

FACING TRASH IN THE SHADOW OF THE SOCIETY AS A SIGN OF CONTEMPORARY ART

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Abstract

This study investigates the effects of facing trash in contemporary art, created from the products which have become meaningless soon after being bought with desire as a result of fast consumption. There is a fascinating history of using trash as a material for making artworks. The examples in the 20th-century art history, which are examined under the titles of ready-made objects, arte povera, conceptual art and contemporary art, are so many that they can be collected under the title of trash art. The problematics of “visible trash” in art galleries could be summarized as the reflection of environmental pollution, psychological factors, and anti-aesthetic results. According to Baudrillard’s view of “throw-away society”, the madness of buying more things than needed and lavishness are some of the main problems of our age. Trash could be seen as a shadow of the society in the capitalist age, as John Scanlan mentions. As Jung argued, we have to realize our shadow and integrate it into our personality. When wastes are transformed into artworks by contemporary artists, it is disputable if trash art has traces of spectators’ past, which they want to forget. When the trash is exhibited as itself, what it means might be obscure for some people. For instance, the cleaner of the gallery where Damien Hirst’s installation was exhibited threw away the cigarette butts, empty beer bottles, and stacks of newspapers as he did not understand they were the pieces of the installation. It is agreed that trash art has come into question with its anti-aesthetic aspect in postmodern times. However, the aim of the contemporary artist is not an aesthetical artwork, but might be a conceptual one. It is a very definite judgment that the art ends as Donald Kuspit claims, when contemporary artists keep working and try to affect society with their ideas. So, even if relinquished aesthetics, Kuspit’s judgment is discussed.

Keywords: Postmodernism, Contemporary Art, Trash, Installation, Consumption Culture

BİR ÇAĞDAŞ SANAT GÖSTERGESİ OLARAK TOPLUMUN GÖLGESİNDEKİ ÇÖPLE YÜZLEŞME

Özet

Bu çalışmada, hızlı tüketimin bir sonucu olarak, arzulanarak satın alındıktan sonra anlamsızlaşan ürünlerle yaratılan çöp ile çağdaş sanatta yüzleşmenin etkileri araştırılmaktadır. Çöpün sanat yapıtı üretmekte bir malzeme olarak kullanımının ilgi çekici bir tarihi bulunmaktadır. Hazır-yapıt, yoksul sanat, kavramsal sanat ve çağdaş sanat gibi başlıklar altında incelenen 20.yüzyıl sanatı tarihindeki örnekler çöp sanatı başlığı altında toplanabilecek kadar çok sayıdadır. Sanat galerilerinde “görünen çöp” sorunsalı çevre kirliliğinin, psikolojik faktörlerin ve estetik olmayan sonuçların yansıması olarak özetlenebilir. Çağımızın temel problemlerinden bir kısmını kapsayan ihtiyaçtan fazlasının satın alınması çılgınlığı ve müsriflik Baudrillard’a göre “çöp sepeti uygarlığı” olarak adlandırılmaktadır.

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John Scanlan'ın belirttiği gibi çöp, kapitalist çağda toplumun gölgesi olarak görülebilir. Jung'un savunduğu üzere, gölgemizin farkına varmalı ve onu kişiliğimizle bütünleştirmeliyiz. Artıklar, çağdaş sanatçılar tarafından sanat yapıtlarına dönüştürüldüğünde, bunun izleyicinin unutmak istediği geçmişinin izlerini taşıdığı tartışılır. Çöp olduğu gibi sergilendiğinde, bunun anlamı bazı insanlar için belirsizdir. Örneğin, Damien Hirst'ün boş bira şişeleri, izmarit artıkları ve gazete yığınlarından oluşan enstalasyonu sergilendiğinde, galerinin temizlikçisi enstalasyonun bir parçası olduğunu anlamadığı için bunları atmıştır. Postmodern dönemde, çöp sanatı eserlerinin estetik olmadığı tartışılmaktadır. Bununla birlikte, çağdaş sanatçının hedefi estetik değil, kavramsal bir sanat eseridir. Donald Kuspit'in çağdaş sanatçıların toplumu fikirleriyle etkilemeye çalışarak çalışmayı sürdürmesinin sanatın sonu anlamına geldiğini belirtmesi çok kesin bir yargıdır. Estetik göz ardı edilse bile, Kuspit'in yargısı tartışmalıdır.

