

Outside the “Center” The Appropriation Art in Slovakia and Turkey¹

Begüm SÖNMEZ

Abstract

With globalization, transformations experienced in the postmodern era have been observed simultaneously or almost simultaneously in nearly all parts of the world; thus, like in other countries, artistic transformations have also manifested themselves in Slovakia and Turkey with increased communication and transportation opportunities with the West. This study focuses on how the method of appropriation, which gained significance with postmodernism following its pioneers in the modern era, emerged, and developed in Slovakia and Turkey. This study, starting from the belief that the desire of postmodernism to resolve the concepts of centre-periphery was not fulfilled, addresses the dominance of Western art in the field of art and the necessity to diversify this reference point by considering that there are other arts besides Western art, which is mainly seen as the sole reference in art research worldwide. The two countries that appear to have completely different outlooks regarding the perspective of the beginning of artistic transformation and the use of appropriation have occasionally produced similar topics, especially during the 1990s. However, due to the different social structures of these two countries, differences have also been observed during this period.

Keywords: appropriation art, postmodernism, artistic transformation, Slovakia, Turkey

Introduction

The aim of this study is to examine the appropriation art that emerged in the art scenes of Slovakia and Turkey alongside postmodern transformation. The reason to select these two countries is associated with the idea that the concepts of centre-periphery have been dissolved and the concept of pluralism has been incorporated into the art field with postmodernism.

Although postmodernism claims that the centre is no longer the West, research/examinations and discussions in the art field still show the centrality of the West (the term “Western-centric” does not

encompass Slovakia); when examining concepts, topics, and trends in art, examples of art produced in the West are often demonstrated. The pluralistic understanding of postmodernism has been limited to a few publications, mostly written from a Western-centric perspective, and to certain exhibitions (the designs and purposes of these exhibitions are also debatable), regarding the arts of countries labelled as “periphery”.

By addressing the appropriation art in Slovakia and Turkey, this study highlights that this method does not only exist in countries like the USA and United Kingdom. It points out the necessity to expand the boundaries of references beyond these

¹ This study is based on my research on the appropriation art in Slovakia, which began in 2019 with a doctoral research scholarship provided by the Slovak Republic at the Slovak Academy of Sciences-Institute of Art History and continued

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Western countries while examining various topics in art. Constantly referring to the art of these mentioned countries leads art discussions/examinations into a vicious cycle and prevents us from learning about the art of other countries.²

With this study, art readers in Slovakia and Turkey, who are unfamiliar with each other, will gain insight into each other through the method of “appropriation”. While examining examples of appropriation art in the West, similarities and differences can be observed between the thoughts on which this method is based and the examples in Slovakia and Turkey.

This study examines the art scenes of Slovakia and Turkey through the method of appropriation; however, it does not aim to present all the works made with this method in both countries. Examples from periods when this method emerged and gained prominence were selected. While the article focuses on the emergence of appropriation art in the postmodern transformation of the two countries and the purposes and development it followed, it aims to identify similarities and differences between the two countries in this regard.

About the Appropriation Art

Although the appropriation method has existed for a long time with different names, the term *appropriation* dates back to the 1980s. In the modern period, dada, with its ready-made; the Situationist International, with its *détournement*; and pop art, with its use of commercial products, advertisements, etc., were the pioneers of postmodern appropriation.³ Similar methods in art existed before postmodernism that were referred to with terms such as *adaptation*

and *quotation*, and they did not carry a transgressive aspect (the three movements mentioned earlier are pioneers with their transgressive nature). However, appropriation inherently involves transgression.⁴ This method is primarily compatible with the characteristics of postmodernism, which is generally considered to have started in the 1960s. The fact that postmodernism is multifaceted and allows for contradictions ensures that appropriation can be used without being related to transgression. For example, a postmodernist perspective, unlike modernism, allows for works with pastiche⁵ intentions, as it looks at the art of the past through a more inclusive aspect⁶. In the works discussed in this study, it is possible to encounter both perspectives (transgressive and non-transgressive).

Appropriation Art in Slovakia and Turkey

In the 1960s, artists in Slovakia incorporated postmodern art influences into their productions through new experiments. Some artists were questioning the meaning of originality in art, while others were creating works more open to audience interaction, producing relational pieces, and presenting examples different from those of previous periods. This study focuses on works produced through appropriation in the art scenes of Slovakia and Turkey; however, it also touches upon certain artists and artworks that played significant roles in the postmodern transformation of art to provide a better understanding of the subject. One of these artists in Slovakia is Július Koller (1939–2007). Koller emphasized the relationship between art and daily life, exhibiting an approach that blurred the boundaries between the two, and

² When I started examining the art scene in Slovakia, I encountered surprising information and artworks. Presumably, art readers/viewers from Slovakia will also be surprised by art scene in Turkey. I believe that a comparative study like this will attract more attention than a study that focuses solely on either Turkey for readers from Slovakia or Slovakia for readers from Turkey, which may be less appealing.

³ SÖNMEZ, B.: *Postmodern Sanatta Orijinallik ve Türkiye Sanat Ortamında Kendine Mâl Etme*. Anadolu University PhD Thesis. Eskişehir 2022, p. 79.

⁴ AMBROSE, K.: Notes From the Field: Appropriation: Back Then, In Between, and Today. In: *The Art Bulletin*, 94, 2012, No. 2, p. 169.

⁵ The term pastiche has been occasionally used in art publications with different meanings. However, this study will not discuss this issue, and one of the meanings attributed to it has been chosen: to refer to works made as a form of homage to another artist.

⁶ Certainly, there are always exceptions in art, so, it should not be forgotten that there were also works made with pastiche intentions in modernism.



Fig. 1: Alex Mlynárčik, Stano Filko and Zita Kostrová: *Happsoc I*, 1965. Photo: https://monoskop.org/Alex_Mlyn%C3%A1r%C4%8Dik (Accessed: September 25, 2023)

considered art as a manifestation of reality.⁷ Since the 1960s, Július Koller has questioned the relationship between ordinary objects and art by using materials such as newspaper clippings and found objects, signing them, and intervening in photographic images⁸, just like Duchamp did. In a manner reminiscent of both Duchamp and the Situationists, he disrupted the originality of images. Furthermore, his works, such as writing *Obraz (Picture)* on canvas, are conceptual pieces that interrogate the meaning of art.

In the process leading to appropriation art, the use of daily objects as art materials and the resulting blurring of the distinctions between high arts and low arts are effective. The works of artists such as

Koller in Slovakia Altan Gürman (1935–1976), and Sarkis (1938) in Turkey played a role in blurring this distinction. For this reason, Koller, reminiscent of the Situationists at times, is therefore significant in the context of appropriation art. In his works, he manipulated advertisements and media images in the 1960s. Additionally, his works, such as placing a glass of water on a pedestal (1963) and writing *More (Sea)*, 1963–1964) on a classical oil painting depicting the foamy surface of the sea, were quite noteworthy during that period. The artist abandoned canvas in 1966 and started using plywood and textile fabrics. By rejecting style mastery and grandeur⁹, he aimed to eliminate the differences between amateur and

⁷ Cited from KROUTVOR 1971 by GRÚŇ, D.: Life as Signal the Communicative Challenges of Július Koller's Archive. In: *Revista ARTA Conceptualism in Eastern and Central Europe*, 20–21, 2016, Anul VI, p. 52.

