

# PREMIUM E-JOURNAL OF SOCIAL SCIENCES

Open Access Refereed e-Journal & Indexed  
International Refereed Journal

ISSN  
2687-5640

2020 Haziran / June  
Cilt / Vol: 4  
Sayı / Issue: 4



## PREMIUM SOSYAL BİLİMLER E-DERGİSİ

Açık Erişim ve Dizinli e-Dergi

Uluslararası Hakemli Dergi

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**Citation:** Sadat Farizani, M., Kharazian L. & Çeliksap S. (2020). Perception of the Relationship between the Types of Conceptual Art and the Sense of Place. *Premium e-Journal of Social Sciences (PEJOSS)*, 4(4),83-96.

## PERCEPTION OF THE RELATIONSHIP BETWEEN THE TYPES OF CONCEPTUAL ART AND THE SENSE OF PLACE

### ABSTRACT

Art has been effective as a cultivator of the human soul, in order to increase the quality of space and transform it into a 'place'. Conceptual art has been able to create different meaningful places as an instrument for strengthening the relationship between the mindset of the audience with space under the influence the artists and society, in time and in changing spaces. A qualitative method, which includes collected documented data about the role of meaning in the formation of the sense of place, Shamai's Seven Levels of the Sense of Place, definitions of conceptual art types based on Peter Osborne's ideas and the cognition of the position of ideas in the conceptual art, led to analytical, perceptual, and classified descriptions. To conclude, a descriptive survey on some sample works of different artists during the 1967-2017 and a summary of the analysis were presented as a table. Osborne's Six Conceptual Art Types were compared with six levels out of seven levels of Shamai's sense of place by mentioning examples for each type. Each of the six Osborne's Conceptual Art categories affects the implemented space and the place creation, based on their specificities, and the audience receives a specific sense of place from the viewpoint of its relation to the artwork. With conceptual art, the sense of 'awareness of place' is created as a basic sense. Also, when conceptual artworks come with people's beliefs and thoughts, the audience enters the relationship with that work and place and receives a stronger sense of place.

**Keywords:** Place, Sense of Place, Meaning-idea, Conceptual art, Contemporary art.

## KAVRAMSAL SANAT TÜRLERİ VE MEKÂN DUYGUSU ARASINDAKİ İLİŞKİ ALGISI

### ÖZET

Sanat, kendi alanın kalitesini artırmak ve onu bir 'mekâna' dönüştürme aracı olarak insan ruhunun eğitiminde etkili olarak kabul edilmiştir. Kavramsal sanat izleyicinin içinde bulunduğu alanla zihinsel ilişkisini güçlendirmede etkili bir araç olarak tanımlanır ki; aslında farklı zaman ve alanlarda sanatçı ve toplum aracılığıyla değişik anlamları taşıyan mekânlar yaratabilmiştir. Mekân duygusunun oluşumunda anlamın rolü hakkında toplanan belgeler üzerinden elde edilmiş verileri içeren nitelikte bir yöntem ele alınmıştır. Shamai'nin yerin anlamının yedi seviyesi, Peter Osborne'un fikirlerine dayanan kavramsal sanat türlerinin tanımları ve kavramsal sanatta fikrin-düşüncenin yerinin kavranması, analitik, algısal ve sınıflandırılmış açıklamalara neden olmuştur. Sonuç olarak çalışmada 1967-2017 yılları arasında farklı sanatçıların bazı örnek eserlerine ilişkin, tanımlayıcı bir analiz özeti tablo olarak sunulmuştur. Osborne'un Altı Kavramsal Sanat Türü, Shamai'nin yer hissini yedi seviyesinden altı seviyesiyle karşılaştırıldı ve her biri için örnekler sunuldu. Altı Osborne'un Kavramsal Sanat kategorisinin her biri özelliklerine göre, uygulanan alanı ve mekânın yaratılmasını etkiler ve izleyici, sanat eseriyle ilişkisi açısından belirli bir mekân duygusu alır. Kavramsal sanatla "mekânı fark edebilmek" duygusu temel bir duygu olarak yaratılır. Ayrıca kavramsal sanat çalışmaları insanların inanç ve düşünceleriyle geldiğinde, izleyici bu eser ve mekânla ilişkiye girer ve daha güçlü bir mekân duygusu alır.

