



CONCEPTUAL ART AND TEXTILE

KAVRAMSAL SANAT VE TEKSTİL

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Abstract

In this study, the effects of conceptual art on textiles are examined under the title of fiber art. Fiber art is also known as textile art. It is an interdisciplinary field in which fibers and textile materials are used as a means of artistic expression. It is not limited to surfaces composed solely of fibers but also includes functional textile products such as clothing. Therefore, clothing design is also suitable to be examined within the scope of fiber art. Fiber art is considered not only as a surface-focused production area but also as a broad framework that encompasses garments, and the multifaceted relationships between art and textiles have been explored. This research investigates the evolution of textile art from the weaving tradition to fiber art, analyzing the impacts of the Industrial Revolution, the Bauhaus school, and conceptual art; and reveals the influence of historical processes such as the Arts and Crafts movement on the transformation of fiber art. As a result, it argues that fiber art and textile art should be evaluated within a common framework. The approach of conceptual art that prompts the viewer to think has paved the way for fiber art to contribute to the art world. The works of artists such as Joseph Beuys, Miriam Schapiro, Judy Chicago, and Christo and Jeanne-Claude have been analyzed to explore the intersection points between conceptual art and fiber art. Historical and conceptual analysis methods have been used as methodology to present a systematic approach to explaining the connection between fiber art and conceptual art and to evaluate the position of textile materials in the art world; the relationship between conceptual art and textiles has been examined through current literature review and case studies.

Keywords: Conceptual Art, Fiber Art, Conceptual Fashion, Conceptual Textile

Öz

Bu çalışmada, kavramsal sanatın tekstil üzerindeki etkileri lif sanatı başlığıyla incelenmektedir. Lif sanatı, tekstil sanatı olarak da bilinmektedir. Liflerin ve tekstil materyallerinin sanatsal ifade aracı olarak kullanıldığı disiplinlerarası bir alandır. Yalnızca liflerden oluşan yüzeylerle sınırlı kalmamakta, aynı zamanda giysi gibi işlevsel tekstil ürünlerini de kapsamaktadır. Bu nedenle giysi tasarımı da lif sanatı olarak incelemeye uygundur. Lif sanatı yalnızca yüzey odaklı bir üretim alanı olarak değil, giysileri de kapsayan geniş bir çerçeve olarak ele alınmış, sanat ve tekstil arasındaki çok yönlü ilişkiler incelenmiştir. Araştırma tekstil sanatının dokumacılık geleneğinden başlayarak lif sanatı olarak evrilmesinde, Endüstri Devrimi, Bauhaus ekolü ve kavramsal sanatın etkilerini irdelemiş; Arts and Crafts akımı gibi tarihsel süreçlerin lif sanatının dönüşümündeki etkisini ortaya koymuştur. Bunlar sonucunda lif sanatı ve tekstil sanatının ortak bir çerçevede değerlendirilmesi gerektiğini savunmuştur. Kavramsal sanatın izleyiciyi düşünmeye sevk eden yaklaşımı, lif sanatının sanat dünyasına katkı sağlamasına zemin hazırlamıştır. Joseph Beuys, Miriam Schapiro, Judy Chicago, Christo ve Jeanne-Claude gibi sanatçıların eserleri incelenerek kavramsal sanatın lif sanatı ile kesişim noktaları araştırılmıştır. Lif sanatı ile kavramsal sanat arasındaki bağı açıklamaya ve tekstil malzemelerinin sanat dünyasındaki konumunu değerlendirmeye yönelik sistematik bir yaklaşım sunmak için metodoloji olarak tarihsel ve kavramsal analiz yöntemlerinden yardım alınmış; güncel literatür taraması ve örnek incelemeleriyle kavramsal sanat ve tekstil ilişkisi incelenmiştir.

Anahtar Kelimeler: Kavramsal Sanat, Lif Sanatı, Kavramsal Moda, Kavramsal Tekstil



INTRODUCTION

The Arts and Crafts movement, which emerged in the 19th century under the influence of William Morris, revitalized tapestry (Akdemir, 2016, p. 222). The Lausanne Tapestry Biennials (1962–1995) laid the foundation for fiber art (Ada, 2023, p. 206). Initiated under the leadership of Jean Lurçat in 1962, the Lausanne Tapestry Biennial positioned itself as an international platform that supported the development of weaving art. Held biennially, this event contributed significantly to the revival of tapestry and fostered the exchange of ideas among textile artists. Over its thirty-year span, the biennial played a crucial role in encouraging a shift from traditional weaving approaches toward free-form fiber art, thereby exerting a substantial influence on the evolution of modern and contemporary textile practices (Arslan, Sanat kuramlarının lif sanatına etkileri, 2018, p. 92). The first contemporary examples of fiber art emerged at the Bauhaus School. Following the closure of the Bauhaus, innovative approaches to tapestry weaving began to appear in the United States (Acar, 2013, p. 51). The contribution of the Bauhaus to textile art is remarkable in terms of transforming the boundaries between modern aesthetics and craftsmanship. The experimental approaches developed in the school's weaving workshop elevated textiles beyond a merely functional domain, integrating them into the sphere of modern art. In particular, the incorporation of geometric forms, color theory, and industrial materials into weaving techniques endowed textiles with architectural and spatial dimensions.