⁸ GRÚŇ 2016 (see in note 7), p. 53.

⁹ GRÚŇ, D. – RHOMBERG, K. – SCHÖLLHAMMER, G.: *Július Koller One Man Anti Show Dokumentation Dokumentation Dokumentácia*. 2017. Online: <https://juliuskollersociety.org/archive/#1> (Accessed: April 3, 2023).

professional artists by collaborating with amateur artists¹⁰ and stood against modernist ideas. Even the names of his works reflect a form of resistance: *Anti-Happenings* (from 1965) and *Anti-Pictures* (1968–1974).

In Turkey, Gürman used various everyday materials in his artworks, avoiding traditional painting methods. He addressed the period's political, social, and cultural issues in his works, such as *Montajlar* (*Montages*, 1967) and *Kapitone* (*Padded*, 1976).¹¹ Sarkis, who focused on memory and war themes in the latter half of the 1960s¹², intervened in gallery spaces with heat in works like *İki Adet Bekleyen Leğen* (*Two Bins in Waiting*, 1968), using various materials such as heat resistors and electrical cables.¹³

One of the first names to be mentioned in the context of appropriation in Slovakia is Alex Mlynárčik (1934). Like Koller, he has strived to merge art and life. In the 1960s, Mlynárčik's efforts were crucial in giving Slovak art a postmodern appearance and were significant in appropriation/interpretation/quotation strategies.

The artist's first work to be discussed is *Happsoc*, which he created in 1965 with Stano Filko (1937–2015) and Zita Kostrová (1937). In *Happsoc*, it was declared that Bratislava, along with all its inhabitants, buildings, balconies, dogs, etc., constituted a work of art.¹⁴ Thus, this work engraved its name in Slovakian art as a milestone with its “extraordinary art production”. The artists carried out a kind of appropriation action with *Happsoc*. As noted by Havránek, this action mimicked the ideological operation of the colonizer; a group of artists was seizing the reality

of the city (through official figures) to transform it into a production depot of art.¹⁵ However, at the same time, this action also involves another type of appropriation: the artists were presenting an already-existing entity, namely the entire city with all its components, as a sort of ready-made artwork.

It is observed that Mlynárčik, who conducted participatory art projects, changed his productions towards the end of the 1960s. The artist combined art with traditional events such as weddings and village festivals or organised live events referring to art history. Mlynárčik referred to these actions, *Happsoc I* and *II*, and his own graffiti photographs in Paris and Czechoslovakia in May '68 as “permanent manifestations of joining art and life”.¹⁶

Mlynárčik's *Manifesto on Interpretation in Fine Arts*, published together with Miloš Urbásek (1932–1988) in 1969, is important to see the artists' views on interpretation. In addition, some of the articles in the manifesto are of great importance in clearly showing the relationship of appropriation/interpretation with postmodern art. The articles, while explaining the purpose of interpretation, state the author's position and that this strategy in fine arts is also found in other branches of art. One of the striking features here is that artists use this method “consciously”. There is no aim to conform to any fashion, etc., on the contrary, the action is conscious. This is precisely the opposite of how the appropriation art was sometimes done aimlessly in later years:

“Interpretation can transform the status or position of individual artworks, or even movements, within the existing hierarchy of the art canon.”

¹⁰ JANČÁR, I.: Július Koller. In: *Fenomény v slovenskom výtvarnom umení v2 polovici 20. storočia/ Phenomena in the Slovak Fine Art in the Latter Half of the 20th Century*. Bratislava 2009, p. 50.

¹¹ ANTMEN, A.: *Türk Sanatında Yeni Ayrışmalar* (1960–1980). Mimar Sinan Fine Arts University PhD Thesis. İstanbul 2005, pp. 97–98.

¹² Sarkis settled in Paris in 1964 and became a part of the French art scene, but his intermittent participation in exhibitions in Turkey after 1985 made him one of the figures who contributed to the change in the Turkey art scene. (MADRA, B.: Bir Karmaşa Alanı Olarak Görsel Sanat. In: *User's Manual Contemporary Art in Turkey 1986–2006 / Türkiye'de Güncel Sanat 1986–2006, Kullanma Kılavuzu: Türkiye'de Güncel Sanat*. Ed.: ALTINDERE, H. – EVREN, S. İstanbul 2007, p. 32.)

¹³ ANTMEN 2005 (see in note 11), p. 99.

¹⁴ HAVRÁNEK, V.: The Post-Bipolar Order and the Status of Public and Private under Communism. In: *Art and Theory of Post-1989 Central and Eastern Europe A Critical Anthology*. Ed.: JANEVSKI, A. – MARCOCI, R. – NOURIL, K. New York 2018, p. 188.

¹⁵ Ibidem, p. 188. In 1966 Filko applied this act of artistic appropriation to the whole country – Czechoslovakia – and then to the whole universe (*Happsoc III*). (Ibidem, p. 191.)

¹⁶ BISHOP, C.: *Artificial Hells Participatory Art and the Politics of Spectatorship*. London – New York 2012, p. 143. Bishop also notes that these art events taking place in rural Slovakia, away from the city, also avoided surveillance. (Ibidem, p. 143.)

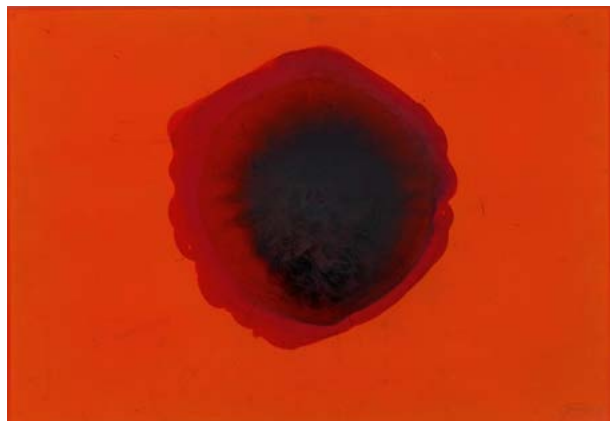


Fig. 2a: Otto Piene: *Feuerblume*, 1964. Photo: <https://www.ludorff.com/en/artists/otto-piene/works> (Accessed: August 26, 2023)



Fig. 2b: Milan Adamčiak: *Homage to Otto Piene*, 1970. Photo: https://monoskop.org/Milan_Adam%C4%8Diak#/media/File:Adamciak_Milan_1970_Homage_to_Otto_Piene.jpg (Accessed: March 10, 2024)

“Interpretation is the opposite of the unproductive act of imitation. In fine art, it represents, to a certain extent, the definition of traditional values.”

“The principles of interpretation in fine art have their equivalents in other art forms.”

