The Concept of False Memory in the Context of Relationship Between Space and Memory in the Visual Arts[1]

Görsel Sanatlarda Mekân ve Bellek İlişkisi Bağlamında Sahte Anı Kavramı

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Abstract

In this study, the concept of false memory is discussed through the relationship between space and memory. The reconstructive character of memory is analysed in the context of its relationship with space. The reflection of the concept of false memory, which is a cultural construction in autobiographical narrative, in the field of visual arts is examined. The study begins by exploring the historical relationship between space and memory, drawing on Halbwachs and Nora's theoretical ideas. Botticelli's Adoration of the Magi and Poussin's Et in Arcadia Ego were analyzed as examples of memory spaces created with the medium of painting. Beuys and Boltanksi's writings offer light on theorists' interpretations of false memory, including Loftus, Bartlet, and Bridge. The main problem of the research is how false memories are formed, to what extent they transform and shape space and memory, and how this concept is visualised in artistic terms. According to the results of the study, the artists use the concept of false memory in their artworks to make viewers question their perceptions and memories, while the concept is visualised through the use of spatial installations, transforming images and compositions that alter the perception of reality. It is possible to mention that false memories, like original memories, need a space, and that the space to which memories are attached in their reconstruction is ideally constructed.

Keywords: False Memory, Visual Arts, Space, Memory, Autobiographical Memory, Collective Memory.

Öz

Bu çalışmada, sahte anı kavramı mekân ve bellek ilişkisi üzerinden ele alınmıştır. Belleğin yeniden yapılandırıcı özelliği, mekânla kurduğu ilişki bağlamında incelenmiştir. Otobiyografik anlatıdaki kültürel bir inşa olan sahte anı kavramının görsel sanatlar alanındaki yansımasına değinilmiştir. Çalışmada ilk olarak mekân ve bellek arasındaki ilişkiye tarihsel bir perspektiften bakılarak Halbwachs ve Nora'nın teorik yaklaşımlarıyla resim sanatı bağlamında yaratılan hafıza mekânlarına örnek olarak Botticelli'nin Adoration of the Magi ve Poussin'in Et in Arcadia Ego adlı eseri incelenmiştir. Loftus, Bartlet ve Bridge gibi kuramcıların sahte anı yorumlarına Beuys ve Boltanksi'nin eserleriyle ışık tutulmuştur. Araştırmanın ana problemi sahte anıların nasıl oluştuğu, mekânı ve belleği ne ölçüde dönüştürüp şekillendirdiği ve bu kavramın sanatsal anlamda nasıl görselleştirildiğidir. Araştırmanın sonuçlarına göre sanatçılar sahte anı kavramını eserlerinde kullanarak izleyicilerin algılarını ve hatıralarını sorgulamalarını sağlarken mekânsal yerleştirmeler, dönüşen imgeler ve gerçeklik algısını zorlayan kompozisyonların kullanımıyla kavram görselleştirilir. Sahte anıların tıpkı gerçek anılar gibi bir mekâna ihtiyaç duyduğundan ve anıların yeniden inşasında bağlı olduğu mekânı da ideal bir şekilde kurguladığından bahsetmek mümkündür.

Anahtar Kelimeler: Sahte Anı, Görsel Sanatlar, Mekân, Bellek, Otobiyografik Bellek, Kolektif Bellek.

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Introduction

Considering the working principle of memory, it can be said that it is in a close relationship with space. As in De Certau's proposition that 'what can be remembered is what can be imagined in space' (Certeau, 2009, p. 208), the strong relationship between space and memory has been the subject of study in various disciplines since Ancient Greece. Recent studies have confirmed that memory has a reconstructive function and that it fills the memory gaps at moments of recall with ideal memories. The concept of false memory, which entered academic literature in the 20th century, will be examined in this study from the perspective of the use of space in the visual arts.

This study aims to research the concept of false memory in the relationship between space and memory in the context of the visual arts. False memory is a situation in which people remember events that they had not actually experienced as if they had. This phenomenon has significant implications for both psychology and art theory. False memories can be a creative tool for artists, but they also help viewers comprehend the perceptual process and memory manipulation.

This study investigates the relationship between space and memory in the context of visual arts, as well as the concept of false memory. The overall goal of the research is to gain a deeper understanding of the intimate relationship between space and memory, as well as creative representations of the concept of false memory, and to communicate this relationship to the reader through visual arts.