Textile art experiments carried out during the 1960s and 1970s played an influential role in European art. During this period, artists moved away from traditional craft production and created modern artworks intended solely for exhibition purposes (Lukovska & Vasylieva, 2022, p. 29). By transcending the boundaries of classical textile art, artists transformed tradition into multidimensional forms and led perceptual shifts. In the same period, within the scope of fiber art, works created and shaped using materials such as metal, glass, and wood—despite lacking traditional textile content—began to be interpreted within the framework of conceptual textile art. Accordingly, structures that did not possess a direct textile quality were exhibited with a metaphorical approach as “Conceptual Textiles” (Arslan, Sanat kuramlarının lif sanatına etkileri, 2018, p. 92). These characteristics serve as a determining factor in the selection of materials in artworks, allowing artists to access a broader expressive range in aesthetic, technical, and functional terms. As the textural diversity in artworks increases, the durability, applicability, and visual impact of the piece are also directly affected.

TEXTILE ART AND FIBER ART

One of the most recent studies in the literature is a thesis published in 2023. In this research, fiber art and textile art are treated as distinct concepts, and the distinction is attributed to the diversity of materials used. According to the study, textile art and fiber art exhibit significant differences. While textile art works primarily with traditional materials such as woven fabrics, yarns, textiles, and natural fibers, fiber art incorporates these materials alongside synthetic fibers, plastics, metal wires, and various industrial components. From a technical perspective, textile art typically utilizes traditional methods such as weaving, embroidery, printing, knitting, and dyeing to produce mostly two-dimensional works. In contrast, fiber art employs innovative techniques such as spinning, twisting, knotting, and shaping, enabling the creation of three-dimensional structures, sculptures, and installations. In terms of spatial dimension, textile art is generally considered a surface-oriented art form, whereas fiber art stands out with its three-dimensional compositions and modes of display that interact with space. Regarding artistic approach, textile art has historically been more closely associated with decorative arts and craft practices. Fiber art, on the other hand, embraces experimental and conceptual approaches, thereby gaining a broader field of expression within the context of contemporary art (Ada, 2023, p. 209). In this context, fiber art is regarded as a more flexible, interdisciplinary, and innovative art form compared to traditional textile art, while textile art continues to exist as a practice rooted in more established and conventional production methods.

Table 1. Textile Art and Fiber Art

	Textile Art	Fiber Art
Material	Traditional materials	Traditional and non-traditional materials
Technique	Weaving, embroidery, printing, knitting, dyeing etc.	Spinning, twisting, knotting and three-dimensional forms
Size	Two-dimensional	Three-dimensional sculptural structures and installations
Style	Traditional and decorative arts	Experimental, conceptual and contemporary

Textile art, which for a long time existed as a form of handcraft, has evolved into what is now known as fiber art (Sakalauskaite, 2011, p. 36). Fiber art has positioned itself between art and craft (Özçınar, 2019, p. 12). In this context, fiber art, which developed as a form rooted in handcraft, emerged through the transformation of textile art; however, over time, it has evolved into a discipline that encompasses both art and craft. While fibers constitute the fundamental structural elements of textile materials, they are processed using various techniques to form diverse surfaces. As an expressive branch of textile art, fiber art includes a range of surface-forming methods within its artistic practice. Similarly, textile art also involves artistic production through the use of fiber-based structures. Therefore, rather than drawing a strict distinction between fiber art and textile art, it can be concluded that fiber art is a form of textile art and that the two terms are mutually inclusive. For this reason, the term “fiber art” is employed throughout this study.

Textile holds a significant place not only as a functional material but also as a form of artistic expression. Today, textile materials are utilized as creative tools in artistic processes, going beyond traditional weaving and fabric techniques. With diverse materials and innovative methods, they enable the creation of original works of art.

