinema of attractions, 'whose defining characteristic was not so much storytelling or narrative, but rather attractions— that is, forms of spectacle or display" (p.xl). In the 1900s, the technology that offered cinema was the attraction itself. To describe the dominating representation method, film historians have used the concept of attraction as it covers both the performance captured by the camera and the medium that cutting-edge technology reproduces (Albera & Tortajada, 2010). Building on Gunning (1990) and Abel's (2005) definition of the cinema of attractions, Francesco Casetti (2015) cites André Gay (1985) as "(i)n one of the earliest descriptions of the Lumières 'invention, [Gay] connects 'the striking impression of real movement and life 'directly to the way that the device works" (p. 22). After the premiere of *La sortie des ouvriers de l'usine Lumière à Lyon* (1885) at Salon Indien of the Grand Cafe in Paris, more than two hundred camera apparatuses were produced by the Société Antoine Lumière et fils.

In their second wave of publicity, in 1905, the Lumière brothers abandoned film production altogether to create other cinematic apparatuses, such as the giant screen (Abel, 1994). Lumières have never revealed how they managed to make a film camera that was so portable and light. However, in their competition, French Pathé eventually created a more compact, lightweight camera for filmmakers (Altman, 2004). There were two immediate effects of directors and producers being able to

access cameras much easier. First, the convenience with which filmmakers could capture real-world footage prompted innovative camera techniques that gave rise to the mobile camera (camera movement). Second, with his growing technical ability, Marie-Georges-Jean Méliès began to create fictional narratives by experimenting with camera illusions, multiple exposures, dissolves, and hand-painted colors. His renowned film, *Le Voyage Dans la Lune* (1902), resulted from these experiments. Since his request to buy a Lumière camera had been rejected, Méliès created his first films using his own camera design, many of which were one-shot scenes with a maximum length of 25 meters, much like the Lumière films. However, later on, when he started producing narrative movies or, as he calls them, composed subjects and transformation views, he criticized Lumière actualités as easy to make, comparing them to composing scenes where the “action is required as it is in the theater and performed by actors in front of the camera” (Méliès, 1988, p. 37). Méliès (1988) argues that the only requirements established by the Lumières industry consisted of having a technological apparatus, being an excellent cameraman, understanding how to frame a shot, and being unafraid of traveling where this all processes lacked the creativity necessary for the storytelling component of filmmaking.

2.3. Technological Reproduction and Arts

Together with the amends of Méliès to cinematic production, narrative cinema became a separate attraction. With the newly developing narrative film, scholarly discussions on the technicality of exhibiting cinema have branched in two different ways, one being about the technology, methodology, and content, and the other as an ontological discipline on how technological reproduction can affect other fields of art

or areas of daily life (Benjamin, 2008; Berger et al., 1972). McLuhan (1995) argues that “Mechanization was never so vividly fragmented or sequential as in the birth of the movies, the moment that translated us beyond mechanism into the world of growth and organic interrelation” (p. 12). Cinema opening new gateways into seeing and understanding has amplified the discussions on this relatively new medium and its possible effects. This part of the thesis explores the historical development of the ontological scholarly discussions on technological reproduction and the doors of perception that have been opened by it.

Optic nerve fibers comprise 38% of those entering the central nervous system; there are over 100 million visual sensors but only five million neural pathways between the eye and the brain (Youngblood, 1970). The human eye cannot process everything they see. With its many tools, including swooping and diving, interrupting and isolating, extending and compressing the action, and close-ups, the camera enters the scene. Walter Benjamin (2008) argues that “only the camera can show us the optical unconscious, as it is only through psychoanalysis that we learn of the compulsive unconscious” (p. 30). This optical unconscious is later elaborated on by Balsom (2013) as a rescue from the blindsight of humanity, “the new realms of visibility opened by the camera” (p. 83). Bazin (1967) describes the birth of cinema as the film is no longer confined to conserving the item encased in its time like amber preserves the entire bodies of insects from long ago. “For the first time, the image of things is also the image of their duration, like a mummification of change” (Bazin, 1967, p. 9). Therefore, the camera’s cultural effects became evident with the invention of cinematic apparatuses and cinema being a prominent part of human life.

While in search of a meaning that the technology of the turn of the century presented, Martin Heidegger (1977) states that “the essence of technology is not technological” (p. 4). The essence of technology is a way of being rather than something we create. This indicates that technical objects have a distinctive presence, durability, and relationships between components and wholes. They each portray themselves and the environment in which they live differently. Heidegger (1977) believed that technology’s finest or most representative example is neither the essence nor a vague generalization, a shape, or an idea. Instead, he thinks of technology as basically what it would be to understand it as an event of which we are a part: the organizing, ordering, and appropriating of our environment and ourselves. The cinema, which emerged alongside psychoanalysis, was viewed as a medium that unraveled a constant flow of pictures similar to the workings of the human mind (Benjamin, 2008; Heidegger, 1977). It created an alternative universe from the fractured moments of ordinary life by juxtaposing time and place. The film exhibited a rare, captivating, and perhaps hazardous ability to delve into the unconscious realms of desire in a manner similar to surrealism. The ability in question has not only sparked societal fears among cultural observers and scholars but also conflicted with the rising rationalized expectations of modern social systems.

On the other hand, Balsom (2013) discusses that technologies must be understood in terms of culturally created meanings and applications rather than their functionality. On the culturally constructed purpose of cinema, Debord (1978) is quoted by Balsom (2013) as saying, “It is a particular society, not a particular technology, that has made cinema what it is. Cinema could have been historical analyses, theories, essays, memories” (p. 88). Taking cinema as a new way of production or a new way of

seeing, the extensivity of cinema has led it to other research areas, such as an invention soon to be television and video, or to new places such as taking place in the museum. Benjamin (2008) indicates that the 1900s had become such an era for technological reproduction that “[it] had reached a standard at which it had not merely begun to take the totality of traditional artworks as its province, imposing the most profound changes on the impact of such works” (p. 5). Cinema had rapidly established itself as an important aesthetic method of creation, not just in comparison to others but also through redefining one's relationship with reality through its dramatic juxtaposition inside the cinematic domain (Uroskie, 2014). These ontological debates at the beginning of cinema work in a similar way to cinema's entry into the art scene.

2.4. Expanded Cinema and Avant-Garde

Almost 60 years after the invention of the cinematic apparatus, narrative film, or as this thesis calls cinematic fiction, has determined its fundamental conventions.

Around the 1960s, the medium became an area of experimentation. Gene Youngblood's (1970) *Expanded Cinema* offers a new landscape of immersive, interactive, and interconnected forms of culture through the expansion of cinema in the art world. As Benjamin's (2008) argument of the optical unconscious, Youngblood (1970) contends that the expanded cinema is opening up a new realm of understanding, and image-making technologies extend people's capacity for communication. This altered consciousness can only take shape in moving image environments outside the movie theater (Balsom, 2013). Commercial cinema, cinematic fiction, and television “confirm the existing consciousness rather than expand it” (Youngblood, 1970, p. 47). The invention of television impacted film,

similar to how the story of photography inspired sculpture and painting. Cinema is liberated by television and has the chance to become an art. Balsom (2013) explains that “... and that very same cinema, which once existed at a remove for the traditional mediums of artistic practice, now increasingly finds itself as a part of them” (pp. 32-33).

Just like Méliès (1988) criticized Lumière films as deprived of creativity, scholars of expanded cinema criticized conventional cinema in the same way. Pantenburg (2014) translates Hans Scheugl and Ernst Schmidt, Jr’s (1974) definition of expanded cinema as;

‘Expanded Cinema is the impulse to disrupt the boundaries of the film screen and to bring [the] film back to its value as a medium, liberated from any linguistic quality that it had taken over the course of its development (1974: 253)’ (p. 29)

Meigh-Andrews (2014) argues that the emergence of portable video technologies coincided with a moment in avant-garde practice where radical techniques such as unconventional exhibition locations and mixed methods in arts had become important. Most of the artworks Youngblood (1970) presents in *Expanded Cinema* experiments with film projection by placing the film in unconventional places such as performance stages or churches and projecting the film on different materials as well as increasing the number of screens and film projectors. Krauss (1999) argues that the artists of expanded cinema enabled the conventions of these multiple places to become layered in unexpected and novel ways. These experiments are commonly seen as a critique of conventional cinema in its institutional form (Pantenburg, 2014).

Likewise, Uroskie (2014), while drawing a connection between expanded cinema and postwar art, explains that rather than as a deliberate attempt at abstraction and

conceptualization, this conjunction surfaced as a result of the displaced status of the moving image inside postwar aesthetic institutions. Such displacement of the moving image turned images inward from trying to achieve the realistic. Youngblood (1970) discusses that the images of expanded cinema carry a new nostalgia. He argues that we are all outsiders of the past and the future. This new nostalgia is for the awareness of radical evolution in the living present. Youngblood (1970) describes it as for increasing “our inability to become integral with the present” (p. 143). The melancholy of the new nostalgia has developed a unique graphic language vocabulary for expanded cinema. Balsom (2013) asserts that “the desire of presence but the simultaneous acknowledgment that is the achievement would require reversing the passage of time -an impossibility- is what suffuses the film image with its particular commingling of desire and melancholy” (p. 87). Playing with the temporality and spatiality of the medium, the artists of expanded cinema found themselves on a line between two institutions: the conventional cinema and the gallery. The aforementioned kinds of institutional dislocations enabled creative new models of ambiguity and contradiction beyond the institutions by defamiliarizing traditional paradigms of display and reception.

The artists of expanded cinema highly impacted the conventions exhibiting the film. As mentioned before, there were already established conventions that regulate how films are produced and presented to the audience under the traditional form of cinema exhibition. Uroskie (2014) asserts, “[the] whole complex of social, cultural, and economic conventions would adhere to this particular model of exhibition” (p. 233). These conventions are made up of a wide range of topics, including the physical architectural space of the cinema, screening formats, and audience

expectations. The unconventional approaches of expanded cinema included the incorporation of other creative forms and media, new technology, and various methods of presentation and exhibition (Youngblood, 1970). The paradigm for traditional film exhibition was disturbed with the introduction of expanded cinema, and films were no longer constrained to the established cinema practices. Rather, they placed themselves in a state of “homelessness” (Uroskie, 2014, p. 233), having been displayed in alternate venues such as museums, galleries, and site-specific settings. This paradigm shift created new scholarly discussions within the art world by challenging the boundaries between cinema and contemporary art (Pantenburg, 2014; Uroskie, 2014; Balsom, 2013).

Even though it was sufficient to initiate a paradigm shift for cinema, “the expanded cinema recognized that it was no longer sufficient to change the form of cinema” (Uroskie, 2014, p. 12). Youngblood (1970) argues that it was necessary to alter both the overall circumstances in which the moving image was projected and seen, as well as the context in which it was interpreted. The artists of avant-garde moving image and expanded cinema pioneered cinema’s controversial entrance to the museum and the gallery space by asking “how the moving image might be introduced as a subversive agent into the material and institutional spaces of the other arts” (Uroskie, 2014, p. 15). Thus, together with the rapid technological amendments of the time, they paved the way for curious creatives of the next generations. The next part of this section of the thesis reviews the next generation of artists who explore video art and artists’ cinema in the gallery space.

2.5. Video Art and Artist' Cinema

The transition from analog to digital, from film to video, has further moved the ontological discussions on the characteristics of moving images. The film is seen as a physical entity, a document, a testimony, whereas the video is created by binary codes and pixels (Païni, 2002; Manovich, 2001). Although the scholarly discussions on cinema's entrance to the art scene were met at a common ground after the artists of expanded cinema, the "impermanent and ephemeral nature of the video medium" (Meigh-Andrews, 2014, p. 6) ignited the debates one more time. Balsom (2013) argues that the acceptance of video projection was a critical aspect in the institutionalization of the moving image at this time.

Even in the first era of television, where individual access, therefore, personal use of videotape for creative expression was limited, and artists using video technologies were infrequent, a new image-exchange lifestyle required by the latest video environment, also known as the video sphere (Youngblood, 1970). The traditional idea of artistic purpose has been significantly impacted by what we cannot perceive in our physical surroundings. Still, video artist has no intention of transforming their work into a film; Balsom (2013) argues that "certain familiar attributes of cinema reappear in unfamiliar contexts, allowing for the creation of truly new narratives, temporalities, and images" (p. 20). The video artist trying to combine and synthesize the capabilities of their new medium creates what Youngblood (1970) describes as synaesthetic cinema. The videotape may be thought of as its own aesthetic experience. Meigh-Andrews (2014) elaborates on this aesthetic experience;

Technological developments in the related fields of broadcast television, consumer electronics, computer hardware and software, mobile telephones, video surveillance, the Internet, and more specialized imaging technologies

such as thermal imaging, magnetic resonance imaging (MRI), etc., have all had an influence on the developing aesthetics of video art (p. 6).

Accordingly, synaesthetic cinema does not represent an experience; it is an experience by itself. Through repurposing and reinvention, art enters new ecologies. Youngblood (1970) claims that the artist, just like a scientist, is an ecologist who rearranges the environment to the advantage of society; he contends that “artist’s work empirically with problems of leisure and decision-making” (p. 347). The artist is more interested in the communication process than the content conveyed and the audience's awareness.

Youngblood (1970) explains, “We can now see through each other's eyes, moving toward expanded vision and inevitably expanded consciousness” (p. 103). Media, offering psychic mobility, has the power to virtually extend the physical environment with a constant stream of moving images which eventually causes hyperawareness and aesthetic overload. The evolution of video as a medium of communication and artistic expression has been and continues to be strongly reliant on technical improvements, and the activity of artists’ video is necessarily connected to the same technological advances (Meigh-Andrews, 2014). Nevertheless, in between the technological advancements, Balsom (2013) discusses the possibilities that the video technology presented to the artwork should also be considered. She argues, “Within the society of control, (...) multiscreen environments might constitute a democratic freedom” (Balsom, 2013, p. 26). This discussion brings back the arguments of Benjamin (2008) again, as he claims, “The fact that the work of art can now be reproduced by technological means alters the relationship of the mass to art” (p. 26). This reconfigured relationship can be explained as raising awareness of the institutional circumstances underpinning the exhibition of art and the simultaneous

realization that reinvention of these institutions would occur parallel to any conceivable rescue of the avant-garde practices (Uroskie, 2014). In the end, being situated between old and new, aging and youth, cinema found its rhythm inside contemporary art practices.

2.6. From the 1990s and Onwards

The 1990s are seen as video art's "golden age" (Balsom, 2013). Before, the video was confined to one or more monitors and used almost as a sculptural form by artists such as Nam June Paik (1974). After the proliferation of high-quality projection, the video became intermedial as it moved closer to mural painting, billboard advertising, and cinema. High-quality projection enhanced the video's immateriality and pushed it toward the illusionism and gigantism of cinema (Balsom, 2013). The monitor was seen as an object with a manageable scale open to possession. It invites private image consumption as it is "a piece of furniture that remains distinct from the surrounding architecture" (Balsom, 2013, p. 43). Whereas the projected image escapes and attempts at possession, it can meld seamlessly with architecture, and "it allows the video image to claim the space within the gallery itself" (Balsom, 2013, p. 43). Everything from single-channel work to multiscreen projection film and video, from looped exhibitions to scheduled screen times, canonization or rejection of narrative became the cinema of exhibition.

Since cinematic subjectivity has been highly interiorized, works of cinema presented in museums and art galleries today can recreate cinema in various ways, including multiplying screens, undermining established narratives, and playing with duration. This subjectiveness allows the film to converse with other apparatuses or aesthetic

regimes. Balsom (2013) explains that “the gallery-based moving image production of the last two decades (...) have taken place that both reflect on the material components of the apparatus and extend beyond them” (p. 13). Parante and de Carvalho (2008) offer that this interiorization does not necessarily establish a new paradigm of subjectivity but instead new versions of subjectivation produced in the dispositifs' fissures. The work takes place in this space between recognition and displacement, in the creative process of interactions in which viewers interact with the dispositifs (Parante & de Carvalho, 2008, p. 51).

Balsom (2013) argues that cinema's varied distinctiveness wrestles with its fluctuating cultural standing as it both continues and increases its reach as a spectacle while simultaneously metamorphosing into an item worthy of being exhibited and preserved in the museum and the gallery. Likewise, Uroskie (2014) explains that exhibiting cinema in contemporary art occurs in a liminal setting that exists between “the black box and the white cube: a situation whose liminality is both physical—embedded within the material structures of spectatorial institutions—and psychological—bound up with the problem of interiority and exteriority” (p. 238) that is fundamental to human subjectivity. The expanded use of mobile phones with cameras and video devices in the last decades also had an intense impact on the culture and aesthetics of moving images. Meigh-Andrews (2014) asserts that this major change in how moving image culture may be created, accessed, experienced, and transmitted has had a significant influence on both public perceptions of artists' videos as well as how artists themselves utilize the medium. High-quality video projection and the increased use of mobile video devices “necessarily forced to reach outside the disciplinary conventions of the gallery's ‘white cube’ altogether”

(Uroskie, 2014, p. 11) and took video art, artists' cinema, and exhibited cinema to contemporary art spaces.

2.7. Exhibited Cinema in the Turkish Context

In order to give some context before going deep into the theoretical chapter, this last part examines the history of exhibited cinema in its Turkish background. The first documented video work by an artist from Turkey is Nil Yalter's *The Headless Women or the Belly Dance* (1974). Despite the fact that this work was produced during the artist's time in France, it is seen as the first work of video art in the Turkish context (Kantürk, 2022). With this artwork, Nil Yalter is considered the first person who made and exhibited videographic work. "She is the first and most important women video artist of Turkey" (E. Berensel, personal communication, April 4, 2023). This work is categorized as video performance since it utilizes performance and video media together ("Koleksiyondan Bir Seçki," n.d.). Kantürk (2022) explains the relationship between Yalter's work and the Turkish audience, "Although we had the opportunity to see it in a museum in the 2000s, Yalter's work is considered to be the first example of video art in Turkey" (p. 853). In addition to Kantürk's (2022) arguments, the 1990s were the years when exhibiting cinema appeared in artists' collectives in Ankara and extensive events in Istanbul (Özakgün, n.d.; Kantürk, 2022).

This language of aesthetic production, which dates back to the 1960s, acquired prominence in Turkey throughout the 1990s. Since the first wave of contemporary art discussions in Turkey in the 1990s, disciplines such as performance, photography, and video have been highly valued art practices among the period's artists. Video art

became more visible in the early 2000s when Istanbul Modern, Turkey's Museum of Modern Art, opened and included a large selection of video artworks in its permanent collection. As a result, it has solidified its position as a consumable and collectible art form as one of the mainstream art disciplines (Kantürk, 2022). In the aftermath of the opening of Istanbul Modern and the beginning of the Istanbul Biennales, which were innovative and controversial in terms of art presentation, exhibition, placement, and organization, curator Rene Block's inclusion of significant examples of video art by world-renowned artists such as Nam-Jun Paik and Bruce Naumann within the scope of the 4th Istanbul Biennial in 1995 proved to be provocative and encouraging for Turkish art viewers, producers, and collectors (Kantürk, 2022; “3. Uluslararası İstanbul Bienali”, 2022; “4. Uluslararası İstanbul Bienali”, 2022; B. Şenova, personal communication, June 7, 2023).

In the 1990s and the early 2000s, the representation of video art creations in museums and galleries was not as intense as in other disciplines like painting and sculpture. While trying to reach its audience in biennials, video artists were also gathering for group exhibitions in the efforts of independent collectives and research centers such as NOMAD in Istanbul and GISAM (Audio-Visual Systems Research And Application Center) at Middle East Technical University in Ankara (E. Berensel, personal communication, April 4, 2023; A. M. Demirel, personal communication, June 7, 2023; B. Şenova, personal communication, June 7, 2023). In the meantime, moving image works from Turkish artists were also being exhibited in galleries and biennales abroad (Kantürk, 2022). The late 2000s came with the widespread use of digital video production and easier access to cameras and have led to an acceleration in the field, which still continues without losing pace. In light of

this brief historical examination of exhibiting cinema in the world and in the Turkish context, the next chapter discusses the theoretical and conceptual framework of this thesis.



