

After-theory canvas: Unveiling the representational spaces created by artistic production

Özlem DEMİRKAN

ozlem.demirkan@karatay.edu.tr • Department of Interior Architecture, Faculty of Fine Arts and Design, KTO Karatay University, Konya, Türkiye

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Abstract

The concept of space in architecture is referred to as representation. This encompasses various forms, such as drawings, photographs, models, and written texts about space. The primary objective of architecture is, however, to create spaces to be lived rather than merely producing representations. Art develops its form by employing these two fundamental aspects of architecture. Consequently, space is integral to the production of art, functioning as a subject, material, and canvas. The concept of “after theory” critically examines the necessity of theoretical frameworks, addresses the complexities associated with postmodernism, and places a strong emphasis on practical application. This approach can serve as a method for analyzing the relationship between art and space. Furthermore, “after theory” can contribute to the expansion of criteria for contemporary art, and facilitate the interpretation of artworks through diverse conceptual frameworks. The purpose of this study is to define architectural representation, generate alternative manifestos about space, and analyze the unity of art and space from the standpoint of after-theory. A thorough scanning process was conducted to identify contemporary artworks, resulting in the selection of twelve pieces that demonstrate an ability to incorporate spatial elements into the context of artistic production. The selection prominently featured works by renowned artists, including James Turrell, Yayoi Kusama, Olafur Eliasson, Tomás Saraceno, Anish Kapoor, Ai Weiwei, Doris Salcedo, Zimoun, Christo and Jeanne-Claude, Piknik Works, Refik Anadol, and Rafael Lozano-Hemmer. The evaluation criteria encompassed the blurring of frames, new thoughts, essence, site-specificity, know-how, and harmony and disharmony with the surrounding spatial context.

Keywords

After-theory, Art, Canvas, Classification, Space.

1. Introduction

Space is a subject of inquiry across various academic and artistic disciplines. Fields like architecture take into account, debate, and create space as a central element. Space can be defined as a dynamic, three-dimensional void characterized by well-defined boundaries. From a conceptual perspective, space is essential for life and serves as a determinant of human habitation. It conveys its essence through diverse representations. Various disciplines have developed methodologies for representing space; for instance, in mathematics, space is defined using coordinates and numerical values, or it is the lines that show the image in three dimensions.

The interplay between art and architecture illustrates how space functions as a medium for representation. In spatial terms, representation within metaphysical perception is understood as a form of displacement, which refers to the notion of presenting itself in an appropriate context (Docherty, 2022, p. 117). This metaphysical perception is often associated with extrasensory perception. Displacement is characterized by the movement of ideas away from a fixed context, thereby acquiring new meanings. Within this framework, representation embodies both “what preceded” and “what follows” (Docherty, 2022, p. 118). Representation is inherently temporal and signifies the unrealized potential. In this regard, what is manifested in representation does not correspond to any prior essence. According to Docherty (2022, p. 118), postmodernism and representation are intricately linked, and this relationship encompasses critical aspects such as temporality, displacement, chronopolitics, and geopolitics. The conventional understanding of representation implies a reference to an earlier sign; however, it is more accurately perceived as a domain for the production of alterity. Meaning significantly enhances the content of architectural features in spatial representations by invoking subjective images within the viewer's consciousness. These representations contain both the visible, concrete elements of space and their invisible,

abstract counterparts. Moreover, perceiving architecture as an object, while concurrently integrating it with art as a subject, requires the simultaneous advancement of meaning.

Architectural experience is vital to the growth and differentiation of architectural representation, ultimately contributing to the creation of art. The concept of representation consists of two distinct processes: the representation of experience, which is a creative process, and the experience of representation, which involves an interpretative process (Fuente Suárez, 2016).

In architectural representation, there exist two fundamental layers: the “what,” which refers to the architectural object, and the “how,” meaning the representational medium. A thorough understanding of these layers is vital for grasping how individuals perceive and interpret their environment. The what has been referred to as the “content,” “meaning,” “message” or “subject,” while the how has been seen as equivalent to concepts such as “form,” “expression,” “medium,” “signifier” and “physical vehicle,” among others.

