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ALTERNATIVE PLACES OF ART IN PUBLIC SPACE

Abstract

The questioning of art, the search for intellectual methods rather than the search for form, and the formation of collective works as a result of the criticism of the artists, who have come out of the galleries and museums, towards the art market and institutions, have also caused many artistic avant-garde movements. Changing art practices of the artists, who searched for different ways of expression after major social crises such as world wars, evolved towards the existence of public works by artists, their actions or their bodies. The history of artistic works, which started to take place in public spaces, dates back to the monumental sculpture and thus to the classical period. However, in the public space, which emerged as an example of the artist's intellectual attitude, art samples began to be seen with his art after 1960. Turkey in the Republican era has begun at the first examples and examples go beyond monumentality, it has intensified in the 70s and later. Sculptures supported by state and art formations in our country have started to take place in public spaces especially since 1990s. After the 90s, we witnessed new alternative art spaces in the public sphere. Shopkeepers, construction breaks, containers, ferries, universities, etc. Thanks to all these examples, art has been realized in a way that will surprise the audience outside the determined and ordinary public spaces. In the study, the passage of art from monumentality and its changing meanings in public space, new space examples will be given. The emergence of new alternative spaces in the public sphere and the increase of new forms of discourse in art will be exemplified.

Keywords: art, public space, environment, alternative places

Introduction

With the Renaissance, where the sculpture became independent from architecture and started to become a representation alone, the sculpture became more visible in public spaces. While its existence at that time was based on the region where it was located or the representation of someone who achieved a success in that region, the original examples with the style of the artist began to appear with the modern process. With Dada, which broke out in the first quarter of the 20th century, and the boundaries of art expanded, the artwork began to be included in different narrative forms, rather than being a surface or form problem, and all the actions that took place afterwards became an intervention in the safe field of art that existed to date. The artists, who thought that institutions, galleries and museums do not represent the public space in the 1960s, formed the basis of the exit from the gallery space, which is defined as "white box". In this sense, late 20th century art practice can be defined as out of the white box. The public spaces that point to the common area of the society are at the top of the places where this step manifests itself.

The public sphere defines a common sphere of activity in which thoughts and actions are produced to achieve and achieve a common benefit. Public artwork simply involves the display or creation of a work of art in a public space. The perception of the same work when it is exhibited in a public space with the exhibition space will be different from each other due to our changing view with the space. However, the situation of the audience, who encounters an audience going to see the artwork in the gallery and an artwork in a public space, will be different. Of course, the viewer's view depends not only on the building and its location, but also on its social positioning, such as age, class, gender. Therefore, it is not only the space of the work, but also the context and audience it establishes with the public space.

When we look at the West process of art in the public sphere, we see that the monument sculpture is intensely located in the public spheres, breaking with the architecture of the Renaissance and mostly Baroque. Then, with the modern process, we witness that the works of artists' own styles began to take place in public spaces. Cabaret Voltaire, which is the starting point of the dada movement, can be considered as the first alternative place in modern art. The artists, who fled from the devastating effect of the First World War, gathered here and carried out works that rejected the art created by this rational mind that led us to war.

With the 1970s, women were important actors of public spaces. The actions carried out within the framework of Feminist Art, which has been prominent especially in the USA since the 1960s and contributed to the breaking of the male-dominated artistic attitude, were effective in the formation of the ground of this output. The artists of this movement, which stands against the institutional structure dominated by men, produced with inquiries such as tradition, identity, use of the body and took various actions. The aim is to question the meanings placed on women throughout the history of art. Women, who are identified with many features such as motherhood, fertility, tenderness, and fragility, will not be able to produce ideas and take place in important positions according to the masculine view. Feminist art historian Linda Nochlin published in 1971, "Why Are There No Big Female Artists?" In his famous article entitled, he investigated why there are no great female artists in history with various questions and tried to reveal the reasons. Questioning whether gender difference is reflected in artistic production, Nochlin showed the institutions established throughout history together with the male dominant view and the educational institutions at the beginning of these as the reason why there were no great

female artists (Antmen 2008:125). After Nochlin's article, feminists turned to research women artists in history, while women artists were in civil organizations such as associations and organizations to defend themselves. In addition, new venues and galleries were opened during this period to showcase the work of women artists.