CHAPTER III

THEORETICAL AND CONCEPTUAL FRAMEWORK

Todorov (1969) argues that social sciences cannot be entirely freed from subjectivity. He contends, “The very choice of one group of theoretical concepts instead of another presupposes a subjective decision; but if we do not make this choice, we achieve nothing at all” (Todorov, 1969, p. 72). This thesis uses a theoretical framework of film studies on an argument where curatorial studies meet film studies, trying to locate the cinematic dispositif in between “the black box and the white cube” (Baudry, 1975; Boillat, 2010; Balsom, 2013; Uroskie; 2014). This chapter explores the framework of dispositif in its novel area of the exhibition by defining the dispositif and locating the shift from the movie theater to the art gallery first. The components of cinematic dispositif in the exhibition space are discussed in the second section of this chapter. While defining these components, image, narrative, medium, and environment, this thesis conceptualizes Baudry’s (1975) original components of the cinematic dispositif of conventional cinema.

3.1. Cinema Dispositif

Jean-Louis Baudry (1975) coined the French term "cinema dispositif" to describe what film delivers to its viewers regarding the cinematic experience. Dispositif is commonly translated as "apparatus" or "device" in English. These translations tend to obscure the word's original meaning (from the Latin *dispositio*) by focusing only on its technical elements. On the other hand, exploring Baudry's (1975) conceptualization of dispositif, Boillat (2010) defines the dispositif as "a defined set of interactions between three poles: the spectator, the machinery, and the representation" (p. 216). Rather than the discursive structure inside the film or the film language in a semiological sense, according to Baudry (1975), a specific collection of technologies, such as the camera and the projector, and projection circumstances as the darkened room, hidden projector, and immobile spectator, are the outcomes of cinema's dispositif (Parante & de Carvalho, 2008). Three distinct components comprise the cinematic experience as a spectacle: a movie theater, a device for projecting images, and a film that tells a story in around two hours (Parante & de Carvalho, 2008). In this context, dispositif is intriguing since it includes everything displayed in front of the audience; it entails making and showing all the elements that enable the representation to be heard and seen (Albera & Tortajada, 2010). More contemporary scholars even extend Baudry's (1975) definition to include other things "from celluloid print to the projector, the theater, ticketing policies, audience protocol, distribution practices, advertising methods, and more" (Balsom, 2013, p. 16). The expression "cinematic dispositif" refers to the intricate system of components and practices that make up the cinematic experience, including the physical necessities for filmmaking (such as cameras, lighting, and editing), the political economy that supports it (distribution, advertising, ticketing),

and the psychological and physiological requirements for audience participation (such as expectations, emotions, and reactions). The psychological conditions of spectatorship are shaped by inherent aspects of human nature, such as empathy and a need for a story, as well as the rigorous standards of spectatorship that have been formed during the past century of industrial presentation. These conditions of conventional cinema can be exemplified by the framing techniques, such as close-ups to draw the viewer's attention, the usage of music and sound to evoke a particular feeling or atmosphere, and the temporal and spatial manipulations through montage to regulate the film's pace and rhythm (Balsom, 2013). When combined, the psychological and physical components of the cinematic dispositif produce a sensory and immersive experience for the spectator, which has the capacity to take its viewer to unfamiliar settings, arouse intense emotions, and alter their perspectives of the world (Baudry, 1975). This part of the thesis explores a recent shift in the cinematic dispositif due to cinema entering the gallery space while briefly taking a look at differences in the audience of cinema and gallery.

3.1.1. Shift in Dispositif

It is important to mention that scholars have various contradicting opinions on whether there can ever be a shift in cinematic dispositif. Bellour (2018) argues that if only there is a screening in a movie theater in front of a large group of audience, that can be referred to as cinema. A film may exist and circulate outside of this context, but cinema cannot. On the other hand, while tracing out the migrational aesthetics of cinema, Casetti (2012) suggests that cinema goes beyond the traditional dispositif by explaining the endurance of a specific type of experience across different exhibition venues. In the age of making feature-length films with mobile phone cameras and

circulating them through online streaming platforms, cinema's dispositif has already faced a challenge from the digitized production and distribution industries. As André Bazin (1967) asks, "What is Cinema?"; in *Exhibiting Cinema in Contemporary Art*, Balsom (2013) asks, "Where is Cinema?" and answers this question by asserting "cinema may be everywhere, but everywhere it does not remain the same" (p. 31). The cinematic dispositif had long maintained its authority and disintegrated into its components, which are now free to combine with other elements to form new constellations (Balsom, 2013). Uroskie (2014) explores this disintegration of the cinematic dispositif in the expanded cinema's investigation of the movie theater; he adds that expanded cinema influences "an expansion of the moving image into the art gallery (...) where it would transform our understanding of the nature and possibilities of the moving image" (p. 14). Besides, museums started using innovative technology to offer interactive and aesthetically appealing experiences. Albeit museums' approach toward the moving image, which will be elaborated on in the next part of this thesis, cinema entering the museum and the gallery space brought technology, mass media, and art together in a way that has never been before. In order to acknowledge a shift in dispositif, cinema's journey into the museum should be analyzed first.

3.1.2. Cinema in the Museum

Establishing the Museum of Modern Art's (MoMA) Film Library, the first official museum library to collect, curate, and preserve film, John Marshall (1938) writes, "And, if such audience exists for films that cannot now be shown theatrically, its existence should give substantial encouragement to the production of new films of educational and cultural value." As cinema is seen right on the border, newer than

old media and older than new media, there is a vast amount of different scholarly opinions on what interests the museum has in cinema or vice versa. For Dominique Païni (2002), cinema is a patrimony, a document, a testimony, a trace, and a memory. He argues that the value of agedness and exhibition is the key for museums. "Cinema becomes the heritage and cultural inheritance of the century" (Païni, 2002, p. 28). Balsom (2013) explains Païni's (2002) discussion as "ephemeral cinema is eager for the eternity that a residence within the space of museum might provide for it" (p. 31). Under the inferences of place and displacement, it is argued that there is a stronger emphasis on the social and collective components of reception, to the point that cinema can be interpreted explicitly for its historical connections with an ideal public sphere (Conolly, 2009). From this point of view, space (museum and gallery) becomes a site for the monumentalization of film. As an old medium, cinema is seen as something to be commemorated and protected, rescued and saved. "Within the white cube, the cinema is aligned with preciousness and rarity" (Balsom, 2013, p. 101).

Addressing the debates on the "death of cinema," Elsaesser (2004) counters the discussion by presenting a case for cinema's ongoing status as a new epistemological object of interest, as well as investigating the existence of moving images at art galleries and museums as a challenge for contemporary art. Cinema in contemporary art as a "new medium" breaks the borders between the "image regimes of cinema and art" (Balsom, 2013, p. 11). Youngblood (1970), citing John Dewey (1958), asserts, "When art is removed from the daily experience, the collective aesthetic hunger turns towards the cheap and vulgar" (p. 116). Cinema in gallery space is explained as "a site for the exhibition of a new cinema that is 'purged' or 'cleansed' of its associations

with the vulgarity of mass culture, a cinema of museum to be made by artists.” (Balsom, 2013, p. 38). In *Saving the Image*, Raymond Bellour (2003) argues that gallery-based image production would rehabilitate qualities of contemplation and substance, as well as it will rescue the image from vulgarization. Expansion of cinema to the gallery space refers to and causes expanded consciousness. “One can no longer speak of art without speaking of science and technology” (Youngblood, 1970, p. 415). Therefore, cinema in the gallery space now implies a metamorphosis of human perception within the efforts to comprehend more significant spectra of experience.

Similarly, Knowles (2020) argues that exhibiting cinema in the museum or the gallery space improves “the presentation of film as rare and precious” (p. 14). Macdonald (2006) discusses that, in particular, 16 mm and 8 mm films cannot go extinct, at least in museums, because of their rich history as the premier film gauges for avant-garde and experimental cinema. He argues that conditioned film gauges, as objets d’art, will be as valuable as Picasso (Macdonald, 2006). This rarity in production will increase “the interests of private citizens, gallery owners, and museums investing in these objets d’art to be sure that the films are seen and recognized across the cultural landscape” (Macdonald, 2006, p. 129). On the other hand, the white cube is not a neutral container; it has its history, ideology, and contemporary predicament. Balsom (2013) questions that “cinema is granted escape from the ideological determinations of mass culture, but there is no interrogation of those of the realm it is entering” (p. 39). Rosalind Krauss (1990), in *The Cultural Logic of the Late Capitalist Museum*, explains that the museum is becoming a technological space of spectacle. Pantenburg (2014), in the same manner as Krauss

(1990), analyzes the museum as a distraction with the sounds, motions, and sights of other visitors, the enticing design of gallery space, and the view out the window. Therefore, the museum visit and the broad distribution of films became consumable commodities that offer a distinct form of experience that may be adequately defined concerning attention and distraction (Pantenburg, 2014). The most discussed difference in the cinematic dispositif settling in the gallery space is its effects on the audience. The next part of this chapter examines the audience of various dispositifs such as the movie theater and the museum.

3.1.3. The Voyeur and The Flaneur

Baudry and Williams (1975) argue that the cinematic experience is as captivating as it is stunning. They remark that this effect of cinema is similar to Plato's cave allegory as "projection and reflection take place in a closed space, those who remain there, whether they know it or not (but they do not), find themselves chained, captured, or captivated" (Baudry & Williams, 1975, p. 44). Even though earlier scholars such as Baudry (1975) or Bazin (1967) define the cinematic experience or cinema dispositif regarding all aspects of the medium as carries in itself all connotations that come with it as the darkness of the theater, the respective passivity of the spectator, and the forced immobility, and the projections of film on the big screen, they overlook one central aspect of cinematic experience; "the other anonymous viewers in the theater" (Hanich, 2018, p. 8). Balsom (2013) asserts that the movie theater experience is erotic and entertaining. "The anonymous relativity, the darkness, the gigantism of the screen; the imperceptible rhythms of the flicker emanating from the projector - all these elements serve the buttress powers of the film itself, consolidating the spectator's attentive fascination and engrossment"

(Balsom, 2013, p. 39). Rather than identifying with what is portrayed in the spectacle, the viewer connects with what stages the spectacle, makes it visible, and forces them to see what it sees. Bazin (1967) comments on this consequence, “alone, hidden in a dark room, we watch through half-open blinds a spectacle that is unaware of our existence and which is part of the universe” (p. 102).

Commercial entertainment reduces the spectator to a voyeur, where the viewer is passive and acts upon. It exploits alienation and boredom and is on the opposite end of the spectrum of the arts. Conventional cinema guides the viewer; it corrodes the viewer’s capacity to understand the more complicated. “Art explains; entertainment exploits” (Youngblood, 1970, p. 60). Art corresponds directly to the experience where the human condition (idealization, frustration, and demoralization) is transcended rather than exploited. The audience effect in the social experience of cinema dispositif shows itself in three distinct layers: shared emotion, emotional cognition, and feeling. Hanich (2018) explains the cinema spectator with four common grounds “(1) same kind of emotion; (2) shared intentional object; (3) mutual awareness; and (4) phenomenological closeness” (p. 170). However, Benjamin (2008) defines the audience as a distracted examiner. Similarly, Leighton (2008) argues that the passive spectator of the movie theater is confronted with the active visitor of the gallery. The movie theater, in this sense, is a disciplinary confinement, whereas the gallery represents freedom (Baudry, 1975; Metz, 1986).

In her book *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema*, Wasson (2005) argues that cinema transformed under the patronage of the museum. She discusses that films, like paintings, sculptures, or photographs, are distinct objects essential to understanding history, art, and contemporary politics. Wasson (2005) claims that as film art and film history infiltrate the art scene, “a new kind of audience becomes visible, sustained by the institutional logics of privately founded yet publicly mandated film department and art museum” (p. 5). Pantenburg (2014) defines the dualities of encountering a film in the cinema and the museum as follows; “Art spaces are positioned against the cultural industry, aesthetic experience is set against entertainment, critical spectatorship against passive absorption and concentrated perception against distracted glance” (pp. 28-29). Focusing on *the Black Box and the White Cube* discussion, Uroskie (2014) explores the idea of the architectural differences in screening environments and how they work when



Fig. 1. Kutluğ Ataman. (2005). *Küba*. [Video installation]. Extra City Center for Contemporary Art. Antwerp, Belgium.

incorporated into one another with the cinema of exhibition. This cultural dialectic is argued as the “immobile spectator” through institutional, social, and discursive angles (Uroskie, 2014). As illustrated in Figure 1, on Kutluğ Ataman’s *Küba* (2005), Balsom (2013) writes, “the mobility of the viewer here allows for the new temporalities and new forms of narrative that simply would not be possible within the traditionalized space of the cinema” (p. 53).

The film is not just a form of entertainment but also a way of seeing. As Youngblood (1970) puts it, “If [the filmmaker] is an artist, we become artists along with [them]” (p. 72). However, in the contemporary art world, the exhibition visitor is often likened to a flâneur (Pantenburg, 2014; Païni, 2002; Freidberg, 2006), someone who moves aimlessly and passively through space, window-shopping for experiences. Pantenburg (2014) argues that the grammar of the exhibition is subjunctive, where many works remain unactualized possibilities, while the cinema situation is indicative, as the film experience frames the spectator’s attention and minimizes their awareness of alternatives. He argues, “Yet if the flâneur is everywhere and pervades the most diverse media and spatial configurations, its analytical value becomes increasingly less obvious” (Pantenburg, 2014, p. 33). Nevertheless, Nash (2002) warns against assuming that gallery-based moving image practices automatically challenge dominant spectatorial regimes of cinema. Instead, he calls for a critical examination of how these practices construct and problematize the subject (Nash, 2002). Ultimately, the relationship between the spectator, the moving image, and the physical and textual framings that surround them remain a complex and contested terrain. The next section of this chapter aims to clarify this complex relationship by

analyzing the existing literature on the cinematic dispositif and identifying the new components of the exhibition space as a cinematic dispositif.

3.2. The Exhibition Space as a Cinematic Dispositif

Film scholars such as Baudry (1975) and Metz (1986) have extensively studied the concept of a cinematic dispositif, identifying critical components of the traditional modes of cinematic experience, including the image, narrative, medium, and environment. As artists and curators seek to create immersive and interactive experiences that challenge the conventional forms of viewership, there has been an increase in interest in the link between film and gallery space in recent years. The exhibition experience is centered on the image, narrative, medium, and environment as artists and curators cooperate in designing a unified and captivating installation that invites audiences to engage with the work. This thesis proposes that the exhibition space in a gallery can be understood as a new cinematic dispositif, as it combines these four components uniquely and dynamically.

This section delves into the complex interactions between perception, art, and technology, illuminating their enormous impact on the cinematic landscape within the context of the exhibition. A deeper understanding of how art and technology interact to shape the shared visual experiences may be achieved by tracing the development of the image regime and the aesthetic conventions in the exhibition context. The narrative component of the cinematic dispositif used in the setting of the exhibition takes on a variety of tasks, from conveying the creative piece in question to inspiring wider cultural and institutional debates. Further comprehension of how art and technology work together to shape visual experiences is facilitated by a more

thorough understanding of the function of narrative in how viewers comprehend presented moving images. A possible solution to better comprehend exhibited cinema and its complicated link with the technological and institutional context is to identify the medium as a realm for conversation and engagement. The conventions of exhibited cinema are heavily influenced by the medium of artistic expression. A more profound understanding of the production, mediation, and reception of moving images within the exhibition space arises through considering the medium as both a tool and an instrument of dialogue. This thesis argues that the gallery's provided exhibition space may be seen as a unique cinematic dispositif, where these essential components come together in a creative and engaging way. The specific processes by which the exhibition space functions as a cinematic dispositif require being explored in greater detail, and the ramifications of this paradigm for both artists and spectators also need to be clarified in this sense.

3.2.1. Image

The image is one of the key aspects of the film, both in the cinema and the gallery space, as artists and curators employ visual components to communicate meaning and provoke a reaction. This part of the thesis explores the concept of an image regime in detail, including how technology has transformed the production and reception of cinematic images. The image regimes in the sense of exhibited cinema refer to the various ways that the moving image is exhibited in galleries and museum settings, ranging from conventional film screenings to more immersive and participatory installations and their reflections on the way that the artists produce the images. As McLuhan (1970) notes, the serious artist is best equipped to navigate these changes. They are able to approach technology critically and with an

understanding of how it affects the sense of perception. The aesthetics of exhibited cinema examines how artists and curators have collaborated to develop cinematic experiences that interact with the specific features of the venue. The premise is that technology has had a significant influence on how to see and comprehend images and that artists have a special responsibility in addressing these developments at the heart of this topic.

Between the cinema and the gallery, or as Uroskie (2014) defined, the black box and the white cube, the conventions of image regimes vary. The cinema and the art worlds have developed over time as a result of social and cultural factors that have been particularly institutionalized throughout their history. Each container, in this sense, has its unique set of freedoms and constraints that shape the production and reception of images. Ongoing scholarly discussions on the image and aesthetics of these institutions arouse some kind of retrospection on how images metamorphose between these institutional conventions, particularly in the difference between cinema, television, and arts (McLuhan, 1995; Nash, 2002; Uroskie, 2014). In light of contemporary scholarship, the current study investigates how images migrate across various settings and how these movements affect their reception and interpretation. This section examines how institutional contexts shape the production and reception of images and how recent scholarship engages with these issues.

The image has undergone significant changes since the advent of photography, and “the metamorphosis of the image (...) become particularly prevalent following the widespread dissemination of computer technologies” (Balsom, 2013, p. 32). In *The Image*, Boulding (1956) distinguishes between the message, the structured

experience that produces a change in the image, and the image itself. McLuhan (1995) quotes Hertz (1956) in this discussion of Boulding (1956) as

We form for ourselves images or symbols of external objects, and the form which we give them is such that the necessary consequents of the images in thought are always the images of the necessary consequents in nature of the things pictured (p. 1).

This indicates that the image has a significant impact on how we understand and interact with the world. Similarly, on the ideological operation of cinematic spectatorship, Nash (2002) argues that there has been a shift that encompasses a more comprehensive range of media, such as advertising, television, and magazines. Requiring new approaches to curatorial and artistic practices, this shift imposes a deconstruction and reconstruction of cinematic spectatorship. Nash (2002) describes a gallery-based cinema as “entailing new visual and sonic conditions in the production of subjectivity.” Therefore, the need to challenge traditional cinematic expression and engage with the broader visual culture, new cinemas are being developed.

In the 1970s, the emergence of synaesthetic cinema, or expanded cinema, initiated a remarkable shift from traditional cinema and its priorities on narrative storytelling and realism. The artists of synaesthetic cinema sought to build a new kind of cinematic experience that was considerably more immersive and subjective (Balsom, 2013). Through consciousness-expanding drug experiences, these new artists of the 1970s seek new ways of seeing and experiencing the world, which then translated into their cinematic work and practice (Youngblood, 1970). As noted by Youngblood (1970), in search of ways to challenge the viewer’s perceptual and cognitive processes, synaesthetic cinema aimed to create a “total field” of images. By employing techniques such as multiple superimpositions, synaesthetic cinema aimed

to create “harmonic opposites” that would continually transform and evolve (Youngblood, 1970). In other words, the artists of synaesthetic cinema sought to create a kind of sensory overload that would disrupt the usual seeing experience of the viewer.

Nash’s (2002) distinction between First, Second, and Third cinema highlights the diversity of cinematic practices that emerged in the 20th century. While Hollywood and auteur cinema focused on mainstream storytelling and individual expression, Third Cinema sought to challenge dominant narratives and promote political and social change. Conversely, contemporary art has taken a different approach, focusing more on deconstructing and reconstructing aesthetic discourse (Nash, 2002). In the long run, the emergence of synaesthetic cinema in the 1970s marked a critical moment in the history of exhibited cinema, as artists sought to expand the medium’s possibilities and explore new ways of experiencing and understanding the world in the metamorphosis of the image.

