



INSTALLATION ART AND ITS EMPHASIS ON SOCIAL ISSUES

ENSTALASYON SANATI İLE TOPLUMSAL SORUNLARA VURGU

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Abstract

Installation art transcends traditional boundaries and offers new perspectives and experiences in private and public spaces, and digital platforms. This study examines the works produced by artists focusing on themes such as violence, migration, climate change, and global social problems. Through each artist and their work, it is tried to be seen separately that the myths desired to be expressed through art are at the basis; the artist's concerns about the environment in which he/she lives, their handling of nature and stance against the tendencies of social degeneration and deterioration towards becoming ordinary. This study analyzing analyzes six installation projects associated with social themes descriptively explores artists and their works within the context of installation art, while also examining the evolution of the medium and the key artists who contributed to its development. Besides, the role, use, and diversity of artistic constructions in space in the light of developing technology and available opportunities are discussed in detail. The originality of this study lies in its examination of art's approach to social issues from multiple perspectives by analyzing six installation artworks that engage with social concerns. In this context, the study highlights themes such as social sensitivity and awareness, emphasizing the role of art as a means of social engagement.

Keywords: Installation, Space, Social Issues, Art.

Öz

Enstalasyon sanatı, geleneksel sınırları aşarak özel alanlarda, kamusal alanlarda ve dijital platformlarda yeni perspektifler ve deneyimler sunmaktadır. Bu çalışma, küresel ölçekteki toplumsal sorunlar; şiddet, göç, iklim değişikliği gibi temalar üzerine yoğunlaşan sanatçıların ürettikleri eserleri incelemektedir. Sanatla ifade edilmek istenen söylemlerin temelde olduğu, her bir sanatçıyla eseri üzerinden; sanatçının yaşadığı çevreye karşı kaygıları, doğayı ele alışları, toplumsal yozlaşma ve bozulmaların sıradanlaşma yönündeki eğilimlerine karşı duruşları, ayrı ayrı görülmeye çalışılmıştır. Bu çalışmada, enstalasyon sanatı bağlamında sanatçılar ve eserleri incelenirken, aynı zamanda enstalasyon sanatının gelişimine ve bu gelişime yön veren sanatçılara da yer verilmiştir. Araştırmada gelişen teknoloji ve mevcut imkânlar ışığında sanatsal kurguların mekân içerisindeki rolü, kullanımı ve çeşitliliği detaylı bir şekilde ele alınmıştır. Çalışmada, toplumsal temalarla ilişkilendirilen altı enstalasyon projesi betimsel yöntemle incelenmiştir. Çalışmanın özgünlüğü, sosyal sorunlara karşı bir yaklaşım sergileyen altı enstalasyon örneğini değerlendirerek, sanatın toplumsal sorunlara farklı açılardan yaklaşımını ortaya koymak bu bağlamda sanatı bir araç olarak kullanarak toplumsal duyarlılık ve farkındalık gibi konulara vurgu yapmaktır.

Anahtar Kelimeler: Enstalasyon, Mekân, Sosyal Sorunlar, Sanat.



INTRODUCTION

Installation, translated into Turkish as "yerleştirme," originates from the French word l'installation. In Turkish, it is used both as "enstalasyon" and "yerleştirme" (Renkçi Taştan, 2016, p. 473).

Installation practices have adopted an approach distinct from traditional art forms and exhibitions. The artist can design works according to the characteristics of the space or choose spaces suitable for their works. Installation art, which can be exhibited in both indoor and outdoor spaces, emerges as an art form that allows viewer participation.

The 1960s are marked by forms of expression that include contemporary approaches and forms in which different practices and subjects are expressed more. In this period, when social, political, economic, and cultural problems came to the fore, art with new visual ideologies that opposed the limitations of art, such as installation art, conceptual art, performance art, and environmental art, was perceived as a kind of reaction art and was influenced by the avant-garde movements of the period (Suprematism, Surrealism, Constructivism, Dada, Futurism) (IMMA, 2009).

An examination of the artists and works of this period reveals that art extended beyond mere production processes, adopting a perspective that challenges traditional artistic conventions and prioritizes meaning. Installation practices have undergone a significant transformation, incorporating both their internal dynamics and the effects of global chaos. Artists addressing social issues create works that impact the audience, encouraging society to reflect on the subjects discussed.