The first process, referred to as the representation of experience, involves the structuring or depiction of external stimuli within the individual's mind. This process facilitates the transformation of sensory information into meaningful mental representations that can be stored and manipulated (Fuente Suárez, 2016). Such a transformation allows individuals to comprehend their environment, recognize objects, and form mental images. The second process is known as representational experience, which holds considerable significance in artistic expression and serves as a canvas for creative exploration (Fuente Suárez, 2016). Similarly to artists, architects integrate artistic elements into their work, thereby elevating representation to an art form. As a field of study, architecture involves far more than the mere construction of buildings; it embodies a fusion of creativity and functionality. Representation functions as a mechanism through which experiences take on concrete form. This process is inherently creative, as architects employ artistic sensibilities to impart

meaning and aesthetics to their work. The artistic components that architects incorporate into the representation of experiences are crucial in transforming architectural practice into a form of art. This transformation manifests in several ways, including the careful selection of materials, the strategic manipulation of space, and the incorporation of symbolic elements. By thoughtfully selecting materials, architects can elicit specific emotions or communicate particular messages. Furthermore, the manipulation of spatial design enables the creation of atmospheres that encapsulate the intended experience. A variety of presentation techniques have been developed and utilized within the fields of communication and information dissemination to enhance the experience of representation effectively. These techniques signify invaluable instruments for the effective communication of ideas, concepts, and data to an audience. Architects engage users by employing a range of representational tools, thereby enhancing the overall impact and memorability of the experience. Representation may take various forms, including a photograph that captures a specific detail of a building, a carefully prepared drawing that illustrates architectural elements, or an object that is strategically positioned within a space with aesthetic considerations. Such methods can substantially influence both the aesthetics and functionality of the designed environment. For an architectural representation to be regarded as a work of art, the aspects of definition and process are essential. By analyzing these foundational levels, one can attain a deeper understanding of the artistic quality embedded in architectural representation (Fuente Suárez, 2016). Consequently, it serves as a visual instrument to convey the essence of a design or space effectively.

Form and representation are examples of how architecture and art converge. Since architecture is art, the artist must also interpret how it is represented. In their artwork, artists produce an illusion that influences the observer (Gombrich, 1960). From a conceptual and contextual standpoint, the illusion's impact is amplified by evolving technology and digital tools.

The primary objective of this study is to present a novel approach to analyzing the relationship between art and space. This approach encompasses various elements, including the nature of representation, the processes that contribute to content formation, the types of experiences that artworks evoke, their depiction of visual reality, the influence of time on perception, the generation of illusions, and the interpretation of meaning. Furthermore, the study investigates the concept of blurring of the frame, the introduction of new thoughts, the connection between representation and its underlying essence, side specificity, know-how composition, and the harmony and disharmony of spatial contexts. These factors serve as key criteria for the after-theory framework.

After-theory represents an approach that critically examines the necessity of theoretical frameworks within the fields of art and architecture. It addresses the challenges associated with postmodernism and encourages practitioners to prioritize practical application in their work. This framework fosters a broader understanding of art, prompting a reconsideration of its definition and role in contemporary society. It also explores the dual nature of art as both omnipresent and, at times, non-present, alongside a reevaluation of spatial possibilities within artistic expression. By exploring the interplay between space and art, one can gain insights into the significance of an artwork, its contextual relevance, and its conceptual implications. This examination deepens our understanding of how space is utilized in art and its influence on the overall meaning and impact of the artistic endeavor. The selection of artworks involved comprehensive research focused on contemporary pieces. James Turrell, *The Light Inside* (1999), Yayoi Kusama, *Fireflies on the Water* (2002), Olafur Eliasson, *The Weather Project* (2003), Tomás Saraceno, *Flying Garden/Air-Port-City* (2005), Anish Kapoor, *Shooting into the Corner* (2008–2009), Ai Weiwei, *Snake Ceiling* (2009), Doris Salcedo, *Installation* (Bogotá, 2002), Zimoun, *Rå Hal*, Godsbanen, Aarhus, Denmark (2017), Christo and Jeanne-Claude,

L'Arc de Triomphe, *Wrapped* (2021), *Piknik Works*, *Performative Drawing*, *British Chapel in Istanbul* (2019), Refik Anadol, *Gaudí Dreams* (2022), Rafael Lozano-Hemmer, *Pulse Topology* (2021) stood out in this study due to their patterns of space usage (Table 1). Although these artworks encompass a variety of processes and meanings, the primary criterion for their selection was their capacity to challenge conventional art forms and engage with diverse themes and concepts. These works, which employ space as a canvas, are associated with after-theory due to their spatial utilization and emphasis on practice, extending their relevance beyond their classification as contemporary art.