**Anahtar Kelimeler:** Mekân, Mekân duygusu, Anlam-fikir, Kavramsal sanat, Çağdaş sanat.



## 1. INTRODUCTION

Today, the separation of man from the community and absence from the place has more than ever caused a lack of calmness and security as well as the increase of the problems. The change in lifestyle and communities has attracted the attention of architects and experts to the quality of the spaces and made the importance of design clear to improve the quality of the environment and to respond the needs of humankind. Throughout history, an accompaniment of human and art has been considered as a solution for the spirit subtilization and closer communication between individual and surroundings.

Schulz believes that place is a part of space that forms the inner part of the world and that life and place are an integrated whole. In his opinion, space becomes alive for human, when it changes into a system of meaningful places. In other words, the place is a space that is meaningful for a person or a group of people. This definition is expressed as "place = space + meaning" (Harrison and Dourish, 1996). According to Schulz, the experience of place is the experience of the meaning of place (Norberg-Schulz, 1980). To know the relationship between man and place, one needs to know the 'sense of place'. This sense is an abstract distance between man and place that has led to an understanding of the place (Tuan, 1980), and it means a connection of people to the place through an understanding of daily symbols and activities. This sense can be created at the person's place of life and expanded as time passes (Relph, 1976). In the article 'Sense of Place: An Empirical Measurement', Shamaï introduced seven levels of sense of place. He believes that sense of place has different levels related to the impact on the person (Shamaï, 1991). These ideas were expressed after the 60s and in fact after the appearance of conceptual art. In the 1960s, the conceptual art emerged with the influence of two pop and minimalist trends for criticizing and rejecting the aesthetics of the artistic media (painting and sculpture) and with the emergence of the new methods of artistic expression based on thought, concept and idea (Sami Azar, 2012).

The term 'concept art' was first used by Henry Flynt in 1961 in the United States, and then in 1967 Sol Lewitt used the term 'conceptual art' in an article called 'paragraphs on conceptual art' (Marzona, 2005). Conceptual art has often questioned the nature of art, the function of art, the role of the audience, and how it relates to art; which has been controversial and produced different reactions among its audiences (Schellekens, 2008).

Peter Osborne in the book 'Conceptual Art' classifies the works of conceptual artists over the years into six different categories. The characteristics of the first three categories are form-criticism concerns about the definition of art, and the other three categories represent different types of political-cultural criticisms (Osborne, 2012).

In this study, in order to explore the relationship between the types of conceptual art and the levels of sense of place, at first, each of the basic subjects, namely conceptual art, place, sense of place and its levels are examined. Then, the researcher attempts to discover the relationship between the levels of sense of place and the types of conceptual art using different definitions and examples; and finally, the findings of the way of this relationship are expressed. It seems that space gains meaning by the idea of conceptual art and it can be transformed into place. Moreover, when art has challenged people's minds it has been more effective and able to make sense of the place more efficiently.

## 2. THEORETICAL FOUNDATIONS

### 2.1. Place

In general, the term 'place', in addition to physical characteristics (shape, color, texture, dimensions, and things), includes messages and meanings perceived by people based on their roles, experiences and motivations. In fact, a reciprocal relationship between the three factors of human behaviour, concepts, and physical characteristics creates a place (Afsahar-Naderi, 1999). Places are characterized not only by a physical set, but also by a series of activities and social and psychological processes in which they are performed. In addition to physical characteristics full of symbolic meanings, places are emotional and sentimental attachments for individuals (Stedman, 2002). According to Norberg-Schulz, the world in the past, despite the hardships, was full of qualities and meanings that led to the cooperation of human beings and caused the person to have a sense of belonging to place and identity (Norberg-Schulz, 2004). As a result, places play an important

role in human life, and each place has its own unique character. Comparison between place and space reveals that space is a fixed fact in its position, but place, on the other hand, is a special characteristic that remains in the mind of an individual and moves with the man. As time passes, humans are attracted to space which they feel they belong to that space; this space becomes valuable for them; therefore, this space is called a place (Raeisi and Eshghi, 2012). From Norberg Schulz's point of view, space is a place that is perceived and integrated into one's memory. As a result, the place is formed by human memories and states, which is called 'feeling towards the place' and so-called 'sense of place' (Norberg-Schulz, 2004).