This study, discusses the relationship between memory and space and how the concept of false memory works. The reconstructive power of memory and the effect of space on recollection have been analysed with examples of artworks. The study, which aims to establish a link between psychology and visual arts, to contribute to the literature and to shed light on future studies, looks for answers to the following these fundamental questions:

a. What is the relationship between space and memory and how is it constituted?

b. How is the effect of space on memory expressed in visual arts?

c. How is the concept of false memory represented in visual arts and what are the effects of this representation on the audience?

d. To what extent and how are dreams and Surrealist Manifesto related to the concept of false memory?

Hypotheses are as follows:

a. Space plays a critical role in the formation and recall of memory.

b. Visual arts can effectively convey the link between space and memory.

c. False memories can be a great storytelling tool in visual arts.

d. The relationship between dreams and false memories is based on the reconstructive nature of memory, and Surrealist artists use Freud's dream theories to offer visual representations of never-experienced dreams in their works.

1. Methodology

A thorough literature review was carried out on the fundamental concepts, hypotheses, and prior investigations on false memory and the relationship between space and memory. The perspectives of space, autobiographical memory, collective memory, and false memory theorists are incorporated into the study's theoretical framework. In the theoretical perspective, concepts from various disciplines such as the relationship between space and memory, false memories, remembering and forgetting, source monitoring paradigm and screen memories were utilised. The composition and content analyses of the artworks included in the scope of the study were made and, in these analyses, the use of space in the artworks was examined in the context of false memory. As a result of the thematic analysis, the study has focused on how the concept of false memory is visualised in the works included in the research, which techniques are used and their effects on the audience.

2. A Historical Perspective on The Relationship Between Space and Memory

In the notes of the ancient philosopher Cicero, it told that the famous poet Simonides, the only survivor of a collapsed building, identified the deceased people based on their location. In parallel with this story, the technique of recollection, called Ars Memoria, which began in Ancient Greece and continued until the 17th century, is a recall method used extensively by rhetoricians. According to this method, the mind is a space and rhetorical artists place what they want to remember in the rooms of that space respectively. Thus, during the oratory, the speakers dominate the texts they would convey by travelling through the rooms in the imagined space respectively.

Cicero refers to the fact that we assign a certain image and form to things that have not been seen before, and that these forms need a dwelling place: 'For it is impossible to think of a material object without a place' (Cicero, 2017, p. 48). Referring to the ancient relationship between space, memory and rhetoric, Blitefield emphasises the importance of space for the rhetorical audience: 'A rhetor must choose not only the proper moment, but also the proper place' (Wright, 2005, p. 53).

Halbwachs, who mentions that rural-urban migration disrupts social life and leads to the individualisation of societies by putting distance between them and their environment, defines the collective expansion of personal memory as the individual's reliance on their social environment while recalling their memories. According to Halbwachs, who states that memory is a living organism but the individual would not be able to remember his/her own memories if it were not for the collectively held memories, the groups forming the society are successful in reconstructing their past. Halbwachs states that remembering, even if it is highly personal, is realised by the social environment in the following words: "All memories, no matter how personal are linked to ideas, people, groups, places that we share with others, and these memories are reference points in time and space" (Apfelbaum, 2010, p. 83).

In regard of Halbwachs, it is social and cultural memory that creates individual memory. Accordingly, the recollection of social memory emerges as a commitment to time and space and the reconstruction of history. While social memory is based on a physical space and time, collective memory depends on the experienced space, such as the home for the family, the village for the rural dweller... According to Halbwachs, memory is multiple and specific in nature, collective but nevertheless individual (Nora, 1984, p. 277).

In his book *Cultural Memory*, Jan Assmann includes the theories in Halbwachs' doctoral study, The Mythical Topography of the Sacred Principle. Such that; Halbwachs mentions in his thesis that the topography of Christianity is completely constructed. According to Halbwachs, while Christian culture was localised in the geography of Galilea in the 100th year AD, with

the arrival of St. Paul, the focus of cultural memories moved from Galilea to Jerusalem (Assmann, 2018, p. 49). Thus, Jerusalem is created in the collective memory as a place of memory where the memories of Jesus and his sufferings can be reconstructed.