Working in order to reveal the female identity and culture excluded from the male-dominated perspective of modernism, American Judy Chicago organized the first feminist art program in 1970 and performed the famous “Womanhouse” exhibition.

Figure 1: Womanhouse, 1972, Judy Chicago-Miriam Schapiro and their artist-students, California

Womanhouse, which is a place of education with a method of 'learning by doing' (Broude-Garrard 1994:50) is an art and performance organization for women, created by Judy Chicago and Miriam Schapiro. Chicago, Schapiro and their students took part in this event within the framework of the program named “California Institute of the Arts Feminist Art Program”. Chicago and Schapiro encouraged their students to work freely on this platform for a month and put their projects into practice in this place where each female artist was given a room. In this exhibition, the members of the group have settled in a house and revived the general picture that women have dreamed of for their lives in line with the newly created feminist consciousness. The female images here have reflected a wide range of emotions such as anger, irony, and humor.

Figure 2: Pietro Canonica, Republic Monument, 1928

Figure 3: Ilhan Koman, Mediterranean, 1980

Figure 4: Ayse Erkmen, Miş-Miş, 2007

At the end of the 19th century in Europe began the process of modernization and social fields which play an important role in the influence of the bourgeois, The modernization has been a decisive factor in Turkey. With the structure of the Republic, where the Western model is taken as an example, the first steps of progressing in the modern sense have begun to be taken. The first examples of art in the public sphere in Turkey, we see the monumental work. The monument is a sculpture that speaks in a symbolic language about the meaning or use of the place where it was erected, often vertical and figurative. Representation and marking is the work of the monument (Krauss 2002:114). Then we witness the public sphere of contemporary examples that should have been seen in the 80s. Until the century we left behind, we see that the works placed in the public space have more monumental features. The monument is usually large sculptures that have a symbolic feature about the meaning or use of the place where it was erected. These appear in our country as square sculptures that depict the symbol of the region, especially Atatürk sculptures. An important step in the transformation from monument aesthetics to contemporary art aesthetics, the 50th anniversary of the Republic in 1973 was taken within the scope of celebratory activities, and as a result of the project set out for fifty sculptures, twenty sculptures reflecting the unique styles of twenty sculptors were provided in the open spaces of Istanbul. However, many of these sculptures were soon destroyed or removed from their location. Another project which is one of the important steps in the development of art in the public sphere in Turkey in 1993, which was organized by the Istanbul Metropolitan Municipality, "Three-Dimensional Art Works Placing the Outdoor Activity" has been. Some of these unique stylistic sculptures that spread to the open areas of Istanbul have been exposed to a similar end.

One of the most powerful works of the 80's period in this sense is the "Mediterranean" sculpture of İlhan Koman. "Each of the hundred and twenty parts that make up this bill symbolize the communities of people who speak other languages and believe in other Gods in different lives surrounding this inner sea. When they come together in a harmony, they form the Mediterranean. " Leading the formation of contemporary art, Ayşe Erkmen, Gülsün Karamustafa and İnci Eviner have made important contributions to the artistic environment and thinking practice. Ayşe Erkmen's practice is to mark the existing, to refer to the missing, to break the monumentality and to reflect the sociological / historical context of the space. The artist, who is known for his site-specific placements and space interventions, not only makes references to his previous works, but also places similar works in different places, making them gain different meanings.

His work titled Miş-Miş, which he produced for Santral Istanbul in 2007, is a continuation of his work Am Haus (At Home), which he placed on the exterior of a building in Berlin in 1994.

In this work, Erkmen refers to the powerhouse Istanbul being a power plant in the past, the new function it has gained now and the transformation it has undergone in this direction.