“The author, an interpreter (an individual or a collective, anonymous or acknowledged), adapts the source. His creative power depends on a combination of factors—from his selection and understanding of the original to the extent of his creative input.”¹⁷

Another work of Mlynárčik is the *First Snow Festival* held in 1970 and organized together with Urbásek, Milan Adamčiak (1946–2017), and Robert Cyprich (1951–1996) as an unofficial parallel event to the World Ski Championships. This festival focused on reinterpreting artworks selected from the Renaissance to the present day using snow. Among the artists whose works were interpreted were Arman, Lichtenstein, Oldenburg, Brueghel, Malevich, da Vinci, and many others. For example, Urbásek interpreted the works of Niki de Saint Phalle, Cyprich interpreted the works of Walter De Maria, and Adamčiak interpreted the works of Otto Piene.¹⁸

The manifesto associated with the First Snow Festival, which took place in 1970, has been described as the “first manifestation of art interpretation”. In this manifesto of the festival, which reacted to the works of established artists in the art canon, it is stated that snow is recognized as a departure point and an art medium; the festival is seen as a symbol of independent art production and the Tatra Winter Gallery is established during the winter and ceases to exist when winter ends.¹⁹ This indicates a departure from the sacredness attributed to the artwork by abandoning the permanence of the art object in favour of the unlimited medium of postmodern art. This festival, which resembles a sporting event at the same time (and is organised simultaneously with a sporting event), is contrary to the conventional nature of art production with the interpretations it contains, as well as the production process of the works and the space chosen for this, reveal the occasionally “playful” character of postmodern art.

Another work of Mlynárčik is *Evina svadba* (*Eva's Wedding*, 1972), realized based on the painting *Roľnícka svadba* (*Peasant Wedding*, 1957)²⁰ by Ľudovít Fulla

¹⁷ SPIEKER, S.: *Texts by Conceptual Artists from Eastern Europe: Slovakia*. Trans. FLASKOVA, Z. 2018. Online: <https://post.moma.org/texts-by-conceptual-artists-from-eastern-europe-slovakia/2/> (Accessed: September 26, 2023).

¹⁸ BISHOP 2012 (see in note 16), p. 143.

¹⁹ SPIEKER 2018 (see in note 17).

²⁰ In Bishop's text, the title of this work is mentioned as “De-dinská svatba”, and the date is written as 1946. [BISHOP 2012 (see in note 16), p. 144.]



Fig. 3: Miloš Urbásek: *Nana. Interpretation Niki de Saint Phalle. 1st Snow Festival, Tatras, Slovakia, 1970.* Photo: http://milos.urbasek.com/content/Nana._Interpretation_Niki_de_Saint_Phalle._1._Snow_Festival_FIS_Vysoke_Tatry_Slovakia_1970_large.html (Accessed: August 26, 2022)



Fig. 4: Alex Mlynárčik: *Eva's Wedding, 1972.* Photo: Miloš Vančo. In: <https://www.artandconcept.eu/alex-mlynark-1> (Accessed: April 10, 2023)



Fig. 5: Ľudovít Fulla: *Roľnícka svadba, 1957.* Photo: https://www.webumenia.sk/dielo/SVK:SNG.KD_393 (Accessed: October 1, 2023)

(1902–1980). Mlynárčik found a couple planning to marry in Žilina and organised their wedding ceremony as a theatrical event. As depicted in Fulla's painting, this married couple sat in a carriage accompanied by a violinist.²¹ Thus, this event is not only a different interpretation of a work by another artist but also an example of participatory art.

One of the exciting features of the Slovakian art scene is that these examples of "interpretation" art are also performances. When we look at the works in modern art that relate to appropriation art by Dada, the Situationist International, and pop art, as

well as the first mentioned appropriation artworks in postmodern art, we see that they are mostly made with mediums like ready-made objects, paintings, and photographs. This situation is also valid for the other country discussed in the article, Turkey. However, Slovakia presents a very different outlook in this regard.

Another name playing a role in the transformation of the Slovak art scene is Adamčiak. Adamčiak's performance titled *Vodná hudba (Water Music)*,

²¹ Ibidem, pp. 144–145.

carried out in 1970 in Bratislava with Cyprich and Jozef Revallo (1944–1993), bears the same name as John Cage's work (1952) and is one of the most frequently mentioned performances in Slovakia. This performance in Bratislava took place in the indoor swimming pool of a student dormitory. In the concert's first part, the musicians sit outside the pool and perform the notes before them, playing three stringed instruments, a xylophone and cymbals. In the next part of the concert, the performers and the audience are in the swimming pool, and musicians wearing diving goggles and carrying oxygen tanks dive into the pool while holding violins.²² Adamčiak continued to organise performances in the 60s and 70s and made homages.

The change of the art scene in Slovakia in the second half of the 1960s was influenced by domestic and foreign magazines, catalogues and broadcasts of Viennese television, which were channels for up-to-date information on European and American art. At the same time, the opening of new opportunities for travelling to other countries and foreigners being able to visit Slovakia were important for artistic interaction, and exhibitions of foreign artists in Slovakia encouraged new experiments by young artists in Slovakia.²³ One of the indicators of such interactions is the fact that Pierre Restany, the theoretician of the New Realists group in Paris, was behind the birth of Slovak conceptual art and action art. Alex Mlynárčik met Restany during his trip to Paris in 1964. Restany, who was interested in Czech art, later became interested in Slovak art. The research Mlynárčik conducted here made him interested in Paris New Realism.

According to Restany, Mlynárčik explored the spirit of neo-dada and pop art here and the activities of Cage, Kaprow, and Maciunas, discovering another aspect of art.²⁴ Bartošová states that it can be said that the spirit of new realism inspired Happsoc.²⁵ Indeed, works such as Happsoc or Eva's Wedding are in line with an art in which all forms of expression, as Restany himself stated in his 1960 Manifesto of New Realism, have become obsolete and are replaced by reality itself (not the reality reflected through the prism of conceptual or imaginative processes, but the passionate adventure of reality itself).²⁶

As can be seen, we can observe that Slovakian art since the 1960s has been characterised by works that relate to the appropriation method. Notably, the art scene in Slovakia has changed almost simultaneously with the emergence and spread of Situationist International and pop art, which are the pioneers of postmodern art (and appropriation art). This issue was also pointed out by Piotr Piotrowski, who stated that "Slovakia represents a special case of a synchronic convergence of movements that appeared in a chronological order in the West".²⁷

The art scene in Turkey was also influenced by the developments in the world in the 60s, and artists who received art education abroad during this period contributed to the transformation of the art scene after their return to Turkey.²⁸ It can be said that the use of appropriation in Turkey started with the works of Nur Koçak (1941), one of the artists who studied art in Paris in the 1970s, in which she used quotes from popular culture and advertisements, even though it was not called appropriation or any-

²² GRÚŇ, D.: The Case of Milan Adamčiak, Visual Music between the Acoustic Process, Performance, and the Autonomous Sphere of Writing. In: *Extending the Dialogue Essays by Igor Zabel Award Laureates, Grant Recipients, and Jury Members, 2008–2014*. Ed.: JURMAN, U. – ERHARTER, C. – GRAU, R. Ljubljana 2016, p. 191.