Figure 1: Sandro Botticelli, Adoration of the Magi, 111 x 137 cm, 1445-1510, Florence (Sandro-Botticelli, 2023)

The Adoration of the Magi, commissioned by the Medici family, portrays Mary, Joseph and the baby Jesus. Botticelli has constructed the remains of columns and arches typical of ancient Greek architecture, the walls of a newly founded city dedicated to the city of Jerusalem and city to represent both the past and the future. Joseph and Mary have been situated in the centre of the city, while the surrounding crowd symmetrically divides the composition into two pieces. The vibrant red, blue and yellow colours of the figures' costumes, delicately painted, contrast with the dark ruined walls in the background. As Halbwachs has pointed out, the city of Jerusalem is reflected in Botticelli's painting as a space where ideal memories of Christianity could be placed and reconstructed.

The fiction in cultural memory has a structure in which what is remembered is important rather than what the reality is. For this reason, it has a didactic characteristic and continuity in order to fulfil the future expectations of the society. Memories placed in a fictionalised memory space, as Botticelli depicted in the birth scene of Jesus, can be remembered even by social groups that did not witness that moment.

Another example of the idea of social memory creating space in the history of painting is Poussin's Arcadia. Poussin, as a symbol of the Enlightenment, as Lachman puts it, always uses images that are isolated from the real while re-representing a myth of cultural origins (Lachman, 2003, p. 294). In order to build a new civilisation, he directs his audience to follow the traces of an ideal and imagined cultural past. Poussin creates the spaces in his paintings with structures specific to Ancient Greek and Roman architecture, utilising the reminding power of space in the construction of cultural memory, as in Blumenberg's proposition that 'remembering has no absolute reality'. The construction of space in Poussin's compositions is like a compass given to the audience to trace an ideal memory.

In the composition of his work Adoration of the Magi, Botticelli uses the principle of two-point perspective for the first time, creating a dramatic focal point. Architectural elements and arches direct the viewer's gaze in a circular motion, concentrating it on the central area of the composition. The viewer is invited to enter the scene from the perspective of the oldest

figure in the center, transforming the moment of Christ's birth into a personal experience (Lake, 1986, s. 34). With this conscious arrangement, Botticelli aims to emphasize the most important moment of the scene, while at the same time creating a spatial arrangement that will allow individuals who have not experienced this experience to say, "I was there".

Figure 2: Nicolas Poussin, Et in Arcadia Ego, 87 x 120 cm, 1638, Louvre, Paris (Nicolas-Pousssin, 2022)

Poussin's "Et in Arcadia Ego" can be considered as an object of nostalgia in the reconstruction of the past. In this work, which portrays a past time and place, the idealised image of Arcadia turns into poignant verses like an idyll spreading through the space. Arcadia, a mountainous region with rugged peaks and deep gorges in the Peloponnese region of Ancient Greece, appears as a cultural myth transformed by the narrators' re-presentation. Arcadia, the home of Pan, the god of savages, shepherds and herdsmen in ancient Greek mythology, later comes to represent a simple and tranquil life in Roman poetry, nearly a paradise. The Roman poets Ovid and Virgil have transformed the harsh reality of Arcadia into a softer and calmer resting place. Such that Virgil, in his Eclogues, idealises Arcadia as a place with cool springs, soft honey and lush vegetation where lovers can live in happiness without being affected by the violence of the real world (Jones C. P., 2022). In a sense, Virgil reconstructs the space and its memory, transforming Arcadia and giving it a new identity.

We witness this transformation in his painting "Et in Arcadia Ego". According to Andre Felibien, the phrase "Et in Arcadia Ego" means 'he once lived in Arcadia (on earth)' (he tasted the pleasures of life), referring to the person buried in the tomb. Erwin Panofsky interprets this Latin phrase as 'I too was born in Arcadia' (Rivett, 2023). Poussin creates an ideal atmosphere in which even viewers who have not experienced being in Arcadia within the cultural narrative can say 'I was there!'. Halbwachs, in the example of the Mythical Topography of the Sacred Principle, mentions that the group and the space establish a symbiosis together, and that even if groups are separated from their own spaces, they keep this unity alive by symbolically reproducing sacred spaces (Assmann, 2018, p. 47). In his connection with the distant past, Poussin makes the memory of the space visible by reconstructing the topography of Arcadia.