Fibers are the raw materials of textile products and the smallest visible units that, through various processes, form the structure of fabric (Babaoğlu, Şener, & Öztıp, 2010, p. 11). These fundamental building blocks reveal the technical diversity, flexibility, softness, and potential for three-dimensional artistic expression in textiles, making them a significant medium of expression for artists (Ada, 2023, p. 193). Fiber art, initially connected to other artistic disciplines, gradually evolved into an independent art form and, throughout this process, acquired distinctive characteristics that shaped its current identity (Koşar, 2017, p. 2035).

FIBER ART AND MATERIALS

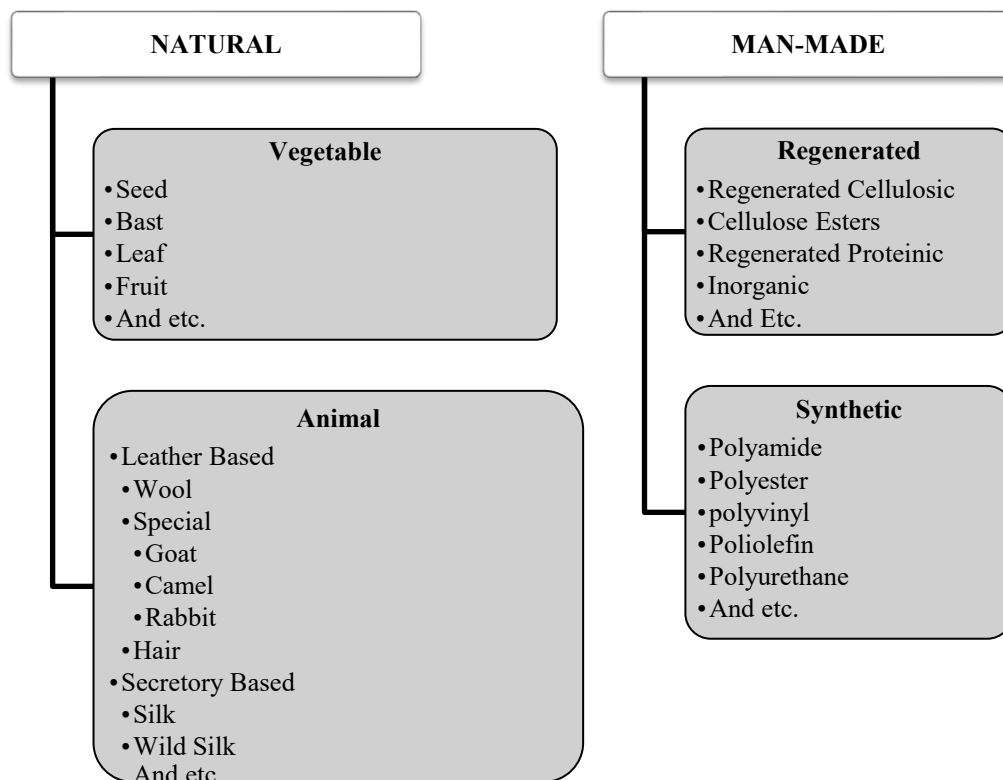
Material usage is recognized as a key distinguishing factor between textile art and fiber art. With the emergence of modern art, technological textile materials have transcended their industrial functions and fashion-related applications, gaining a new realm of expression through art. The physical and chemical properties of fibers provide artists with a rich expressive potential both aesthetically and technically, significantly transforming the role of textile materials in art. For this reason, this section focuses on the use of materials in textile and fiber art.

With the emergence of modern art, technological textile materials have gained a new form of expression through art, extending beyond industrial applications and fashion (Gürgüler, 2022, p. 196). Following the Industrial Revolution, the advancement of technology and the rise of machine-based production enabled an expansion in the range of materials used in art production. Textile fibers, derived from various sources, can be classified into two main categories: natural fibers and chemical fibers (Adanır, 2015, p. 25). In the 1950s and 60s, influenced by a material-oriented movement, a new type of artwork known as "mixed media" emerged in the visual arts. This movement took shape as artists moved beyond the traditional boundaries of the visual arts, combining paper, found objects, and textile materials (Akçam & Şirin, 2023, p. 69). This process marks the period when textile began to be used as a material in art. Artists explored the conceptual value of textile by using textile materials not only in traditional textile arts but also as a means of expression in contemporary visual arts.