In this article, sense of place, various levels and the factors shaping this sense are investigated in order to discover the relation between place and conceptual art.

### **2.2.1. Sense of Place and Its Levels**

The term 'sense of place' consists of two words: sense and place. The term sense or so-called 'sense of place' refers more to the concept of emotion, judgment, and overall experience of the place. The sense of place is a perceptual ability that combines the powers of vision, hearing, touch, movement and mobility, imagination, purpose, and prediction (Relph, 2007). A general sense that is created after perceiving and judging a particular environment in a person is called a sense of place, which, as an important factor in the harmony of the individual and the environment, results in better utilization of the environment, user satisfaction and, ultimately sense of belonging to the environment and continuity of attending in it (Altman and Low, 1992). From Lynch's point of view, the sense is a factor for establishing a relationship between place and man, which leads to unity. He believes that to create a sense of space, one must have a memorable and perceptible identity (Lynch, 2005). Shamai also believes that the level of the individual's sense of place is effective in his/her participation in place-related activities. Shamai considers the sense of place with three basic processes of belonging to the place, attachment to place, and place commitment, and defines them in seven levels. These levels represent the use of the sense of place processes from weak to strong depending on the strength and depth of the individual sense of that place as follows:

1. Place indifference: This level is not usually considered in the sense of place notion but can be used to measure the sense of place.
2. Awareness of being in one place: at level, a person knows that he/she lives in a distinguished place and recognizes the symbols of that place, but there is no sense that connects the individual to the place.
3. Belonging to the place: at this level, individuals are aware of the names and symbols of the place and feel the sense of shared appreciation and being with the place. In this case, place symbols are respectful and what happens to the place is also important for the individual. The sense of belonging means a strong and efficient link between the people and the place and its constituent parts. This link extends the depth of communication and interaction of the individual with the environment.
4. Attachment to the place: at this level, the person has a complex emotional connection with the place and the place has meaning for one. The term 'attachment to a place' is a symbolic link to a place that is shaped by people by giving a specific common cultural and emotional sense of meaning to a particular place or land. Therefore, the emphasis is on the uniqueness of the place and its difference with other places.
5. Integration with the Objectives of the Place: this level represents the combination and coherence of the individual with the needs of the place. In this case, there is passion, love, support and sacrifice to the place.
6. Attendance in place: this level takes into account the active role of the individual in the community, which is the commitment to the place. In contrast to all previous levels with a theoretical basis, this level and the next level are inferred from the real behaviors of individuals.
7. Sacrifice for the place: this level is the highest sense of place level, and the individual has the deepest commitment to it and shows many devotions in terms of tendencies, values, freedoms and well-being in different situations. At this level, there is a readiness to abandon individual and collective interests for greater interests toward the place (Shamai, 1991).

At the primary levels of sense of place, most physical factors are seen in one place. At the intermediate level,

the participation in the place and attachment to it, strengthens the relationship with the place, through existing activities. Moreover, at the last levels, due to the meanings formed in the human mind, there appears a sense of integration in and commitment to the place (Kashi and Bonyadi, 2013).

### **2.2.2. The Factors Shaping the Sense of Place**

David Counter considers the shaping factors of the sense of place in three dimensions of body, function, and meaning, based on a model called 'place model' which is presented in the book of 'Psychology of Place' (1977). Body dimension of the place is something which expresses the thoughts of building and living in architecture, an objective entity in fact, without human presence like an independent existence for architecture. According to Fritz Steel in the book 'sense of place', the most important and effective body factors in perception and sense of place are the size of the place, degree of confinement, conflict, scale, proportion, human scale, distance, texture, color, smell, sound and visual diversity. Functional dimension of the place refers to the quality of the place in response to the needs and objectives of the users, which is dependent on the previous experiences of people and how to access the place and available patterns of activity. Functional dimension of the place consists of motivation for presence in place and causes emotional bonds between an individual and a place such as a sense of belonging and commitment and can also promote environmental behaviors (Vaske and Kobrin, 2001). The place also gains meaning due to the human campaigns in it and is able to convert to memory and collective memories (Habibi, 2008). Meaning dimension (perceptual and cognitive) includes the emotional relationship of the place, mental imagery, inference, symbols and signs. Meaning, rational and emotional messages, value and concept of a phenomenon completes its formal and apparent aspects. In fact, it is the main element of distinction between the place from space, because space is converted into place when that space has meaning and value for a person or group (Shamai, 1991).