In his book *The Discovery of Everyday Life*, De Certau utilises the example of the pedestrian for the reproduction of memory. He mentions that the pedestrian is constantly in action and reproduces the space with what he/she experiences and perceives. According to De Certau, since the experience of each body will be different, each pedestrian would produce his/her own space in a different way.

While describing the 18th century in his book The Invention of Freedom, Starobinski mentions that everyone talked about nature randomly in the Age of Enlightenment, but each of them understood nature differently. According to him, the image of nature in Hogarth's mind is not the same as Chardin's (Starobinski, 2012, p. 17). This remark is similar to De Certau's pedestrian example. The nature in Hogarth's or Chardin's paintings is constructed with the essence filtered through their personal memories. Just like Poussin's ancient landscapes, which he idealised by creating a false memory of the space, giving the audience the feeling of "I was there".

3. Working Mechanism of The Concept of False Memory and Its Reflection In Visual Arts

According to Huyssen, memory is the whole of perception, experience and imagination. Huyssen, who thinks that memory is more like a living and variable language than a storage, also says that memory is a cultural construction made in the present (Huyssen, 1995, p. 13). "False memory", a concept belonging to the psychology literature, can be summarised as believing in the reality of unexperienced memories.

Bridge, a postdoctoral researcher in Cognitive Neuroscience at Northwestern University, notes that during recall, environmental information in the current spatio-temporal context is associated with information stored in the mind, and information received in response to a cue is integrated into stored memory representations. According to Bridge, recollection often involves both accurate and inaccurate information, and she states that the repetition of parts of memory often leads to false memories (Bridge and Paller, 2012, pp. 12-14).

The British psychologist Sir Frederic Bartlett, in his 1932 monograph Remembering, conducts an experiment on the concept of false memory. Participants are told an old Indian legend called 'The War of the Ghosts' and then ask to retell the story. At the end of the experiment, Bartlett has observed that the participants rarely remembered all the events accurately, and that memories that are plausible or conformed to expectations of what should have happened, but are not part of the story, are usually incorporated into the story by the participants. Bartlett concludes that memories are 'creative reconstructions of past events (experiences)'. According to this experiment, Bartlett argues that the experience of remembering is shaped by the expectations of the rememberer (what should have happened and what could have happened), the content or general knowledge of specific past events (Løkken, 2005, p. 5).

Memory, which has the characteristic of reconstructing all the memories of the individual, appears in Barttlett's theory with its vivid structure. The reconstructive feature of memory allows the gaps in memory to be filled with new memories and to idealise the present and the future. Therefore, negative memories are replaced by carefully selected and constructed ideal memories.

It might be said that the reconstruction of memory often works in the individual's favour. Elizabeth Loftus, a professor of psychology and social behaviour at the University of California and one of the pioneers of the concept of 'false memory', argues that memory has a superiority complex, and that remembering that we got better grades than we actually did, or that our children spoke earlier than they actually did, does not mean we are lying, it is just a natural thing that makes us feel a little better about ourselves (Hilpern, 2022). Loftus, a professor of psychology, summarises the working mechanism of the false memory concept as follows:

"Most people think that memories are something we store in our brain, like a tape recorder, and we can go back and look at them whenever we want. But in fact, they are

recreated whenever we remember them. In most cases, there are some traces of the original experience. However, with the addition of post-event information and cultural beliefs, false memories settle in the memory" (Loftus, 2010, p. 187).

Reconstruction, which is one of the basic cognitive features of personal memory, has the ability to transform autobiographical memories. Draaisma includes the following sentences while defining autobiographical memory:

"We remember something only now, so in a memory we not only carry our past selves into the present, but we also include some of our feelings and thoughts of the moment we are living in. Memories are not folders that we take out, look at and then put back into memory, they change as they are used. They can evoke different feelings according to the mood of the moment when we remember the memory of the same situation" (Draaisma, 2016, p. 95).

This definition, as well as explaining the natural working mechanism of memory, brings us closer to the concept of "false memory". Nicolaas Matsier mentions that memory is like a cook who makes a dish with the ingredients at hand and puts it on the table, saying that he/she cannot cook the same dish again (Draaisma, 2016, p. 95). Matsier's point of view parallels Bridge has. According to Donna Bridge, "A memory is not like a flawless photograph that we create by going back to the original moment. It is a distorted copy of that moment. Your memories weaken as you remember them. The most interesting aspect of the irony of memory is that when we try to remember a memory over and over again, what we do is to remember the last time we remember that memory" (Bakırcı, 2021).