²³ BARTOŠOVÁ, Z.: Strategies of Slovak Conceptual Artists around 1968: Projects, Events, Questions and Research. In: *Research Topic Central Europe 1945–1989. Conference Proceedings 2016*. Ed.: KUNDRAČIKOVÁ, B. Olomouc 2016, p. 79.

²⁴ Cited from RESTANY 1995 by BARTOŠOVÁ 2016 (see in note 23), p. 72.

²⁵ BARTOŠOVÁ 2016 (see in note 23), p. 74.

²⁶ RESTANY, P.: Yeni Gerçekçilik Manifestosu. In: *20. Yüzyıl Batı Sanatında Akımlar* (Ahu Antmen). İstanbul 2016, p. 179.

²⁷ PIOTROWSKI, P.: *In the Shadow of Yalta, Art and the Avant-garde in Eastern Europe 1945–1989*. Trans.: BRZYSKI, A. London 2009, p. 216; FOWKES, M.: *Central European Neo-avant-garde Art and Ecology under Socialism*. University College London PhD Thesis. London 2013, p. 133.

²⁸ EVREN, S.: Türkiye Güncel Sanatı Tarihini Nasıl Yazmalı. In: *User's Manual 2.0 Contemporary Art In Turkey 1975–2015 / Kullanma Kılavuzu 2.0 Türkiye'de Güncel Sanat 1975–2015*. Ed.: ALTINDERE, H. – EVREN, S. İstanbul 2015, p. 12.



Fig. 6: Nur Koçak: *Fetish Objects/ Object Women- Vivre*, 1974. Photo: <https://www.sanatatak.com/view/feminist-politikaya-mutluluk-resimle-rimizden-bakmak> (Accessed: July 27, 2022)

thing similar. Koçak started from the depictions of women she saw in magazines and advertisements. The fact that women transform themselves into objects of consumption with the objects offered to them attracted the artist's attention. As a result of this attention, a series titled *Fetiş Nesneler/ Nesne Kadınlar* (*Fetish Objects/ Object Women*) emerged. The first painting in the *Fetish Objects* series is an image of the Vivre perfume bottle used in an advertisement (1974).²⁹ In the series, women's bodies, whose heads are not visible, are shown lined up and standing side by side as if they were advertising underwear. In this way, Koçak emphasised the de-identification and homogenization of women.³⁰ Another work from this series is titled *Vasarely'e Saygı / Nesne Kadın I* (*Homage to Vasarely / Object Woman I*) dated 1977. The pattern of the underwear in Koçak's work is reminiscent of the paintings of Victor Vasarely (1906-1997), one

of the representatives of op art. With these works, Koçak adopted photorealism, which developed as an extension of pop art in the West and addressed issues that had not been discussed in Turkey before.³¹

In the 1970s, examples of appropriation art continued to be seen in the Slovak art scene, but this time, it appears that mediums other than performances were used. Some works by Ladislav Čarný (1949) from this period can be seen as precursors to his later appropriations. For example, in *Džbán pre Rembrandta* (*Jug for Rembrandt*, 1974), he used Rembrandt's portrait, and similarly in his work titled *Picasso* (1975), he used Picasso. Čarný's inclusion of these artists in the 1970s indicates that in his later work, he would continue to make works that would communicate with the works of other artists.

As Jana Geržová has pointed out, interpretation is frequently seen in Slovak art in the second half of the 20th century. The Shift-Bratislava Championships in the Shifting of the Artefact, initiated by Dezider Tóth (1947), is worth mentioning within this context. This event concerns reacting to another artist's work according to a given theme. Held between 1979 and 1986, the event featured numerous artists including Rudolf Fila, Daniel Fischer, Vladimír Kordoš, Matej Krén, Otis Laubert, Marián Mudroch, Milan BočKay, Peter Meluzin, and Ladislav Čarný, as well as Lubomír Stacho, Ján Krížik, Peter Rónai, and Simona Bubánová-Tauchmannová. Among the artists interpreted were Leonardo, Rembrandt, and Caravaggio, as well as Malevich, Duchamp, and Warhol.³²

In the context of appropriation art in 1980s Turkey, one notable artist to mention is Gülsün Karamustafa (1946), who produced works associated with kitsch and arabesque culture. Karamustafa produced works by collaging tapestries, which are ready-made materials, with each other or other fabrics. These tapestries, along with some clothes and figurines, were taken from the homes of families who had migrated to Istanbul, which the artist visited during the research for the set arrangements for the film

²⁹ ÜNSAL, M.: Nur Koçak üzerine. In: *Art Unlimited*, 53, 2019, p. 40; SÖNMEZ 2022 (see in note 3), p. 143.

³⁰ YILMAZ, B.: Nur Koçak. In: *Seksenlerde Türkiye'de Çağdaş Sanat: Yeni Açılımlar*. Ed.: DUBEN, İ., YILDIZ, E. İstanbul 2008, p. 202.; SÖNMEZ 2022 (see in note 3), p. 143.

³¹ PELVANOĞLU, B.: *1980 Sonrası Türkiye'de Sanat*. Germany 2016, p. 135; SÖNMEZ 2022 (see in note 3), p. 144.

³² GERŽOVÁ, J.: *A historical perspective on visual art from the 1960s to the 1990s*. Zagreb 2020, pp. 6–7.

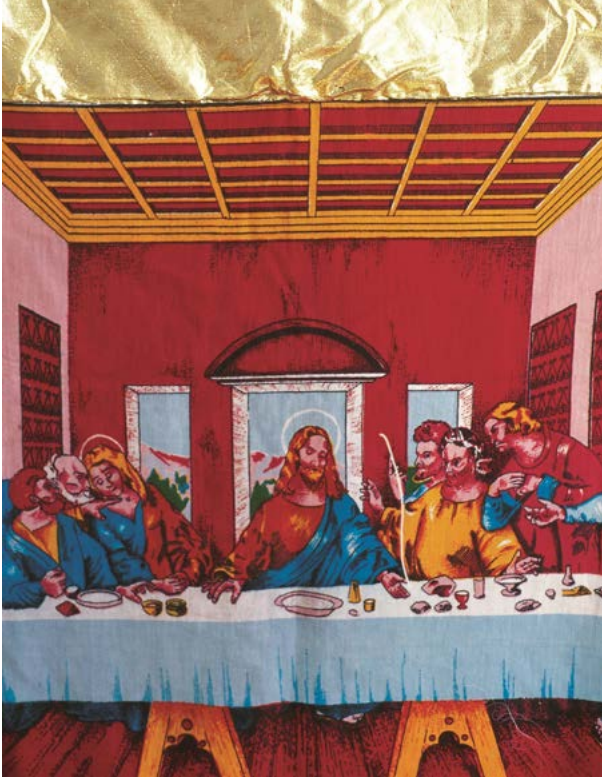


Fig. 7: Gülsün Karamustafa: *Fallen Variation of the Last Supper*, 1984. Photo: SALT Research, Archive of Gülsün Karamustafa



Fig. 8: İsmet Doğan: *Eat Me Series- Untitled*, 2011. Photo: *Eat Me Exhibition Catalogue*. İstanbul 2012, p. 47

Bir Yudum Sevgi (*A Sip of Love*, 1984), for which she worked as art director. As Sağır states, these works, which use tapestries out of their context and depict sacred images or famous names ordinarily, refer to pop art.³³

In Turkey, since the late 1980s, İsmet Doğan (1957) and Bedri Baykam (1957) have frequently used and reflected on the method of appropriation. It is also important that these two artists named their works appropriation. The use of this term in the Turkey art scene was realised in the 1990s. At the same time, this period was both a time when the topic was discussed within the Turkey art scene

and when the production of such works by artists became more visible.