Anahtar Kelimeler: Postmodernizm, Çağdaş Sanat, Çöp, Enstalasyon, Tüketim Kültürü

Introduction

It is not surprising that trash art has become one of the prominent types of contemporary art as we see them everywhere because of the fast consumption system. Contemporary artists focus on social problems and reflect the works they examine these problems to the audience. Since we live in the age of fast consumption, the results of this turn into environmental pollution and contemporary artists produce artworks with these scraps. So, artviewers encounter these leftovers when they go to the exhibitions.

The purpose of this study is to analyze the impacts of facing trash in art spaces on the spectator. When we face trash, we realize that we are buying more than we need. The reasons for buying more things than we need and throwing away some of them mainly result from our subconscious desires. So, the first research question is the psychological factors of visible trash.

Among the art examples, there are mixed techniques on canvas of Niki de Saint Phalle and Ben Vautier, performance of Enrica Borghi, installations of Damien Hirst, Nedko Solakov, Gabriel Kuri, object art of Dario Robleto, video sculpture of Eloise Hawser and installation of Tim Noble and Sue Webster which have been exhibited between 1961 and 2019.

After checking some of the samples of trash art and their anti-aesthetic aspects, why contemporary artworks are not aesthetic will be discussed as another research question. Also, the study will discuss the aim of contemporary artists who are creating works of trash art and their effects on the spectator.

The Psychological Factors of Visible Rubbish

In the capitalist society, you need money to live, and you need to buy, buy, and buy things for the same necessity, although you already have at least one. You buy them just because you have to get a new one. So, you have more things than you need, and you need to throw away some of them. Everybody does the same, so you are expected to behave like everybody not to be "cast away" from society.

According to Baudrillard's simulations theory, gadgets, imitations, useless objects, and trashes are growing more and more everywhere (Baudrillard, 1998, p.12). The reason of consumption is a psychological need, but excessive consumption creates psychological problems. Because it is

subconscious desires that lead to excessive consumption. Consuming more than basic needs may be to satisfy some psychological desires. However, buying more products than we need does not heal us psychologically, and these excess products become waste. As we know people from their wastes, Baudrillard defines today's society as "throw-away society," which means profusion and insanity (1998, p.42). What is produced and consumed is automatically a waste in today's production and consumption system (1998, p.112). This system promises us that our desires and dreams will come true through consumption. But instead of these promises, consumption frenzy and piling up garbage occur.

Incredibly, everything we have valued (appreciated) creates trash (Scanlan, 2018, p.9). So we don't know what we should value. Or we are being manipulated about what we should value. In any case, excessive consumption shows our psychological wounds and moral delusions. Our trash shows who we really are (2018, p.11). Trash is everywhere, but for most of us, it is invisible. Trash is not good, valuable, fertile, nutritious, or useful anymore, so it has been refused and thrown away (2018, p.13). We reject these products because they disappoint us. These products have not made us more beautiful, more attractive and more successful as promised. Trash represents the separation from an object that is not desired anymore (2018, p.16). It shows that we make instant decisions about what to consume. We may have repressed our subconscious desires that guide us to these momentary decisions. Overconsumption can make our subconscious problems more problematic rather than healing them. The products we throw away symbolize our psychological problems that we want to get rid of. Trash is related with expiration (2018, p.17). It is not the expiration date of the expired product, but the exhaustion of our ability to deal with this problem. We sweep our problems under the carpet and ignore them. The "destiny of the object" that will be consumed is to be transformed into nothingness (2018, p.19). Actually, nothing has disappeared. Both our problems and garbage still continue to accumulate. However, we think if we throw away our old belongings, we dispose of our past, barriers, and illnesses (Scanlan, 2018, p.49-50). When we throw away the products that symbolize our problems, we think we forget them. Trash is ignored by memory and history; however, according to psychoanalysis, forgetting is impossible. So, trash is involved in the history of shadow (Scanlan, 2018, p.40). History is always repeating and our psychological problems too. Our psychological problems that are constantly repeating create a confusion. Because there are too many problems to be solved in this mess. Waste involves a confusing amount of symbols, a recollection of past events, and our experiences, which we cannot escape.