## **2.2. Fundamentals of Conceptual Art**

The conceptual art movement criticizes the structure of modern art as a pyramid based on three aspects of an idea, language and negation of the artistic object. The idea is the most important basis of conceptual art, which confronts the aesthetics of modern art based on the thought. According to Henry Flynt, "as music is produced by sound, conceptual art is expressed by idea and concept, and since the concept is closely related to the language, the language can also be considered a way of expressing conceptual art" (Wilson, 2011). Language is a very ancient and intellectual way of communication, and specifically in contemporary art as a new way of artistic expression. It confronts the structure of the visual elements of modern art and introduces semiotics into conceptual art. Joseph Kosuth's 'Art as Idea' and 'Art searching for Philosophy' are important contributions to the creation of new language and verbal phrases rather than visual and emotional signs. It can be said that the language has changed from the conceptual art period to a kind of model or pattern for production and receipt of many artworks. The concept of negation of the art object clearly does not mean to reject modern painting and sculpture (to confront the fate of art as a material and capitalism object), but it means to enter a new stage on which the idea can be represented in any forms. As a result, new media such as photos, videos, layouts, performances, bodies, etc. are born in this era (Sami Azar, 2012). Conceptual art initially opened its way by questions about the nature of art and artwork and its relation to other cultural forms of contemporary society, such as language and philosophy. However, from the 1970s, with the preservation of the original identity of this art, it considered social and political issues. Conceptual art can thus be classified into six types (Osborne, 2012).

## **3. RESULTS**

According to the studies, different types of conceptual art are divided generally into six types, based on their subject and purpose. The first three types about the critique of modern art and the recognition of the nature of art and the other three types, with a critical view on the political, social and cultural concerns of the originality of conceptual art are formed. It can be said that the second three types have a stronger bond with the place due to its greater relationship with the community, while in the first three-types the problem of the independence of art and the emancipation of the idea is seen more obviously, and as a result has less to do with the place.



The first three types are "Instruction, Performance, Documentation", "Process, System, Series" and "Word and Sign":

1. Instruction, Performance, Documentation; in the 1960s, artists of this type of art based on the negation of an artistic object shared the audience in the execution and creation of the artwork and called for completion of the work in the mind of the viewer. This open-minded end caused the proof of the conceptual nature of the work. The importance of these works regardless of the time and space is conserved with the idea of the work (Osborne, 2012). After presenting the work, that space will possess a special symbol by which the sense of awareness of being in a place will be awakened and will be recognizable to the audience.

For example, in 1967 in England, Richard Long created a line by strolling forwards and backwards on a straight path on the lawns. Then he took the black and white photo from the line in a good angle relative to the sunlight and registered the interference in nature (see fig. 1) (Osborne, 2012). In this work, this distinct line acts as a symbol for recognizing and distinguishing the place from other similar environments.



**Figure 1.** Richard Long, A Line Made by Walking, 1967, England, **Source:** URL 1

Iranian environmental artist, Ahmad Nadalian, in his works shows the phenomenon of global warming, environmental pollution, droughts and so on with some drawings in nature. He uses the bike to travel, as an environment-interested man. In 2008, Nadalian designed with the bike wheels the phrase: "The Dream of Peace in the Persian Gulf and Clean Environment", in an effort to promote a culture of peace and protection of his country's political, cultural, and geopolitical boundaries, for one month, he biked 1, 400 km on the shores of the island of Hormuz in the Persian Gulf. The bike is still rented to be ridden on the island (Nadalian, 2008). His artistic work, from the point of view of being temporary and imaging on the sands by the bicycle tires, makes this part different from the entire shore, but with little accuracy, it also sends a message (see fig.2).