So that memories will create their own gaps every time we try to remember them, and will include false memories in those gaps.

Luis Bunuel underlines the necessity of memory to cope not only with forgetfulness but also with imagined or fictionalised memories. In his book My Last Breath, when he talks about the wedding ceremony of his close friend Paul Nizan, he says that he remembers well the church where the ceremony took place, the priest and Jean Paul Sartre, the best man of the groom, but later he realises that it is impossible for this memory to be real. Because it is impossible for his friend, who is a hard-line Marxist, to get married in the church. Bunuel is not sure how much of this memory is real and how much is fiction, but he underlines that the residues of memory, more or less, constitute the identity of the individual with the following words: 'What makes me who I am are my doubts as well as the truths I believe in... With my determination, my indecision, my repetitions, my forgetfulness and lies, my portrait... In a word, my memory' (Bunuel, 2000, p. 12). What Bunuel does here is precisely to place his memory in a fictional space, because memories need a space, even if it is a fiction.

In Benjamin's words, memory is not only a compass that we use to remember the past, but also a stage on which the past is exhibited, a performance space where the subject feels itself as an audience watching its own life story in the process of remembering (Sayın, 2006, p. 40).

In this context, it would be appropriate to examine the controversial plane crash of Beuys, one of the 20th century conceptual artists who meticulously constructed the demonstration spaces of his autobiographical memory, from the perspective of false memory.

Von Ulrike Knöfel says that the source of the Beuys mythos was the plane crash in March 1944, and that he subsequently recounted the experience many times, remodelling it each time. She describes how he was rescued by Tatar shamans, who nursed him back to health by rubbing him with animal fat in a tent made of felt (Knöfel, 2022). During World War II, Beuys volunteered for the Luftwaffe, the Nazi Air Force, and even though his real role in the war was as a radio operator, he transformed himself into a fighter pilot and fictionalised the

story that he was the victim of enemy fire, even though it was actually bad weather conditions that brought down the plane. After the plane crashed in 1944, he wrote in a letter to the family of his crewmate that it was Russian labourers who saved him, but in Beuys' personal mythology, these labourers eventually turned into Tatar shamans.

The art historian Benjamin H. D. Buchloh clearly questions whether Beuys's story was fabricated or not, pointing out the motivation and strength with which someone whose plane had crashed and who was mortally wounded could pose for a photograph. In an article dated 1980, Buchloh voices the following question: 'So who took the photographs and how? With Tatar cameras made of oil and felt?' (Buchloh, 1980, p. 47).

Figure 3: Photograph of Joseph Beuys taken after the Crimean accident

(Artun, 2021)

In one of his articles, Ali Artun questions whether Beuys was a 'shaman or a charlatan' and underlines that the photographs of the aeroplane published in the artist's 1973 monograph and the photographs of the aeroplane shown in his 1976 exhibition at the Guggenheim Museum in New York are very different from each other (Artun, 2021). Beuys, who narrated his story by reconstructing it each time, mythologised his persona and had made patches to his personal history over the years. In some stories, the plane was shot down by Russian soldiers; in others, it crashed due to a snowstorm. From this point of view, it is even a matter of debate whether the plane actually crashed or not. It is possible to say that Beuys' success in fictionalising his autobiographical memories made him not a war hero as he described, but one of the art authorities of his time.

Figure 4: Joseph Beuys, Me Before Leaving the Camp, 1970/80, Münih (Vkovalev, 2022)

Beuys' use of objects and space, which can be seen in his artwork "Me Before Leaving the Camp" and in all his other artistic practices, is the artist's trademark. Beuys re-creates the space while representing the camp where the Tatars hosted him until he recovered, by organising the materials such as oil and felt that they used for therapeutic purposes.

Beuys, who aims to capture a meta-reality by placing the objects he extracted from his autobiographical memory in the space, presents the audience with a representation of his false memories. The way he arranges the space and the distribution of objects persuade the audience and Beuys' unreal memories are accepted by the audience. In Beuys' "playground", space gains a new context when he narrates his fictional stories. Because even if it is false, every memory needs a space. In parallel with this idea, Beuys attempts to reconstruct all the conditions that constitute that moment while reviving his memories.