The roots of image regimes in exhibited cinema can be traced back to avant-garde and synaesthetic filmmaking. The goal of Third Cinema is to disengage the spectator from their “habitual, pre-designated location in the dominant cinematic apparatus through a process of critical unraveling of the apparatus and thereby produce a politically conscious audience for another cinema” (Prasad, 1998, p. 2). It refers to a range of experimental art practices that aims to break away from the conventions of traditional cinema and challenge the norms of exhibition and spectatorship. These cinemas put forth a variety of aesthetics and political viewpoints that contrast with mainstream Hollywood or art cinema (Nash, 2002). Third Cinema artists sought to

create a new kind of cinematic experience by drawing upon abandoned models of pre-cinematic history. They aimed to create a space “somewhere between the immersive tradition of the movie theater's black box and the more distanced perception characteristics of the gallery's white cube” (Uroskie, 2014, p. 15). These artists explore the spatiotemporal nature of art in a newly televisual world using the disorienting properties of the moving image as a metaphor. They destabilized the accepted conventions of exhibition and spectatorship, and instead of supporting modern art cinema, they aspire to start an interdisciplinary change for art and its institutions. Expanded cinema was the first attempt to create a new kind of cinematic experience that challenged traditional notions of exhibition and spectatorship and aimed to transform the institutions.

This interdisciplinary change highlights the difficulty of placing expanded cinema beyond the traditional cinema space and format. Uroskie (2014) describes this form of filmmaking that extends beyond the traditional space and format as “the discursive and institutional promiscuity of the expanded cinema (...) would necessarily relegate it to a netherworld between art history and film studies insofar as those disciplines remained grounded on this ideal” (p. 235). This predicament of placing exhibited cinema within established academic disciplines, such as art history and film studies, is intriguing since it exists in a space that is between physical, institutional, and discursive sites. Uroskie (2014), building on Rodowick's (2007) arguments, suggests that exhibited cinema was the first art form to fully challenge traditional concepts of aesthetics by confounding the division between spatial and temporal arts. Temporality, time, and duration are crucial structural elements in the film. However, in an exhibition context, the exhibition's erratic timing and viewers' constrained

attention spans lead to “a precarious dialectic of attention and distraction” (Pantenburg, 2014, p. 32). Pantenburg (2014) suggests that exhibition techniques such as loops or short clips provide some solutions to this problem; however, they also limit the moving image work regarding the narrative. Additionally, he argues that the mobile spectator, together with the spatial parameters of the installation, often takes precedence over the temporal parameter of duration, which was constitutive for many Third Cinema film experiments. These artists challenge traditional aesthetic concepts, particularly their relationship to time and space.

On the contrary, Païni (2002) discusses that the mobilization of the viewer in moving image installations is a constructive step toward active cooperation. “The spectator completes the work” (Pantenburg, 2014, p. 33), and the aesthetic object is constructed in the viewer’s mind. Uroskie (2014) discusses Rancière’s (2011) definition of the contemporary aesthetic regime, which is always challenging established standards with the goal of blurring the line between art and non-art. He suggests that the profound variety of artists’ films and videos that arose during the following ten years after the institutional legitimization of European art cinema and the avant-garde structural film is explained by Rancière’s (2011) genealogy of the aesthetic regime. Uroskie (2014) notes, “The strongest work to date has tended to work on this dynamic, integrating both the material and the psychological components of the exhibitionary situation into the aesthetic and conceptual structure of the work itself” (p. 238). The relationship between the spectator and the work in exhibited cinema is complex and dynamic and can involve active collaboration and the construction of the meaning. Exhibited cinema incorporates the exhibitionary

context into the aesthetic and conceptual framework of the work itself while consistently challenging accepted standards in the current aesthetic regime.

3.2.2. Narrative

As even entire exhibitions often tell a story through a sequence of interconnected works, the narrative is equally crucial in terms of exhibited cinema. The narrative here serves as a framework for comprehending the form and content of the artwork, making it an essential part of the cinematic dispositif of the exhibition space.

Whether it be in the form of a conventional scenario-based narrative, a documentary-style narrative, a more experimental narrative, or some kind of non-narrative, the narrative component conveys and communicates the specific work of art to its viewer. In the meantime, the narrative also significantly contributes to the creation of institutional discourses, determining the cultural worth of the artwork, and producing objects of art. In that regard, artists and curators may connect various pieces of art in the exhibition setting to increase the individual work's significance and worth by placing it inside a wider narrative context. Furthermore, the narrative can also serve as a way of generating new modes of perception and understanding among the viewers. Alternative narratives and unconventional storytelling methods may upend traditional cinematic experiences and create new opportunities for involvement and interpretation, as the artists of synaesthetic cinema demonstrated (Youngblood, 1970).

Coming from early Greek theories of rhetoric and philosophy, the need to describe the contemporary idea of narrative advanced from the need to unpack these early literary works, especially poetry, fables, and the theater (Chatman, 1978; Todorov,

1969). Drawing upon his earlier analyses, Todorov (1988) argues that literary theory, which will later be narrative theory's roots, concerns literary discourse rather than literary creations. He claims that a theory of literature cannot escape literature on its route to its legitimate discursive purpose. Nevertheless, at the same time, it can only accomplish that objective by moving beyond the concrete work. Structural analysts claim that real progress will be made if a framework is understood. As a result, they use the word “structure” in this context, referring to a conceptual entity rather than a physical one (Todorov, 1969). Todorov (1969) explains the nature of structural analysis as theoretical and non-descriptive; “in other words, the aim of such a study will never be the description of a concrete work” (p. 70). An understanding of the structure of that work will be the real goal. Thus, the term “structure” has, in this case, a logical rather than a spatial significance. To offer a spectrum of literary possibilities, those who adapt structural analysis present a narrative with two components: a story and a discourse (Chatman, 1978; Todorov, 1988). The story, in this sense, can be claimed as “the content or chain of events (actions, happenings), plus what may be called the existents (characters, items of setting)” (Chatman, 1978, p. 19).

Discourse, on the other hand, is described by Chatman (1978) as a means of conveying the story, expression, manifestation, and transmission. He defines this distinction between the story and discourse as “in simple terms, the story is the *what* in a narrative that is depicted, discourse [is] the *how*” (p. 19). In other words, the discourse component of the narrative may also be seen as the order in which the events in the work itself develop and how the viewer learns about what occurred. By

way of illustration in Figure 2, Chatman's (1978) narrative model proposes a visual representation of the differences between the story and the discourse on a conceptual level. This thesis mainly focuses on the discursive component of narrative rather than the content, or what we may call the story here, regarding the importance of understanding the framework to understand the story completely.

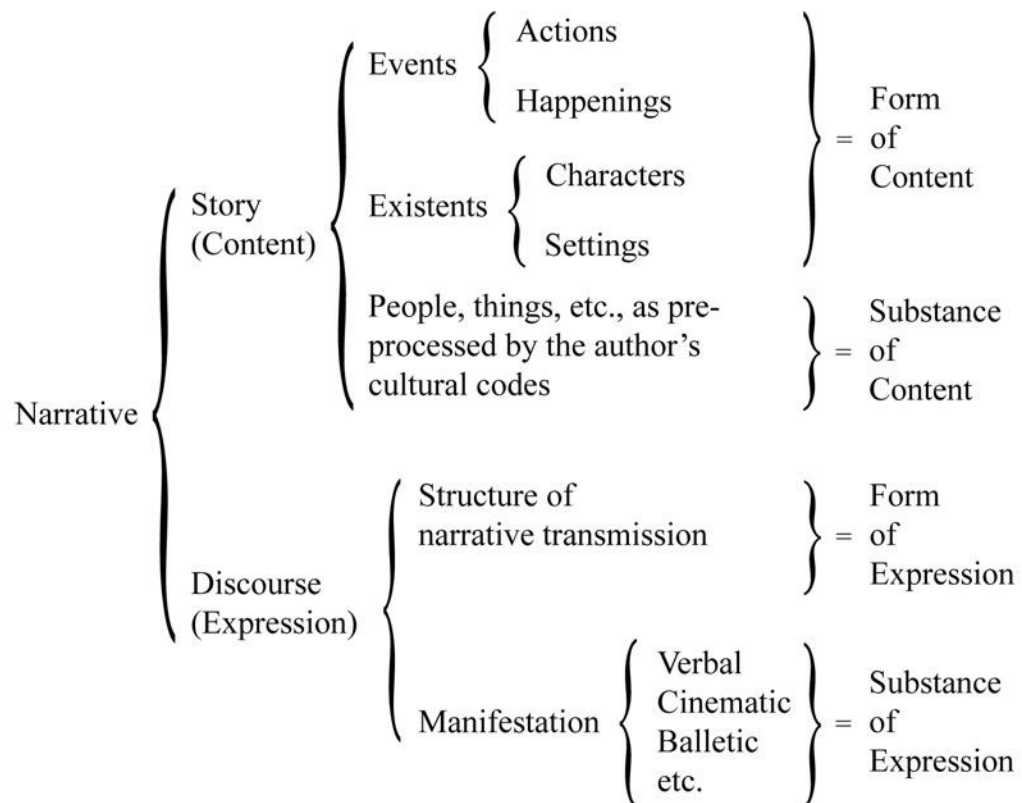


Fig. 2. Chatman's Narrative Model. From *Story and Discourse: Narrative Structure in Fiction and Film* (p. 26), by S. Chatman, 1978, Cornell University Press. Reproduced for educational purposes.

Chatman (1978) divides the narrative discourse, the "how," into two subcomponents: "the narrative form itself—the structure of the narrative transmission—and its manifestation—its appearance in a specific materializing medium, verbal, cinematic, balletic, musical, pantomimic, or whatever" (p. 22). The narrative form is defined as "a sequential composite" (Chatman, 1978, p. 20). In film, video, and exhibited

cinema, this sequential composite is constructed through techniques such as editing, montage, or collage. André Bazin (1967) explains montage as the dramatic analysis of action. Bazanian realism argues that only through the extreme realism of the images the abstraction of montage can be supported (Rodowick, 2007). On the other hand, the synaesthetic filmmaker has abandoned montage and left it to the commercial filmmaker (Youngblood, 1970). The human experience in this type of filmmaking is seen as non-uniform, non-linear, and non-connected. Youngblood (1970) argues that the events, in reality, do not move linearly. It can be explained by the awareness of consciousness exclusively. Montage tries to explain and conform to nature, whereas art explores and evokes. For Youngblood (1970), “the essence of cinema is precisely ‘dynamic movement of form and color,’ and their relation to sound” (p. 157). Synaesthetic cinema, in this context, replaces montage with collage with techniques such as superimposition, flash frames, macro close-ups, and time-lapses. Benjamin (2008) explains that “the close-up expands the space as the slow-motion sequence dilates movement” (p. 29), whereas Youngblood (1970) describes these techniques as “images orchestrated in such a way that a new reality arises out of them” (p. 88). This orchestration of images covers half of the “how” question that Chatman (1978) asks at its core.

Until now, this section has covered the structure of the narrative and what it is structured through. The second half of the “how” comes from the narrative transmission. Narrative transmission, or the manifestation of a narrative, “concerns the relation of time of story to [the] time of the recounting of [the] story, the source or authority for the story: narrative voice, ‘point of view,’ and the like” (Chatman, 1978, p. 22). Youngblood (1970) categorizes the narrative styles, the manifestation

of a narrative, into four kinds: theatrical scenario-based, documentary, cinéma-vérité, and synaesthetic cinema. These four kinds of distinct narrative styles are mainly differentiated through the “recounting” of the narrative. This recounting is reflected in all four kinds of narrative styles with how the story is arranged or in what order it is told. Theatrical scenario-based and documentary narratives are usually described as linear narratives. The relationship between fiction film (with a theatrical scenario-based narrative) and documentary is claimed by Nichols’s (2001) statement, “Every film is a documentary” (p. 1). He adds, “In fact, we could say that there are two kinds of film: (1) documentaries of wish fulfillment and (2) documentaries of social representation” (Nichols, 2001, p. 1). Discussing the first two narrative styles, theatrical scenario-based and documentary, the fictional commercial film, and the nonstylized material of the documentary organized into a narrative form, there is an evident intersection between the linearity of the narrative styles. However, Nichols’s (2001) argument overlooks two other essential narrative styles where the linearity is presented differently or even non-existent.

Such a non-linear approach can be found in cinéma-vérité, using the camera's point of view to present the story as close as possible to reality through loosely organized structures and without any editing or montage. Likewise, synaesthetic cinema employs the space-time continuum instead of a linear narrative. The present is defined as the experience itself, as “all experience was synthesized in the present” (Youngblood, 1970, p. 81). Accordingly, the past is the present memory; consequently, the future is perceived as the present expectation. Where no linear narrative is present, the images acquire their grammatical meaning. Drifting from linearity, one image is continually transformed into other images through

metamorphosis. Therefore, in synaesthetic cinema, one image is constantly manifesting. Youngblood (1970) illustrates this as “psychological and physiological connotations are one total image in metamorphosis” (p. 87). This means that when time and space are perceived as a whole, a matrix for psychic exercise, a new realm, an evocative experience appears. The viewer, bewitched by the commercial entertainment medium, breaks free and starts to experience. Instead of conventional cinema’s exposition, synaesthetic cinema achieves the story’s evocation through narrative transmission. This phenomenon is explained by Youngblood (1970) as “in the expositional narrative, a story is being told; in evocative synaesthesia, an experience is being created” (p. 92).



Fig. 3. Christian Marclay. (2010). *The Clock*. [Video Installation]. Tate. London, England.

Contemporary artists, whether central or peripheral, have skillfully and intricately rejected the formal codes and narrative structures of Hollywood as they have become globally pervasive. Through their challenge to cinematic art, they prompt the viewer

to reconsider the understanding of what is internal and external (Uroskie, 2014). Christian Marclay's (2010) 24-hour video installation, *The Clock*, can be seen as a relevant example here (Figure 3). The use of montage, rhythm, and flow resonates in this work as a collection of found footage clips of clocks are synchronized to real-time. Marclay's (2010) challenge of the traditional narrative styles of cinema in a setting of exhibited cinema is a suitable demonstration here of how artists are questioning the standard Hollywood narrative frameworks.

Above, the narrative discourse is discussed through the narrative's structure and transmission. Chatman (1978) defines the expression plane as a collection of narrative statements. The statement here refers to the fundamental elements of an expression's form, distinct from and more abstract than any specific manifestation discussed above (Chatman, 1978). The expression's substance differs from one work of art to another, as a particular posture in the ballet or a series of film shots. The substance of an expression, "a medium—language, music, stone, paint, and canvas, or whatever— actualizes the narrative, makes it into a real object" (Chatman, 1978, p. 27). The following section examines the medium as the third component of gallery space as a new cinematic dispositif.

3.2.3. Medium

The medium—whether it be film, video, or installation—is also essential to the exhibited cinema experience because it influences how the work is displayed and encountered. The conventions and potential of exhibited cinema are greatly shaped by the medium of artwork in this sense. The medium, according to McLuhan (1995), is not only a tool for making art; it is also "a space of conversation" (Balsom, 2013,

p. 94) and interaction that affects how the viewer experience and comprehend the content of the artwork itself. The medium in this thesis, in terms of exhibited cinema, refers to the way the moving image is displayed to the audience. Digital or conventional film projection, as well as other display technologies, can be applied to this understanding regardless. To provide the viewer with a unique, meaningful, and interesting experience, the artists of exhibited cinema work within the specific possibilities and restrictions that each medium affords. Nevertheless, as McLuhan (1995) pointed out, the medium of the artwork may also function as a sort of content on its own. Therefore, not just the moving image itself but also how it is displayed and mediated by the exhibition space and its many technologies constitute the content of an exhibition together.

In addition, an artwork's medium becomes critical in determining its meaning and reception. It determines how the artwork is seen by its audience, being more than just the material or instrument utilized to make the piece. Drawing on Baudry's (1975) conceptualization of projection devices, cinema, and the large screen, it is emphasized that the medium of an artwork is not neutral but actively participates in determining the viewer's experience. The simplest illustration here can be how the shape and size of a screen may impact the way that the spectator experiences an image and the feelings it arouses. The idea that "the medium is the message" (McLuhan, 1995, p. 7) indicates that the channel through which the message is communicated is as significant as the message itself. In other words, this suggests that the message's reception and interpretation might be affected by the medium. Therefore, the medium is not just a passive tool, but also it contributes to the creation of meaning (McLuhan, 1995; Balsom, 2013). As a consequence, it is possible to see

the medium as a type of language that facilitates communication between the artwork and its viewers as well as between other artworks and cultural settings.

As stated in Chapter 2, since the invention of the cinematic apparatus, the transformational potential of media has received particular emphasis. According to McLuhan (1995), the most recent method for studying media “should consider not only the ‘content’ but the medium and the cultural matrix within which the particular medium operates” (p. 11). An artwork’s medium is not isolated, in this sense, but instead exists within a broader cultural context that influences its meaning. Like his colleague and friend McLuhan (1995), Youngblood (1970) also claims, “the message has been the medium” (p. 75). Art is created through the creative use of different media and explores patterns in nature.

Youngblood’s (1970) definition of intermedia art accentuates the use of multiple media to create a total environmental experience for the audience. The meaning of the art is communicated through emotional and sensory experiences created by audio-visual technologies. This stimulates perceptual, sensory, and intellectual awareness in the audience. When one media is contrasted with another, its unique features are always brought into more evident emphasis (Youngblood, 1970). This suggests that using multiple media can enhance the individual properties of each medium and create a more complex and dynamic artwork. McLuhan (1995) argues that the translation of nature into art is a long revolution and that this process involves the application of knowledge across different material forms, applied knowledge. He adds that art is not simply a representation of nature but rather a transformation of it through different media. The potential for new and dynamic

artworks emerges through multiple media. Therefore, the creative and innovative use of media in creating art and how art explores and transforms patterns in nature are significant in the context of exhibited cinema.

A potentially relevant example of the effects of the medium of an artwork can be Sasha Pirker's (2013) *Closed Circuit* (Figure 4). A roll of 16 mm film depicts the progressive appearance of a Polaroid picture, the temporal relationship of two mediums reflected in their commercial extinction. A Polaroid image develops in three minutes, the same time as a 100-foot roll of 16 mm film (Henderson, 2011).



Fig. 4. Sasha Pirker. (2013). *Closed Circuit*. [Installation]. Kunsthalle Exnergasse. Vienna, Austria.

Pirker (2013) captures the slow development of a Polaroid picture in *Closed Circuit*, which turns out to be the artist herself aiming a Bolex camera toward the audience.

The phenomenon that the audience encounters when they see the original Polaroid film next to the 16mm footage of it being developed is explained by Bazin (1967) as;

A film is no longer limited to preserving the object sheathed in its moment, like the enact bodies of insects from a bygone era preserved in amber. (...) For the first time, the image of things is also the image of their duration, like a mummification of change (p. 8-9).

Knowles (2020) describes this work as the old and new versions, as the analog and digital, are displayed in a variety of configurations, including separately, jointly, side-by-side, and most importantly, as projected filmstrips that make it possible to comprehend the rhythmic patterns from both a spatial and a temporal point of view. The medium of the artwork, in this sense, accentuates the creation of meaning.

The essence of this approach is based on medium specificity, which refers to the distinctive characteristics and traits of various creative mediums that influence their aesthetic potential and constraints. The term medium specificity in cinema has been used to refer to the physical characteristics of the film, such as its grain, texture, and brightness, which provide the viewer with a unique visual and sensory experience (Bazin, 1967). The emergence of digital technology, however, has challenged this idea of medium specificity by blurring the distinctions between various media and opening up new venues for hybridization and convergence. With the rise and spread of digital cinema, digital algorithms and code allow for more flexibility, interaction, and image and sound modification; the material features of the film have been rapidly replaced by them (Manovich, 2001; Rodowick, 2007). Intriguing questions concerning the nature of cinematic storytelling and the impact of technology on how

to see and interact with the work are brought up by this convergence of analog and digital media.