**Figure 2.** Ahmad Nadalian, *The Dream of Peace in the Persian Gulf*, 2008, Hormuz Island, **Source:** URL 2

2. Process, System, Series; they are derived from the logic of mathematics and space-time relations that are created with the concept of regular repetition of a simple tool. According to Robert Morris, being three-dimensional leads the new artwork to link the art object, its place and audience. This attitude creates a system and sets in which the components are combined with the whole and define a spatial relationship with each other (Osborne, 2012). The unification of the work of art and place can create a common sense and link with the place in the audience because this sense is expressed both by the work of art and by the place and causes more contact with the environment.

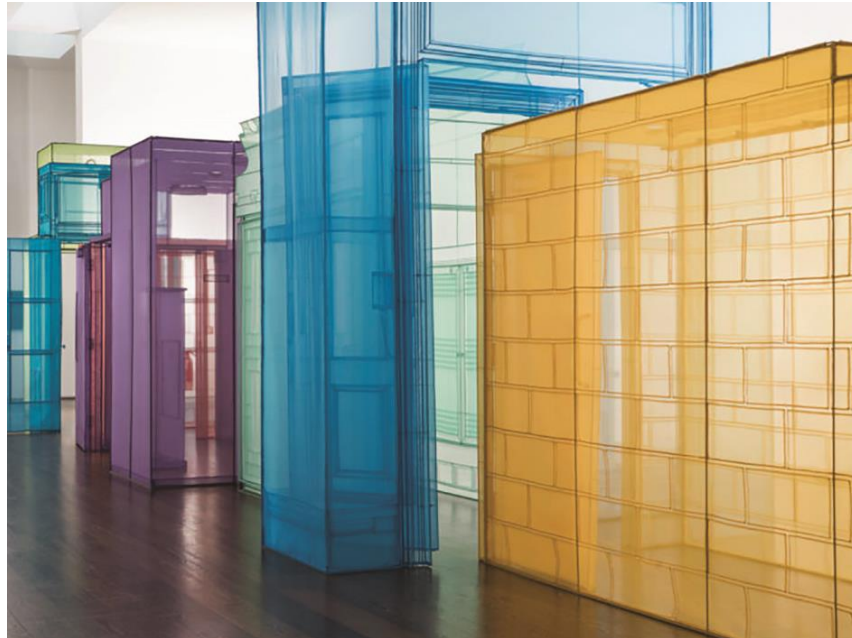
Since 1967, Daniel Buren has introduced a linear pattern called ‘Zero Painting’, as an alternative to painting and used it as a tool for his work. He exhibited his works in various places, generally in open spaces, in addition to museums and galleries. Maintaining the nature of art and constantly changing the place of presentation, instead of maintaining a constant place and changing the artwork, expresses the importance of the background and place, which is a feature of conceptual art. The main idea of the artist is the relationship between the strip pattern with architecture. This pattern appeared both in spatial explaining of the place and in conjunction with and in conflict with architecture. In fact, the place and background of architectural space were introduced with the aid of these linear painting patterns (Osborne, 2012). In these samples, the works of art by Daniel Buren introduces a special relationship with his specific presentation, all of which refer to a common expression (see fig.3).



**Figure 3.** Daniel Buren, *Les Deux Plateau*, 1986, Paris, Palais Royal, **Source:** URL 3



Korean artist Do Ho Suh in 2017, *Passage/s* considered home as a tangible mansion as well as an experience. Taking into account the experience of living in different houses in the world, he presents his journey with nine colorful and lucid cloth structures (metaphorical geographic boundaries). He expresses political ideas, cultural dichotomy, migration, and being placeless. He sees life as a passage without ending up, in which he portrays middle spaces of houses, such as corridors and halls, which are often not addressed (Belisle, 2017). Do Ho Suh uses symbols such as lucidity, color and lightness based on spatial relationships to express the feelings of those places so that the symbols of that place to be considered respectful by the audiences too (see fig.4).