In the 1980s, discussions on postmodernism emerged in Europe and America, and in the 1990s, these discussions concentrated on concepts such as *multiculturalism*, *identity*, *centre-periphery*, and *the other*. These issues related to postmodernism also found a place in the art scene in Turkey³⁴, and the authoritarian and official understanding of history of the 20th century, which came to the fore with events such as the fall of the Berlin Wall in 1989, and the related identity and belonging policies, were reconsidered.³⁵ In this context, it can be seen that the

³³ SAĞIR, Ç.: Gülsün Karamustafa. In: *Seksenlerde Türkiye'de Çağdaş Sanat: Yeni Açılımlar*. Eds.: DUBEN, İ. – YILDIZ, E. İstanbul 2008, p. 166; SÖNMEZ 2022 (see in note 3), p. 145.

³⁴ PELVANOĞLU 2016 (see in note 31), p. 149; SÖNMEZ 2022 (see in note 3), p. 150.

³⁵ KAHRAMAN, H. B.: Doğru Güneşlerin Peşinde. In: *Tarihin Röntgencisi Kataloğu*. <http://www.piramidsanat.com/tr/sergiler/tarihin-rontgencisi> (Accessed: December 23, 2020); SÖNMEZ 2022 (see in note 3), p. 150.

most intensively used subject of appropriation art in Turkey was a response to Western-centric art history writing and Orientalist perspectives. This topic was mainly addressed frequently in the 1990s.

İsmet Doğan is one of the first artists in the Turkey art scene to work with the appropriation method and by using Western art, and he opposes Western-centred art history writing. The artist's first step in using this method is influenced by dada and involves creating collages. In the 80s, Doğan's intervention by pasting photographs of Sofia Loren, Marilyn Monroe, posters and postcards on galvanised canvases is one of his first productions in this sense. In addition to his series titled *Appropriation*, the artist has also used the method of appropriation in his other works.³⁶

While using the appropriation method, Doğan places the form and subject he deals with in a new context, disrupting what has been imposed upon him. As the artist comes to terms with the history of Western art, he also criticises the imposed Western modernity. In addition, the fact that the Western artworks we see in Turkey are reproductions, representations, or copies, and Doğan's discomfort with these forms of representation is one of the reasons why he uses the appropriation method.³⁷ The artist, who largely relates to theoretical texts while producing his works, has a critical perspective.³⁸ The convex mirrors frequently present in his works represent his opposition to the idea of philosophy and the history of science progressing along a linear line with modernity. By using mirrors, the artist seeks reality in the unseen.³⁹

In his series *Ye beni (Eat me)*, İsmet Doğan addressed cannibalism by using Orientalist paintings to disrupt the Western perception of barbarism towards the East. He constructed himself as a cannibal as



Fig. 9: Bedri Baykam: *Olympia*, 1991. Photo: <https://www.bedri-baykam.com/tr/galeri/1987-1992-remake-serisi> (Accessed: December 12, 2023)

well thus he attempted to reverse the meaning.⁴⁰ In this series, Doğan drew inspiration from the works of orientalist painters such as Léon Bonnat, Jean-Jules-Antoine Lecomte du Nouÿ, Jaroslav Čermak, and Eugène Delacroix. In many of these paintings, the artist depicted himself as a servant, an invading Ottoman soldier, or a slave, portraying what the West expected of him.⁴¹

Bedri Baykam, another artist who opposes the biased writing of Western art history, has addressed the issue through his writings, actions, and artworks. In 1984, during the opening of the *The Human Condition* exhibition at the San Francisco Museum of Modern Art, Baykam distributed his manifesto titled *Modern Art History is a Western Fait Accompli* to the audience. In his book *Maymunların Resim Yapma Hakkı (Monkeys' Right to Paint)*, 1999), the artist also discusses the issue of "being the other" in art through the Western artist-Eastern artist debate. In 1991, Baykam opened

³⁶ SÖNMEZ 2022 (see in note 3), pp. 153–154.

³⁷ BAYIK, M.: Madalyonun Öteki Yüzü mü? In: *Plato Sanat* <https://platosanatblog.wordpress.com/2016/03/01/madalyonun-oteki-yuzu-mu> (Accessed: April 25, 2021).

³⁸ SÖNMEZ 2022 (see in note 3), p. 155.

³⁹ AKOVA, F.: Sanat Yapıtının Bulanık Bilimi... Velazquez ve Doğan. In: *İsmet Doğan Melez Anlatılar Hybrid Narratives*. Ed.: KESKİN, F. İstanbul 2016, p. 136.

⁴⁰ SOLEY, U.: Bedenimle düşünmeyi seviyorum çünkü beden düşünür. <https://cargocollective.com/ismetdogan/INTERVIEW> (Accessed: March 18, 2021); SÖNMEZ 2022 (see in note 3), p. 165.

⁴¹ ALTUĞ, E.: Yıkan Kısımın Öz-etü. In: *Eat Me Ye Beni Sergi Kataloğu*. İstanbul 2012, pp. 4, 7; SÖNMEZ 2022 (see in note 3), p. 165.

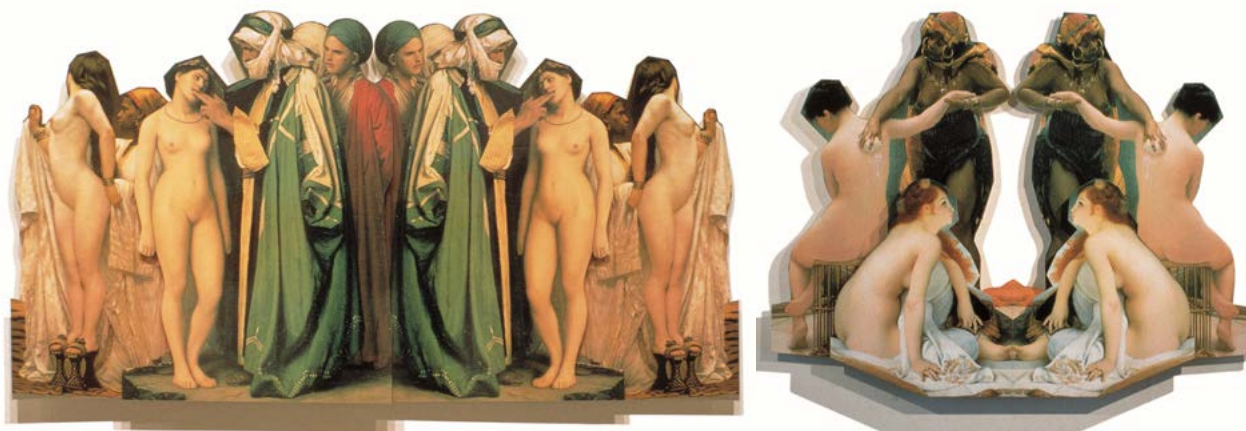


Fig. 10a-b: Gülsün Karamustafa, from *Double Action Series for Oriental Fantasies*, 2000. Photos: SALT Research, Archive of Gülsün Karamustafa