As McLuhan (1995) suggests, “the ‘message’ of any medium or technology is the change of scale or pace or pattern that introduces into human affairs” (p. 8). In this light, the differentiation between film and video, analog and digital, can be seen as a matter of both material and contextual attributes. The material properties of film and video are distinct and can produce different visual and aesthetic effects. On the other hand, the contextual attributes of these media, such as their historical or cultural contexts, also play a significant role in shaping their meanings and interpretations. Balsom (2013) asserts that an ontology of the analog moving image requires a nuanced understanding of its historical and cultural contexts and material properties to appreciate its unique contribution to exhibited cinema. Similarly, the rise of digital cinema and its hybridization with analog media demands a reevaluation of medium specificity and its implications for the future of cinematic storytelling (Rodowick, 2007).

A recent scholarly discussion can be found on analog cinema's material and sculptural form and current state. Knowles (2020) contends that “the film is praised as a living than a dying entity” (p. 11). Knowles (2020) and Balsom (2013) argue that analog cinema has an endless range of expressive possibilities and material attributes, such as the surface of the filmstrip, sprocket holes, and single frame articulation, which contribute to its uniqueness. Furthermore, “the film’s ability to capture ephemeral moments in the process of disappearance” (Balsom, 2013, p. 15) adds to its explorations of the contingent and the disappearing. Au contraire, some

scholars argue that analog film is an old (almost *dead*) medium, and its inclusion in contemporary art galleries is a form of ruinophilia (Knowles, 2020). Frampton (1971) explains, "... no activity can become art until its proper epoch has ended and it has dwindled, as an aid of survival into total obsolescence" (p. 34). Boym (2008) connects this state of ruinophilia to concerns about digital, technological, and societal failings.

On the contrary, Balsom (2013) argues that summoning the past in its anachronism can challenge the present. Similarly, Parrika (2012) refers to *zombie media* as a form of critical art practice, suggesting that the resurgence of the analog film can be viewed as a challenge to the current digital-dominated media landscape. Overall, it can be argued that there is still an ongoing nuanced discussion on the current state of analog cinema, highlighting its unique material and sculptural attributes, its ability to capture the ephemeral, and its potential to challenge the present.

As aforementioned, the medium of an artwork is crucial in shaping its meaning and reception. Balsom (2013) analyzes Tacita Dean's work and argues that film's fabric, material, and manufacture are essential components that define it as documentation. She argues that "the ungroundedness and inherent manipulability of the digital" (Balsom, 2013, p. 67) differs from analog film. Elsaesser (2004) further emphasizes the importance of reflecting on film and cinema history through digital media's zero-degree. The use of digital media can provide an opportunity for critical reflection on the past and present of cinema. Gunning (2007) adds that "cinema has always (and not only at its origin) taken place within a competitive environment, in which the survival of the fittest was in contention and the outcome not always clear" (p. 35).

This competition and struggle for survival add to the dynamic and active component of the artistic process. In light of these, the medium of an artwork is an essential element in shaping the artwork's meaning. The discussion includes film's materiality and digital media's potential to reflect on cinema critically. The competitive nature of cinema adds to the dynamism of the artistic process, emphasizing the importance of considering the medium in any artistic endeavor.

3.2.4. Environment

Last but not least, the environment, which includes the lighting, sound, and spatial layout, is also important in generating an immersive and compelling viewing experience in exhibited cinema. The environmental conventions of the cinema dispositif, such as having a large screen in a darkened room, create a particular setting to improve the viewer's perception of the moving image (Baudry, 1975). In difference from the traditional cinema setting, the environment of the exhibition space also includes unique physical design, lighting, sound, and seating arrangements of the space, all of which affect how the artwork is seen by the viewer. As Balsom (2013) states, "The installation of a moving image work within a specific architectural context transforms the experience of its viewing, as well as the conditions of its reception" (p. 92). The exhibition space here functions as a cinematic dispositif in larger part because of this modification of the viewer's experience. In addition to providing the physical context for the artwork, the environment, in this sense, also affects the viewer's comprehension and interpretation of it.

At its core, exhibited cinema offers a unique experience for the viewer that differs from traditional cinematic practices, as discussed above. In an endeavor to develop a fundamentally different way to experience the moving image, the artists of exhibited cinema have managed to create a new “institutional and discursive location *between* the white cube of the art gallery and the black box of the cinematic theater” (Uroskie, 2014, p. 14). Uroskie (2014) adds that by situating itself between the art gallery and the movie theater, exhibited cinema moves “toward the more environmental, mediated, and site-specific conceptual practices that would follow in its wake” (p. 14). The gallery space allows for movement, giving its audience the ability to explore the installation and engage with it physically (Balsom, 2013; Hanich, 2018). This is in contrast to the conventional movie theater, where the viewer is restricted to a fixed location and unable to ignore the flickering projection image in the dark (Bazin, 1967; Baudry & Williams, 1975). Thus, the viewer of exhibited cinema does not lose their sense of their current physical environment as they enter another fictional universe, as they might in a movie theater.

As a result, the experience is not restricted to passive spectatorship; rather, the viewer has a choice to participate and engage with the environment. Although the installation, immersion, and interactivity here do not force the viewer to watch, they do provide an option to do so. “It is left entirely to the viewer whether to be a spectator or a participant, whether to remain wholly within the space of the white cube or to take an active role in its supersession” (Uroskie, 2014, p. 123). The exhibition space’s precise architectural design, which offers open spaces and a visible atmosphere that surrounds the viewer and makes them an intrinsic part of the experience, makes it possible to provide this transforming experience (Balsom,

2013). As a whole, the variations in architecture between a movie theater and a gallery space offer the environment of the exhibition space as a crucial function of this new cinematic dispositif.

Moving image production and exhibition are also influenced by social, institutional, and discursive elements in addition to their architectural context. The art gallery and the film theater have long been conceived as diametrically opposed to each other (Benjamin, 2008; Youngblood, 1970; Baudry, 1975; Balsom, 2013; Uroskie, 2014).

These two cultural spaces are, in fact, at the two ends of each spectrum. This contrast is represented in their architectural designs as well as their audience, ideology, and history. Almost a sanitized cube, the exhibition space is a brightly illuminated environment that encourages tactile connection with the surroundings and gives its observer the opportunity to choose their own viewing point and time. On the other hand, the black box of cinema “intentionally negates both bodily mobility and environmental perception so as to transport the viewer away from her present time and local space” (Uroskie, 2014, p. 5). The gallery space’s lack of permanent seating enables the active viewers to choose their preferred vantage points, which makes them more conscious of their activities as observers (Nash, 2002). This choice of point of view, in turn, forces the artist to expand beyond the boundaries of the image, medium, and narrative. By the isolation of the viewer’s interaction with the moving image from the traditional cinematic spaces endorsement, the artists of exhibited cinema are able to contain and pinpoint the different elements of the cinema dispositif. As a result of this separation, the boundaries between art and cinema blur, allowing for a more immersive and involved experience of the moving image. In light of this theoretical and conceptual framework, the next chapter of this thesis

offers the methodological approach on the application of this literature survey to the contemporary Turkish context of exhibited cinema artists.



CHAPTER IV

METHODOLOGY

This study employs a qualitative research approach in which phenomenological research is applied to explore how contemporary Turkish moving image artists translate the cinematic experience into the exhibition space. The curiosity is about how artists choose the medium and decide on the narrative structure, medium, and environment for their work, regardless of its content. Leaving out the actual content of the artworks, this thesis is interested in the alternative components of the recent cinematic dispositif in the context of the gallery space. This chapter describes how the study is conducted in detail and the method of analysis while introducing the Turkish artists who were interviewed for the analysis in Chapter 5.

4.1. Semi-Structured Interviews

In search of how decisions are made by the artists while taking cinema into the gallery place, this thesis utilizes in-depth, semi-structured interviews with six Turkish artists designed in accordance with the theoretical framework presented in the previous chapter. Todorov (1969) argues that abstract conceptions cannot be directly evaluated at the level of actual reality. Therefore, in order to acquire “both

breadth and coverage across key issues and depth of coverage within each” (Legard et al., 2003, p. 148), in-depth interviews are constructed with a semi-structured interview approach. Semi-structured interviews, in this sense, provide “the opportunity to discover the respondent’s experience and interpretation of reality, across people’s ideas, thoughts, and memories in their own words rather than in the words of the researcher” (Blee & Taylor, 2002, pp. 92-93). The interviews were conducted in the period of April 4, 2023, and June 15, 2023. Each interview took place in 45 to 60 minutes. The interviews began with demographical questions about the background of the interviewee (age, city of origin, city/country of residency, professional experience, etc.). Following this, the main body of questions included four categories; (1) image, (2) choice of medium, (3) narrative style, and (4) usage of the space and environment. These categories acted as a guide to ensure the interview flow was within the research scope. While there were certain questions (see Appendix A) directed to each artist, semi-structured interviews allowed for flexibility in the direction of the conversations.

4.2. Sample

In line with the theoretical framework of the research, I have identified the artists whose work is relevant to the subject of this study in terms of exhibited cinema in the Turkish context. After reaching the artists with a query email explaining the scope of this thesis, I arranged online interviews via Zoom according to the availability of the artists and conducted semi-structured interviews with them. The field study targeted twelve Turkish moving image artists to be invited to participate in qualitative interviews as a part of the field study. These twelve artists are all above the age of 18 and are residents of different countries, such as Turkey, the United States, Germany,

and Austria. Six of the artists responded positively and were interviewed. Through the qualitative data collected from these interviews, this study aims to understand the decision-making mechanism of the artists regarding the exhibition of their works on the basis of the aforementioned components of the exhibition space as a cinematic dispositif; image, narrative, medium, and environment.

As the research design requires, the identities of the interviewees will be publicly shared due to their expert positions in this field. The interviewees here agreed that their personal information, such as their names, can be shared for academic purposes in the context of this study. Although the participants are not anonymous, the whole data will not be shared with anyone. In the upcoming part of this section and the analysis of the results, the names of the participants are explicitly shared, and their consent is guaranteed by the consent forms. One major advantage of using purposive expert sampling is to be able to interview the experts on the subject who are familiar with the terminology in the literature review of this thesis. The Ethics Committee of Bilkent University has approved the question set (see Appendix B), and it was determined that the research posed no ethical, physical, or psychological risks to the subjects. In this manner, all the participants are informed in advance. Participants' safety and personal privacy were ensured through informed consent forms, and personal information was collected with their approval. With the permission of the interviewees, the interviews were recorded. To guarantee that the integrity and significance of each interview remained intact during the transcription process, each session was transcribed and sent to its participant for validation. The list of participants in the sample, together with their artworks mentioned in the interviews, is provided in Table 4.1. below.

Table 4.1.*List of Artists and Artworks Mentioned in the Interviews*

Artists		Artworks		
Name	Discipline	Name	Year	Label / Description
Ege Berensel	Media Artist and Visual Researcher	<i>Cevat Kurtuluş</i>	2019	12 Screen Video Installation, Digital Video Transferred from 8 mm Films, 10'
		<i>Dinamo Mesken</i>	2013	Artistic Research Project
		<i>The Hill Doesn't Chant Anymore</i>	2007	3 Screen Video Installation, 20'
Zeyno Pekünlü	Artist (Video and Installation)	<i>Kamerasız / Without a Camera</i>	2021	Video / Sound, 71'
		<i>İş / Work</i>	2019	Color Video, 545'
		<i>Yıpranan Yer / Worn Part</i>	2019	Color Video, Found Footage Film, 3'17''
		<i>Bir Kadına Ürkütmeden Nasıl Dokunursunuz? / How to properly touch a girl so you don't creep her out?</i>	2015	Color Video (Found Footage), 19'10''
		<i>çift düşün-1 / doublethink-1</i>	2009	Video Installation, 4'43''
Köken Ergun	Artist (Film, Video, and Installation)	<i>China, Beijing, I Love You</i>	2021	Mural Painting, Animation Film
		<i>Aşura / Ashura</i>	2013	3 Channel Video Installation
Başak Şenova	Curator and Designer	<i>Kayıtsız / Unrecorded</i>	2008	Group Exhibition
		<i>under.ctrl</i>	2006	Live Performance Exhibition
Ali M. Demirel	Video Installation and Audio-Visual Performance	<i>Ada / Isle</i>	2018	Solo Exhibition, Video Series "Post-Apocalyptic Utopias"
		<i>Anti-Propaganda</i>	2002	Video, 9'56''
Özgür Demirci	Mixed Media Artist	<i>Vaatler Antolojisi / The Abandoned</i>	2022	Full HD, Color, Stereo, 06'46''
		<i>Herkes ve Hiç Kimse / Everyone and No One</i>	2022	Video, Sound, Color, 02'21'' / Aquarium 30 x 23 x 13 cm

List of Artists and Artworks Mentioned in the Interviews

Artists		Artworks		
Name	Discipline	Name	Year	Label / Description
		<i>Sana Anlatmak İstedğim Şeyler / Things I Want to Tell You</i>	2020	Two Channel Video Installation, Sound, Color, 22'40''
		<i>Ek İş: Bir Meşgale / Side Job: A Preoccupation</i>	2019	Video Installation in collaboration with Borgia Kantürk, Color, Sound
		<i>Trumbauer Aile Koleksiyonu / Trumbauer Family Collection</i>	2017	Site-Specific Installation, Performance
		<i>Babam ve ben / Dad and me</i>	2015	Oil Painting 24.5 x 37 cm, Full HD Video, Color, Sound, 3'20''

4.3. Method of Analysis

In its core idea, the aim of this research is to understand the decision-making processes of exhibited cinema artists. As the design of this research requires, the objective is to report the various realities of the artists on their own processes.

Following the literature review in Chapter 2 and the theoretical and conceptual frameworks in Chapter 3, in Chapter 5, the analysis of this thesis aims to explore the patterns of decision-making processes of the artists and their relation to the existing literature on exhibited cinema. It is necessary to switch back and forth from abstract literary characteristics to specific works (Todorov & Weinstein, 1969, p. 71).

Creswell (2007) explains that phenomenological research “describes the meaning for several individuals of their lived experiences of a concept or a phenomenon (...) to reduce individual experiences with a phenomenon to a description of the universal essence” (pp. 57-58). The utilization of multiple quotes based on the actual words of different artists and the presentation of distinct views from individuals are examples of evidence of multiple realities. When constructing phenomenology, therefore,

reports on how participants in the research perceive and construct their experiences differently. Utilizing narrative analysis as the method of analysis for the interviews, this thesis aims to evaluate patterns of meaning and considers the role of the interpreter in creating these meanings. The preservation of the individual as an analytical unit of analysis is one of the main advantages of narrative analysis in this sense (Josselson & Hammack, 2021). The next chapter provides the analysis introduced above.



CHAPTER V

FINDINGS AND DISCUSSION

Following the literature survey on components of the cinematic dispositif, this chapter of the thesis presents the analysis and findings of the qualitative data collected through semi-structured interviews with Turkish moving image artists on their own practices as well as their opinions on the practice of exhibited cinema as a whole. This chapter follows the categorization provided in the theoretical part of the thesis, Chapter 3.2., meaning that the analysis and its findings here are discussed within the four main categories constituting the gallery's dispositif: image, medium, narrative, and environment of the artworks.

5.1. Image

The narrative analysis of interviews revealed that contemporary Turkish moving image artists conform to the image regimes of exhibited cinema in their practices for various reasons. As the conceptual framework of this thesis acknowledges in Chapter 3.2.1., image regimes of exhibited cinema clarify how the relocation of images from cinema to the gallery has enabled artists and filmmakers to create new kinds of visual experiences and how the audience perceives and interprets these images. The first

category of the questions for the interviews explored the differences between the cinema image and the gallery image through the eyes of the exhibited cinema artists. There are two prominent themes that occurred in each interview; artists apply the image regimes provided by contemporary art spaces by challenging the traditional cinematic expression in an effort to democratize the image. In the process of relocation of the image, the conventions that were built by traditional cinema are questioned by moving image artists and the institutional requirements of the gallery space. The first section of this part examines in what ways the artists challenge conventional cinema. While the artists challenge the traditional cinematic expression, the second section argues that, correspondingly with the artists' efforts to ensure the participation of the viewer and the inclusiveness of the gallery space, the image resonates in a more democratic context.

5.1.1. Challenging the Traditional Cinematic Expression

One of the aims of this study was to indicate the institutional differences between cinema and the gallery space and determine how artists and filmmakers adapt to this relocation. As discussed in Chapter 3.1.3., in relation to cinema's voyeur, the gallery's flaneur has a shorter attention span and is open to more distractions (Friedberg, 2016). Exhibiting techniques such as loops are suggested in this sense as they might help to solve the issue at hand (Pantenburg, 2014). As Ege Berensel put it, "The foundation of video in the gallery is the repetition regime. It evokes the feeling of an endless cycle. Maybe because it has no beginning and no end." The viewer can start watching from any part they want, they can see just a portion of the work. Berensel added, "There is such an epistemological difference with cinema. You don't watch an object from its beginning, you meet it at some point." Similarly,

when asked about the main differences between a moving image produced for cinema and a work produced for being exhibited in a gallery, Zeyno Pekünlü explained that she believes that it is not necessary to watch a work exhibited in the gallery from beginning to end. While indicating that she creates her works to the smallest details and prefers them to be watched from beginning to end, she also thinks that they function regardless. The video installation *İş / Work* (2019) is a 545 minutes video of a 9-hour work day. Pekünlü asserted, “*İş* is a good example in that sense. Even when it was being prepared, it was prepared with the thought that no one but me would watch it from beginning to end.” The participants, on the whole, demonstrated that while producing their works, they always paid attention to this. Although the repetition regime offers the viewer an easier viewing experience, it also limits the moving image work regarding the narrative; this is discussed in-depth in the narrative section below (Pantenburg, 2014).



Fig. 5. Zeyno Pekünlü. (2015). *Bir Kadına Ürkütmeden Nasıl Dokunursunuz?*. [Video].

When the artists were asked about the similarities and differences that their work had with traditional exhibiting practices, a variety of perspectives were expressed. The format of the image was a recurring theme. Some interviewees argued that coming from the exhibition practices of conventional cinema, the image needs to be exhibited on its corresponding monitor. Ege Berensel remarked that his 4:3 found footage works, in particular, need to be exhibited on a 4:3 monitor. Conforming to the argument of the film being a testimony belonging to the museum (Païni, 2002), the 4:3 image ratio that belonged to the cinema once resonates as an artifact of media

archaeology in the museum. Likewise, while thinking that the majority of her works would function in multiple screen and projection formats, Zeyno Pekünlü explains that some of her works that employ internet aesthetics, or “old-school YouTuber aesthetics” in her words, such as *Bir Kadına Ürkütmeden Nasıl Dokunursun / How to properly touch a girl so you don't creep her out?* (2015) may contradict an old tube TV monitor (Figure 5). Contrary to the examples corresponding to the existing criteria of formats of cinema, Özgür Demirci's installation *Babam ve ben / Dad and me* (2015) juxtaposes an oil painting by the artist's father with a 3 minutes video of himself (Figure 6). Demirci proposed that the image regime of cinema is not ready to show a vertical image; he commented on what stands out “You can't show such a work in a movie theater in a vertical format; it doesn't even make any sense.”



Fig. 6. Özgür Demirci. (2015). *Babam ve ben*. [Oil Painting, Video].