We get rid of our trash, but art makes us face it again (Vergine, 2007, p.12-13). So, why does art make us face the things that we would like to escape? Facing the audience with the trash what is the benefit of art to society? According to Carl G. Jung, psychologically, it would be better if we know about our shadow and the bad sides of it (Jung, 2007, p. 85). So do we realize that we are facing our problems while we are facing the garbage? Can we interpret the complex symbols in the trash? We cannot understand the symbols consciously because they are generally related to our unconscious mind (2007, p.90-91). So how can we analyze the symbols that affect our subconscious? Aniela Jaffé indicates that every symbol is for making us more conscious (2007, p.238). So we develop our conscious side as we encounter symbols. The aim of art is to mirror today's social problems and increase the awareness of the audience. According to Aniela Jaffé, artists are the people who describe the age they live in. Admiration for the work of art occurs when the collective unconscious has been impressed (Jaffé, 2007, p.250). The contemporary artist would like to describe what is inside people and what is invisible in life. So, the work of art is not only related to the artist's individuality but is completely collective. What is individual about the work of art is its style or how it is presented (2007,

p.251). An artist can describe a matter with a work of art, whereas a psychologist hesitates to do so with words. This is because an artist's explanations are not explicit to the spectator. A psychologist aims to reach the conscious of the person, but a work of art targets the unconscious. A real work of art makes the spectator connect with the past and future (2007, p.270-271). This is what makes art eternal. Art has a collective power that connects the past and the future.

According to Jung, the meaning of a work of art carries the elements of the collective unconscious. A work of art presents a real manifesto of its time (Bozkurt, 2000, p.181-182). And it will be permanent forever. According to Terry Smith, trash as a work of art shows us that objects more than we need have been produced because of our obsessions. Our obsessions make us live in a mess (2009, p.225). Recognizing this situation through contemporary works of trash art can reduce consumption frenzy and the psychological problems this consumption frenzy creates.

Contemporary Works of Trash Art

Since the cave period, the memories mostly have been the subject of works of art. The works of art have been the archives of human lives and experiences for ages. Human life in the 20th century has changed significantly compared to previous centuries. So many changes have occurred in the last century such as the progress of technology, feminist movements, globalization, internet and social media. They all have influenced human life style. As a result of these major changes, contemporary art is now very different from its history. Questioning the purpose of art, contemporary art has changed formally and aesthetically as it reflects the realities of society and is against the art market. Even contemporary works of art have sometimes been exhibited in the streets, public spaces and lands instead of galleries and museums. Still, galleries and museums have adopted these anti-market artworks.

Since Duchamp's first ready-made object, contemporary artists have attributed "collective memory" to daily objects and used them as works of art. These works of art, about which there are many conflicting ideas, are like words. Most contemporary artists use ready-made objects or daily objects to express their views about society and politic realities, which could be difficult to explain with words (Heartney, 2008, p.51). It is difficult to describe the harms of excessive consumption in words, because people have been influenced by advertising and adopted the consumption culture. Capitalism on a global scale has influenced the whole world. The fascinating words of the ads influenced people. Therefore, to persuade people, showing results is more effective than expressing them in words. For this purpose, some contemporary artists have been organizing installation exhibitions in galleries showing garbage as a result of excessive consumption. Some contemporary artists have documented daily life with photographs. On the other hand, some artists have exhibited their own objects to show their memories, while some other artists have created works of art from trash. For instance, Nouveau Réalistes in France, like Jean Tinguely, Arman, Daniel Spoerri, and Niki de Saint Phalle, made works of art from trash in the 1950s and 1960s. Arte Povera artists like Mario Merz, Jannis Kounellis, and Gilberto Zorio also used daily objects to make works of art (Heartney, 2008, p.43-46). From the 1960s and 70s Arte Povera artists have produced with cheap materials and arranged exhibitions related with environment without caring about formal aesthetics (Lucie-Smith, 2004, p.321).