an exhibition titled *Gerçeksahiteler (Real Fakes)*, in which he reinterpreted the paintings of artists such as Ingres, Gérôme, Manet and Hopper, who influenced him in the history of art. The artist criticised the West's view of Eastern artists and its expectation of folkloric art from them and emphasised that, as an Eastern artist, he did not produce folkloric art by appropriating Western works of art.⁴²

Karamustafa is one of the artists who criticise the Orientalist view. *Oryantal Fantaziler İçin Pekiştirme Serileri (Double Action Series for Oriental Fantasies, 2000)* is one of the works produced by the artist in this sense. The series consists of the re-presentation of images taken from the paintings of Orientalist painters in the form of double images. The repeated compositions further intensify the existing emphasis on *fantasy*.⁴³

Works that we can name appropriation or similar continued to be seen in Slovakian art in the 1990s. Čarný is one of the artists who produced by appropriation in this period, and in 1990–1991, he started reproducing the works of other artists. For example,

in the exhibition *Mimicry*, he exhibited a three-dimensional plaster cast of an ancient head, on the back of which he painted the same portrait and face with oil paint, in the work titled *Hermes as Janus*.⁴⁴

Lydia Pribišová states that in the 1990s, the interest of Slovak artists shifted towards current developments in other countries, and thus, they started to take part in international exhibitions/events, and their works were shaped around the concepts of postmodernism such as irony, deconstruction, and open work.⁴⁵ One of the points to be emphasised here is whether the artists were aware of the postmodern context of this strategy during the works they realised with the appropriation. Alongside artists who produce works by acting in accordance with the trends of the period, some artists feed on the intellectual structure of postmodernism while using various strategies/methods in art. In this regard, Čarný's following sentences are remarkable:

The question "Can I sign my pictures?" and the subsequent answer, "I am their initiator, but not

⁴² BAYKAM, B.: Bronz Tenlerimiz Neden Açılır ki?. In: *Geçici Anlar Kalıcı Tatlar*. İstanbul 1996, p. 244; SÖNMEZ 2022 (see in note 3), pp. 150–151.

⁴³ Gülsün Karamustafa'nın 1996-2004 yılları arasında üretilen işlerini açıklayan metin. SALT Research-Archive of Gülsün Karamustafa; SÖNMEZ 2022 (see in note 3), p. 162.

⁴⁴ GERŽOVÁ, J.: Ladislav Čarný Between reconstruction and interpretation (GERŽOVÁ, J., MARKUSKOVA, H.,

RUSINOVÁ, Z.) In: *European Journal of Media, Art & Photography*, 1, 2018, p. 41. The original name of the artwork is *The Re-modelling of a Sculpture by Drawing*, and its subhead is *The Duel of the Media*. (Ibidem, p. 41.)

⁴⁵ PRIBIŠOVÁ, L.: The Nineties in Slovak Society: The Crushing of Values. In: *Art and Theory of Post-1989 Central and Eastern Europe A Critical Anthology*. Eds.: JANEVSKI, A. – MARCOCI, R. – NOURIL, K. New York 2018, p. 117.



Fig. 11a: Ladislav Čarný, *Homage to Duchamp – Reliquaries: Bottle dryer*, 1998.



Fig. 11b: *Homage to Duchamp – Reliquaries: The Well (Urinal)*, 1998. Photos: GERŽOVÁ, J.; MARKUSOVÁ, H.; RUSÍNOVÁ, Z.: *Between reconstruction and interpretation*. In: *European Journal of Media, Art & Photography*, 1, 2018, pp. 54–55

more than nature is. Creating art is for me a continual interaction with the proceedings in nature but giving them new coherences in meaning”⁴⁶ remind us of the role of the postmodern artist in art production. This role is positioned against the myth of the supreme artist of modernism. A critical approach to the myth of the supreme artist is also seen in the homages to Duchamp made by the artist in the 90s. The titles of these works include the expression “reliquaries” along with “homage”, and the works are placed in glass clothes/boxes of various forms. This naming

⁴⁶ GERŽOVÁ 2018 (see in note 44), p. 43.

and placement are quite remarkable. In these works of Čarný’s, the works of Duchamp, considered one of the most important figures of Western art in the 20th century and almost seen as the “starting point of everything”, are stored like sacred relics. Here, it is possible to make a two-way interpretation. These works are as critical as they are homage-pastiche, questioning the “masterpieces” of modern art. Rusínová has also stated that Čarný combines the historical form of reliquaries with new content in a parodic language in these works.⁴⁷ This parodic language used

⁴⁷ RUSÍNOVÁ, Z.: *Between reconstruction and interpretation* (GERŽOVÁ, J., MARKUSOVÁ, H., RUSÍNOVÁ, Z.). In: *European Journal of Media, Art & Photography*, 1, 2018, p. 48.



Fig. 12a: Richard Long: *Sahara Circle*, 1988. Photo: <https://www.tate.org.uk/art/artworks/long-sahara-circle-t12036> (Accessed: February 12, 2024)



Fig 12b: Esat Tekand: *Sabra Çemberi*, 1990's. Photo: ÖĞÜNÇ, P.: *Siberadam'a isyan*. In: *Aktüel*, 383, 1998, p. 129

by Čarný can also be observed in the works of Esat Tekand (1952) and Serkan Özkaya (1973) in Turkey.

In postmodernism, ideas such as criticising modern and pre-modern art, questioning what has been taught, and distorting works/forms that are assumed to be sacred have emerged, and artists have mocked the concept of the *artwork's aura*. Some attitudes adopted by artists in producing their works resemble the principle that *anything goes/everything is acceptable* in postmodernism; there is no purpose in the creation of the works, or the artist is, in a sense, playing a game.⁴⁸

Esat Tekand is an artist who has created controversy with his works. Using familiar images of modern-era artists in his paintings, the artist has made small interventions with paint on photographs belonging to works such as Duchamp's *Bicycle Wheel*, Richard Long's *Sahara Circle* installation, Ann Hamilton's *Malediction* performance, Hugo Ball's Dada poetry show titled *Karavane*, Alan Kaprow's *Chicken* performance, etc., during the 90s. The artist painted images of the modern era using Renaissance and Ba-

roque styles.⁴⁹ The reason for the artist's combination of images from modern art with painting styles from earlier periods is related to a feeling of alienation in his surroundings, a detachment from the histories of these arts, and a problem related to forming his artistic identity. Thus, Tekand, who claims to be mocking himself as well⁵⁰, stated that he made these paintings because he could not find anything to do, because he was not in search of a personal style, and said, "*Contemporary art should continue so that I can take these and play with them*".⁵¹

Serkan Özkaya has made a 9-metre gold-coloured replica of Michelangelo's 5-metre marble *David* (1501-4) sculpture in styrofoam using 3D computer-digital rendering/slicing technology to be exhibited at the 9th Istanbul Biennial in 2005. The artist stated that he respects reproductions and copies, that he likes to produce them for himself and other people, that he has never seen Michelangelo's *David* and copied it selfishly to see it.⁵² The artwork being twice the size of the original *David* statue is the artist's belief that very large and very small works are

⁴⁸ SÖNMEZ 2022 (see in note 3), pp. 186–187.