Another constant theme from the aspect of the image that came up in the interviews was the artists' attempt to challenge the established aesthetic. This theme resonated in two ways; some artists mentioned questioning the aesthetics of cinema, whereas others were interested in breaking the aesthetic distance of being a work of art. Here, Köken Ergun attributed conservatism to traditional cinema. Trying to bring contemporary art and cinema on the same plane, Ergun gave the example of Godard while acknowledging that conventional cinema pushes its limits as much as it can. However, he argued that, in the end, traditional cinema has limitations from its structure to its space to its narrative. These limitations also echo in terms of the image. Pekünlü suggested that the aesthetics of her work come from the Internet, mainly from digital platforms such as YouTube and TikTok. Combining the montage of traditional cinema to “mesh, copy-paste, meme aesthetics of the Internet,” her work is born out of digital culture. On going beyond the traditional cinematic expression, discussing the aesthetics that cinema cannot admit, Başak Şenova mentioned that,

What matters to me is not that something is digital and/or technologically advanced, but rather the culture and the logic behind it. With the NOMAD projects that we produced in the early 2000s, there was a point that we have underlined from the beginning: what NOMAD focussed on with digital-based projects was not the change of the material used in art. As NOMAD we were talking about a vision related to art practices through our perception in the context of emerging technologies that continuously expose us to new realities and worlds through codes of perception. There was a significant way of thinking—produced by digital technologies—that folds on itself. In other words, digital technologies have had such an effect that it has the power to transform and change the way people communicate, the sociological structure, communication, as well as the way people look at themselves. I believed that digital art was aware of all of these. In the late 1990s and early 2000s, there were significant new things that come to our lives with digital culture and change our perception, such as “free culture”, “open source”, “sampling culture”, and “augmented reality”, and so on. Maybe because of these new developments, the production of digital culture during early 2000s was more interesting, authentic, and urgent. There was an urgency to produce and to deploy digital production with tactical approaches. The management, control and access to information is still an issue in today's world, but it is

being processed and addressed from a different angle. Of course, it was different back then, but today one cannot talk about digital art as a sole entity anymore as today digital culture and contemporary art have merged and even dissolving into each other.

What is surprising is that while some participants in this study reported a move beyond the traditional cinematic expression in their artworks, some demonstrated conformity toward the image of conventional cinema.

Şenova explained that when curating a moving image work, she aims to break the aesthetic distance that a work of art contains by its nature. She added,

Whenever you go to an exhibition to watch and experience a moving image—such as a film, or an animation or a video work—you would like to be immersed in it, even if it's short, as an audience you would like to get disconnected from the world; often you would not want any kind of Brechtian aesthetic distance.

This breaking of the aesthetic distance resurfaced in the interview with Ali M. Demirel as well. Pairing the image and sound in a rhythmic, meditative, and hypnotizing manner in his works, Demirel explained that he aims for the viewer to “get a little lost in the work and let themselves go and, if possible, forget about their surroundings or time.” Indeed, this harmony with the traditional cinematic expression cannot be overlooked. Related to the aforementioned challenges of the traditional, a majority of the artists stated that the gallery provides a free, egalitarian environment for the image.

5.1.2. Democratizing the Image

Although the democracy of the gallery as a whole is inquirable, the findings of this study show that the gallery offers ways of democratizing the image to its artists.

Unlike the conventional cinematic dispositif, which is discussed as a confinement

with strict rules for the image it presents, the gallery's image accommodates three aspects of democracy; inclusion, participation, and engagement. Combining the two perspectives, democracy and citizenship theories of political science, Zilla (2002) defines inclusion in democracy as the equitable involvement of diverse, heterogeneous groups in society. The inclusiveness of the gallery image was a recurring topic in all of the interviews. Özgür Demirci discussed the regulations of the gallery image in relation to the cinema image,

We have no limitations in this sense. I mean, you can shoot with any kind of camera you want, and no one will say, oh, unfortunately, we accept 4K in this gallery. But there are a lot of technical things that festivals specify as criteria, such as they want a minimum Full HD, 1920:1080 image, the sound quality must be like this, the DCP format is required when submitting, and so on and so forth.

Demirci added that “the museum and the gallery offer this liberating space for the image.” Zeyno Pekünlü's *İş* (2019) is again a relevant example here (Figure 7).



Fig. 7. Zeyno Pekünlü. (2019). *İş*. [Video Installation].

Building its aesthetic choices on the Internet aesthetics, Pekünlü explained that she preferred to use the built-in webcam of her computer for *İş* (2019) since the work itself was inspired by “the study/work with me” videos on YouTube. She remarked that,

I am speaking through the same bad image, and I produce it with its sound quality and its image quality. So, yes, there is an aesthetic preference there, and it is a preference here, not just out of practicality or because it didn't occur to me.

Gallery, in this sense, is at peace with the “bad image” mentioned above. Pekünlü explained, “Most big festivals are not so comfortable with what we call ‘bad image,’ and in that sense, they want to go to more classical places. Maybe that’s the only reason why I can say that the gallery is more welcoming.”

The gallery, which includes what cinema does not accept, encompasses the bad sound as well as the bad image. Köken Ergun welcomed the opportunity to focus on bad sound as he explained he does not record “perfect sound” for his works. In his works that document intimate cultural or religious rituals of communities, he believes that working with crowded crews would disturb the naturalness of the situation and scare the subjects of the ritual. Ergun explained,

For example, when you hear people who only make ‘cinema,’ they ask me, ‘You make very good movies, but why are the sounds of your movies so bad.’ I have to say that because if the sound crew carries a boom, people will be scared.

Furthermore, Özgür Demirci emphasized that as the artists of exhibited cinema, they also use certain camera techniques, aesthetics, or angles that come from traditional cinema; however, in reality, this does not really matter. Referring to his friends that come from the discipline of cinema, he explained that works made in the contemporary art world are criticized a lot for things like camera technique, angles, axes, etc. Demirci proposed that “The content becomes so important that sometimes the techniques you use don’t really matter.” On the other hand, Ege Berensel explicitly referred to “exhibiting something that is cinematic, that is produced for cinema, in a gallery.” Albeit cinema excludes everything that does not accommodate its conventions, the gallery also accepts a work made for cinema in the first place.



Fig. 8. Köken Ergun. (2013). *Aşura*. [3 Channel Video Installation]. Exhibition View 1.

Another theme that the interviews revealed is that the gallery provides a democratic image that ensures the participation of the viewer. Warren (2002) argues that “participation is democratic when every individual potentially affected by a decision has an equal opportunity to affect the decision” (p. 693). While describing the cinematic image, Berensel was particularly critical of cinema as a type of image that looks down. He explained that the gallery brings the image down to eye level, “at the level of the human eye, the gallery image establishes another democratic relationship that envelops the viewer.” In like manner, Köken Ergun indicated that the audience of the gallery is left free since there is no directive on when to enter or exit to watch a work from beginning to end. Describing the tryptic, the effect of the image surrounding the viewer in front of their eyes, Berensel commented on the gallery image as an “experience in which we will move our gaze around freely.” While acknowledging that the idea of creating screens within screens was already inherent in cinema and referring to Godard’s notion of the images surrounding the body as an

inspiration, Berensel argued that “there is another kind of relationship that has been established with contemporary art by multiplying or expanding screens or with VR by completely enclosing the image on the body.” This resurfaces in the reflection of multiple screens on the image. When talking about his 3-channel video installation, *Aşura / Ashura* (2013), Ergun explained that a 3-channel video makes the image feel like it is three-dimensional (Figure 5.4.). Ergun added, “I always give the example of the cubists as they tried to make the painting three-dimensional. They forced us too, and I'm glad they forced us because our perception changed because of that.” Just as the inclusion and participation of the gallery image, the engagement that it offers was an important finding on the democratization of the image in the gallery space. Païni (2002) discusses that in exhibited cinema, there is a complex and dynamic relationship between the viewer and the work that can involve active participation and the creation of meaning. This relationship is repeated in all of the upcoming parts of the analysis in terms of its corresponding aspect of the gallery's dispositif. For the time being, for the gallery image, Köken Ergun expressed a desire for the gallery's niche audience as he argued that when the viewer encounters the gallery image, “they may see the same topic, but their vision is broadened or challenged a little bit more.” Ergun criticized the cinema viewer here as facilitators; he added, “There is a simplistic audience that says how am I going to look at all these things at once now, why is it so hard?” Caprini (2004) asserts that interest, knowledge, and participation are the essential components of democratic engagement. In this sense, to establish the engagement of the viewer with the gallery image, the participants of this study discussed all three backbones of a democratized image.

5.2. Narrative

An initial objective of this research was to identify how the artists of exhibited cinema build their framework for understanding form and substance. Referring back to Chatman's (1978) narrative model discussed in Chapter 3.2.2., the narrative of a moving image work consists of a story and discourse. As mentioned in Chapter 3.2.2., rather than being interested in the story, here in this thesis, the focus is on how the discourse is structured. The second category of interview questions sought to determine how the artists of exhibited cinema go beyond the traditional narrative styles of the cinematic dispositif. This part of the chapter consists of two sections. First, the narrative form is discussed through the artists' construction of the narrative transmission (Chatman, 1978) and in what different ways they mount the narrative forms of their artworks. In the second section, the analysis is negotiated over Chatman's (1978) narrative manifestation, as in what ways the artists use the materializing medium to manifest their narratives.

5.2.1. Narrative Form

The findings regarding narrative suggest that there are differences between the cinema narrative and the gallery narrative, as offered in Chapter 3.2.2. Even though conventional cinema's three-act narrative structure acted as a base for some of the interviewees, the interview with Ali M. Demirel revealed that the traditional techniques of building a narrative are not relevant in the sense that the repetition regime of the gallery does not allow for a three-act structure. Taking it one step further, Ege Berensel emphasized, "Non-narrative, experimental works have been dragged into the gallery environment. These kinds of films were almost exiled to festivals. Cinema gives no opportunity, no possibility, including documentaries."

Although the structure does not echo the same, in exhibited cinema, montage resonates as a method for building the narrative form. Zeyno Pekünlü described the most connected part of her practice of moving images to conventional cinema as the editing. She reported that in her practice,

Editing is the sine qua non of my work; in fact, it is almost the whole basis of it. When you produce works that are completely independent of each other, that were not shot with that intention, that you distort the intention, that you try to make something else read, maybe even more than a cinematic work, you need to think about editing, you need to think about what editing can do.

Therefore, the part where classical cinema finds the most space in these works in terms of narrative is in the editing. Conforming to Benjamin (2008), Pekünlü asserted, “The fact that changing the location of the slightest thing, moving from close-up to distant plan, connecting these things, connecting the gazes, etc., with images that were not shot according to a pre-written script makes you a bit of an expert in editing.” Particularly mentioning her collage works such as *Bir Kadına Ürkütmeden Nasıl Dokunursun* (2015), Pekünlü proposed that the importance of editing emerges bluntly in found footage. She added, “Here, I think not only the act of collecting but also the act of editing provides more understanding. Because you collect and collect and watch them, but when you arrange them side by side, you realize that they don't all say the same thing.” In other words, montage, editing, or just putting the images back to back works as a tool for research in the creation of the artwork. Editing here is the main part of Pekünlü’s research process. What emerges from the results reported here is that although the narrative of the gallery differs from the cinematic narrative, as confirmed by the interviews, the methods of the cinematic narrative resonate in the gallery in some sense.

One other issue the interviews revealed is that the gallery diverges from the narrative form of cinema as the narrative form of cinema attempts to tell a story to the audience. On the other hand, in tune with Youngblood (1970), the findings showed that the narrative form of the gallery mainly walks on associations, connotations, and evocations. When asked if their practice of editing goes beyond the traditional cinematic narratives, artists highlighted that it differs in the narrative form. For instance, Zeyno Pekünlü explained,

Most of the images don't work when they are stacked one after the other. A very serious editing theory and editing practice are required there. But the part that goes beyond that is not editing exactly according to a classical narrative. It's more about associations, the things it can evoke, and allusions. Again, you know, what is produced without a script, or without saying this is a dialog, in this sense, there is an understanding of editing that goes beyond classical cinema editing.

Similarly, Ali M. Demirel remarked that he thinks of it “as a feeling, a meditation, rather than a story as we know it” when he is editing his works. While defining his non-narrative works, Demirel asserts that none of his videos are without a story. Even though his abstract works do not have a well-defined narrative, Demirel stated that “I imagine that each viewer will see a different story, depending on his/her background and mood, if possible, when watching my videos.” Going even further, Zeyno Pekünlü claimed that leaving the narrative a little vague is a strategic move for her works. In other words, she stated that she purposely tries not to make it so clear what she is saying. Pekünlü explained, “Rather, I want to organize the material with a logic, and I want the viewer to make a connection through their own life story, through their own experience, whatever that work speaks to them.” By clouding the narrative form, the artists believe that they open new doors for the viewer to engage with the work through association and personal connection. The narrative form built

by the artists becomes tangible with Chatman's (1978) narrative manifestation, the materializing of the narrative.

5.2.2. Narrative Manifestation

Addressed within Chapter 3.2.2., the manifestation of the narrative built by the artists refers to the materializing of the narrative in a medium. In the case of exhibited cinema, this materializing becomes tangible in the cinematic exhibition. The interviews here revealed three different methods of narrative manifestation. Loops, multi-channel exhibiting, and the dialectic between the images arose as main themes.

The repetition regime is a key aspect of the gallery image, as discussed in Chapter 5.1.1. This repetition regime resonates in the narrative manifestation of exhibited cinema works as loops. As Zeyno Pekünlü's explanation of her crafting her pieces



Fig. 9. Özgür Demirci. (2020). *Sana Anlatmak İstediğim Şeyler*. [2 Channel Video Installation]. Exhibition View.

meticulously and prefers that viewers watch them from beginning to end, Özgür Demirci takes this further when explaining his work *Sana Anlatmak İstediğim Şeyler / Things I Want to Tell You* (2020), he explained: “If you watch it from the beginning, you are continuing a story, but if you watch it from the middle, it is a place where you can perceive what the main issue is, and what it is trying to tell.” Loop, in this sense, creates a challenge for narrative for artists to face. Building a narrative that when the audience gets the idea of when they start watching from the middle is a constant dispute for the artists of exhibited cinema. As an alternative to this challenge, Ali M. Demirel remarked that he utilizes a loop as a stylistic choice for its “effect of hypnosis.” Giving the example of *Anti-Propaganda* (2002), when talking about the technique of collage, Demirel indicated that even though the work can first be interpreted as a collage of found footage, “what is more characteristic for me there is syncretization and repetition.” Taken together, these results provide important insights into the reflection of the repetition regime on the artists’ practice of manifesting the narrative.

Another perpetual theme of narrative manifestation is revealed to be the multi-channel exhibition. The first aspect of the multi-channel exhibition that several interviewees have reported is its technical requirements. In order to exhibit a multi-channel video, the artists need to use a synchronizer which is later discussed in detail in the next section of this thesis, the medium. There are several instances related to and other than technicality in which multi-channel was reported by the respondents. As Özgür Demirci put it,

A 2-channel video has no place in the cinema. Because 3-channel and 2-channel screenings are a technical structure that the audience or the people presenting it are not very used to. Of course, as a medium, these are more suitable for galleries, museums, or alternative project spaces.

Demirci explained that with *Sana Anlatmak İstediğim Şeyler* (2020), he applied to film festivals that were relevant to the topic, and they all rejected it, stating the multi-channel aspect (Figure 9). He expressed that he even turned the work to a single-channel split-screen to remove the synchronizer from the equation, and that version was rejected as well. Demirci offered an explanation for these rejections, “the audience [of cinema] is probably not used to something like this. I mean, I showed this work in many places as is, but they were all either galleries, alternative exhibition spaces, or museums.” He added that even the technique of narrative manifestation separates exhibited cinema artists from traditional cinema; in a way, it also gives them freedom. Taking it one step further, Ege Berensel referenced names such as Jean-Luc Godard, Werner Herzog, Chantal Akerman, and Harun Farocki as he argued that “I think, in its single-screen form, cinema’s end is near. And a number of filmmakers, big filmmakers, realized that it is something that they could no longer tell with a single screen.” When asked why he chose to make multi-channel films, Köken Ergun responded,

Someone who makes a multi-channel film also deconstructs the montage, that is, linear montage, especially from the Western world, entry-progress-result, that monotonous imitation of boring life... It is a structure that opposes the traditional style of cinema and distributes the montage to the environment.

Deconstructing the montage and distributing it to the environment here also allows the viewer to make their own montage of the work with their gaze. This montage made by the viewer's gaze strengthens the association and evocation discussed above while accommodating Nash (2002)’s argument addressed within Chapter 3.2.1.. the viewer’s mobility makes new narrative forms feasible that would be unattainable in traditional cinema.

In this respect, on the effect of multi-channel manifestation on the narrative form, Ege Berensel illustrated that when the screens are put on top of each other, it creates co-spatiality for the image; conversely, when they are put side by side, the multi-channel causes simultaneity. He emphasized that the spatial and temporal implications of multi-channel on the image take their inspiration from the Ottoman miniature. One unexpected outcome of the interviews is that some of the artists proposed that when a work is fragmented into a multi-channel narrative, the image moves away from the democratization discussed in Chapter 5.1.2. Başak Şenova explained this phenomenon, “When you fragment a work into its parts, of course, some of these parts do alter according to perception; some parts will naturally take priority, and others will be subordinate.” This finding was surprising, and it suggests that the democratization of the image also depends on the narrative manifestation.



Fig. 10. Özgür Demirci. (2022). *Vaatler Antolojisi*. [3 Channel Video Installation]. Exhibition View.

The interviews also revealed that in multi-channel installations, the dialectic established between the channels also helps the montage in this sense. Özgür Demirci exemplified this dialectic with his 3-channel installation, *Vaatler Antolojisi / The Abandoned* (2022). Demirci emphasized that although the videos on each channel are separate videos, they are conceptually complementary to each other (Figure 10). *Vaatler Antolojisi* (2022) consists of 3 poetic videos where one in the middle is a sound work, and the one on either side are two silent installations. When asked how he creates the narrative in multi-channel installations, Demirci answered, “The dialog I establish with the audience here has to create a comfort zone on the basis of image and duration.” Therefore, the dialectic, in this case, is created through sound, duration, and image. Taking it even further, Ege Berensel’s *The Hill Doesn’t Chant Anymore* (2007) can be a relevant example here (Figure 11). Berensel explained,



Fig. 11. Ege Berensel. (2007). *The Hill Doesn’t Chant Anymore*. [3 Channel Video Installation]. Exhibition View.

There you are, editing the parallel stories of three villages side by side. Whereas for example, you can subject them to parallel montage on a single screen. But by separating them, you montage three screens in a kind of space and some kind of simultaneity. There are different stories in all three villages, but some things in these stories are almost like a common story. In other words, the stories multiply and articulate each other. I mean, what parallel editing perhaps does in cinema, I'm talking about Griffith's parallel editing; it's like that too, they run parallel, but there is no kind of conflict, no dialectic. There, parallel stories come side by side, but there is no conflict; those stories don't touch each other.

Comparing the multi-channel installation of contemporary art to Griffith's parallel editing, Berensel added that with 3-channel installations, it is possible to create a dialectical space between the stories on the screens. The interview with Köken Ergun also disclosed similar results. Ergun attributed the subject to multi-channel installations and suggested that all channels are part of the dialog as a whole. Another example Ege Berensel gave for the dialectic that multi-channel creates was the 12-channel installation *Cevat Kurtuluş* (2019) (Figure 12). On this, Berensel remarked that "When you put them side by side, a kind of dialectical thing emerges at every moment; they start to touch each other. You keep a kind of constant conflict within the space."

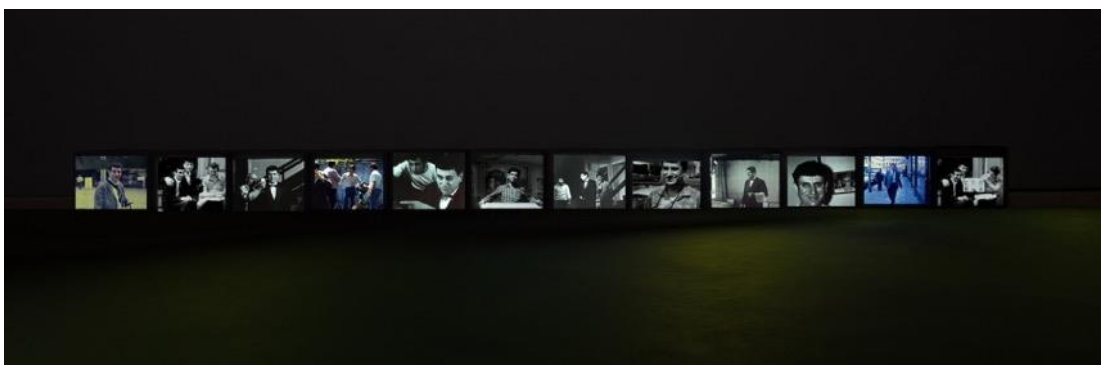


Fig. 12. Ege Berensel. (2019). *Cevat Kurtuluş*. [12 Channel Video Installation]. Exhibition View.