In the contemporary art exhibition, the audience interplays interactively with the work of art. Even sometimes the artwork is displayed incomplete and shows the process. With the interactivity the audience sometimes participates in the production of the work of art. Although not always so, the spectators used to it, when they go to an exhibition, they expect to have interactive communication

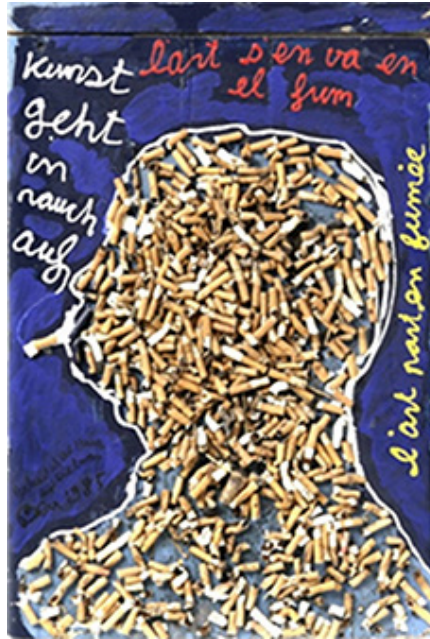
with the work of arts. So the viewer's perceptions are open to thinking, questioning and participating. Contemporary art is aimed at the society that researches, thinks and questions the hierarchies.

Such works of art called conceptual art aims to create an intellectual perspective in the audience's mind (Lucie-Smith, 2004, p.279). Contemporary art covers both Arte Povera and conceptual art. It is important on which policies the artists addressing the mind when they produce their works of art. The issues of public daily life and global perspectives are so important. Exhibitions in the public areas may be temporary. Contemporary artists can defend the antithesis of conventional patterns. Contemporary artists are looking for alternatives to modern life: Alternative ways of thinking, alternative exhibition environments, etc. There is no limited definition of contemporary art, because it is still looking for new potentials and new forms of expressions. New practices, techniques and methods such as ready objects, performing arts, collages, assemblages, land art, video art and new media arts expand the expressive possibilities of contemporary art. Thus, contemporary artists have options to express the concepts they want to express.



Picture 1: Niki de Saint Phalle, Death of Patriarch, 1961, mixed techniques on canvas

For example, Niki de Saint Phalle used mixed techniques on canvas in his work (Picture 1). Death of Patriarch, is a protest against patriarchs through a body of trash with a small head, poor hands, and broken legs. Some trimmings on the body symbolize connections with its history. It can be interpreted that a plane, some cans, and a wheel on the body symbolize technology and consumption culture, and they can cause the death of the patriarch who has created them.



Picture 2: Ben Vautier, Lot 488 R, 1985, mixed techniques on canvas

On Ben Vautier's work of art (Picture 2) dated 1985, Ben Vautier stuffed cigarette butts inside the silhouette of an individual's portrait. The portrait seems to consist of only trash. The handwritings "geht in rauch auf (goes smoke)" and "l'art rend on fumer (art smokes)" could be interpreted as this individual symbolizes art, and art consists of trash.



Picture 3: Enrica Borghi, Abito da Sera (Evening Dress), 1996, performance

Enrica Borghi integrated the garbage as a dress with her body (Picture 3). Italo Calvino mentioned about Enrica Borghi's performance as:

“On the pavements, stuffed into gleaming plastic bags, the remains of yesterday's Leonia await the rubbish collection truck. Rather than by what is produced, sold and purchased day after day, the opulence of Leonia is measured by the things that are thrown away on a daily basis so as to make room for new ones” (Calvino, 2019).



Picture 4: Damien Hirst, untitled, 2001, installation

In 2001, Damien Hirst's *untitled* installation (Picture 4) at the Eyestorm Gallery, which had been created from trash (coffee cups, ashtrays, a pile of beer bottles, etc.) was mistakenly cleaned by Emmanuel Asare, a worker of the gallery (Dighton, 2020). This case causes us to ask two questions: Art for art's sake or art for society's sake? If it is for society's sake, does it need to be understood or misunderstood? If it is for its sake, what is the role of the spectator? Some contemporary works of art have aimed to trouble people, as the world is becoming dirtier every day because of human beings. The other question is whether a work of art still exists when it is not physically available anymore. If the artist's purpose is to make people face trash symbolizing the dirty world, and if we ask such questions to ourselves, then, the work of art still exists.



Picture 5: Dario Robleto, At War With The Entropy Of Nature/Ghost Don't Always Want To Come Back, 2002

Dario Robleto has used objects to make his works of art (Picture 5) about political matters. His sculptures full of ideas have been produced from the objects which have been mixed and transformed. For instance, his work named *At War with the Entropy of Nature / Ghosts Don't Always Want to Come Back* dated 2002, looks like a crushed tape-recorder. However, according to the artist's statement, this object was made from "carved bone and bone dust from every bone in the body, trinitite, (glass produced during the first atomic test explosion, circa 1945 from Trinity test site, when heat from blast melted surrounding sand), metal screws, rust, typeset." It is also written that the cassette is "an original composition of military drum marches, various weapon fire and soldiers' voices from battlefields of various wars" (Heartney, 2008, p.51).