Memory = Space (experienced)

False memory= False Space (imagined, designed, reconstructed)

As Bridge describes the weakness of memories, what we do every time we try to recall memories is to remember the last time we remember that memory. In parallel with this idea, Halbwachs states that memories that have not been thought about for a long time are reproduced without change, but when we try to reconstruct it, what we do to increase the coherence of memories is to falsify the past. He says that when we select memories from memory, we eliminate some of them and organise the rest with our thoughts about the 'now' (Halbwachs, 2017, p. 219).

In 1969 Boltanski published an artist's book entitled 'Reconstitution D'un Accident Qui ne M'est Pas Encore Arrivé et où J'ai Trouvé la Mort'. This work, which can be translated as 'Reconstitution of an Accident that has not yet happened to me and in which I was found dead', can be considered as a fake autobiographical memoir created by Boltanski. Using various photographs, drawings and cards to document a fake accident, Boltanski announces his own death in this book. The book contains all the information that should be present at the scene of an accident. It includes details such as an emergency contact number, a passport photograph and the his address. Boltanski drew in chalk where the car supposedly hit him, and added photos of wheel marks on the road to the book. By creating a false memory of an accident, the artist also manipulated the space to enhance the realism of the event. All these photographs and writings are intended to evoke a thought in the reader's mind: "Christian Boltanski has died in a car accident".
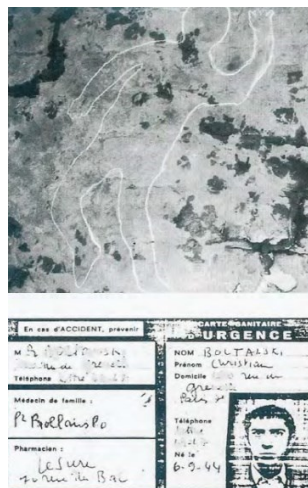
Figure 5: Christian Boltanski, Reconstitution of an Accident That Has Not Yet Happened to Me and in Which I was Found Dead'1969 (Demelo, 2011)

The fictional elements and false memories in Boltanski's autobiographical artwork aim to activate collective consciousness. Keeping with Halbwachs's idea that personal memory is shaped by collective memory, an autobiographical memory may belong not only to one individual, but to many. In his artistic practice, Boltanski seeks to implant unexperienced dreams in the audience by presenting memories and sufferings that he has not fully experienced through the lens of fictional reality.

4. Remembering Dreams That Were Not Experienced

In defining memories, Freud uses the analogy of a dream or a work of fiction in which fragments from different sources are assembled, regardless of whether the memories are real or false. According to him, it is quite likely that the memories we recall in the present contain scenes that were later created (Mollon, 2001, p. 72).

Freud, in relating the concept of "screen memories" to dreams, suggests that while there may be a perception that all previously recorded experiences can be recalled as archetypal memory fragments, dreams often consist only of fragments of reproductions. He also mentions that details of one experience are often mixed with those of another.

The relationship between dreams and false memories, which has parallels with the Surrealist Manifesto, can be explained using Freud's notion of screen memories. Surrealist artists, like Freud, thought that the unconscious was an essential component of art and poetry in their quest of unrealized visions and false memories. This belief was driven by the imagination, which is crucial to both artistic disciplines. André Breton, a student of Freud and author of the Surrealist Manifesto, describes the artist's canvas as a tabula rasa upon which visual associations from the unconscious are inscribed. Breton suggests that phenomena such as slips of the tongue, chance, randomness, coincidence and dreams are pathways to the unconscious and are among the methods employed in Surrealist practice (Rose, 1983, p. 350).