The properties of textile fibers are among the key factors that determine the usage areas and functionality of the respective fiber (Adanır, 2015, p. 29). Knowledge of the properties of textile fibers contributes to increased aesthetic and technical diversity in material selection for artworks. Since the 20th century, in line with the search for alternative materials in the arts, the use of textile materials as artistic products has become widespread across various disciplines such as painting, sculpture, traditional Turkish handicrafts, and installation art (Küre & Kasap, 2023, p. 87). The fundamental properties of fibers used as textile materials include their length, surface characteristics, cross-sectional area, density, weight, fineness, strength, elongation capacity due to flexibility, permanent length, crimp and twist, cohesion (adhesive force), luster, static electricity and electrical conductivity, absorbency and moisture retention, thermal capacity and conductivity, degree of softness and hardness, bending and flexing ability, resistance to environmental conditions and sunlight, wetting and washability, flammability, foreign matter content, chemical and biological durability, dyeability, cost-effectiveness, accessibility and availability, and blendability (Babaoğlu, Şener, & Öztıp, 2010, p. 21).

Textile fibers continue to evolve steadily. While fiber art maintains its traditional techniques, it also embraces new approaches by expanding the diversity of materials, resulting in original works that support artistic creativity (Akbaş & İmre, 2019, p. 116). In this context, the physical and chemical properties of fibers offer artists a broad expressive range both aesthetically and technically. As a result, textile materials are regarded not only as structural elements but also as powerful components of artistic expression.

Table 2. Textile Fibers



The conceptualization of art has transformed clothing from merely an industrial product into a work of art (Bozbıyık & Gürgüler, 2023, p. 80). Since handicrafts were regarded as minor within the scope of modern art, they were not classified as high art. With the emergence of conceptual art working across disciplines and introducing great diversity in materials, textile materials also began to be used in artworks (Bozbıyık & Gürgüler, 2023, p. 71). Due to the interdisciplinary nature of the conceptual approach, fashion designers have removed functionality from their runway presentations, integrating artistic elements into fashion (Bozbıyık & Gürgüler, 2023, p. 69). Conceptual art, which emphasizes creativity over skill, has questioned art in all its dimensions (Haylamaz, 2022, p. 305). With the onset of questioning in art, significant changes occurred in material selection. The techniques and materials

used in conceptual art differ markedly from conventional practices (Özkendirici, 2018, p. 208). "...the materials that make up fabric, clothing, and textiles are useful both as a term for material and as a conceptual strategy" (Ay, 2018, p. 132). For these reasons, the following section provides information on conceptual art in order to examine more deeply its influence on textile materials and fashion.

CONCEPTUAL ART

In the early 20th century, the Dada Movement created a turning point by opposing aesthetics, traditional norms, and even itself, thereby opening up a space of freedom for subsequent art movements. The questioning of nature and art began with Dada, contributing to the definition of art's boundaries and to the very notion of art itself. This process marked the beginning of Conceptual Art (Sürmeli, 2013, p. 344). Conceptual art requires reflection on the nature of art itself. Its primary aim is to provoke intellectual engagement in the viewer rather than to produce something beautiful or aesthetically pleasing. It associates the necessity of art with its capacity to stimulate thought (Tarlakazan & Tarlakazan, p. 80). Debates over what art means and how it should be defined began with Marcel Duchamp's work named *Fountain* (1917) (Koca, 2017, p. 98). Conceptual art, independent of aesthetic values, prompts the viewer to think, and Duchamp's *Fountain* played a key role in the development of conceptual art by questioning the very definition of art. Through his works composed of readymade materials, Duchamp laid the foundations of conceptual art and introduced a new perspective to the field (Sakalauskaite, 2011, p. 36).

Conceptual Art took shape in the mid-1950s through social and cultural transformations. John Cage's *4'33"* emphasized that art could be expressed not only through physical objects but also through silence. Robert Rauschenberg's *Erased de Kooning Drawing* demonstrated that art could gain meaning not only through creation but also through erasure, while Yves Klein's *Le Vide* highlighted the relationship between art and the viewer. Arte Povera artists questioned traditional notions of art by transforming ordinary materials into art objects. Joseph Beuys's concept of social sculpture focused on the role of art within a societal context. These works enabled Conceptual Art to evolve into an approach that expands the meaning of art and fosters interaction with the viewer (Dastarlı, 2006, p. 14).

The term "Conceptual Art" has been translated into Turkish as "Kavramsal Sanat." The word "conceptual" in Turkish refers to meanings related to "concepts, notions, and ideas" (Dastarlı, 2006, p. 5). The term "conceptual art" was introduced into the art literature by Henry Flynt in 1961. In addition to Flynt, Robert Morris and Ray Johnson are also considered pioneering figures in the development of conceptual art. Andy Warhol is regarded as the first conceptual artist, particularly through his portraits of Marilyn Monroe (Sakalauskaite, 2011, p. 36).