Picture 6: Nedko Solakov, *In my part of the World*, 2005, installation

Nedko Solakov's statement with reference to her installation named *in my part of the World* in the 9th Istanbul Biennial (Picture 6):

"Once a piece of art decided to move out of the picturesque ruins of this apartment, to appear in a more suitable and representative way to reflect its status. First she (the piece of art was a female one) arranged the renovation of the brightest room where she had moved from the former kitchen. Now people will immediately recognize me, when everything around is clean and freshly painted!—she was talking to herself while supervising the renovation. A bit later, this was already not enough for her—she also wanted to clearly expose all the rubbish from the renovation. The piece of art asked the exhibition organisers to create this structure, the sole purpose of which was to show the visitors her victorious position—on the very top of that mess, shining and glowing, ready for admiration. As with many other things in life, the final result was not quite the same as her original intention; for on average 6 out of 7 people who enter this room will go first to the window facing the Golden Horn, they will then look around the room for a second and leave. And all the other (a bit jealous) rooms of this apartment become really happy" (Solakov, 2005, p.39).

This installation looks like an abandoned room which needs renovation with its wastes and broken equipments. The visitors probably have not expected to see these kind of installation during the exhibition period. However, it is really a part of the world as Solakov mentioned as the name of the installation.



Picture 7: Gabriel Kuri, *Donation Box*, 2010, installation: Sand, cigarette butts, coins

Gabriel Kuri's works of art are generally about discussing cultural values philosophically. An example of his artworks is the installation of *Donation Box* (Picture 7), which contains sand, cigarette butts, and coins, exhibited at the Kunstverein Freiburg, Germany (Griffin ao., 2014, p.147). In this work, the artist confronts the audience with the butts of the cigarettes they smoke due to habit and to stress out. The audience faces the consequences of bad habits with this work of art.



Picture 8: Eloise Hawser, *The Tipping Hall*, 2019, video sculpture, 19'

Quoting the explanation of Eloise Hawser on the 16th Istanbul Biennial's The Seventh Continent Field Report (Picture 8):

"This is an 'Energy from Waste' site: a new type of machine architecture for the waste industry, as it moves away from landfill to a technologically dynamic system of pipes and fires. Energy is now actively from waste; power is extracted from dumped material. These sites are alive with intricate technological and mechanical systems – optics and petal claws – alongside which humans work, sorting through the waste by hand" (Hawser, 2019, p.199).

In this video, a trash recycling system can be watched (Hawser, 2019, p.202). But also an anti-aesthetic aspect of the world, which is getting increasingly dirtier. So, we see the dirty world in artworks that are not aesthetic anymore.



Picture 9: Tim Noble and Sue Webster, *British Wildlife*, 2000, installation: 88 taxidermy animals; 46 birds (35 varieties), 40 mammals (18 varieties), 2 fish, wood, polyester glass fibre filler, fake moss, wire

Tim Noble and Sue Webster, with their installations generally show us both the dumps and their shadow. In their installation's shadow (Picture 9), we see a city silhouette. This work of art directly conveys the message that 'your city consists of garbage' or 'your city is full of garbage' to the audience. Looking closer to the garbage, the viewer can see the traces of shooting practices. These traces evoke death while their shadows are transforming into the city lights. With the reflection they create through the light in the darkness, the awakening of interest in the environment may be possible.

Discussions About Anti-aesthetic Results of Trash Art

From the second half of the 19th century, instead of classical art principles, "useless objects" have been accepted as works of art. For instance, ready-made objects with or without changes have been exhibited in museums. Thus, the definition of aesthetics has been discussed. Trash, as works of art, has pointed to the culture of mass production and mass consumption. So useless objects have turned into contemporary art, and in turn, contemporary art has made itself useless, unvalued. Even so, such works of art have been sold at high prices (Baudrillard, 2005, p.95). So what makes art valuable or not? Its price or meaning and capacity to influence the audience or how aesthetic it is. Art is somehow turned into money, whether it is beneficial to society or not. Aesthetics is another issue that has been discussed for centuries until the 20th century. In the last century, aesthetic values in art have changed significantly. Ready-made objects created an important breaking point on the aesthetic values of art in the first half of the 20th century, as they are industrial objects.