Ready-made installations are highly related to the space, often designed based on spatial considerations, depending on the design and size of the work to be presented. While the interaction of small-scale installations with the space may not be emphasized, large-scale installations are crucial for spatial perception. Installations, whether in technical applications or design stages, are presented to the audience by relating them to indoor and outdoor spaces with a specific purpose. The spatial perception, shaped by the artist's unique expression, is formed through the collaboration of the artist and curator, though it can also depend on the artist's personal preferences. Installations are supported by various mediums (e.g., found objects, plastic techniques, and tools, technological and electronic devices, video, photography, sound, etc.). They are often approached with an interdisciplinary understanding of art. Installation art is not only a contemporary art practice but is also frequently used in architectural, public, and conceptual art movements, highlighting its hybrid nature (Renkçi Taştan, 2016, p. 473).

The rejection of conventional limitations in installation art has allowed for experimental works using different disciplines. Artists have collaborated with experts in anthropology, science, and technology to create art practices that transcend the physical boundaries of a single space, shaped by interaction and simultaneity (Sözen, 2010, pp. 148-149).

Social issues such as corruption, inequality, and the hegemony of the powerful over the weak have been conveyed through art. Art has served as a witness to history, a descriptor, an analyzer, and a powerful narrator. According to Russian artist Chernyshevsky (2012, p. 9), "...the primary duty of art was social change. Only an art that accurately reflected the most important social issues of the era could fulfill this noble duty."

THE DEVELOPMENT OF INSTALLATION ART

Although installation art is generally associated with the post-1960s, many avant-garde movements in the early 20th century, such as Dada, Surrealism, and Futurism, moved beyond traditional materials and subjects. Marcel Duchamp's exhibition setups and materials, as well as Kurt Schwitters' Merzbau installations in his home, are considered precursors to installation art, even though the term was not yet coined (IMMA, 2009).

Marcel Duchamp is recognized as one of the key artists by whom the foundations of installation art, as it is understood today, were laid. Duchamp's decision to exhibit a urinal as an art object challenged and criticized the aesthetic norms imposed on art. He rejected the idea that art should be limited to specific techniques and uniform works, advocating for using any material or object in art creation. Duchamp continued this approach, creating numerous works from ready-made materials (Renkçi Taştan, 2016, p. 472).

Kurt Schwitters developed an unconventional art perspective, using found objects from daily life (e.g., packaging, stones, boxes, wood, newspaper clippings, tram tickets, wires, plastics, wheels, etc.) to create collages and constructions (Figure 1). Schwitters' Merzbau structures evolved, reflecting changes in his life and environment. According to Gürel Beyman et al. (2021, p. 1325), Schwitters aimed to rebuild civilization from the ruins left by war and continued to produce art throughout his life despite adversity.

Merz, which fragments art and life, is an extension of the fragment aesthetics that began with modernism in the late 19th century. The emergence of fragment aesthetics was influenced by metropolitan life, modern technology, wars, and revolutions, which fragmented both the soul and body of individuals. Merz aims to return these fragments to their primal roots (Aufbau), discovering their magic and mystery. Thus, it envisions art creating cosmic harmony. Schwitters hoped for an aesthetic revolution to end the war. (e-Skop, 2016)



Figure 1. Kurt Schwitters, Merzbau, 1923, Hannover. (MOMA).

In the 1960s, artists began to focus on psychological, sociological, political, and ecological issues without aesthetic concerns. Duchamp's "art as thought" approach linked art primarily with philosophy, language, and mathematical formulas, creating a perception-based understanding of art. Joseph Kosuth, another significant artist, embraced a conceptual approach, removing visual experience and pleasure from his perspective on art. For Kosuth, "without language, there is no art," as he believed that art inherently expresses a conceptual state. Kosuth distinguished between pre-Duchamp and post-Duchamp art in his 1969 article "Art After Philosophy" (Antmen, 2008, pp. 195-196). Although Duchamp's rejection of visual pleasure was not initially understood, his questioning of art objects and traditional methods influenced many art forms and artists.