⁴⁹ ALİÇAVUŞOĞLU, E.: Klasikle modernin çiftleşmesi. In: *Cumhuriyet Bölüm 2 Eki*, December 6, 1998; SÖNMEZ 2022 (see in note 3), p. 187.

⁵⁰ Sanatçı kimliğimi sorguluyorum. In: *Cumhuriyet*, December 22, 1999, p. 14.; SÖNMEZ 2022 (see in note 3), p. 187.

⁵¹ ALİÇAVUŞOĞLU 1998 (see in note 49); SÖNMEZ 2022 (see in note 3), p. 188.

⁵² Serkan Özkaya's "David Double" Arrives in New York from Istanbul. March 7, 2012. https://www.youtube.com/watch?time_continue=169&v=TSqABUYLEOk&feature=emb_logo (Accessed: April 9, 2020); SÖNMEZ 2022 (see in note 3), p. 195.



Fig. 13: Serkan Özçakaya: *David*, 2005. Photo: https://en.wikipedia.org/wiki/David_%28inspired_by_Michelangelo%29#/media/File:Serkan_ozcakaya_david.jpg (Accessed: February 12, 2024)

more impressive.⁵³ In his interviews, Özçakaya often questions the greatness of the artists we call *great masters* today and also questions the concept of aura, saying that this concept, which is associated with genius and originality, is presented to us in books and that there is no such thing in reality. Özçakaya, while being critical on the one hand, also shows that he mocks these concepts through both his works and his discourses.⁵⁴

⁵³ ALTINDERE, H. – ÖZKAYA, S.: *Hayır, hayır, olmuyor, yapamıyorum! Halil Altındere Serkan Özçakaya ile Söyleşiyor*. İstanbul 2016, p. 30; SÖNMEZ 2022 (see in note 3), p. 195.



Fig. 14a: Abdülmecid Efendi: *Goethe in the Harem*, 1917. Photo: https://tr.wikipedia.org/wiki/Haremde_Goethe (Accessed: March 10, 2024).



Fig 14b: Özlem Şimşek: *A scene from Goethe in the Harem (After Abdülmecid Efendi)*, 2011. Photo: <https://ozlemsimsek.com/selfportrait-as-modern-turkish-art> (Accessed: March 10, 2024).

In the 2000s and after, appropriation has become a method used by more artists in more of their works. The appropriation method is still frequently used in today's art in Slovakia and Turkey as well as in the world.

One of the prominent issues in the appropriation art in Turkey is gender. Özlem Şimşek (1982) is one of the artists who produced works on this subject. She has reproduced the representations of women

⁵⁴ SÖNMEZ 2022 (see in note 3), p. 208.

that artists had produced during the modernisation period of the Ottoman Empire and the Early Republican Period by using herself. Women took part in the paintings of these periods as a symbol of modernization. In this context, Şimşek, has also produced these works by confronting the history of art in Turkey, the history of modernisation, the tensions of modernisation, and the construction of identity.⁵⁵ One of Şimşek's video works is *Goethe in the Harem* (After *Abdülmedid Efendi*) (2011). In *Goethe in the Harem* dated 1917, a reverse image of the woman figure depicted in orientalist paintings is seen, and the woman, in Şimşek's words, "*touches the pearls around her neck with one hand and holds Faust in the other. So, she is both seductive, her femininity is still in the foreground, and intellectual. And of course, this is Abdülmedid Efendi's idea/ imagination.*" The artist has created her video based on the idea that this female figure demands ownership of her image by breaking free from the roles designed for her. In Şimşek's video, the woman becomes almost naked by breaking out of the representation that was given to her. The artist emphasises that this nudity is not a nudity that satisfies the male gaze but a nudity that rejects eroticisation and belongs to the woman.⁵⁶ As the woman falls asleep, she can experience her nudity beyond all moral rules and restrictions.⁵⁷

Conclusion

Postmodernism, the beginning of which is not dated to a precise date but mainly dates back to the 1960s, has affected Slovakia and Turkey in the same period, and transformations started in the art of both countries in this period. Just as the modernisation process of each country is different, so is its transformation in the postmodern sense. Slovakia and Turkey have experienced/are experiencing different postmodernities due to their historical, social, cultural and artistic differences.

The interest in the unity of art and life, which came to the fore with some movements in mod-

ernism, reached its peak with postmodernism, and appropriation became one of the tools that enabled this unity. With postmodernism, diversity in the production materials of art has also increased. For example, in 1959, Robert Rauschenberg expressed the transformation of art with the words: "*There is no such thing as a bad subject. A pair of socks is as suitable for painting as wood, nails, turpentine, oil, and fabric.*"⁵⁸ In the 60s, minimalism, Fluxus and conceptual art also defended the idea that anything could be a work of art. All these changes can be considered as a stepping stone on the path to appropriation.

In Slovakia, during the 1960s, Koller and Mlynárčik played significant roles in artistic transformation and in the context of appropriation. With Mlynárčik's work (and with other artists with whom he collaborated from time to time), appropriation has given its first examples in a way that offers a new-realist character, can be considered as ready-made, can be associated with performance, and has a parodic language that allows for multidimensional readings.

The unity of art and life is evident in the emergence of appropriation in Slovakia. Whether through participatory art forms (which may offer a more favourable environment for such unity) or through the inclusion of found objects in the field of art, it is seen that "art is the manifestation of reality". In Turkey, appropriation, while emerging with photorealism, has feminist tones. "Appropriation" was not widely used in the 60s and 70s. However, terms such as "interpretation" have been used in art history for a long time. Although Mlynárčik and the aforementioned artists he worked with did not call it "appropriation", it is noteworthy that they used the term "interpretation" to describe their work because not all works of this kind made in these years were defined with these terms by their authors (in the postmodernist sense, of course). In Turkey, for example, Koçak's aim was not "appropriation" or "interpretation" or, in a broader perspective, "art-life unity". Today, we can add the artist's works here when analysing the

⁵⁵ Interview with Özlem Şimşek, January 14, 2021.