Figure 5: Doris Salcedo, “1550 Chairs Stacked Between Two City Buildings” at Istanbul Biennial, 2002

Figure 6-7: Derya Yücel, Between Two Sides, 2005

Figure 8: Under Construction – Tepe Insaat Contemporary Art Space (2005- 2007)

Figure 9: Elgiz Museum Terrace Exhibitions

Some artistic formations and activities that started to operate in Istanbul in the 2000s have offered us an alternative view of the public sphere. One of them is the Public Art Lab, which argues that the public sphere is a field of struggle that must be reproduced and recaptured at any time. Another formation that focuses on the problems of the public sphere is the “Pedestrian Exhibitions” in Istanbul, which measures pedestrians that point to a human scale while aiming to scrutinize the changing and transforming districts of the city. Istanbul “Pedestrian Exhibitions”, the first of which was organized in 2002 and organized as an event parallel to the Istanbul Biennial, aimed to meet cultural activities with wider audiences. Another important event is the exhibition "Between Two Collars", held in parallel with the 9th Istanbul Contemporary Art Biennial and curated by Derya Yücel. Meeting with art lovers in the Bosphorus connecting the East and the West, this exhibition took place on the Aykut Barka ferry belonging to IDO. The organization of the exhibition on the ferry called "Aykut Barka", which operates between the two sides of the Bosphorus, separating the European and Asian sides, has a symbolic meaning for us in the middle of the east and the west. In addition, the ferry, which people will use as a means of transportation throughout the day, gained a new identity and an art space identity without losing its functional identity (Yücel 2005). Terrace Exhibitions organized by Elgiz Museum have an important place in this sense in order to support young sculpture artists and give sculpture a new exhibition space. The exhibition, the first of which was opened in 2012, evaluated the applications of sculpture artists under the age of 40, and brought together works that challenge the Ayazağa wind in an extraordinary space. Sculpture and outdoor works, which are accustomed to be watched in the parks, are seen in the shadow of the skyscrapers this time (Elgiz Museum 2012).

Figure 10: Barbara Kruger, Selfridges & Co 'Sale' campaign, USA

Figure 11: C&A Shop, Documenta 13, Kassel

Figure 12: Cevdet Erek, Room of Rhythms, 2012, Documenta 13, Kassel

Shopping malls and shops, which are one of the places frequently used by the public, were also used as an alternative place of art in the public sphere. One of the important examples of this in the world is Barbara Kruger. Kruger is the materialist consumption in which people are defined by what they have instead of their ideas, starting from the sentence of French philosopher Rene Descartes, saying "I think, therefore I am" openly criticizes his community. Encouraging women for consumption is also the effect the system wants to create. Thus, women are directed from shopping to reach the state of being 'I' from a dependent state of consciousness, but in fact, this orientation places it exactly in the center of addiction. Consequently, shopping malls have been one of the most suitable places to show Kruger's art.

Turkish artist Cevdet Erek realized the use of a similar space, which is used by the public. The venue of the artist's "Room of Rhythms", which was exhibited in 2012 under Documenta 13, became the children's floor of a large store. This work is a large-scale architectural and sound intervention.

Figure 13: Turbo (Tunç Dindaş), With No More Lies, Besiktas, Istanbul, 2016

Figure 14: “5533”, Artist Initiative, Istanbul Textiles Market, Istanbul

City walls are an effective ground for the visual reflection of social movements on public spaces. Public spaces, where ideas are shared and which should have a fundamentally democratic structure, are important in the visibility of such opposing voices apart from the art practices approved by the government. Graffiti and graffiti play an important role in the adoption of a political movement in the social and urban memory. The allocation of walls to street artists in various parts of the world is against the nature of this genre. Street art and graffiti are essentially against the control of power. The emergence of graffiti and street art in Turkey to come equivalent to 1980 also began to be seen as the main example was experienced in the 2000s. There are graffiti samples in the train stations of Istanbul and in districts such as Beyoğlu, Karaköy and Kadıköy.