**Figure 4.** Do Ho Suh, *Passage/s*, 2017, Installation, Panels of Colourful Translucent Fabric, London, Victoria Miro Gallery, **Source:** URL 4

3. Word and Sign; the conceptual artist uses the language to produce meaning and depicts texts and signs as part of the aesthetic dimension. Written texts of this era have taken an artistic identity because they were presented in art sites such as galleries and museums. The specific features of each place have helped audiences understand the idea and meaning better behind each work. It can also be said that such a conceptual artist owes expression of his artwork to the place (Osborne, 2012). The language has the ability to communicate emotionally with the audience, because it is understandable and effective for the target audience.

Contemporary artist Robert Montgomery's works have illuminated many cities' skies. His goal was to present his poetry-like works in public spaces, bringing his message to society and the innermost emotions of a human. By placing his poems on large city billboards, he invites people to stand up to look, think and feel. For example, he presented the work of 'All palaces are temporary palaces' in different places with the aim of expressing the temporality of places and positions. Figure 5 shows an overview of this work on top of Berlin parking, which, after the show, has been demolished.

The purpose of this work, in addition to the emphasis on the temporality of the place, is to criticize the UK for receiving Syrian immigrants less than other countries such as Germany (Westall, 2016). This work is influential on the audience's feelings toward their place and territory due to its symbolic connection to the place of execution and its timing (see fig.5).



**Figure 5.** Robert Montgomery, All Palaces Are Temporary Palaces, 2016, Typographic Sculpture, Recycled sunlight, Cardiff, Wood Street Carpark, **Source:** URL 5



**Figure 6.** Robert Montgomery, All Palaces Are Temporary Palaces, 2011, Typographic Sculpture, Recycled sunlight, Lyon, Docks Art Fair, **Source:** URL 6



**Figure 7.** Robert Montgomery, All Palaces Are Temporary Palaces, 2011, Typographic Sculpture, Recycled sunlight, Berlin, **Source:** URL 7

The other three types include Appropriation, Intervention, Every day, Politics and Ideology, and Institutional Critique:

4. Appropriation, Intervention, every day; means the use of a non-artistic object for the creation of the artwork and, consequently, a change in its application, which is associated with its contemporary technologies. In this type, because of the presence of objects as signs of a concept, artistic works are independently presented at an artistic place; and the place can influence the way in which the works are displayed. Otherwise, or the idea of an artwork is created and performed in relation to a particular place from the very beginning.

In 1968, Smithson Robert was attracted by some green and blue boulders in Yangon mines, and the lake within the mine. According to Smithson, in that landscape, all boundaries and features had lost their meaning, where all the elegance of the landscape revolved around one axis and created a sense of movement. He gathered boulders for carrying that landscape and turned them into an artistic work. Smithson displays boulders in a trapezoidal metal dish so that it looks like a perspective searching one point. He claims that he had created a placeless phenomenon that is made up of small pieces of the same place (Osborne, 2012). In this work, the artist attempts to show a specific place in the direction of the objectives of the site through possession of its constituent parts (see fig.8).



**Figure 8.** Robert Smithson, A Nonsite, 1968, Installation, Painted wooden bins, Limestone, Gelatin silver prints and typescript on paper with graphite and transfer letters, and mounted on mat board, Bins installed: 41.9 × 208.9 × 261.6 cm.; framed: 103.5 × 78.1 × 2.5 cm.; sheet: 101.3 × 75.9 cm., Chicago, Contemporary Art Museum, **Source:** URL 8

Another work of this art type was presented by the Chinese artist, Ai Weiwei, to the UN International Refugees (on June 20, 2017) called Soleil Levant. The name of this work was derived from Claude Monet's Painting Impression. Ai Weiwei filled Kunsthal Charlottenborg windows with 3500 saving vests from refugees arriving in Greece. Ai Weiwei, in an interview with The Guardian, described his work as a means of expressing the political and social conditions of that time that is, the arrival of large numbers of refugees in Europe in recent years and death of a large number of them on this journey. In this work, place and non-artistic objects have become an integrated artwork that involves the emotions and mindset of the audience (see fig. 9).