⁵⁶ Özlem Şimşek Söyleşi. In: *Kontrast Dergi*, 52, August 27, 2018. <https://kontrastdergi.com/ozlem-simsek-soylesi-52-sayi/> (Accessed: March 25, 2020).; SÖNMEZ 2022 (see in note 3), p. 170.

⁵⁷ Interview with Özlem Şimşek, January 14, 2021.

⁵⁸ DANTO, A.C.: *Andy Warhol*. Trans.: SERTABİBOĞLU, S. İstanbul 2018, p. 46.

Turkey art scene in the context of appropriation and looking for a precursor for this strategy.

While commenting on the art of the 90s, Nicolas Bourriaud pointed out that artists often used pre-existing works when producing relational art and that the new models of sociability that emerge with relational art are also realised by making connections with previous artworks, thus creating a different stance to be established with artistic heritage.⁵⁹ Although Bourriaud made these remarks for the art of the 90s, Mlynářčik's works in the 60s, which established connections with previous artworks and were realised as a result of the desire to avoid surveillance, created new models of sociability with their audience participatory structure. In other words, these works, defined by concepts such as happening and new realism, can also be evaluated from the perspective of relational aesthetics.

On the other hand, it can be considered that Mlynářčik and Urbásek's manifesto might have been influenced by the texts emerging at that time. In the 1960s, with the influence of Mikhail Bakhtin's concept of "dialogism" and the theory of "intertextuality" developed by Julia Kristeva in France, it was suggested that artworks intertwine with each other, discourses overlap, and texts and meanings are constructed mainly by drawing on previous texts. Researchers in this field have generally agreed that a text that does not refer to previous texts is almost non-existent.⁶⁰ The statement in the manifesto that "interpretation has its counterparts in other branches of art" is reminiscent of the theory of intertextuality in literature. At the same time, "The author, the interpreter, adapts the original input. His/her creative power depends on a combination of factors, from his/her selection and understanding of the original to the extent of his/her creative contribution", which can be read in relation to Roland Barthes' assertion in *The Death of the Author* (1967) that "the text is a whole consisting of quotations extracted from thousands of sources of culture".⁶¹ Mlynářčik and Urbásek's stance that the

author's creative power depends on a combination of factors, ranging from his selection and understanding of the original to the extent of his creative contribution, brings to mind Duchamp's writing in defence of his urinal, which was removed from the exhibition: "Whether Mr. Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view-created a new thought for that object."⁶² Thus, what matters is the artist's selection and creative interpretation of the original.

Although Western art is seen as a sublime art and the sacredness attributed to modern and pre-modern art has been the subject of criticism among artists, it is frequently seen that in the postmodern period, works are made in homage to Western artists. For example, in Slovakia, Miloš Urbásek has used the method of appropriation to produce works paying homage to artists such as El Lissitzky, Kupecký. At the same time, Vladimír Kordoš (1945) did the same for the artists like Rembrandt, Raphael, and Caravaggio. In Turkey, Nihâl Martlı (1982) produced similar works paying tribute to other artists such as Jacques Louis David and Peter Bruegel; and Taner Ceylan (1967) made similar work for the artists like Guiseppe Pellizza da Volpedo and Leonardo da Vinci.

After the emergence of appropriation art, the 90s present a notable outlook. As a result of globalization, both countries have increased their interactions with other art scenes. This, naturally, has led to the emergence of appropriation art with "awareness" in Turkey, questioning issues such as identity, belonging, and the notion of "being the other" (primarily through the works of Doğan and Baykam). As mentioned, criticism of Orientalism and Western art history writing has been among the most addressed topics. It is important to mention other artists who produced in this context, Taner Ceylan and CANAN (1970). On the other hand, the inclusive nature of postmodernism, alongside criticism, also opens up

⁵⁹ BOURRIAUD, N.: *Postprodüksiyon*. Trans.: SAYBAŞILI, N. İstanbul 2004, p. 23.

⁶⁰ AKTULUM, K.: *Metinlerarası İlişkiler*. Ankara 2000, pp. 7–8.

⁶¹ BARTHES, R.: *Yazarın Ölümü* (1967). In: *Dilin Çalışma Sesi*.

Trans.: ECE, A. – SEVİL, N. K. – GÖLTEKE, E. İstanbul 2013, p. 65.

⁶² DUCHAMP, M.: The Richard Mutt Case. In: *The Blind Man*, No. 2, 1917, p. 5. https://monoskop.org/images/6/6f/The_Blind_Man_2_May_1917.pdf (Accessed: November 10, 2019).

space for what Tekand describes as “aimless” works. In Slovakia in the 90s, Čarný is a highly productive artist in the context of appropriation and with works that are in harmony with the postmodernist language; he has questioned appropriation and art itself. However, the artist also produced works of homage. The

appropriation strategy is highly compatible with the nature of postmodern art, taking advantage of all its possibilities. Artists in Slovakia and Turkey have utilized every aspect of this strategy while creating their artworks, and they played a significant role in the artistic transformation of their respective countries.

Mimo „centra“ Umenie apropriácie na Slovensku a v Turecku

Résumé

Štúdia na príkladoch zo Slovenska a Turecka vysvetľuje metódu apropriácie, ktorá sa spolu s postmodernizmom stala stratégiou v umení. Vychádza z myšlienky skúmania umenia krajín mimo západo-centrickej umenovednej spisby. O umení apropriácie sa vo veľkej miere diskutuje v západných alebo na západ zameraných publikáciách, pričom sa v nich často objavujú umelci z tých istých krajín. Skúmaním umenia apropriácie v dvoch krajinách, ktoré sú mimo tejto dominantnej umenovednej spisby, má štúdia ambíciu poukázať na potrebu geografického rozšírenia výskumu umenia a vzbudiť zvedavosť o umenie rôznych krajín. Štúdia sa komparatívnym spôsobom zameriava na vznik umenia apropriácie v týchto dvoch krajinách a jeho produkciu v nasledujúcich obdobiach. Dotýka sa však aj postmodernej transformácie umenia. V 60. rokoch 20. storočia sa v týchto dvoch

krajinách začali umelecké premeny a apropriácia, ktorá sa stane čoraz populárnejšou stratégiou v umení, sa v tých istých rokoch začala objavovať na slovenskej umeleckej scéne a v 70. rokoch v Turecku. Po stručných informáciách o umení apropriácie, článok skúma umenie apropriácie na Slovensku a v Turecku a rozoberá rozdiely a podobnosti v umení apropriácie v týchto dvoch krajinách. Rozdielny spoločenský a umelecký vývoj v diskutovaných krajinách viedol, prirodzene, k rozdielnym postmoderným transformáciám a následne aj k rozdielnemu umeniu apropriácie. Rozdiely v predmetoch aj formách sú v štúdiách badateľné. Štúdia síce tieto rozdiely odhaľuje, ale zároveň ukazuje, že v oboch krajinách možno pozorovať podobnosti, pokiaľ ide o témy, ktorými sa umelecké diela zaoberajú, spolu s účinkami globalizácie atď. v 90. rokoch 20. storočia.

Begüm Sönmez, PhD.

e-mail: begum.sonmez@gmail.com