Joseph Beuys is another important artist who sheds light on the social issues of his time, documenting them through art and collaboration with fellow artists. In 1977, at the international exhibition Documenta VI, he founded the Free International University, where social and contemporary issues such as equality for women, nuclear energy, and global politics could be discussed. In Beuys' work, art served as a politically liberating force (Fineberg, 2014, p. 222). The artist believed in the healing power of art and thought that a fundamental social transformation could be achieved through his performances and art by activating a universal urge for creativity (Antmen, 2008, p. 206).

In Beuys's work, unconventional materials and non-traditional practices such as audience participation have led to "new and expanded definitions of artist and art" that are also important for today. In addition

to being an innovative artist in terms of materials and experience, Early works on performance art, participation, and the relational aesthetics previously mentioned were produced by Beuys. Beuys is an artist and ecological activist who underlined the importance of ecological problems at a very early stage and built a bridge between art and ecology (Graf, 2021, p. 9).

Joseph Beuys developed a new concept of art and society that holistically considers the individual's position in the world. He expanded the concept of art both formally and conceptually, creating a profound change. According to Beuys, everyone was an artist, meaning that everyone's creativity played a role in shaping society. This democratic understanding of art emphasized its political function in the public sphere. It also transformed the audience from passive observers into active participants who integrated their creative imagination into aesthetic perception and artistic production processes. Beuys' early understanding of the postmodern condition in the 1960s laid the groundwork for his critical questioning of society's grand narratives and the traditional meaning of art (Graf, 2021, p. 3).

In his 1985 installation *Plight* in London, Beuys covered the walls of gallery spaces with rolls of gray felt (Figure 2). The felt-covered walls gave the space a sense of solemnity, warmth, and protection, isolating the room from the city's noise. Inside the gallery, there was a closed piano, an empty blackboard on the piano, and a thermometer whose purpose was unknown. In this installation, Beuys expressed the suppression of people's aspirations and talents (Lynton, 2004, pp. 343-344).



Figure 2. Beuys, *Plight*, 1985, London. (searttoday.wordpress, 2013).

The materials Beuys used were related to a plane crash he survived. The materials (felt, honey, fat) that saved his life and healed him became part of his art, symbolizing the healing of wounded societies. Beuys believed in the transformative power of organic materials, influenced by shamanism and the principle of heat. For example, fat, which can solidify from a liquid state, symbolizes the melting of rigid rational thoughts through art (Graf, 2021, p. 14).

The 1980s brought about fundamental changes in art's meaning, production, and reception. It was a decade in which postmodernity was discussed, the institutional and mental structures brought about by modernity were questioned, and the essential and determining norms of modern art were criticized. In 1989, with the fall of the Berlin Wall, Clement Greenberg turned the aesthetic understanding and theoretical dimension of modern art upside down. Warhol's efforts to blend the every day with the extraordinary are another noteworthy development in this period. The new concepts of the 1990s profoundly affected not only the political and cultural fields but also the artistic field that emerged with their intersection, and concepts such as identity, nomadism, habit, and root/lessness began to come to the fore in art (Heartney, 2008, p. 7).

EXAMPLES OF SOCIALLY THEMED INSTALLATIONS

Ilya Kabakov: Ilya Kabakov's installation *The Man Who Flew into Space from His Apartment* consists of two rooms, symbolizing escape from Soviet reality. The installation features a common Soviet apartment corridor and a room where the protagonist uses bed springs and other materials to launch himself into space from the ceiling and roof (Figure 3). The room's walls are covered with propaganda posters, and a model of the launch device and drawings of the space flight are also present (MomentC,

2011).

Kabakov's installation (1985-1988) uses wooden constructions, rooms, furniture, and objects to emphasize lived experiences. The artist created a large hole in the room's ceiling, which is covered in plaster dust, symbolizing the oppressive realities of Soviet life. Kabakov's Soviet spaces depict the lack of essential luxuries, such as doors for toilets and the dilapidated state of provincial museums. His installations tell various life stories from post-revolutionary Russia, highlighting the corruption of bureaucracy, authoritarianism, red tape, and lost hope within collective life expectations (Heartney, 2008, pp. 133-134).