One more exciting finding of the narrative manifestation was that the artists try new ways that they cannot in traditional cinema regarding the narrative. Coming from his theatrical background, Köken Ergun gave the example of his inspiration from futurism in the theater. While remarking that his political view definitely clashes with futurist theater because of its fascist background, futurist theater's disturbance of the audience was a big inspiration for his work. As Ergun put it, "In *Ashura*, there is about a minute of darkness. People get up because they think that it's over, then they sit back down, of course." On the questions of narrative, the analysis shows that the artists of exhibited cinema again seek to challenge the traditional cinema in terms of narrative form, mainly using types of narrative manifestation that go beyond the cinematic narrative, such as loops and multi-channel works, highlighting the spatial dialectic that they create.

5.3. Medium

As already mentioned in Chapter 3.2.3., this thesis mainly investigates the medium as "a space of conversation" (Balsom, 2013, p. 94; McLuhan, 1995). One objective of this research is to determine if the medium contributes to the creation of meaning by shaping the meaning and reception of the artwork. The next category of questions asked the artists what their relationship is with the medium and how they present the moving image to the viewer. The interviews with artists revealed three relationships that the medium has with other dimensions of exhibited cinema; the relationship of the artists to the medium, the medium's relationship with the artwork, and the relation that the medium has to its environment.

5.3.1. Artists' Relationship to the Medium

One unexpected finding is that when asked about the medium of their artworks, a majority of the artists begin their answers with their own relationship with the medium they employ for their works. Before going into the meaning communicated through the medium, it is important to acknowledge how the artists choose the means by which they convey their ideas and what kind of connections they have with their medium of choice. The interviews with the artists reported several different anecdotes of the artists' relations to their means of communication.

On her relationship with her main medium, video, Zeyno Pekünlü proposed that growing up, cinema and literature were her main sources of intellectual nourishment. While talking about the transition from painting to video in her early artistic career, she stated, "It's not a coincidence that when I think about things in the long run, that is, when I move away from painting, the material that calls to me is text and moving images." When asked how and when the artists decide on the medium they want to use in their practice, a few distinct attitudes have been revealed. On his own relationship with the medium, Ali M. Demirel remarked that he prefers "thinking with the material and the method at hand rather than choosing the method and the material based on what I want to tell." In line with the artists of expanded cinema, as discussed in Chapter 2.4., Demirel indicated that he does not decide on a medium with an idea in mind. Commenting on his personal connection to the medium, Demirel cited the architect Louis Kahn, "Kahn famously said, if you are going to build a building with bricks, you need to listen to the bricks. So, my relationship with the material is a bit like that for me." Another interesting finding for this process came from the interview with Pekünlü,

It has always seemed to me that you go towards the material summoned by what you want to produce. At least, this is what happened in my own practice. I don't remember thinking about these things clearly most of the time, I feel more like the material brought itself into my life through the work I wanted to do.



Fig. 13. Zeyno Pekünlü. (2009). *çiftdüşün-1*. [Video Installation].

Pekünlü illustrated her argument with her work *çiftdüşün-1* / *doublethink-1* (2009). In the process of making *çiftdüşün-1* (2009), she said that she was thinking about nationalist symbols and Turkish National Anthem (Figure 13). After arranging a Dadaist-like poem with all the words in the national anthem ordered from A to Z, she explained that since she was interested in the video at that time, she followed this method while visualizing this work; “I typed ‘Turkish National Anthem’ into Google Images, considering there were 256 words in the national anthem, I put the first 256 images in order in which they appear, that is, completely randomly. I matched the poem read in alphabetical order.” Pekünlü remarked that this instance also influenced her to make collecting material through the internet and pop culture an important part of her practice. While probing the artist's relation to the medium, this example also bears on Başak Şenova's arguments on digital culture and contemporary arts in Chapter 5.1.1.

On the question of if the material calls the idea or the idea brings the material, another similar opinion was expressed by Özgür Demirci.

Going from material to idea is not my way of working. At least, I can say that I start more idea-oriented. My working process at the desk progresses by reaching the material by starting from a certain idea based on bibliographies or stories. I've never been in a situation where I was looking for this idea to execute with video.

He stated that there were occasions when he felt technically competent to start with a specific medium. Giving the example of *Sana Anlatmak İstedğim Şeyler* (2020), Demirci reported that he had the idea of making a video in mind. He added, "I wanted to make a video because I didn't know how else I could tell this idea. I was focusing on too many stories that I can't combine in a 3D material, but I felt like I could do it in the video." Demirci referred to his relationship with the medium as it runs very much in line with the idea of his artistic practice. The interviews here demonstrated two different points of view on the issue of whether the material raises the work or the idea brings the material.

The interview with Özgür Demirci remarked on one more interesting point regarding the artist-medium relationship. As an artist of exhibited cinema, Demirci stated that, unlike the cinematic practice, he has the chance to shoot something whenever he wants to, even if he doesn't have the budget. He said, "I think it's a great comfort to work with a team, but on the other hand, sometimes you can think of different things in the process, on the spot. It's sometimes much easier to do than to tell." Explaining that he likes to collect his own cameras and equipment, Demirci emphasized that this gives the artist of exhibited cinema freedom over the medium that the filmmaker does not have. These results further give insight into the association between the artists and the medium. Accompanying the preceding findings, the next section glances at the medium's relationship with the artwork.

5.3.2. Medium's Relationship with the Artwork

As discussed in Chapter 3.2.3., the viewer's perception and interpretation of the message could be influenced by the medium. Besides being a tool of mediation, the medium of an artwork moves beyond being just a tool. Conforming to McLuhan's (1995) argument of the medium being a channel of transmission, the findings of the interviews with Turkish moving image artists have voiced considerable assessments on how the meaning is communicated through audio-visual technologies. This part of the section reviews the medium-artwork relationship over two outstanding themes; how the artists of exhibited cinema associate the medium with the message and in what ways they materialize this association.

When asked if there is a connection between the medium she uses in her practice and the message she wants to convey, Zeyno Pekünlü asserted that "I think the medium should be directly related to what I actually want to say." She illustrated her argument with her work that employs Internet aesthetics. Pekünlü explained,

If I'm thinking about how information is disseminated and how it spreads through media like the internet, the form that it produces is a very big part of that, and I feel better when I talk about it by imitating that form or reproducing that medium.

Adding that, she defines herself as one of the artists who are relatively flexible about the medium; Pekünlü remarked that for most of her works, she tries to keep in mind how it would look on the big screen in the process of editing. Trying out the small screen of the computer and the big screen with the projector in the course of practice, Pekünlü suggested that albeit the medium is sometimes decided even before the start

of the work, in some cases, changes occur during the work process as a consequence of image, narrative, or the environment.

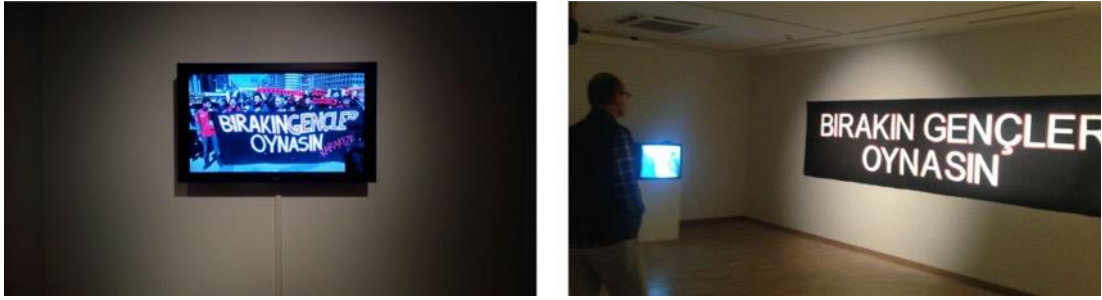


Fig. 14. Ege Berensel. (2013). *Dinamo Mesken*. [Artistic Research Project]. Exhibition View.

One prominent finding of this research regarding the medium-artwork relationship is that the artists of exhibited cinema resort to other objects of art in order to support or challenge the moving image. As discussed in Chapter 3.2.3., Youngblood (1970) argues that when one kind of media is juxtaposed with another, its distinctive characteristics are always highlighted. On the diversity of his practice, Ege Berensel commented that he collects photographs, goes into old newspaper archives, and collects 8mm film from the junk markets of the corresponding timeframe when he goes to the field (Figure 14). Referring to his artistic research project, *Dinamo Mesken* (2013), Berensel explained, “I also produce objects. For example, if they talk about a banner, I reproduce that banner. I bring those objects together with the screens in a space.” This case also acts as an illustration of how the exhibition space itself is handled as a medium by the artists of exhibited cinema which is later discussed in Chapter 5.4. in detail. Taking this one step further, Özgür Demirci mentioned his process of associating video with a three-dimensional material. As discussed in Chapter 5.3.1., Demirci said that he gravitates towards whatever

medium the idea offers him and explained that sometimes he uses three-dimensional material and sometimes paints alongside the video.

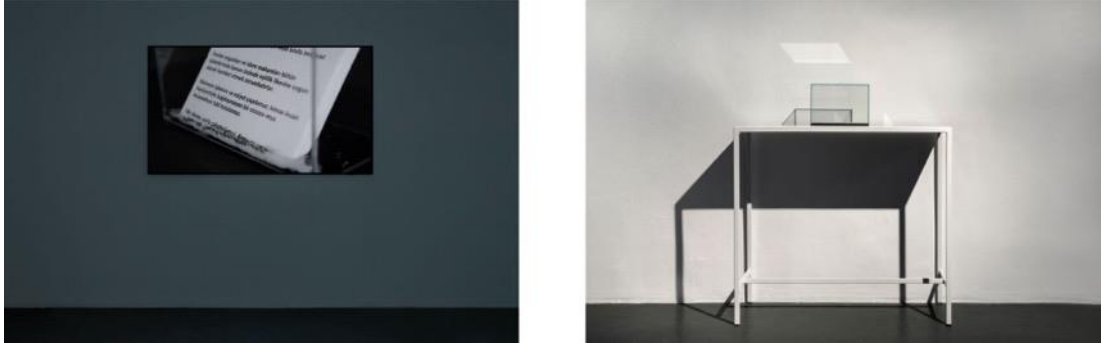


Fig. 15. Özgür Demirci. (2022). *Herkes ve Hiç Kimse*. [Video Installation, Aquarium]. Exhibition View.

Discussing the differences between cinema and gallery space, Demirci asserted that “Even an object used in a video has a meaning for me, and if I am using it in a process, I also exhibit the object. This space gives me the opportunity. You just can’t do something like that in cinema.” Demirci’s work *Herkes ve Hiç Kimse / Everyone and No One* (2020) is a relevant example here of contrasting moving images and others (Figure 15). *Herkes ve Hiç Kimse* (2020) is a visual representation of liberties that the Turkish Constitution guarantees. The moving image component of the work shows a selection of rights and freedoms written on styrofoam, dissolving and disappearing when made contact with a liquid surface. Demirci explained,

This was the aquarium I used to shoot this video. The way the words looked after they melted was so impressive that I didn’t want to leave them. It felt like another narrative that I could use in this way. Because it’s not a repetition of the video, it’s the beginning, but also, to some extent, it became an ending to the video.



Fig. 16. Özgür Demirci. (2015). *Babam ve ben*. [Oil Painting, Video Installation]. Exhibition View.

Contrasting the static object of art with the temporality provided by the moving image, this example accommodates the argument of Youngblood (1970). One other illustration of contrasting different media in a setting of exhibition, again from Demirci, could be considered *Babam ve ben* (2015). This work combines painting with video (Figure 16). It consists of a painting that the artist's father made of him when he was going to kindergarten. Demirci referred to this painting as an idealized image of him as a child,

I mean, I am the child of a family of teachers, and my father, like every father, created such an idealized son in his head. My son will do this, and he will do that... So I took the painting my father had made, right next to it, in the same frame; I turned a screen vertically and made a video of me walking through the Salt Lake in Konya, where I was born. I stand side by side in the same pose as in the painting, and I stand still and just breathe and look across. This was actually my answer to my father.

Bringing together two mediums: video and painting, in the artist's words, “that are incompatible in their chemistry” (Demirci, n.d.) Demirci conforms to Youngblood (1970) again, this time highlighting the characteristics of the digital image as it is contrasted with the painting.

Before moving on to the last section, environment, the findings of the study revealed a relationship that could be read as a transition between the medium and the environment. The interviews with the artists, in this sense, uncovered the medium’s relationship with its environment.

5.3.3. Medium’s Relationship with Its Environment

On the medium-environment relationship, the interviews revealed several interesting levels of this relationship. One repeating theme of discussion surfaced in this sense, the technical relation of the medium to its environment.

Even though, as argued in Chapter 3.2.3., Manovich (2001) and Rodowick (2007) discuss that the hybridization that came attached to the digital allows for convergence and flexibility for the artists. The findings of this study show that this flexibility is only relevant in First World countries. When asked about the cultural context within which the artist operates, almost every interview reported an instance where the cultural context caused technical difficulties in exhibiting cinema.

Commenting on his process of exhibiting *The Hill Doesn’t Chant Anymore* (2007) at the 10th Istanbul Biennale, Ege Berensel remarked on the difficulties of exhibiting a multi-channel installation. Berensel explained the technical difficulties that he had with the medium, “It had to be synchronized. So the three screens have to be working

at the exact same time. At that time, there was a lack of synchronized operation of multi-channel works. This was an expensive thing.” On the same topic, Köken Ergun added,

Especially when I first started exhibiting moving images, even an institution like Salt could not show multi-channel. At that time, Salt didn’t say this, but some institutions asked me if we should show it on one channel. This happened a lot. But they got used to it with time; they got used to it with the development of technology. Now multi-channel exhibiting is more accessible.

Referring back to his anecdote of *Sana Anlatmak İstedğim Şeyler* (2020)’s festival rejection period discussed in Chapter 5.2.2., Özgür Demirci explained, “Of course, there are technical difficulties. It’s synchronized work, so I used a synchronization device called BrightSign. Since this device is not available in the cinema, you have to convert it to a single channel.” Even if we disregard the multi-channel image and cinema audience relation we discussed in Chapter 5.2.2., Demirci argued that the multi-channel image poses other problems when converted to a single channel. Loss of pixels is one of the problems that arise; Demirci demonstrated that “Normally, what [the cinema] shows as a single image, I have divided it into two parts. When we reduce the image size, all the details are lost, the subtitles are not readable, and we encounter such problems.” This also accords with earlier observations of the findings, which showed that multi-channel exhibitions naturally work better as a medium in places like galleries and museums.

Another technical aspect that was echoed in several interviews is related to the competitive nature of cinema and the dynamism that it adds to the artistic process, discussed in Chapter 3.2.3. As the literature disclosed on the aspects of digital and analog (Balsom, 2013; Knowles, 2020; Parrika, 2012), the findings of this study provided similar insights into this dynamism. The interview with Ali M. Demirel

highlighted the projection mapping prospect of exhibiting cinema outside the movie theater. Demirel expressed, “If the exhibition will take place in a characteristic place, for example, last year I exhibited a work in a cathedral, then we sit down and make a special design for that place.” He described the procedure of mapping as “First, we think about how we can reflect the work to the space. And then we divide the video into pieces according to the characteristics of the place.” Similarly, Özgür Demirci attributed a high technical stipulation to the video. Regarding the medium's relationship to its environment, Demirci underlined the importance of meeting these technical obligations, “The video projection requires a range, where we position the projection is very important. All of these are calculated and proceed within the plans made.” He added that when these parameters, such as technical requirements, the brand of the projection, how the scaling is done, or the ceiling height of the space, are decided on, the artists of exhibited cinema issue a technical rider document with their work. This technical rider acts as a guide for the times when setting up the exhibition while the artist is not present. Demirci elaborated on this,

I decided in the technical rider how this exhibition will be set up while I’m away; the wall color, the screen size, the technical specifications of the projection, as I said, if there will be a bench, and so on. There is already a minimum and maximum image resolution in my technical rider as well. As long as we don’t go below the minimum, there is no problem for me. So these become things that can be decided without asking me. The rider here already provides this opportunity.

While clarifying the technical rider, Demirci also suggested that the technical specifications of the video projection sometimes require a change in the exhibition space. On deciding on where to place the work physically, he commented, “Sometimes the technical process guides us. For example, when the distance of the projection is not enough, and we need a space with more distance, we can change places.” Taking what’s granted, the findings in this section indicate that the medium-

environment relationship influences the artwork's relation to its environment. The next part, therefore, moves on to discuss this further while aiming for an in-depth exploration of the artist's usage of the environment.

5.4. Environment

The literature on the physical environment of a moving image work proposes that in addition to providing the actual context for the artwork, the environment also influences how the viewer perceives and interprets it (Balsom, 2013; Uroskie, 2014). Indeed, the most obvious finding of this study is that a majority of the characteristic diversity between a moving image of cinema and a moving image of the gallery arises from the physical environment of the work. The findings regarding the last category of the questions, environment, appear in two noticeable but different themes; the bodily mobility of the viewer and the spatial experience provided by the gallery.

5.4.1. Bodily Movement of the Viewer

One affordance that the gallery offers to its viewer is mobility. The audience dimension between the cinema and the gallery was discussed in Chapter 3.1.3. The fact that the viewer of the gallery moving image is not compelled to watch emphasized two aspects of the findings in accordance with the theoretical framework: cinema's disciplinary confinement (Baudry, 1975; Metz, 1986) and, accordingly, mobility of the viewer in the gallery (Bazin, 1967; Hanich, 2018), and the attention and distraction of the viewer, or the theory of the flaneur (Païni, 2002; Friedberg, 2006; Pantenburg, 2014). In this section, the reflection of this mobility on the artists' practice will be discussed over the findings regarding the environment.

As the earlier scholars mentioned, the cinematic dispositif is defined as disciplinary confinement for the physical and mental body of the audience (Baudry, 1975; Metz, 1986), and the findings of this study conform to this framework. When asked about the differences between the environment of the cinema and the gallery, Ege Berensel quoted Foucault as saying that cinema is a field that disciplines the body. He explained,

Here's what you do, you go into a movie theater; it's a dark place, they make you sit somewhere and look somewhere, and they tell you not to leave this place. There is a kind of body discipline here. Cinema is an experience in which the body is imprisoned.

Similarly, when asked about the motivation behind producing his work for the gallery rather than the cinema, Köken Ergun also agreed that "They put you in a room, and you really concentrate. (...) I mean, it feels like a prison, which I don't like. I would like it to be bright when my work is shown." While Özgür Demirci also acknowledges the characteristics of confinement as such, differently from the former two interviewees, he construed this characteristic as a positive attribute of his practice. Demirci put his position as,

It was also nice to feel this in the cinema [festivals]; that instant dialog with the audience was very nice. In museums and galleries, we don't experience this so much because we are suddenly in such a crowd, and this is, of course, very much related to the form of viewing. At an opening, everyone is standing, and the video is in a loop; it's in and out...

From a different point of view, Ergun commented that the gallery audience is indeed freer. Coming from the practice of contemporary arts, Ergun elaborated on this freedom, "You can sleep there if you want to, you can lie down and watch, you can bring your wine or whiskey in a thermos in your pocket... I mean, of course, you can't smoke there or anything, but you can look at your cell phone; nobody gets angry." Relating to the gallery audience, the interviews disclosed that the viewer

takes an active role in the gallery. For the audience who is not forced to view, Başak Şenova introduced,

Unlike the cinema, which actually pacifies the viewer; the movie-theatre setting dictates the viewers to observe the film from their seats in a passive mode. But when you look at contemporary art practices, although some exhibitions replicate the movie theatre setting, most of the exhibitions activate the viewers through different modes of presentation.