**Figure 9.** Ai Weiwei, *Soleil Levant*, 2017, Installation, more than 3500 refugee life jackets, Copenhagen, Kunsthal Charlottenborg, **Source:** URL 9

5. Politics and Ideology; Due to political problems in the world, art initially took a political role on the issue of social struggles, and then issues of the struggle against racism and feminism also entered the art, because artists were conscious about the important role of art in reforming the society. New subjects have changed the conceptual content and form of artworks (Osborne, 2012).

In 2002, Eric Fischl created a sculpture in the simplest way to keep the feeling of those who fell from the twin towers of the United States in the 9/11 event. The idea was to show a relationship between the survivors and the casualties. His statue represents the moment when a man falls on the earth, whose hands are on his face and calls for help from someone or something, the falling movement of his body is sensible from the rough texture of the statue's body. The naked body of the man is a sign of human vulnerability at that hard moment and refers to the sense of weakness and lack of power (Wenzel, 2015). The sculpture was located in the same place as twin towers just one year after the incident, but the combination of the work with the location of the twin towers caused the intolerance of people to be present in that place.

Among the works in 2007, the work of 'Svayambh' by Anish Kapoor can be named at the Munich Museum of Art 'Haus der Kunst', which was built under the supervision of the Nazis in the 1930s. The structure of this work reminds the train form and totally is a bloody-red color on a platform that starts from the showroom to the yard. The red wax shed in the corners of the exhibition reflects the sense of movement. The Kapoor train is reminiscent of Nazis' death trains during World War II (Finger and Weidemann, 2011). The work awakens the sense of commitment to the land and the place in people, due to its strong relationship with the place of its display.

6. Institutional Critique: these artists have produced remarkable works, using the basic principles of conceptual art, namely the recognition of the nature of art and its media, as well as the foundations of conceptual art i.e. the idea, the language, and the negation of the art object (Sami Azar, 2012).

Michael Asher, who sees himself as the creator of situations, rather than the elements involved, began to change the gallery's architecture in the early 1970s by adding or removing structural elements. Because of the dependence of architectural elements on a particular area, they are far from the market for art sales and such criticized art business. In 1973, Asher cleared the white color of a gallery in Milan to appear the brown plaster of the walls and the changes made on that building over the years. Here, Asher's work is united with the architecture of the exhibition rooms and eliminates their old use of artwork demonstration. Thus, the gallery once again enters a natural connection with the architecture of the adjacent buildings. According to Asher, with the removal of white color, the viewer thinks about how the white component affects the environment and the artwork texture (Marzona, 2005). He indeed, in this work, makes the audience think about the identity

of the place and how it affects the work of art by releasing the dependence on the previous place (see fig. 10).



**Figure 10.** Michael Asher, Untitled, 1973, Milan, Franco Toselli Gallery, **Source:** URL 10

In the 'Ripple' work of Ayşe Erkman, various parts of the interior parts of the gallery, such as the main ceilings and walls are separate from the ceiling of the hanging gallery, and the underlying wooden components are seen. This statue-like work does not damage space, but indeed creates a sense of glory. Peeling of the gallery and repositioning it inside itself makes the elements of the gallery change into artistic works.

From the artist's viewpoint, the place is formed by spirit. To summon the spirit of a newly established gallery through its peeling means to evoke the ideas and thoughts that have been used courageously to make this place. Also, the separated parts that once were responsible for carrying artworks are observed. The artist believes that they represent the most delicate spirit of the gallery, which informs a great separation (see fig. 11) (Özgüven, 2017).



**Figure 11.** Ayşe Erkmen, Ripple, 2017, Installation, Istanbul, Dirimart Gallery, **Source:** URL 11

After examining the categorization of the conceptual art types in terms of Peter Osborne, some indicative

examples were chosen for each type in line with the characteristics. Then, regarding the effect of each type on their surroundings and its transformation into a place, they were compared with the Shamai's senses of place, as in Table 1.