Also, since the second half of the 20th century, trash or natural pieces have been exhibited in galleries or museums as “sculptures,” so the definition of sculptures has changed. Moreover, the boundaries between art and life have become less clear (Antmen, 2008, p.287). Thus, contemporary artists started to reflect the problems of social life directly on their works by showing the real view of human lifestyle.

To comprehend how artworks have assumed economic, cultural, social, and sexual meanings since the second half of the 20th century, we need to analyze poststructuralist arguments from different aspects. This aim requires a critical approach to the unique, authoritarian, Europe-centered understanding, which dominated the first half of the 20th century. In addition to that, when we discuss today’s art, we have to check radically today’s economic configuration, which determines the status of artworks. In late-stage capitalism, some multinational companies have been establishing the value of artworks. This, in turn, leads to a need for redefining art-related occupations and foundations (Şahiner, 2008, p.205). Rıfat Şahiner who addresses the arguments of Foucault and Barthes holds that, in postmodernism, the value of artworks is not determined only by the artist but also by the cultural aspects of the place where the work of art is exhibited and the object of art is no more privileged. Thus, art is everywhere, not only inside museums and galleries but also on the streets (2008, p.206). As contemporary art audiences see the traces of social life in galleries and museums, they will also look at everything they see with greater awareness. Excessive images can also have negative effects on people.

In the postmodern world, people tend to be pessimistic and skeptical about norms, principles, rules, but they like contradictions, ironies, and confusion. In postmodern art, there are no borders between art and daily life. Postmodern art is not original; the postmodern artist is not genius but recreates the artworks made by the genius in the past (Bozkurt, 2000, p.69-70). Postmodernism defends different opinions instead of the universal, unique, fixed mind. Postmodernism supports interdisciplinary and plurality (2000, p.71). Excess in all matters such as excessive consumption is an important feature of postmodernism. Due to these excesses, some distinctions should be made.

Postmodern art includes detachment from the old one, but there is no criticism or establishing a new one. In that case, in postmodern art practices, we see the techniques of imitations, reputations, and collages, which have a different kind of aesthetics: uncertainty, instability, destructuralism, posthumanism (Şaylan, 2006, p.103-104). Individuality has been lost in society because of the mechanical age. The meaning of the subject is not clear anymore. In the mass culture, how we work, have fun, consume, and live are being established more and more by the power. If we are getting more similar to each other, each of us is not a subject anymore (2006, p.81). Reality cannot be seen, so we have to understand what is behind, what is invisible. So postmodern artists have to see and create their works of art independently (2006, p.82). In an environment of disorder created by extremism, independence becomes inevitable.

The pretentious artists of the 20th Century have produced their works of art out of the aesthetic norms. Especially after the 1980s, on the axis of postmodern philosophy, art is not only for elites anymore but also for ordinary people in the streets (Erzen, 2012, p.165). However, art has always exceeded the aesthetic criteria of its time, which has made changes and transformations in art possible. Contemporary art seems to be created without considering aesthetic norms. Nowadays, technology is advancing, and everything is changing rapidly; therefore, there’s nothing to be surprised that the aesthetic criteria of art are changing, as well (2012, p.163). Because of the increase in garbage, there is no trace of an aesthetic world to be inspired by.

Baudrillard claims that art probably repeats itself on the last stage of the art history. It seems like artworks are being produced by their own trash and waste (Baudrillard, 2014, p.28). That means contemporary art is the loss of itself and its objects (2014, p.51). This repetition also shows that there are some unresolved issues in art. However, it is a more constructive interpretation to say that art is looking for itself rather than saying that it is lost.

According to Donald Kuspit, in post-aesthetic art, the subject of the work of art is so clear that the ready-made object is not transformed enough according to aesthetic norms. Postmodern art is not aesthetic because when the form is at a minimum level, the subject is the maximum level. Postmodern artists put no effort, as the subject speaks for itself. Postmodern artists ineffectively show us the matters that we already know and don't suggest alternative ways (Kuspit, 2006, p.52). According to Donald Kuspit, if artists think everybody can be an artist, to be an artist needs an ordinary ability, and postmodern artists are poor imitations of the artist (2006, p.72).