Kabakov addressed the wars and struggles of modern societies, particularly the Cold War rivalry between the United States and the Soviet Union. During this period, people could not benefit from independence opportunities despite not being at war. The competition between these countries was fought through proxy wars in poorer nations, with space exploration seen as a symbol of technological superiority. Kabakov believed that the ideological pressure of this period left a "void" in people's memories. The hole in the ceiling of his installation symbolizes this conceptual void (Atalay, Kanat, & Diğler, 2016, p. 548). The space jump in the installation creates the impression of an ordinary man disappearing into space from a shabby, incomplete room, representing the ironic story of a dreamer (cited in: Atalay et al. 2016 p.548- Boris Kabakov, 2006).

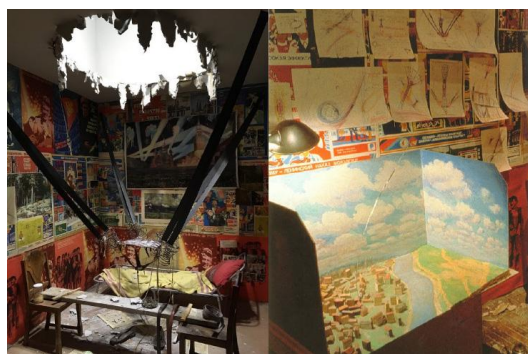


Figure 3. Ilya Kabakov, *The Man Who Flew into Space from His Apartment*, 1985. (e-flux).

The tendency and increasing awareness of ecological issues has been increasing since the 1960s with the environmentalist movements. In their practices, artists have sought to draw attention to climate change, ecology, and environmental problems. The role of the artist is not to find answers to such issues. Most of the time, it is enough to ask a question. It can raise awareness in society. Thoughts and discussions that can find new ways of living on earth can be put forward this way. As Helen Mayer Harrison and Newton Harrison emphasize, the function of the artist is "to search, to discover value, to appreciate discoveries, to discover the qualities of value...to give evidence of these values, to be self-critical...to articulate these values again, to be self-critical again. Through this process, new metaphors emerge, and the value of old ones is tested." As a result, there is no expectation of concrete results on artistic projects, and art can be questioned by taking a high level of risk (Brown, 2014, pp. 7-8).

Cornelia Parker: The works of contemporary artist Cornelia Parker are regarded as remarkable (The Art Story); they are exemplified through installations created from objects with a past (objects that have been damaged, broken, melted, or burned in the process) and through visuals that are socially and psychologically avoided or considered undesirable. She has created installations that contain dramatic stories, works that she destroys, explodes, and tries to freeze the moment, and installations that exhibit "that moment" to us in space with the shadows of those works (Figure 4). In her works, Cornelia Parker examines the relationship between the world and human beings, acting with a sense of curiosity and reconstructing objects. She uses entertainment and storytelling to transform the materials she uses in her works. Parker addresses essential issues of our time, such as violence, ecological problems, and human rights (Tate, 2022).

Parker, who cites Marcel Duchamp as an inspiration, describes her works as both darkly humorous and

ironic (Artnet).



Figure 4. Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991. (zestandcuriosity).

In Parker's *Cold Dark Matter: An Exploded View*, a garden shed is frozen at the moment of explosion, with everyday objects and fragments surrounding a light bulb. The shed was archetypically constructed for this anonymous installation, containing second-hand items, tools, children's toys, objects collected from car boot sales, and Parker's personal belongings. The shed was detonated in a controlled manner by the British Army at Parker's request. The narrative qualities of the waste material dramatically capture the moment (The Art Story).

The explosion can be interpreted as both personal and cosmic pain. The fragmented objects remind viewers of explosions in war zones seen on television, in photos or videos, as well as the psychological conflicts and familial violence in our daily lives. The shattered items, including children's toys, books, and everyday tools, symbolize individual explosions. This explosion takes the viewer to an emotional depth, presenting a moment they have not experienced but that exists in the universe. Parker's art often feels like a paused moment in a chaotic world filled with change, destruction, and uncertainty. Her installations allow viewers to step back and calmly examine both global crises and internal turmoil (The Collector, 2020).

Through installation art with active audience participation, awareness of universal problems can be created, along with empathy for issues often overlooked in daily life. Artists who observe and reflect on life can make people think about experiences they have never had. Paraguayan artist Claudia Casarino is one such artist who creates impactful installations that address the problems of her homeland.