FIBER ART AND CONCEPTUAL APPROACHES

Within the scope of this research, the term "fiber art" has been used, as textile art and fiber art are considered as a whole. In this context, while examining conceptual approaches in fiber art, garments made from textile surfaces have also been included in the evaluation. The reason why fashion garments may be subject to analysis as "art" lies in their passage through a design process. However, being analyzable does not equate to being regarded as art. When evaluated within the context of art, textile or fashion design cannot be considered as works of art. The main reason for this is that, despite possessing aesthetic qualities, they retain their functionality. In order for a fashion product to be included within the scope of art, it must be stripped of its functionality; it must meet the criteria of being an art object in terms of its presentation, formation, and intended use; and it must be original, unique, and based on a conceptual foundation (Çeliksap, 1992, p. 28). Although a garment may not be directly accepted as a work of art, it can be associated with conceptual art. Since conceptual art is not defined by rigid rules, it tends to disregard features such as aesthetics and functionality. In this artistic approach, the emphasis lies not on the physical nature of the work but on the idea and intellectual dimension it conveys. In this context, when a garment is linked to conceptual art, it ceases to be merely a fashion item and becomes a carrier of a specific concept. As conceptual art focuses on the ideas it evokes in the viewer, the functional or aesthetic nature of a garment does not prevent it from being considered within the scope of conceptual art.

Joseph Beuys

In Joseph Beuys's works, alongside abstract elements such as sound and thought, materials like felt and fat—rooted in mythical narratives of historical origin—occupy a prominent place. According to the mythological account, these two materials helped him survive during a period of captivity, and in time, they became central components of his artistic practice. Felt and fat are recurring elements in Beuys's art, gaining conceptual significance and functioning as fundamental components within his works (Şahin, 2022, p. 125).



Figure 1. Joseph Beuys – Felt Suit
(Tate, (n.d.)).

For Joseph Beuys, art is a means of communication and freedom rather than a pursuit of aesthetics. In his installation Felt Suit (1970), he uses a traditional material to prompt viewers to question tradition. The sixty felt suits sewn by Beuys symbolize the individual's protection from the outside world and their isolation. (Bademcioğlu & Çeliksap, 2020, p. 408).

Joseph Beuys's Felt Suit is neither a practical nor a traditional garment; rather, it is, in the artist's own words, an "image" and a "work of art." Beuys describes felt as the human being's closest refuge, a cave that surrounds and isolates the individual. This heat-retaining material, according to the artist, carries both a spiritual and a primitive warmth. He regarded felt as a medium of physical and spiritual intimacy, using it in his performances and sculptures as a symbol of isolation and closeness (Pektaş, 2008, p. 56).

Christo and Jeanne Claude

Wrapped Coast (1969) is one of the significant projects realized by Christo and Jeanne-Claude within the context of environmental art. In this work, approximately one mile of the Little Bay shoreline in Sydney, Australia, was covered with fabric and rope, transforming the natural landscape. Through this installation, the artists aimed to challenge the boundaries between nature and art and to alter the perception of space. However, since the project site belonged to a private hospital, it initially faced opposition from local residents and hospital staff. In particular, nurses threatened to go on strike, under the mistaken belief that resources were being diverted from patient care to an artistic endeavor. Although the artists clarified that all expenses would be covered by themselves and that the installation would remain open to the public, their insufficient communication with the local community brought the project to the brink of cancellation. Wrapped Coast stands as an example of how art can serve not only as an aesthetic expression but also as a form of intervention that influences social and spatial perception. (Çimenci, 2017, p. 55).



Figure 2. Christo ve Jeanne Claude – Wrapped Coast
(Christojeanneclaude, (n.d.)).

Christo and Jeanne-Claude created large-scale environmental projects that moved their art beyond the confines of museums, transforming nature into both an art object and an exhibition space. By covering architectural structures, bridges, and natural landscapes with fabric, they produced works that surprised and provoked thought in viewers. Textile played a significant role in their art, chosen for its tactile richness, flexibility, and harmony with the environment. Using natural and recyclable fabrics, the artists brought art into public spaces, and through their interdisciplinary approach, they combined sculpture, architecture, and textile art (Keser & Oskay, 2015, p. 86).

Life Hangs by a Thread in Çukurova (Çukurova’da Hayat Pamuk İpliğine Bağlıdır)

Conceptual textile offers alternatives to the problems encountered in urban life (Arslan, 2011, p. 40). In 2016, during Innovation Week, the project titled “Life Hangs by a Thread in Çukurova” aimed to emphasize the importance of cotton production in Adana. This project was carried out with the support of Adana Metropolitan Municipality, ATHİB, AKİB, ADASO, and the Department of Textile and Fashion Design at Mimar Sinan Fine Arts University. The project which was managed by Prof. Kemal Can, artistically positioned fiber within both natural and artificial environments. It was associated with Land Art by integrating Adana’s urban architecture and historical texture into the installation. Conducted over five days with the participation of 25 people, the project featured a work created by reinforcing cotton ropes with fabric. The installation stretched across and along the Seyhan River, continuing toward an old cotton factory located next to the historic Taşköprü (Stone Bridge) (Can, 2017, p. 10). Thus, selected areas of the city were covered with a network made of cotton thread, positioning textile not merely as a material but also as a spatial and artistic medium integrated with urban identity and collective memory.