According to Rifat Şahiner, Kuspit insistently only focuses on the artist's ability, which makes them genius, and he thinks that the artist is the power of the work of art. That means Kuspit ignores the Avangard attempts arisen in the last century. Kuspit has worries about interactive and collective art, and he wants to keep the viewer as passive as possible. However, most performance artists or artists of interactive art have argued that artworks could not be sold or passed into another hand. They suggest that artworks are an experience, which cannot be separated from life. A work of art is not something to be possessed; instead, it is an experience and interaction (Şahiner, 2014, p.16). A work of art is to give the audience an experience by showing the realities of the world.

Kuspit argues that it should not be expected from an artist to show the realities of the world or how the problems of the world can be solved (Kuspit, 2006, p.52). On the other hand, Michael Archer suggests viewing a work of art does not mean being passive but makes the spectator involved in the problems of the world demonstrated through the artwork. An artwork is not in charge of solving the problems but makes the spectator focus on them. So, the main target of works of art is not beauty or aesthetic aura but meaning (Archer, 2003, p.244-245). As long as art historians, art writers and art critics focus on the meaning of works of art, they will be able to contribute positively to art.

Results and Discussions

As a result of capitalism, advertisements promise more and more happiness, power, and beauty using aesthetic graphics, icons, and subliminal messages. Whenever we buy new things, we eliminate the overplus and throw away the things no longer wanted. Trash is a result of the consumer culture and of ads that promise happiness by recommending "new" things.

The objects that we desired once have now turned into objects that we don't want to face anymore. Our relationship with trash is a neverending escape from the past. Artworks made from waste materials affect spectators because they force them to face trash that they dispose of in their everyday lives.

When somebody looks at Gabriel Kuri's *Donation Box*, he or she might think "I can do this too" or "I have to save the world." Although contemporary artists use methods such as peripheries, irony, or shocking elements, the expectation of the viewers of contemporary art when they go to an exhibition could be an aesthetic impression. For instance, the visitors of Nedko Solakov's installation full of trash at the 9th International Istanbul Biennial would prefer viewing the Golden Horn in front of the window instead of thinking of trash. Some examples of trash art make the spectator unable to escape facing the artwork, such as the portrait composed of cigarette butts by Ben Vautier and the performance of Enrica Borghi dressed with waste materials.

As artworks affect the subconscious of the spectator, people viewing them at an exhibition may not realize how they have been affected. But these effects will be apparent in their daily life in the course of time.

Making comments that will highlight and support the benefits of art that are beneficial to the society will be a positive feedback for the artists instead of discussing these works of art in terms of aesthetics.

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Picture 3: Enrica Borghi, *Abito da Sera (Evening Dress)*, 1996, performance: <https://tr.pinterest.com/pin/513340057496573693> (Retrieved March 18, 2019 from)

Picture 4: Damien Hirst, *untitled*, 2001, installation: <https://www.barnebys.se/blogg/skrap-eller-konst-det-avgor-staderskan> (Retrieved February 5, 2020 from)

Picture 5: Dario Robleto, *At War With The Entropy Of Nature / Ghost Don't Always Want To Come Back*, 2002: <http://www.dariorobleto.com/works/33> (Retrieved December 12, 2019 from)

Picture 6: Nedko Solakov, *In my part of the World*, 2005, installation: http://nedkosolakov.net/content/art_life_in_my_part_of_the_world/and_then_visit_the_other_rooms_if_you_want/room_right/index_eng.html (Retrieved March 22, 2019 from)

Picture 7: Gabriel Kuri, *Donation Box*, 2010, installation: Sand, cigarette butts, coins: <https://www.contemporaryartdaily.com/2010/07/gabriel-kuri-at-kunstverein-freiburg/gabrielkurikvfreiburg-5931/> (Retrieved March 22, 2019 from)

Picture 8: Eloise Hawser, *The Tipping Hall*, 2019, video sculpture, 19’: <https://bienal.iksv.org/en/bienal-artists/eloise-hawser> (Retrieved January 16, 2020 from)

Picture 9: Tim Noble and Sue Webster, *British Wildlife*, 2000, installation: <http://www.artpie.co.uk/2015/06/tim-noble-sue-webster-shadow-sculptures/> (Retrieved December 15, 2020 from)