Artist initiatives are one of the alternative spaces of art in public spaces. The number of growing together with Turkey in the 2000s, gone to these initiatives, wanting to go outside the gallery system, their work and alternative discourses is ideal for artists looking for space. The works and gatherings carried out here have been one of the facts that mobilized and empowered the art scene.

Figure 14: Mimar Sinan Fine Arts University, Fındıklı, Istanbul

Figure 15: Hacettepe University, Beytepe Campus, Ankara

Figure 16: Mugla Sıtkı Koçman University, Moulage Museum

Universities, which is one of the important places of public space, is one of the places where contemporary examples are increasingly taking place. Mimar Sinan Fine Arts University, which is one of the most important art academies of our country, has organized symposiums for the proliferation of examples in this field and continues to host these works. Likewise, Hacettepe University Faculty of Fine Arts Sculpture Department makes important contributions to artistic environmental aesthetics in student campuses, which is one of the important public spaces with the International Sculpture Symposiums organized every two years.

Muğla Sıtkı Koçman University, which is one of the rapidly developing universities of our country, is in a leading position with the “Moulage Museum” (2011), which is one of the strongest indicators of the importance it attaches to art. It also shows its contribution to science and art through Scientific Research Projects it supports. One of the sculptures of Esra Sağlık, one of the faculty members of the sculpture department of the institution, named "Student", which is realized with a research project in this field, is supported by the university and placed in the public space. The study is a 2.5 meter high wooden sculpture depicting a schoolgirl holding a book in his hand. The statue was first placed in the newly opened Faculty of Medicine building and then moved to the Faculty of Fine Arts, Bodrum, to its final place.

Figure 17: Esra Sağlık, “Student”, wooden sculpture, 275 cm, 2015

The study has moved away from its stationary structure to a park with the movement given to the skirt and hair ends. Especially in the study, which does not include very fine details, emphasis was given by giving details in the porter part. Although the work seems to be a monumental structure at first, it contains a contemporary reading with the way it handles the material, especially it has the feature of being a rare wooden sculpture in our university where marble statues are intense.

Result:

From the beginning of the 20th century, the concepts of art and artist, previously described with extraordinary concepts, have been questioned. There is the idea that the traditional concept of art is rejected and that art should be brought to life. An art practice, shaped by the sociological and political orientation of the artists in the 1960s and after, showed parallel features with the transformation demands in the world. In the 1990s, instead of placing art objects such as sculptures in public spaces, artists made applications to make artistic interventions in the space. Some of these practices are shaped by the support and participation of the local community and the masses using that area. The avant-garde art movements of the beginning of the 20th century, which are still frequently referenced today, brought new searches and inquiries. The reflection of social and economic movements in art in the first half of the 20th century has been an instrument for art to come out of workshops and museums and meet with the public and public spaces.

The formation of public art examples in the contemporary sense, Turkey began to emerge towards the end of the 1980s "New Trends Exhibitions", "International Istanbul Biennial", "Contemporary Artists Exhibition" has been great the impact of such exhibitions. At the same time, these collective events and exhibitions, it increased the inquiries about the concept of the gallery and accelerated the emergence of alternative spaces.

In today's art, the boundaries between the artist and the audience have disappeared, which has triggered the formation of an unlimited sense of art. As individuals of the same society, the ar-

tist and the audience influence each other, and this situation shapes the practice of art. its reflections are also seen in public works of art. The number of studies that work with the audience interacts is increasing.

Finally, public spaces began to appear in 80 in Turkey increasingly presence of contemporary art is widespread and not just in the galleries, but also in many different places at the university, street, shop, they come across in public transport. With all these spaces and spaces, art has become a property that covers not only the art audience, but also the audience at the most central point of the public space. The enrichment of expressions in contemporary art appears as the increase and expansion of art, discourse and expression in the public sphere.

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