Claudia Casarino: Paraguayan artist Claudia Casarino's migration and identity installations are remarkable. In the exhibition "Migrocionos (en el) Arte Contemporaneo" (Migration in Contemporary Art) in 2015, she presented an important installation titled "Uniform" (Figure 5). The artist hung uniforms made of tulle hanging inside the hall. The uniforms are associated with concentration camps and prisons through the uniforms that refugees are forced to wear. Thanks to the transparent and permeable nature of the tulle, a void is created between the fullness captured in the hall and the visible back side. The tulle uniforms hanging in the space emphasize the transitivity between identities. "Whose clothes are these? Why did they flee?" The installation draws attention to the refugee/immigration problem, which is ignored and ignored in the installation and brings many questions to mind (Çalışkan, 2018, p. 43).

Modernism's understanding of history is based on linearity. In this line, where the past is ignored, and the future is idealized, the present is only a punctuation that constitutes the future. In this way, the concept of memory is denied or primarily neglected. At the very least, it is reduced to a mechanic. Modernism is aware that the recollection function of memory is tied to space. Because Proust's cookie was bitten once, modernism started intervening directly in space to remove the traces of its "original sin." Thus, the wounded memory will be repaired and healed. In this way, the confusion of the Western mind, mixed with crime, can be overcome, and the idea of the future will be the new opium of the masses in new spatial arrangements where even the traces are eliminated beyond the traces.

Moreover, this understanding of space will include a horizontal linearity that reinforces the center-periphery logic because the vertical axis is the past-present. The horizontal axis is the present-present direction. (Kahraman, 2005, pp. 135-136)

When the works of Paraguayan artist Claudia Casarino are looked at, Violence is seen to appear in artistic and symbolic production. By using tulle material in uniforms within the complex order that harbors violence, it is also emphasized that violence becomes invisible because it is either recognizable or naturalized. Although the artist's use of uniforms is seen as a reductionist approach at first glance, it is an installation work that explains that there is no single type of violence (Artsy, 2008).



Figure 5. Claudia Casarino, *Uniforme*, 2008. (darz.art).

The artist attributes the fragmentation of populations and the impunity of power to the growing state of dictatorship and economic neoliberalism, which is expanding with a highly destructive effect. The artist, who especially prefers tulle and cotton in his installations, explained his reasons as follows: "I see myself as a political and conceptual artist. For me, some specific fabrics have appearance politics; it's not about fashion but the politics of appearance." For example, tulle is a type of fabric preferred by women throughout history. For Paraguayan, South American, and southern post-colonial women, tulle is representative and essential. White tulle represents purity, and women wear it during marriage ceremonies. In mourning ceremonies and Catholic rituals, women use black tulle to cover their faces. Cotton is another material that the artist prefers in her works on the theme of colonialism and self-interest. Because, according to the artist, cotton is the cornerstone of capitalism. She stated that cotton exploitation in the lands where she was born is all about slavery, human trafficking, violence, and the female body. For example, when the owner of the land buys you as an enslaved person, you will not only work for him, he will own your life, and he can even rape you to have more enslaved people. Through cotton exploitation, women have also become one of the primary forms of income that can be accessed (Eslami, 2022).

United Visual Artists (UVA): In the context of technology and art, the experimental art and design group United Visual Artists (UVA) created an impactful installation in 2011. *High Arctic* takes place in the Arctic region in the year 2100, inviting viewers to explore the fragile beauty of glaciers on the verge of disappearing due to human impact (Figure 6). The installation uses sculptures, light, and sound to create an abstract Arctic landscape. As viewers move through the space, lights and effects accompany them. Ultraviolet flashlights help viewers navigate while activating projections. The more viewers interact, the faster the glaciers deteriorate, symbolizing the impact of human activity on the environment. The installation also incorporates poetry and the voices of Arctic explorers, creating a holistic experience (Brown, 2014, p. 133). The installation encourages viewers to reflect on the 3,000 glaciers that will disappear by the end of the century due to human impact.