Figure 3. Life Hangs by a Thread in Çukurova (MSGSU, 2016)

Fiber Art in Natural and Artificial Environment (Doğal ve Yapay Çevrede Lif Sanatı Etkinliği)

Conceptual art, by influencing various art forms such as video art, process art, land art, and generative art, contributed to the development of installation art as a method of display during the 1970s (Yaldızbaş & Alp, 2023, p. 517). This event is also an example of land art.

The project was carried out as part of the "Keep Your Village Alive" (Köyünü Yaşat) initiative, organized in collaboration with the Department of Textile and Fashion Design of Mimar Sinan Fine Arts University and the university's research center (Yapı Uygulama ve Araştırma Merkezi). The event took place in Tongurlar Village, located in the Gölpazarı district of Bilecik Province. Its aim was to implement fiber art practices within both natural and man-made environments.

The project sought to produce fiber art works in and around the village using textile materials and techniques. Participants worked in harmony with nature, establishing a conscious relationship with the environment, and sought to express the village's lived experiences through fiber art.

The project adopted an approach that focused more on ideas and process than on aesthetic value. Emphasizing the conceptual art principle that the foundation of artistic creation lies in ideas and concepts, the project encouraged in-depth reflection on themes such as nature, the environment, and collective memory.



Figure 4. Fiber Art in Natural and Artificial Environment (MSGSÜ, 2015).

Miriam Schapiro

Miriam Schapiro contributed to the feminist art movement through her use of textile materials (Bozbıyık & Gürgüler, 2023, p. 69). Miriam Schapiro, in her works created with materials such as sewing, embroidery, buttons, and fabric, questioned the distinction between art and craft, as well as the perception that women’s creations should be confined to the realm of craft (Oskay, 2024, p. 166).

The reinterpretation of traditional techniques through a social and political lens has become a significant source of empowerment for women. Feminist artist Miriam Schapiro utilized the traditional garment form of the kimono. Inspired by the Japanese Edo period kimono, *Anatomy of Kimono* (1967) features a collage of various patterned fabrics, handkerchiefs, lace, and paints. This piece presents the artist’s political and artistic expressions through textile materials commonly associated with women, highlighting their symbolic and cultural significance (Koçak, 2024, p. 10).

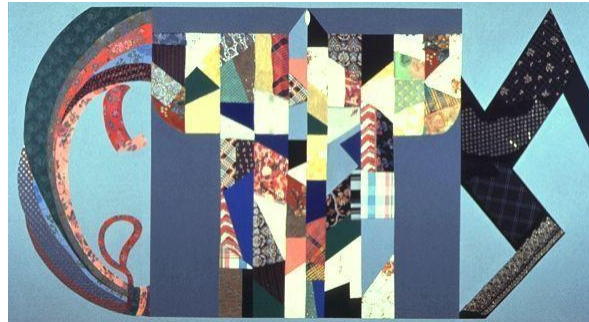


Figure 5. Miriam Schapiro (Pinterest, (n.d.)).

Judy Chicago

Judy Chicago is also among the artists who used textile materials to contribute to the feminist art movement (Bozbıyık & Gürgüler, 2023, p. 69). She established the first feminist art program in the United States (Kapar, 2018, p. 41). Judy Chicago is known not only for her artworks but also for her role in the Feminist Art Program, where she led classes and organized “consciousness-raising” sessions that encouraged women to confront and express their sexuality. She believed that women’s art could be understood by men and that such understanding would contribute to a broader comprehension of the human experience. Chicago actively sought to increase male engagement with and appreciation for women’s art. (Oskay, 2024, p. 165).

Judy Chicago’s *The Dinner Party* (1974–1979) is one of the most iconic works of the 1970s feminist art movement. The triangular table features symbolic place settings for 33 women from history and mythology. Each place is adorned with embroidered runners, plates, and napkins bearing the woman’s name or symbolic imagery. The plate form itself symbolically represents the female body. The embroidered cloths and lace link women’s art to traditional crafts, while also presenting a critical stance against male-dominated art traditions (Oskay, 2024, p. 165).