In explaining how dreams are constructed, Freud often refers to pictorial and symbolic representations as examples. In his work The Interpretation of Dreams, Freud likens dreams to picture puzzles and argues that dreams are absurd as long as they are regarded as real or realistic representations. He claims that the manifest content of a dream is a kind of "pictorial script" which indirectly represents what he calls the "implicit dream thoughts". Freud's view that dreams have dual meanings (implicit and explicit) is reflected in the way images and symbols work. This relationship also points to the simultaneity of dreams, where all the images converge into a single scene. Freud exemplifies this idea with Raphael's painting The School of Athens, where a group of philosophers who were not historically together are depicted in a single space (Walker, 1983, p. 112). It is possible to evaluate Surrealist painting in the context of simultaneous logical relationships. If, as Freud pointed out, "a dream is the fulfilment of a wish", then the imagination is boundless, and the artist has the right to compose dream images on the canvas as they wish, creating their dreams in the most ideal way.
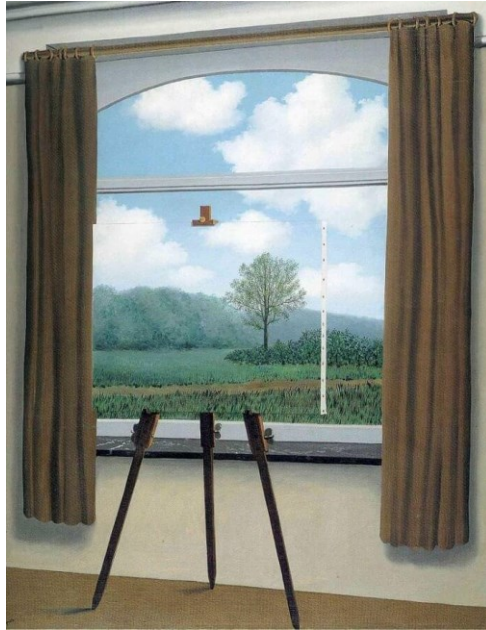
Figure 6: Rene Magritte, Human Condition, 100 x 81 cm, 1933, National Gallery (Renemagritte.org, 2023)

In his *Poetics of Space*, Bachelard expresses the relationship between space, dream and the body in action as follows: "Space calls for action, while imagination begins to work before action" (Bachelard, 2017, p. 42). Surrealism is essentially concerned with the uncanny created by unrealised dreams and desires, where reality becomes ambiguous, where no perspective is considered in a hierarchical order, and this ambiguity. The way in which Surrealist artists perceive and represent space in their paintings lies in the simultaneous organisation of all elements of space, in the same boundlessness and coverage of all possibilities. Images in which a window becomes a person or creates a space within a space present the viewer with a compelling choice as to whether what they are seeing is a dream or reality.

Magritte's La Condition Humaine deals with the paradox between the visible and the hidden. It deceives the viewer by setting up a perception trap that alternates between transparency and opacity. The scene on the canvas perfectly overlaps with the landscape in the background, creating a "Gestalt trick" (Hamer, 2024, s. 205). Magritte questions how we perceive the world by emphasizing that reality is actually a mental representation. In this way, the artist suggests that what we see always hides something else.

Figure 7: Paul Delvaux, Retreat, 1973, Private Collection (Paul Delvaux, 2023)

Paul Delvaux's artwork "Retreat" divides the painting into two parts in terms of composition. The spatial relationship between the naked figure on the left side and the figure in the foreground is exaggerated. In the atectonic composition, the space contains both current and ancient elements. While the building on the left has a structure similar to Roman columns, the building on the right has a modern appearance. In the painting, which contains multiple dualities and disturbing contradictions, the figure on the right is depicted in a dress against the naked body of the figure on the left. The image passing through the mirror carries multiple meanings, reflecting reality and dreams at the same time. It is difficult to predict whether the image in the mirrors facing the audience is a reflection of reality or a window into space. The sense of eeriness at this point is heightened by the addition of the vivid red of the figure at the front to the sterile harmony of colour that dominates the whole composition. Two worn mirrors and two figures from the present also bring to mind a question mark, leaving the audience in a dilemma. Is this dream or reality? Is the image reflected in the mirror the real one or false?

An installation that places the audience in a dilemma and can be evaluated in terms of the relationship between false memory and space, A Tribute to Safiye Behar was created by Michael Blum as part of the 2005 Istanbul Biennial. Set in Istanbul's Pera district during the early years of the Republic, the work centres on the intimate and intellectual correspondence between Safiye Behar (1890-1965), a translator, teacher and feminist who lived through the early years of the Republic, and Atatürk. After their friendship ended with Atatürk's death in 1938, Behar emigrated to Chicago, where she worked for many years as a Turkish translator (Lambert-Beatty, 2009, p. 52).