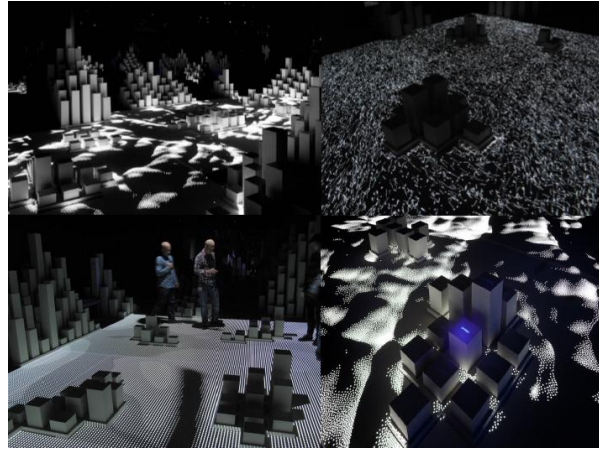


Figure 6. United Visual Artists (UVA), High Arctic, 2011. (capefarewell)

Contemporary installation art and artists have reached surprising levels of development in materials and spaces, using multidisciplinary approaches with sounds, images, animations, and videos to create more engaging installations.

As the capitalist form of organization develops and is intertwined with the processes of metropolitanization and technologization, the phenomenon of art becoming a “techno-art” under the siege of electronic images has come to the fore. Today, technology and communication technologies have gone from being tools that facilitate life to the status of myth and have gained a hegemonic power that surrounds life. An orientation such as the reduction of art and literature to technique has emerged. Accompanied by new communication technologies, a “techno-aestheticism” has emerged, and technology has shaped the artistic imagination at the level of form and content... (Çakır & Aydın, 2009, p. 23)

Jason deCaires we: Jason deCaires Taylor creates dynamic underwater installations to promote ocean conservation and highlight the dangers of climate change. His works address issues such as climate change, ocean conservation, overfishing, pollution, and coral reefs. Taylor states, "As the most destructive species on Earth, humans continue to harm coral reefs and marine life through overfishing, oil spills, pollution, and countless other practices that destroy entire ecosystems" (Bolton).

Taylor places dynamic sculptures on the ocean floor, depicting ordinary people engaged in daily activities such as using mobile phones, taking selfies, or watching TV on a couch, creating a sense of frozen time (Figure 7). Through these depictions, Taylor aims to show our indifference to the destruction of nature by human hands (Artworks for Change, 2011).



Figure 7. Jason deCaires Taylor, Inertia, 2011, pH-neutral cement, fibers, aggregates, 3m x 1.4m x 2.2m, Punta Nizuc, Mexico. (Artworks for Change, 2011).

It is an installation in the context of realizing that the use of plastic is rapidly increasing in our daily habits and that a certain percentage of the plastic produced inevitably ends up in the oceans and the marine food chain. The Artist encourages us to realize our consumption problems, stop using and buying plastics as consumers, and demand alternative, environmentally friendly products (Artworks for Change, 2011).



Figure 8. Jason deCaires Taylor, Crossing the Rubicon, 2017, pH-neutral cement, fibers, aggregates, variable dimensions, 41 life-sized figures, 30m x 4m wall, Lanzarote, Canary Islands. (Artworks for Change, 2011).

“Crossing the Rubicon” is an underwater sculpture park installation in the Canary Islands (Figure 8). It depicts a group of people walking toward an ominous threshold. A powerful metaphor is used by Taylor to describe humanity's dangerous path, as ocean habitats continue to be disrupted and climate change accelerated. The wall in the installation represents an absurd monument. This three-dimensional barrier can be jumped over in any direction, symbolizing the irrelevance of ownership and territorial concepts in the natural world. Taylor aims to remind us that, while efforts are made to protect lands and properties, the oceans, air, climate, and wildlife cannot be separated (Artworks for Change, 2011).

CONCLUSION

Each work is evaluated through examples in the study, which examines artists and their works addressing social issues. Works that raise societal awareness, aligned with specific purposes that have carried installation art to the present day, and that reflect society in a way that can guide its ongoing process, have been evaluated. It was tried to be explained with the subject, space, materials, and mediums used by the artists through the installation expression style.

With installation art, the artist's intellectual and aesthetic point of view can develop deep relationships with the material and narrative he uses through the space he constructs. The works of installation art provide the viewer not only with a visual experience but also with physical and emotional interaction. The installations of Ilya Kabakov, Cornelia Parker, Claudia Casarino, United Visual Artists (UVA), and Jason deCaires Taylor are important examples of how space, fiction, material, and narrative complement each other in artistic creation processes.