Human Touch

Human Touch (2020) is a Berlin-based fashion brand. Using a unique technique called “paint-sewing,” the brand makes human labor visible by showcasing the fingerprints of the workers involved in the production process directly on the fabric (Print, 2025). This approach highlights the human effort behind garment making, allowing fashion to move beyond being merely an aesthetic medium (Humantouchclothing, (n.d.)).



Figure 6. Human Touch
(<https://www.humantouchclothing.com/>)

Martin Margiela

The interaction between conceptual art and fashion has fostered the development of approaches in fashion design that prioritize intellectual content over formal aesthetics. This process has introduced a critical perspective on the existing structure of the fashion system and has transformed garments into a medium of artistic expression. Initiated in the 1980s by Japanese designers, this transformation continued with figures such as Ann Demeulemeester, Dries Van Noten, and Maison Martin Margiela, and gained momentum with designers like Hüseyin Çaglayan, Alexander McQueen, Viktor & Rolf, Iris Van Herpen, Helmut Lang, and Jil Sander. These designers adopted strategies aligned with contemporary art in both fashion and presentation methods, creating garments that could be featured in theatrical performances, exhibitions, and museum collections, thereby strengthening the artistic and conceptual dimensions of fashion (Parlak, 2022, p. 302).

In the 1990s, Martin Margiela, one of the leading figures in conceptual design in fashion, brought renewed value to discarded garments through the method of deconstruction. This approach played a significant role in bringing ethical fashion to the forefront of mainstream media attention (Kipöz & Atalay, 2015, p. 103).

Martin Margiela, through his conceptual approach to fashion, linked recycling with design and defined the aesthetics of waste. By giving a new context to old and worn garments, he transformed imperfections into deliberate design elements. His collections, composed of combined garment fragments, emphasized sustainability while also questioning the transient nature of fashion. Additionally, through his theatrical runway shows, he introduced a critical perspective on consumer-driven fashion, increasing the visibility of ethical fashion in mainstream media.

Issey Miyake

Issey Miyake's designs blend traditional Japanese garments with Western styles. He focuses on simplicity, comfort, and functionality, giving importance to the way fabric feels on the body and the forms it creates. By avoiding excessive ornamentation, he creates a functional and universal design language. Miyake brings fashion closer to art by producing sculptural forms, and his creations often resemble abstract works of art. Through the fusion of fashion and art, he seeks to harmonize aesthetics, form, and function (Günay, 2009, pp. 97-128). Miyake offers a creative mode of expression in the fashion world that challenges social structures, gender norms, and conventional appearances (Ayranpınar, 2017, p. 172).



Figure 7. Issey Miyake – APOC (MoMA, (n.d.)).

Issey Miyake introduced the APOC (A Piece of Cloth) concept in 1997. This design approach emphasizes the two-dimensional nature of fabric and aims to reduce waste. APOC garments are made from machine-produced knit fabrics that users can cut and personalize themselves, allowing for individual customization within a sustainable design framework (Metmuseum, (n.d.)). Miyake's APOC design stands out for its environmentally friendly production processes. This methodology, which enables the creation of garments from a single piece of fabric, minimizes material waste and promotes recycling. The designs emphasize functionality and practicality by offering users the freedom to personalize their clothing. APOC presents a sustainable design approach that merges traditional culture with modern technology, offering innovative solutions to environmental issues (Joo & Jeong, 2017, p. 265).

DISCUSSION

In Turkey, during the 1960s, art became politicized in response to social events, leading to alternative forms of production. Art movements emphasized intellectual content, contributing to the conceptualization of the art object (Sözüer, 2019, p. 528). This emphasis allowed conceptual art to move beyond form by foregrounding the idea, fostering a transformation that deepened the meaning of art (Ari, 2022, p. 27). “The artist constructs visual consciousness by assigning new meanings to textures, lines, and sculptural materials, thereby conceptualizing them” (Ay, 2018, p. 123). In this context, the adoption of a reflective approach by artists toward the elements that shape visual consciousness, along with the assignment of new meanings to materials and forms, has contributed to conceptual art's move the confines of form. Through the conceptual approach in fiber art, material has come to carry not only physical but also symbolic meaning. Artists, by using fibers and threads, have conveyed social, cultural, or environmental messages, thereby deepening the idea-centered approach of conceptual art through material and form. In this way, the conceptual art principle of prioritizing meaning over form has also manifested in fiber art, giving rise to a new aesthetic and intellectual perspective that shapes both visual and material awareness.