Figure 8: Michael Blum, A Tribute to Safiye Behar, Deniz Palas,

2005 (Blum, 2022)

Blum carefully designed every detail of the rooms in the house, creating a lived-in, authentic home, complete with letters from Atatürk to Behar, numerous documents and hundreds of objects. In the museum of personal mythology that Blum has constructed through Behar, the audience is confronted with meticulously placed false memories. Through the house and objects that Blum has implanted in the audience's minds, the false memories of Safiye Behar -a character who never really existed- transform the apartment in Deniz Palas into a real/experienced space. A fictional character, who has never inhabited this space before, is placed at the centre of it through Blum's fabricated documents, opening a door full of questions for the viewer. Critically exploring the idea that historical narratives may not be as truthful as assumed, A Tribute to Safiye Behar is a compelling installation that sheds light on the relationship between false memory and space.

According to Blum's fantasy, Behar is portrayed as if she were "there" in a house she had never been before. The credibility of the fiction is linked to Blum's success in organising the chosen space and its interior with various objects.

Memories cannot be considered apart from space. In fact, collective and autobiographical memory are inextricably linked to space. De Certeau states that what is memorable is what can be imagined in space. This statement combines two related concepts that fulfill the same aim. The first is that every memory requires space, and the second is about the imaginability of space. That is, the imagination's ability to construct space and hence shape memory is directly proportional. Memory's reconstructive tendency begins to change its surroundings with the aid of the imagination.

5. Conclusion

This research focuses on the reproduction of space through false memories, drawing on the link between space and memory. The link between space and memory dates back to antiquity. The example of Simonides in Cicero's narratives, as well as the mnemonic techniques utilized by rhetoricians who saw memory as a physical location, demonstrate the importance of the relationship between space and memory.

In the context of Pierre Nora's memory space, Poussin's work "Et in Arcadia Ego" represents idealised memories in a reconstructed space. Arcadia, a region of rugged peaks and deep gorges in the central Peloponnese of ancient Greece, was transformed into a more peaceful and tranquil place by the Roman poets Ovid and Virgil. Ovid and Virgil idealise Arcadia by reconstructing the memory of the place. It is possible to understand Poussin's depiction of Arcadia as a reflection of the place on the individual and as a new culturally produced memory.

The concept of false memories, which is at the centre of the study, can be summarised as the belief in the reality of memories that have not been experienced. Considering the relationship between memories and space, it can be said that false memories are also constructed together with space. In addition, the effect of dreams on the formation of false memories, which indicates an autobiographical definition, is that memories attributed to a false source appear in dreams, and these unexperienced memories are perceived by the mind as experienced after a while through recurring dreams. This situation, defined in the psychological literature as the source monitoring paradigm, draws attention to the role of dreams in the formation of false memories. It can be said that the effect of dreams on the formation of false memories is similar to that of the Surrealist Manifesto. Inspired by Freud's concept of screen memories, Surrealist artists trace unexperienced dreams and a fictional memory in their artworks.

Parallel to Cicero's statement that "memories need a location", in the concept of false memories, the individual reconstructs his autobiographical memories and allocates a place to these memories. In this context, Beuys emerges as an artist who constructs the performance space of his autobiographical memory. The fact that Beuys created a personal mythology after the plane crash, which most art historians agree never happened, makes it possible to associate his work and his entire artistic practice with the concept of false memory. In his installation 'Me Before Leaving the Camp', Beuys creates a fictional reality by transferring the camp environment where the Tatars put him up to heal himself into the gallery space, creating a space where his false memories will live, bringing Beuys closer to the concept of false memory in autobiographical narrative. Beuys designs the gallery space according to his story in order to implant false memories in the audience.

Another artwork that can be associated with the concept of false memory is Boltanski's artist book "Reconstruction of an accident that has not yet happened to me and in which I was found dead". It is possible to read this work as an unreal obituary of Boltanski. The artist, who created a fake car accident, designed the spatial elements with great precision in order to increase the credibility of the story.

The credibility of the fiction in Blum's installation, entitled A Tribute to Safiye Behar, which aims to place an unreal memory in the viewer's mind through the creation of a fictional character, is ensured by the realistic arrangement of the space Blum has chosen and the various documents within it.

In the light of these artistic examples associated with the concept of false memory, it is possible to say that false memories, like experienced memories, must be located in a space, and that they idealise and transform the space at the point of reproduction of these memories. Concepts such as imagination, fantasy, dreams, cultural beliefs, expectations and idealisation pave the way for false memories that are remembered in an autobiographical sense, and this situation is parallel to the fiction of cultural memory. In Huyssen's words, "memory, which is a cultural fiction made in the present", is based on the constant transformation and reconstruction of the space to which it is attached.

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