In Kabakov's “The Man Who Flew into Space from His Apartment,” space carries symbolic meanings. The installation reveals the imprisonment of a dreamer trying to survive in an apartment in the face of impossibilities as if he is trapped in the troubles of the geography he lives in. Reflecting the oppressive atmosphere of the Soviet Union and the obligation to adhere to the system, the space creates a “closed space” experience with the viewer while at the same time emphasizing “emptiness” and “escape” through the hole in the ceiling. The ordinary objects in the room, table, chair, and bed symbolize simple living spaces representing Soviet reality. On the other hand, the objects that are not ordinary at all emphasize the desire and imagination to escape from this system. The light pouring in through the hole in the ceiling, as a symbol of the desire for freedom, also indicates the hope to go beyond the system and reach an imagined world. This aesthetic conflict invites the viewer to think and question the limitlessness of imagination. The fiction, which emerges as a metaphor for escape from Soviet reality, confronts the limitlessness of the imagination and the limitation of external reality, taking the viewer on a mental journey. Kabakov's narrative touches upon a social issue, the desire for freedom and escape, through a simple individual story.

Cornelia Parker's *Cold Dark Matter: An Exploded View* is an installation that transforms the space both physically and visually. The installation carries the traces of catastrophe and transformation with a fiction that reflects the moment of the explosion. In this context, the space creates an effect of destruction on both visual and emotional levels. By combining static and dynamic elements, the installation symbolizes, through the objects scattered after the explosion, the sudden disappearance of the traces of life in the past and the fact that these objects can no longer exist as they were.

The installation provides a tangible representation of this disappearance. It makes the viewer think about basic concepts such as fullness and emptiness in a space where it is impossible to return. In this sense, the installation visually expresses the inability of a physically disintegrated “whole” to reunite. Through such a representation, the viewer can reflect on time, space, and physical integrity.

In Casarino's installation “Uniform,” space functions as a concrete physical space and a social symbol. The space includes a large hall where uniforms are hung. The uniforms made of transparent and permeable tulle refer to the refugee, migration, and the state of being without identity, which is ignored under the pressure of being “uniform.” However, they exist only as a physical entity. It emphasizes that they have no identity. While the transparent structure of the tulle material allows the viewer to look “inside” the uniforms, the representation of these uniforms reveals how ambiguous people can become in the process of assuming identity. In this context, the fiction depicts an identity crisis on both individual and social levels. The work's narrative represents the world and the process of erasing individual differences.

The space within UVA's “High Arctic” installation consists of a digital representation of the Arctic region's glacial masses and environmental loss. Utilizing the possibilities of digital technology, the work offers an interactive experience to the viewer. This virtual and physical space is designed to raise awareness about climate change. The fictional structure of the work takes the viewer on a journey through both time and space. Participants can experience the melting of glaciers and environmental change as they navigate through the digital platforms. By combining environmental elements and digital projections, UVA presents the viewer with a real and simulated environment. High Arctic describes the tangible effects of climate change through artistic language. The work's narrative questions the human impact on nature and how this interaction can lead to irreversible disasters over time.

Both works by Jason deCaires Taylor consist of sculptures placed in designated areas under the sea. “Inertia” and ‘Crossing the Rubicon,’ by establishing a direct relationship with the sea, make us think about the impact of humanity on the environment by physically materializing it. The fact that the space is underwater symbolizes that the values given to the land on Earth should also be given to all other elements of nature, such as oceans, air, and climate. Taylor has fictionalized humanity's inaction against the environment and the effects of this inaction on nature.

Taylor's works present a narrative of human confrontation with environmental impacts and their irreversible consequences. While “Inertia” questions our insensitivity to environmental problems, “Crossing the Rubicon” symbolizes the meaninglessness of man's desire to limit nature with concepts such as land, property, and territory.

Each of these works has successfully utilized the essential components of installation art, such as space, fiction, material, and narrative, to offer a multi-layered experience to the viewer.

As a result, in the context of installation art, this study demonstrates how art is a form of aesthetic expression and a tool for social change and consciousness-raising. While addressing global issues, artists have developed a language that affects the viewer emotionally and conceptually. In this context, the artists reflect their individual and social concerns, share them with the audience, and encourage them to think about social issues. Integrating technology and space into artistic practices, installation art has become a versatile expression.

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