“The conceptual artist strives to produce an idea, not to create an artwork” (Sakalauskaite, 2011, s. 37). At the core of conceptual art lies the artist's effort to generate an idea, and this perspective has also been reflected in fiber art. The conceptual approach emphasizes not the creation of a physical artwork, but rather the aim of prompting the viewer to think. As a form that has evolved from traditional weaving and knitting techniques to modernist and conceptual approaches, fiber art has developed a mode of expression that goes beyond aesthetics and embraces intellectual engagement. The conceptual orientation observed in fiber art transforms the purpose of art into a language that activates the viewer's cognitive processes. In this way, the aim of art is shaped as a form of intellectual expression.

The examined examples reveal that conceptual art focuses more on the ideas and meanings conveyed by the artwork than on its physical form. As seen in the works of Joseph Beuys, pieces created with traditional materials guide the viewer toward intellectual reflection rather than aesthetic appreciation. Similarly, the environmental projects of Christo and Jeanne-Claude (Land Art) demonstrate how art can function as a tool that transforms social and spatial perception.

In contemporary fiber art practices, it is clearly observed how artists and projects adopt and materialize the fundamental principles of conceptual art. Projects such as *Life in Çukurova Hangs by a Cotton Thread* have transformed concepts like urban identity and collective memory into spatial and artistic expressions through fiber art. These initiatives reflect the interactive dimension of conceptual art, illustrating that art is not merely a visual medium but also a trigger for thought.

Feminist artists like Miriam Schapiro and Judy Chicago have initiated important discussions on gender, power, and the art-craft relationship through traditional textile materials. Schapiro's use of the kimono reinforces a feminist perspective via textile, while Chicago's *The Dinner Party* presents a conceptual approach that questions historical and social contexts within art.

Fashion designers such as Martin Margiela and Issey Miyake have highlighted the intersection of conceptual art and fashion, showing that fashion can be a medium for social and environmental consciousness beyond aesthetics. Margiela's designs using discarded garments and Miyake's sustainable production methodology clearly demonstrate the influence of conceptual art in the fashion world.

In conclusion, the projects and artists examined reflect the interaction between fiber art and conceptual art, framing artistic meaning within a broader social, cultural, and environmental context. This indicates that art has evolved into a field that not only offers aesthetic experience but also engages the viewer intellectually, addressing pressing societal and cultural issues.

CONCLUSION

Textile art began with the tradition of tapestry weaving and evolved into what is now known as fiber art. Movements and influences such as the Arts and Crafts movement, the Industrial Revolution, and the Bauhaus school played a decisive role in establishing textile as a prominent medium of artistic expression. The innovations these influences introduced in structure, form, and material use enabled textiles to interact with various disciplines within artistic practice, laying the groundwork for the repositioning of textile as a dynamic component of contemporary art.

Fibers constitute the smallest structural unit of textile materials. Surfaces obtained from fibers through various methods form the basis of textiles. Therefore, fiber art and textile art should not be considered as entirely separate artistic disciplines. Both fields enable artistic production through the use of fiber-based materials and techniques.

Fiber art has developed as a form of expression within textile art, reinterpreting traditional textile techniques with innovative and contemporary approaches. Since the works produced are based on the same materials and methods and show similarities in terms of artistic expression, it is more appropriate to evaluate these two disciplines within a shared framework rather than as independent from one another. Fiber art creates a profound field of expression through material and form, encouraging the viewer to engage in thought. In this way, fiber art exists not only as a visual medium but also as an intellectual language, presenting a new artistic practice where aesthetics and conceptual content converge.

In conceptual art, the presence of the object serves not only a representational function but also aims to provoke thought, going beyond aesthetic values. Similarly, in textile, ready-made garments can also embody conceptual elements. Any found material can be considered as an artwork. Conceptual art has moved away from traditional materials, opting instead for diverse material possibilities. Likewise, the material possibilities of textiles have become a significant tool in the creation of artworks.

Conceptual art is also employed in textiles and garments. In this context, clothing should be seen not merely as wearable objects but as artistic forms that carry cultural, social, and personal meanings. Moving away from aesthetic concerns, it focuses on the generation of ideas rather than the production of objects. The examples examined show that conceptual art in textiles addresses a range of social issues, including women's rights, feminism, nature, the environment, sustainability, urban history, cultural heritage, collective memory, human rights, and fair production.

There are content-based distinctions between fiber art and conceptual art. The production processes and the resulting works of these two disciplines differ; therefore, the term “conceptual fiber art” is not considered entirely accurate. Fiber art, by its nature, is not classified as a conceptual art form, although some fiber-based works may embody the characteristics of conceptual art. The fact that not every branch of fiber art possesses conceptual qualities highlights the diversity within the field and its interdisciplinary interactions.

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