The aspect of the activeness of the viewer was also argued in the literature from the same point of view as Şenova (Balsom, 2013). However, this activeness also opens new discussions on the attention and the distraction of the viewer.

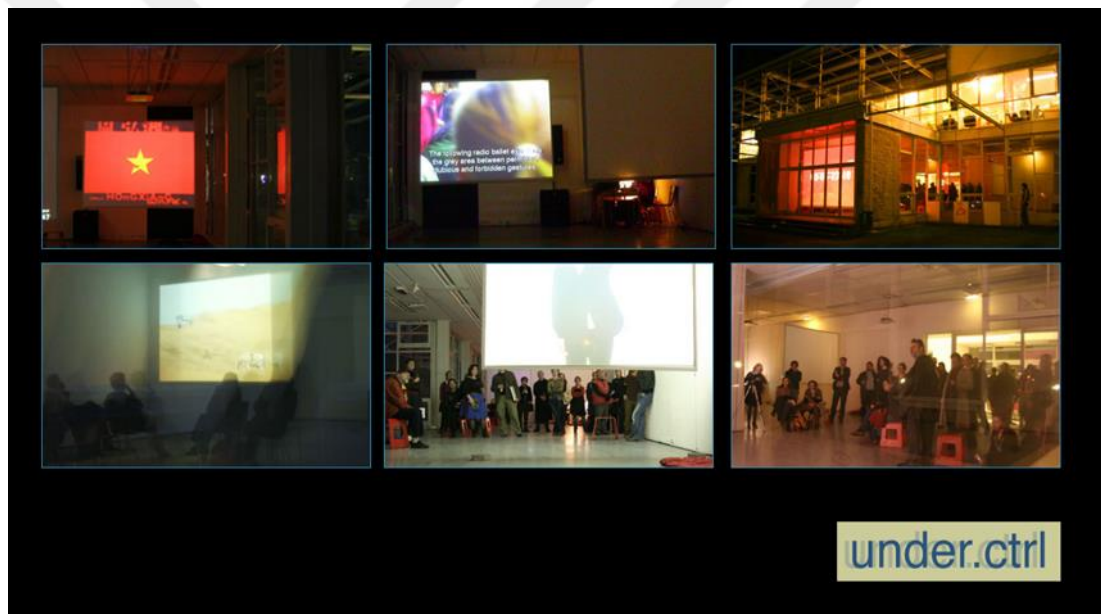


Fig. 17. Başak Şenova. (2006). *under.ctrl*. [Audio-Visual Exhibition].

Defining the flaneur, scholars argue that the attention span of the mobile viewer is undeniably lower than the cinema audience (Païni, 2002; Friedberg, 2006; Pantenburg, 2014). While discussing the democratization of the image above in Chapter 5.1.2., Şenova commented that she did not argue with this aspect of democratization in terms of the environment. She clarified that when the image is distributed in space, “I think you control more. So when you fragment it, you design

more.” The exhibition *under.ctrl* (2006) that Şenova curated is a relevant example here (Figure 17). Exploring the “interfaces of control mechanisms” (Şenova, n.d.), *under.ctrl* (2006) was a three-day exhibition on the activeness of the gallery audience in relation to control mechanisms. Şenova explained,

There was a VJ. The sitting units for each of the three days were different. On the first day, there were chairs; on the second day, there were beanbags; on the third day, there were pillows. And every day, there was a live performance at some point at an unknown time.

Describing the VJ’s work in the exhibition, Şenova asserted that he was working with 12 video works on four channels; based on the audience’s replies and reactions, the VJ carried out the “low-level interaction.” Şenova reported her observations from *under.ctrl* (2006) as,

At one point, we turned off three of the screens and put one on. Those screens are very big, and they block each other; at that point, people would take their chairs and come there. (...) And you were really looking at, I mean, how people were moving. The chair day was funny because I saw them carrying chairs all the time. The pillows day was also fun because people started rolling on the pillows, moving from one place to another.

In this regard, Şenova was particularly critical of the democratization of the gallery in terms of the environment. She added,

As a curator, I do design a navigation route for viewers to follow while exploring the exhibition. To construct a cohesive and immersive viewing experience for the viewer, I begin by thinking through viewer’s eye and considering their perspective from the start.

In other words, the viewer’s bodily movement is controlled by how the works are shown and how they relate to each other. On the aspect of controlling the viewer’s movement, Şenova also noted, “As soon as you control the viewer’s movements, you can estimate how they experience the exhibition. So, a curator should construct a good setting to communicate the works, but a curator can also break the navigation or setting intentionally.”



Fig. 18. Özgür Demirci. (2019). *Ek İş: Bir Meşgale*. [Video Installation]. Exhibition View.

When asked if he uses sitting units or benches in his exhibitions, Özgür Demirci provided the example of *Ek İş: Bir Meşgale / Side Job: A Preoccupation* (2019). Demirci commented that when they installed the videos on a desktop together with chairs (Figure 18), “It can be watched standing up, by the way, but yes, we have done something limiting. This is how we impose on people that this work should be watched sitting down.” Regarding how the environment controls the bodily mobility of the viewer, Demirci added that some works require a place to sit due to their duration. Although he discussed that this is done to make people feel more comfortable, Demirci also argued that putting a piece of furniture for people to sit down is a direction that is sometimes a disadvantage for the artists, “You direct the viewer, saying this video should be watched from here. But, the video can be watched from anywhere.” How the mobility of the viewer affects the artists and vice versa is described above; along with this, the next part of this section explores in

what ways the artists of exhibited cinema utilize the gallery to create a spatial experience with their artworks.

5.4.2. Spatial Experience

Although the viewer is not compelled to watch, as argued above in the previous section, the installation, immersion, and engagement here provide a chance to do so. As they join a different, fictional reality, viewers do not become disoriented like they might in a movie theater (Balsom, 2013). Factors such as lighting, spatial arrangement, sound, and so on constitute the spatial difference between the art gallery and the movie theater. Open spaces and the visible environment of the gallery space forcibly push the limits of the artist's chosen image, medium, and narrative. This section of the analysis explores how the artists use the gallery space to create immersive and interactive experiences for their mobile viewers and in what ways this spatial experience challenges traditional cinematic practices.

The findings from the interviews showed that the artists of exhibited cinema highly consider this spatial experience in their practices. When asked about her curatorial process of working, Başak Şenova explained,

My starting point is always space. I can only think with and through space. Due to my educational background, I've always defined myself as a designer and curator, and for me, making an exhibition is *designing the perception of the audience*. Therefore, the relationship between the works and the space and among each other in terms of spatial considerations is very important to me.

She elaborated on the importance of the space, "I believe that in order to really perceive a work, you need a proper space, a proper environment." In a like manner, Özgür Demirci explained the nuances of setting up an exhibition as follows,

If the viewer is going to spend time there, there is a real need for spatial spaciousness. I mean, you can't watch a video for a long time in a closed, cramped space. You really need to think about many things, from the air conditioning to the seating arrangement.

On the relation of the artwork to the environment, Şenova asserted that in her practice, "When I am going to exhibit a video work, I think about where the piece would work the best, on a big wall or should it be small? First of all, the size is really important." One other remark on the spatial experience regarding the artwork came from the interview with Ege Berensel. Berensel emphasized that inside the container of the gallery, he aims to "create a kind of interface with screens and some kind of visual output, such as photographs and Dia positives" for his artistic research projects. In relation to the spatial experience, Demirci stated, "Here's the thing, it's definitely different from cinema; whatever you put in an exhibition space will become part of the exhibition." He illustrated his argument as, when setting up an exhibition with sound, "We talk about whether the speakers should be in front of the video or whether they should be at a 45-degree angle facing downwards from the top. So, of course, if I put the speaker next to the video, it will become part of it. You can't think of it separately." A counter-example to this arose from the interview with Köken Ergun as he gave this anecdote,

As the most recent example, we were setting up an exhibition with three curators in Berlin. In the pre-installation, the subject came up. For this new animation work that goes on one channel, we were doing back projection, and we hung the speakers suspended from above. I had the carpet put in, then this time, I said that since the sound was made properly, it was good; let's put the speakers on pedestals to the left and right of the screen. The curators objected, saying that it looked ugly, and I said, well, the image of the speakers is not important to me; it's not important that it looks ugly, it's important that it sounds good in terms of image, and it's important that it sounds right.

Ergun's example acts as a demonstration of the spatial experience, indicating that the experience is not solely visual but is affected by other factors, such as sound. In this

sense, referring to factors such as duration, the audibility of the sound, the acoustics of space, and so on, Demirci explained that “With the exhibition, it is not a coincidence that all of these things emerge with certain preferences. Technical solutions also become part of the work.” The interviews here revealed another key aspect of the spatial experience; the artwork-viewer interaction is also referred to as a consequence of the spatiality of the gallery.



Fig. 19. Zeyno Pekünlü. (2019). *İş*. [Video Installation]. Exhibition View 1.

Explaining that her works do not directly propose the viewer to interact with the work physically, such as being required to move with the artwork or to touch it, Zeyno Pekünlü described another kind of interaction illustrated with her work *İş* (2019) (Figure 19). She explained that while thinking about the spatial installation of the work, she wanted to include a comfortable sitting arrangement since the work was both really long in duration and conceptually inspired by “work with me” videos on YouTube. On the duration aspect, Pekünlü commented that the viewer found it

“Not only as a spatial experience but also as a temporal experience, that is, they wanted to come to the exhibition another day and catch another episode of it.” She added that “But the most interesting thing was that a few people said, I took my computer and worked in front of it.” In this sense, the seating arrangement provided in this exhibition exceeded the invitation to sit and watch and became relevant in terms of the process of meaning-making. From another point of view, the interview with Ali M. Demirel disclosed a relationship between his more “cinematic” works and the sitting arrangements. Exemplifying with his solo exhibition in Arter art gallery, *Ada / Isle* (2018), Demirel argued that “In that kind of video work, I like to put a bench in front of works that are designed to be watched by looking at a screen with a more cinematographic image.”



Fig. 20. Köken Ergun. (2013). *Aşura*. [3 Channel Video Installation]. Exhibition View 2.

Another interesting finding on the spatial experience of the gallery arose from the interview with Köken Ergun. While talking about his work *Aşura* (2013), comparing

multi-channel exhibitions with single-channel exhibitions, Ergun explained, “It can be a spatial experience, the multi-channel. You walk in; the screens are bigger than you; you sit on the floor or stand (...) Now, this is a different experience.” (Figure 20). Going beyond the sitting arrangement in exhibiting *Aşura* (2013), Ergun remarked that,

Aşura goes a little further, as you said. It imitates the carpet in the place of the ritual there. (...) Since it’s a mosque carpet, I mean, every person who has ever been to a mosque knows this, so if you’ve been there even once, you realize that it’s a mosque carpet. I played a naughty game there; to see what they would do. [There were people] who took off their shoes, who said they couldn’t step on that, who thought this was horrible religious propaganda, that they couldn’t watch this work because there was a carpet there.

Behind this “naughty game,” Ergun stated that he wants his practice to be a little confusing. Explaining that in half of the installation, the floor of the original space is preserved, he added, “This is not an empty act of mischief, I’m trying to challenge (...) there’s a back and forth between the sacred and the profane.” This case indeed



Fig. 21. Özgür Demirci. (2017). *Trumbauer Aile Koleksiyonu*. [Site-specific Installation]. Exhibition View.

indicates a relation between the spatial experience of the gallery and the artwork itself.

On the spatial experience and the environment of the artworks, another recurring theme was site-specificity. Mentioning his site-specific installation done in collaboration with Suat Ögüt, *Trumbauer Aile Koleksiyonu / Trumbauer Family Collection* (2017), Özgür Demirci explained that this exhibition commissioned by Kasa Galeri took place in a real old bank vault (Figure 21). On this, Demirci asserted that,

Here we are constructing the space ourselves and actually producing work through the space. We are actually trying to explain how we can approach the story of space and how our own fiction can become real together with space. I'm sure we won't have the same effect if we move this exhibition to another venue.

Indicating that in a group exhibition, what the artists can decide on regarding the environment is somehow limited, Pekünlü explained, in a solo exhibition, she can think about it more. *İş* (2019) again acts as a significant example here, this time in terms of the exhibition setting (Figure 22). Exhibiting two of her works, *İş* (2019) and *Yıpranan Yer / Worn Part* (2019) in this exhibition, Pekünlü commented that the setting of this exhibition was almost an architectural design project. Explaining *İş* (2019) as a representation of a frustrating work day for the artist where nothing gets done completely, she explained, “You know, in the end, nothing is finished, nothing



Fig. 22. Zeyno Pekünlü. (2019). *İş / Yıpranan Yer*. [Video Installation]. Exhibition View 2.

is finalized. The video is also like that; it doesn't come to an end either. It can turn in an endless loop like this." *Yıpranan Yer* (2019) acted as a piece of conclusion in the context of this exhibition. Conforming to the medium-specific attributes of the analog film discussed in Chapter 3.2.3., Pekünlü described *Yıpranan Yer* (2019) as

There is a promise there about all this wear and tear, but there is also hope in that promise. I mean, as a film, if it is worn out, it has touched someone, it has traveled, it has been shown. Therefore, it is possible to derive such hope from our wear and tear.

Thinking together with the meaning of the artworks, Pekünlü explained that she reached out to an architect friend of hers, Özden Demir, to design a space that, at first, "When people enter the gallery, it feels like there is nothing there like there is no exhibition." This anecdote demonstrates that just as the works can be formed based on space, at the same time, the relationship of the works can also construct the space as a whole.

Finally, one more theme resonated prominently in the interviews regarding the environment of the work and, in particular, the spatial experience created by the gallery: sound. On the importance of sound in his works, Ali M. Demirel remarked that "The harmony of sound and image is very important for me. (...) The synergy created when two come together is a very characteristic and important element in my works." In this sense, the environment becomes more crucial. The way that the environment works for the image to be perceived well, as discussed by Şenova in the previous section, the acoustics of the space work in a similar manner. The interview with Demirel revealed that the spatial experience is supported by the sound design of the exhibition. Giving the example of *Ada* (2018), Demirel remarked that they transformed the space in regard to the sound design of the three works of the exhibition. He explained,

One of them had a very unique, very physical bass sound at low frequencies that you could feel in your body. For example, that was very important; to be able to feel that sound like that while watching that work. That's why I wanted to make a separate room for it. The sounds of the other two works were more ambient in character. That's why we made that one work in a separate room. We isolated it by covering it with curtains. Since the other two were also ambient sounds, I wanted to observe the sounds as if they might slightly mix with each other. This was the reason why we designed a space where the sounds slowly penetrated each other. We designed a space where the sounds that slightly intertwine with each other gradually fade away as you get closer to the other but are not completely cut off.

Regarding the sound aspect of the exhibition and how the sound also requires things to be added to the exhibition space, Özgür Demirci remarked on directional sound systems. While using directional sound systems in order to indicate to the viewer where they should stand to experience the exhibition as intended, Demirci explained, "You may need some guidance, sometimes you need a bench, sometimes you need a chair, sometimes you need to put a mark on the floor, that kind of thing." Signifying the importance of sound in an exhibition, Başak Şenova asserted,

I believe that to fully comprehend a piece of work, it is important to have the best setting to properly perceive the work. For instance, you have many options when you present a moving image. Size matters, lightening matters, and even the material used in the venue matters. Sound is also very vital because the difference in perception between when the viewer hears the sound through headphones and when the sound spreads through the space is enormous. As a viewer, a work may not initially take your interest, but you can approach it by hearing its sound. The sound can be one of the most important elements to perceive a piece. At the same time, the sound can also irritate or distract you—you can approach a piece with great interest and then flee as soon as you hear the sound.

Regarding this make-or-break aspect of the sound, Zeyno Pekünlü commented that the sound design of her work *Without a Camera* (2021) requires a specific architecture for the exhibition. Since the work has a bass-dominant sound design, the work does not function as is when the speakers are placed on wooden flooring in regards to the bass sound of the work disrupting the experience. Overall, these findings indicate that when the artists of exhibited cinema set up their spatial

experience regarding their works, sound, and site-specificity come up as inherent themes to this phenomenon.

Until now, this chapter has presented the findings that the interviews with Turkish exhibited cinema artists revealed in four categories. The main objective of this study was to explore how these four categories, in relation to each other, constitute a cinematic dispositif in the gallery space. In this chapter, the findings were discussed in their respective categories of image, medium, narrative, and environment separately. The concluding chapter of this thesis offers an analysis of the four categories in a complimentary way to each other to establish the dispositif of the gallery together.

CHAPTER VI

CONCLUSION

As a practice of arts situated between the cinema and the gallery, exhibited cinema is substantial since it provides both the artist and the viewer with a new experience.

This thesis set out to examine a thorough exploration of the Turkish moving image in the field of exhibited cinema, first by delving into the historical context of exhibited cinema and its theoretical foundations in general and second by conducting qualitative fieldwork with six Turkish moving image artists. In this investigation, the aim was to assess a shift in the cinematic dispositif first and, accordingly, analyze the dimensions and nature of such a shift.

To achieve this, in Chapter 2, the development of exhibited cinema and its relevance and significance within the Turkish setting was presented in a historical overview.

Subsequently, a theoretical and conceptual framework for cinema dispositif and its essential dimensions—image, narrative, medium, and environment—were identified from the literature and theoretically reviewed in Chapter 3 to help operationalize the analysis of the qualitative data in Chapter 5. On the basis of this foundation, Chapter 4 outlined the methodological approach to capture the thoughts and experiences of

six Turkish moving image artists through semi-structured interviews. Chapter 5 explores the findings and discussions that emerged from the course of these interviews, which eventually provided further insight into the complex interactions between artists, their creative processes, and the dynamic world of exhibited cinema. The concluding chapter of this thesis first briefly looks back to the historical conditions and the conceptualization of exhibited cinema in general and, in the Turkish case, by summarizing the main issues that evoke the idea of exhibited cinema being at the crossroads. Ultimately on the basis of the example of Turkish moving image within the larger context of exhibited cinema, the conclusion of this study prompts the possibility of understanding and reflecting on the multidimensional characteristics of its practice. At this stage, it is important to recall the original research question of this study: How is the cinematic experience transformed into the exhibition space by contemporary Turkish moving image artists? This conclusion is intended to answer this research question by developing an argument on the characteristics of this change.

Since the emergence of the first cinematic apparatus in 1895, the issues surrounding the exhibition of the film have been a focus of research. It was also crucial to comprehend the intricacy of exhibiting moving images in a gallery setting since it takes an established discipline in a new direction. In order to situate the dispositif of the moving image in this unique setting, Chapter 2 provided a review of the history of exhibiting cinema. Starting with an analysis of the development of the cinematic apparatus, the historical context illuminated the technological advancements in this practice. In regards to this initiation of the medium, the notion of the cinema of attractions stressed both the first appeal of the visual spectacle and how it evolved

into a more narrative-driven form (Gunning, 1990; Abel, 1994; Casetti, 2015). Following the ontological debates on the cinematic medium itself, cinema and other artistic practices were then examined in connection to the technological reproduction in the field of arts, demonstrating how they affected and influenced one another (Benjamin, 2008; Heidegger, 1977). The inquiry of avant-garde techniques and expanded cinema of the 1960s brought exhibited cinema's experimental qualities, which differentiates it from conventional cinema (Youngblood, 1970; Balsom, 2013; Uroskie, 2014; Pantenburg, 2014). In the search for the creation of new forms of expression after the expanded cinema artists, the expansion of the medium's creative potential was demonstrated by video art and artists' cinema (Païni, 2002; Balsom, 2013; Meigh-Andrews, 2014). Through the incorporation of these diverse themes and perspectives, this chapter delivered an in-depth examination of the development, influences, and importance of exhibited cinema. Additionally, in order to provide the context for the following analysis in Chapter 5, the historical evolution of the Turkish exhibited cinema in the art scene was discussed in this chapter. Therefore, the most prominent aspect of this historical chapter that informed the analysis of this thesis in the sense that it indicated a shift beyond the movie theater in terms of the experience that the moving image provides.