**Table 1.** Comparison of the Selected Artworks from Any Conceptual Art type with the Sense of Place (Source: the author)

Artist	Effect	Time	Conceptual art Type	Sense of place						
				1	2	3	4	5	6	7
<b>Richard Long</b>	A Line Made by Walking	1967	Instruction, Performance, Documentation		×					
UK		UK								
<b>Robert Smithson</b>	A Non site	1968	Appropriation, Intervention, Every day					×		
US		US								
<b>Michael Asher</b>	Un tittle	1970	Institutional Critique							×
US		Italy								
<b>Daniel Buren</b>	Les deux plateau	1986	Process, System, Series			×				
France		France								
<b>Eric Fischl</b>	Tumbling Woman	2002	Politics and Ideology							×
US		US								
<b>Anish Kapoor</b>	Svyambah	2007	Politics and Ideology							×
India		Germany								
<b>Ahmad Nadalian</b>	The Dream of Peace In The Persian Gulf	2008	Instruction, Performance, Documentation		×					
Iran		Iran								
<b>Do Ho Suh</b>	Passage/s	2017	Process, System, Series			×				
Korea		UK								
<b>Robert Montgomery</b>	All Palaces Are Temporary Palaces	2017	Word and Sign				×			
UK		Germany								
<b>Ai Weiwei</b>	Soleil Levant	2017	Appropriation, Intervention, Every day					×		
China		Denmark								
<b>Ayşe Erkman</b>	Ripple	2017	Institutional Critique							×
Turkey		Turkey								

1. Indifference to the place 2. Awareness of positioning in one place 3. Belong to the place 4. Attachment to the place 5. Integrate with the goals of the place 6. Presence in the place 7. Sacrifice for the place

#### 4. CONCLUSION

It was attempted to perceive the impact of any types on the place and the audience, through studying the definitions and characteristics of any conceptual art type. Investigating the effects made it possible to determine relatively the sense of place produced by any type. The relationships and outcomes are presented in Table 2.

**Table 2.** The Effect of Conceptual Art Types in Creating Sense of Place (Source: the author)

Conceptual Art Type	Characteristics	Effectiveness	Sense of place
Instruction, Performance, Documentation	Negation of the art object and the importance of the idea - the ability of execution in any place and time - open-ended mind	Contains special symbols-place differentials relative to the surroundings	Awareness of positioning in one place
Process, System, Series	Mathematical, spatial, and time relations - Repetition of a simple element - A particular connection of one part with the whole	Respect for place symbols – sense of being with place	Belonging to place
Word and Sign	Producing meaning by language as the basis for conceptual art	Significance of place-effectiveness on the creation of the complex emotional communication- transformation of man into a part of the identity of the place	Attachment to the place
Appropriation, Intervention, Every day	Use of non-art object	Involvement of person in discovering the new needs of place- Creating a sense of enthusiasm, love and support	Integration with the goals of the place
Politics and Ideology	Coming with social and political issues of the time	Activating the role of the individual in the community - commitment to the place	Presence in the place
Institutional Critique	Criticism of the arts using the game or opposition to the principles and the primary artistic institutions	Preparing for leaving the individual and collective interests - Sacrifice for values, freedoms and attitudes	Sacrifice for place

After comparing the six types of conceptual arts with their relevant examples and the Seven Levels of Sense of Place, the following results can be inferred :

- ❖ The works mentioned in the conceptual art types were selected from various artists of different nationalities between 1967 and 2017. They were considered as examples of any conceptual art. Due to the effect of works on creation of the place, features of the sense of place associated with that types were evident.
- ❖ Each conceptual work according to its idea, material and type of presentation can be placed in one or more conceptual art types that can transfer the senses of place associated with those types.
- ❖ The effect of conceptual art, given the idea it creates, as well as its presence in one place, cannot be ineffective in the creation of place and involve the mind of the audience for certain. Consequently, the sense of disregard for the place, with the presence of the art concept will never be created. Therefore, it can be said that, with the concept of art, the ‘sense of awareness of the place’ is created as a basic sense.
- ❖ When conceptual works come with people's beliefs and thoughts, the audience enters the relationship with that work and place and receives a stronger sense of place. It is worth noting that any conceptual art can inspire different senses from the place to the audience by the created work of art, the place and time of its presentation, as well as the perceptions of the audiences.

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