In order to dig further into the curiosity that the historical chapter triggered on this shift, in Chapter 3, a literature survey on film studies, cinema dispositif, was conducted where the theoretical approaches to film studies and curatorial studies collide. This theoretical framework provided insights into how the experience of conventional cinema is constituted over a multidimensional conceptualization of the material conditions of production, the psychological and physiological conditions of

spectatorship, and the political economy behind it (Baudry, 1975; Baudry & Williams, 1975). After studying the current reflections, which consider contemporary aspects of the cinema dispositif, the chapter focused on the shift in dispositif in terms of the transformational effects of technical attributes the gallery brought to the moving image. The chapter additionally explored the merge of cinema and museums, examining the integration of cinema into gallery spaces posing challenges to conventional ideas about exhibiting and audience participation (Krauss, 1990; Päini, 2002; Elsaesser, 2004; Knowles, 2020). Drawing a comparison between the voyeur and the flaneur, it contrasted the distinctive qualities of the film audience and the gallery audience, offering insight into the various dynamics and modalities of spectatorship (Bazin, 1967; Freidberg, 2006; Hanich, 2018). The conceptualization provided by the theory of dispositif was structured under four categories following the literature survey in this chapter, as it looked at the exhibition space as a new cinematic dispositif, highlighting the interconnectedness of image, narrative, medium, and environment. This inquiry unpacked the interaction between visual aesthetics, narrative, medium, and physical surroundings as it explored many façades that contributed to the cinematic experience inside an exhibition environment. By navigating these significant dimensions, Chapter 3 set the stage for a comprehension of the theoretical and conceptual framework that facilitated understanding the qualities of the shift towards exhibited cinema.

Chapter 4 presented the research methods, which are based on semi-structured interviews with six prominent Turkish moving image artists (Appendix C) selected through purposeful expert sampling. Together with the practical considerations, this study aimed to address a gap in the existing literature concerning exhibited cinema

and the interviews, therefore, were focused on the practice of Turkish moving image artists. The interviews (45-60 minutes each) took place on Zoom from April 4, 2023, to June 15, 2023. The questions asked (Appendix A) were informed and categorized according to the four dimensions of exhibited cinema that were identified in Chapter 3: image, medium, narrative, and environment. These four dimensions of the cinematic dispositif were used to operationalize the analysis of the empirical field study in the case of Turkish moving image artists.

Chapter 5 presented the findings and discussions on the basis of the analysis of qualitative data collected from the semi-structured interviews. The findings of the analysis can be discussed in two ways. On one hand, each component of this new dispositif can be analyzed on its own, as already done in Chapter 5. Secondly, in a way to provide a comprehensive answer to the research question of this thesis, how all these different components constitute the gallery's dispositif can be discussed in terms of complementarities and interdependency of all those four different dimensions.

In Chapter 5, each component of the dispositif was examined individually, which provided intriguing results in their corresponding areas of image, narrative, medium, and environment. Regarding *the image*, two main themes emerged from the interviews. The first theme focused on how interviewed Turkish moving image artists pushed the boundaries of traditional cinematic expression and experimented with unconventional visual aesthetics, such as Internet aesthetics. The second theme concentrated on the democratization of the image, focusing on how the gallery provided a space for inclusion, participation, and engagement for the image on the

basis of the personal experiences of the participants of the field study. Within *the narrative* component, two key themes were identified. The artists' creative approach to the narrative was the focus of the first theme; this section was centered around the interviewed artists' research of non-linear, fragmented, or immersive narrative structures. The second emerging issue in the narrative was the narrative manifestation, and this part highlighted how the interviewed artists employed a variety of techniques to bring their artworks to life, such as loops or multi-channel exhibitions. Three key concepts emerged from the findings of *the medium* component. Investigating the link between the artists and their choice of medium, the first theme looked at the interviewed artists' preferences, selections, and experimental usage of various media. The second explored the relationship between the medium and the artwork, revealing the effect of the medium on the idea, production, and reception of the works of exhibited cinema. The third theme disclosed in what ways the medium relates to its surroundings, examining the selected medium's interaction with the physical and spatial characteristics of the exhibition space influencing the overall viewing experience. On the final component, *the environment*, the analysis identified two significant aspects. The first topic pointed out the viewer's bodily mobility by highlighting how the examined works of exhibited cinema allowed active interaction and freed the viewer to move around the exhibition, resulting in a dynamic and engaging experience. In order to increase the immersion of the presented artwork and to further shape the viewer's perception, the second theme emerged from the analysis regarding the spatial experience. The analysis in Chapter 5 offered a comprehensive understanding of how interviewed exhibited cinema artists went beyond and redefined the boundaries of image, narrative, medium, and environment. By dissecting and analyzing these themes

within each component of the dispositif, this chapter mainly contemplated the dynamism and evolving landscape of this art practice in the Turkish case.

Even though the components of this dispositif could be analyzed individually, as demonstrated above, in order to point to establishing a new dispositif, the interdependency of the four components ought to be identified and illustrated. The findings of this study unveiled complementarities in terms of the relationship between the four categories. When the artists were explicitly asked about the relationship between the four dimensions of dispositif in their practice, a common answer was that they were “Altogether, all equal,” as Köken Ergun expressed. Likewise, as Ali M. Demirel put it, “In all my work, every component dances equally with each other.” Nevertheless, in some interviews, one component was described differently from the others. Referring to image, narrative, and medium, Zeyno Pekünlü asserted that “The first three are completely intertwined, so I can’t separate them. I can’t put them in any order of importance. I don’t think they are ever independent of each other; they are in a very organic relationship.” Explaining that the container of the artwork as the environment usually comes at a later stage of her practice, Pekünlü clarified, “You know, we have the idea of how we will exhibit it from the beginning, but its spatiality can change later.” In stark contrast to this, mentioning his site-specific installation *Trumbauer Aile Koleksiyonu* (2017), Özgür Demirci affirmed, “As I said, if we moved it to another space, we would definitely not be able to create the same power and effect. That’s how these images, the media we use in the space, and the narratives all came together.” In light of these, with regard to the interaction between image, narrative, medium, and environment in the context of the exhibition space as a cinematic dispositif, the analysis of the

qualitative data offers a number of significant discoveries. As mentioned, one main aim of this thesis was to draw a connection between the four components of the dispositif in the gallery space. It is important to note here that this study focuses on the interviewed artists' perspectives, solely exploring the artist's practice of exhibited cinema and examining their observation of their artworks in relation to the viewer and to what extent they think about the viewer experience. This indicates that audience-based and institution-based further research is required to analyze exhibited cinema in this context altogether.

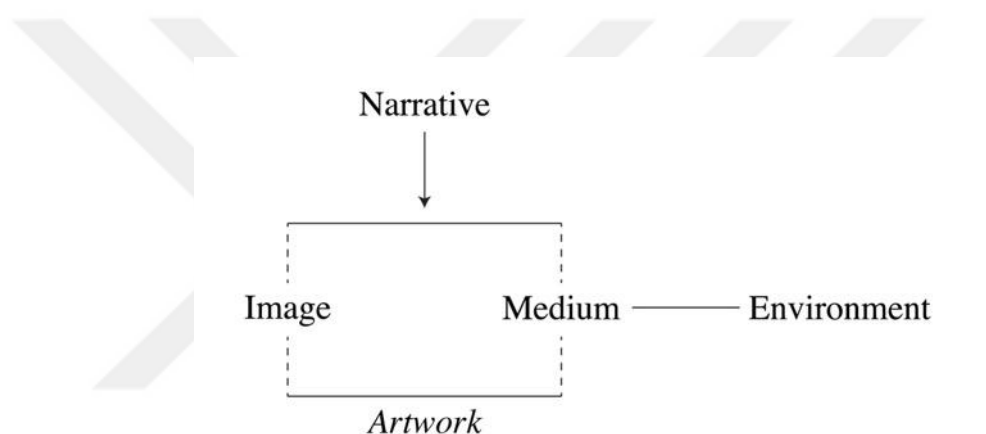


Fig. 23. The relationships of four components of the dispositif

In Figure 23, the complementarities and interdependency of the four components of the dispositif are presented. As described in regard to the repetition regime and the fragmentation of the image into multi-channel narratives, the narrative component impacts the development of the moving image work (Pantenburg, 2014). The image, being deconstructed and distributed within the environment, enables the viewer to create their own montages and opens up new narrative forms conforming to the arguments of Nash (2002) of the gallery moving image deconstructing and reconstructing aesthetic discourse. The medium is identified as an embodiment of all

the other elements, as it is observed to link the dimensions of the dispositif tangibly. Establishing the technological requirements of exhibiting cinema in the gallery space, the medium can alter depending on the interactions of image, narrative, and environment. Finally, the interaction of all other components with the environment has been revealed from the interviews. Giving the exhibition a physical setting and spatial context, the environment enables the mobile viewer to engage with the work activities rather than just as a spectator. The environment, in this sense, also affects how the image is seen, how the narrative is expressed, and the medium of choice, broadening the scope of the creative experience.

In addition to the main findings of this study, several intriguing insights emerged from the interviews with Turkish moving image artists regarding the political economy and cultural aspects of the dispositif. These aforementioned aspects were also included in the literature survey respecting the traditional cinema dispositif, such as the ticketing policies of cinema (Balsom, 2013) and the effect of the cultural matrix within which the artist operates (McLuhan, 1995). These additional insights contribute to situating the contexts surrounding the dispositif. For instance, the economics of arts, funding, copyright issues, and film festivals were recurring themes that surfaced in several interviews. On the aspect of the economics of art, Ege Berensel was critical of the “artists who act like merchants,” claiming, “If the artist sells their work, there is no difference between showing it in a commercial cinema and exhibiting it in a gallery.” He added, “If you don’t sell your work, then you need another kind of economic income. That puts the artist in a position to seek funding.” On the issue of funding, Köken Ergun contributed to this idea by asserting, “There is a problem of working under the sponsorship of funds, which we see a lot, especially

in Europe. It has its own market.” He continued, “There are many artists who censor themselves because they say their fund provider, or for example, film festivals in Europe, won’t like it.” Regarding exhibiting her work at film festivals, Zeyno Pekünlü asserted, “They want you to own the rights of the image,” referring to the lack thereof festivals that accept found footage works. Combining the issue of copyrights and screenings, Özgür Demirci argued,

You can’t say that you will show a movie 20 times or 300 times in the movie theater in one day. There is a limit to it. But for example, this video of mine [*Sana Anlatmak İstediğim Şeyler* (2020)] may have been played 250-300 times a day here, which is different from the case in cinema.

From another economic point of view, Demirci contrasted conventional cinema with exhibited cinema, saying that “Sometimes you can do this even if you don’t have a very high budget. In cinema, as I said, even forming a crew is a budget in itself, the preparation for it, and so on and so forth...” While indicating a significant limitation of this research, these findings pave the way for further research opportunities regarding the political economy of exhibited cinema.

One other context surrounding the dispositif of exhibited cinema is defined by the cultural context within which the artist operates. Related to the political economy of exhibited cinema and the cultural context at the same time, the interview with Ali M. Demirel revealed the artist's reason for continuing his practice outside of Turkey. Demirel said, “Then I tried to go back to Turkey, to Istanbul. I mean, I tried Istanbul, but in those years, 2001-2002, it was still not possible to live in Turkey as a video artist,” referring to the difficulty of making money out of his practice in Turkey. Another point of view on the cultural context came from Köken Ergun, an artist who lives and sustains his practice in Turkey, who was also critical of the cultural context that Turkey provided to its artists. Asserting that the artist may need to refrain from

certain things under the current political regime of Turkey, Ergun explained that the political-cultural context, in this sense, is an issue not unique to Turkey. He added, “Right now, I’m doing a production in Indonesia. Most of the production takes place in Indonesia, and I know I can’t show it in Indonesia.” Not as a direct component of the dispositif of the gallery, the aspects surrounding the dispositif, the political economy, and cultural context were the two main limitations that were brought up in the interviews of this research. While providing numerous opportunities for further research to advance the knowledge and comprehension of the gallery’s dispositif and its implications for contemporary art practices, these contexts could be researched on theses that were specifically designed for exploring the political economy and cultural context of exhibited cinema.

Regarding the limitations that came up in the earlier stages of this research, the Turkish history of exhibited cinema presented a notable gap in the existing literature. Chapter 2.7. primarily relied on personal communication and interviews with professionals and artists to get information. Although these firsthand insights have improved the comprehension of this element, more clarification and documentation are required to close this gap completely. The lack of scholarly research explicitly concerned with the Turkish context of exhibited cinema (including the political economy and cultural context) emphasizes how important this field is for further inquiry and development. One other opportunity for further research could be a study of exhibited cinema from architectural and curatorial scholarly perspectives. The exhibited cinema could be understood deeper by focusing on the relational aesthetics of Bourriaud’s (2002) environment and space.

All that being said, this research project provided an understanding of *Façades of Exhibited Cinema*, exploring the dynamic interaction between image, medium, narrative, and environment within the gallery's dispositif. Along with the acknowledgment of its limitations and recommendations for further research, the findings of this study provide insights into the challenging landscape of exhibited cinema in the context of experiences of Turkish moving image artists and its implications for contemporary art practices in general.



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APPENDICES

Appendix A. Interview Questions

Introduction

1. Could you briefly introduce yourself to me? [Place of birth, education, age, development of artistic life]
2. (If you live abroad) when did you go abroad? What were your reasons for going (education, work, etc.)? [Turkey: cultural matrix within which the artist operates]
 - a. Does where you live have a connection with the art you make?
 - b. Does this have anything to do with the art scene in Turkey?
3. Can you explain the artistic quality that reflects your work? [Perception of being an artist]
 - a. If you were to divide your artistic works into percentages, how would you categorize them?
4. When you think about the art scene, what are the differences between a moving image produced for cinema and a work produced for exhibition in a gallery?
 - a. Which of these factors you mentioned, in general, led you to produce for the gallery?

- b. What motivates you in this regard?
- c. Why do you produce your works for the gallery and not for the cinema?

Image

- 5. Would you evaluate your work in terms of mainstream cinematic traditions?
[Challenging the traditional cinematic expression]
 - a. Do you think that your work transcends or differs from the traditions of mainstream cinema?
- 6. Are there aesthetic elements in your work that come from or go beyond traditional cinema? [Deconstruct & Reconstruct]
- 7. How do you construct the relationship between your works and the viewer?
[Distraction and Engagement of the Viewer]
 - a. In this sense, are there any methods you use to include or alienate the audience, especially through moving images?
 - b. Do your moving image installations allow the audience to engage with the work actively?
 - c. Can you give an example of one of your works, thinking in terms of its aesthetic dimension?

Narrative

- 8. How do you construct the story/subject in your works in a composition?
[POV & Narrative Voice]
- 9. What kind of techniques (editing, montage, collage, etc.) do you use while creating these narratives? [Manifestation]
 - a. What effects do you think the use of these techniques has on the narrative?

Medium

10. Is there a connection between the medium you use in your work and the message you want to convey? [Medium as a means of communication]
 - a. Can you explain what kind of connection, if any, with a detailed example?
11. Which medium do you usually prefer for your moving image works exhibited in the gallery? [Medium as an instrument]
 - a. Do the mediums you choose for your works have an impact on how the work is conveyed to the viewer?
 - b. If so, what kind of impact do you think it has?

Environment

12. In cases where you give curatorial decisions yourself, what do you pay attention to in terms of space and architecture when deciding to exhibit your works containing moving images? [Curatorial decisions]
 - a. Do you have any requests in terms of architectural design in this process?
 - b. How do you construct the relationship of your works (if any) with other artworks in the environment?
 - c. Can you explain it through an example?
13. How do you think the free movement of the viewer in the exhibition environment affects your works? [Fixed location / mobile VS immobile]
14. Do you need to change anything from the moment you produce your works to the moment they are exhibited?
 - a. What kind of things do you have to change if necessary?
 - b. Do these changes pose a challenge?
 - c. Does the content of the work change?

Conclusion

15. Can you rank the 4 categories we have mentioned so far in order of importance in the context of your own work? Which one is the most important for you?
16. Apart from the topics we have discussed so far, is there anything you would like to add about your own experiences? Are there any factors that influence your art practice in this field?



Appendix B. Bilkent University Ethics Committee Approval



Appendix C. Artist Profiles

The following brief artist biographies are built by merging material accumulated from the interviews and self-definitions published on each artist's own website. The names of the artists are listed in the order in which the interviews were conducted.

Ege Berensel

Ege Berensel is an Ankara-based media artist and visual researcher. He studied electrical and industrial engineering at METU, where he was also a part of one of the most prominent media artist collectives of Ankara of the 1990s, GİSAM. He began working with video in the 1990s and kept his interest in the arts and artistic research. Berensel's early works consist of a mix of found footage and video production; however, he defines his most known works as archival research since he works primarily with archives and found footage. Recently, he leaned his artistic research to the method of visual poetry. Berensel also has written many books on video and artistic research, and he edited the series *Cinema, Anarchism, and Deleuze Lectures* together with Ulus Baker.

Zeyno Pekünlü

Zeyno Pekünlü is an Istanbul-based artist who mainly works on video and installations. She graduated from the Department of Painting at Mimar Sinan University. She completed both her graduate and Ph.D. studies at the same university. Additionally, Pekünlü has a second master's degree in Artistic Production and Research from the University of Barcelona. She mainly works on video, found footage, photography, and text, and the re-arrangement of those. She worked as a lecturer, and her research foci are feminist theory, masculinity studies, memory,

popular culture, and technologies of knowledge. Also, Pekünlü is the founder of The Istanbul Biennial Production and Research Programme (ÇAP) at the Istanbul Foundation for Culture and Arts (IKSV), and she co-founded the artists initiative KIRIK together with Köken Ergun.

Köken Ergun

Köken Ergun is an Istanbul-based artist who excels in film, video, and installation. Coming from a background in theater, after completing his acting studies at Istanbul University, he obtained his post-graduate degree in Ancient Greek Literature at King's College London. He then earned an MA in Art History from Bilgi University. Ergun's practice frequently focuses on obscure communities and the significance of rituals in such cultures. Also, recently, he drifted his methods to animation as well. Ergun is one of the founders of the !f Istanbul Film Festival, and together with Zeyno Pekünlü, he co-founded the KIRIK artist initiative.

Başak Şenova

Başak Şenova is a Vienna-based curator and designer. She received her MFA in Graphic Design from Bilkent University and her Ph.D. in Art, Design, and Architecture from the same institution. She also participated in the 7th Curatorial Training Programme of Stichting De Appel in Amsterdam. She lectured at various universities in Turkey, Finland, and Austria. Şenova has been publishing on art, technology, and media, as well as initiating projects and curating exhibitions since 1995. She is currently a Senior Postdoctoral Researcher working on her PEEK project at the University of Applied Arts Vienna.

Ali M. Demirel

Ali M. Demirel is a Berlin-based artist mainly working on video and audio-visual live exhibitions. Before pursuing art, he studied nuclear engineering and graduated from the Department of Architecture at METU. While working as a researcher at GİSAM in the early 1990s, he began creating audio-visual works. After working on live audio-visual performances, Demirel went back to making videos and made a video trilogy with the topic "Post-Apocalyptic Utopias on Architecture." He has recently been working on a series that explores particular geographic areas where important mythology emerged and establishes a connection between nature and myth through his audio-visual practice.

Özgür Demirci

Özgür Demirci is an Izmir-based artist and lecturer. Coming from a background of interdisciplinary art, he bases his practice on multi-media works. After completing his BFA at Yıldız Technical University in Istanbul, he obtained his MFA degree at Valand Academy of Art and Design, Göteborg, and his Ph.D. from Dokuz Eylül University, Graduate School of Fine Arts. His body of work includes a substantial portion of videos, performances, installations, and site-specific exhibitions. He is also a co-founder of the artist initiative MONITOR, a non-profit organization for video and film screening based in Izmir.