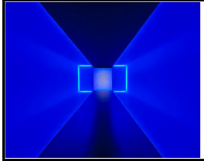



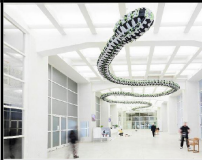

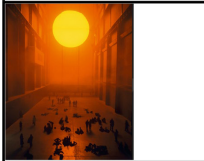





2. Art and Space through an after-theoretical lens

Osborne (2011, p. 44) seeks to establish a comprehensive framework for defining the concept of after-theory, which plays a significant role in cultural and theoretical discourse. This framework has been further refined in subsequent research (Osborne, 2011, p. 38). To articulate the concept of after-theory, Osborne (2011, p. 44) initiates his analysis by exploring the broad implications of the term “after” within the context of after-theory (Osborne, 2011, p. 38). Moreover, the historical logic presented by “after” must contain an explanation.

Colebrook (2011, p. 91) asserts that the term “after-theory” should not only represent the theoretical situation under consideration but should also be linked to an actual extinction rather than merely declaring the extinction of theory. In this context, it should also encompass elements beyond mere practice, such as culture, body, emotion, opinion, and identities. After-theory compels us to reconsider the value of our thoughts and challenges the logic behind the emphasis on a hypothetical future in theoretical discussions (Colebrook, 2011).

In his article “After Theory” (2003), Eagleton posits that contemporary theoretical frameworks have become antiquated. He highlights intellectuals such as Jacques Lacan, Claude Lévi-Strauss, Louis Althusser, Roland Barthes, Mi-

Table 1. *Selected artworks.*

		
James Turrell (1999). <i>The Light Inside</i> (Neon and ambient light installation). The Museum of Fine Arts, Houston.	Anish Kapoor (2008–2009). <i>Shooting into the Corner</i> (Installation).	Christo & Jeanne-Claude. (2021). <i>L'Arc de Triomphe, Wrapped</i> (Environmental installation). Paris, France.
		
Yayoi Kusama (2002). <i>Fireflies on the Water</i> (Installation, mirrors, plexiglass, lights, and water). Whitney Museum of American Art, New York.	Ai Weiwei (2009). <i>Snake Ceiling</i> (Installation) (Küçüköner, 2023).	Piknik Works (2019). <i>Performative Drawing</i> (Live drawing performance). British Chapel, Istanbul.
		
Olafur Eliasson (2003). <i>The Weather Project</i> (Installation). Tate Modern, London.	Doris Salcedo (2002). <i>Installation</i> (Installation). Bogotá, Colombia (Adan, 2010).	Refik Anadol (2022). <i>Gaudí Dreams</i> (Digital artwork). Casa Batlló, Barcelona.
		
Tomás Saraceno (2013). <i>In Orbit</i> (Installation). Düsseldorf, Germany.	Zimoun. (2017). <i>Râ Hal</i> (Sound installation). Godsbanen, Aarhus, Denmark.	Rafael Lozano-Hemmer (2021). <i>Pulse Topology</i> (Interactive installation).

chel Foucault, Raymond Williams, Luce Irigaray, Pierre Bourdieu, Julia Kristeva, Jacques Derrida, Hélène Cixous, Jürgen Habermas, Fredric Jameson, and Edward Said, have produced influential works that no longer resonate with current scholarly discourse. Christopher Hight (2009) further suggests that the decline of theoretical relevance spans multiple disciplines, characterized by a lack of coherent perspectives that transcend merely dismissing psychoanalytic, post-structural, post-colonial, postmodern, or critical “Grand Theory.” Notably, the field of architecture has also drawn from these philosophers to establish its theoretical foundations. For example, Derrida has played a pivotal role in the evolution and popularization of Deconstructiv-

ism within architecture. Speaks (2002) critiques the state of theory, asserting its inherent interest while emphasizing the necessity for further refinement. He also observes that a significant transformation in architectural practice took place during the 1980s and 1990s. Docherty (2022, p. 1) asserts that the term “After Theory” should not be construed as a period following a specific theory. Rather, “After Theory” contains discussions that elucidate the challenges associated with postmodernism (Docherty, 2022, p. 1). Engaging with the limits of criticism entails acknowledging the inherent difficulty of achieving consensus regarding the outcomes of the post-theoretical era. Given that postmodernism advocates a discourse that critiques modernism, it is reasonable to contend that “After Theory” addresses these challenges rather than constituting a direct opposition to postmodernism. Furthermore, Docherty (2022) highlights the significance of the concept of framing, indicating that the framing of both theory and art is a fundamental aspect of contemporary art. Docherty (2022) notes that Frank Stella disrupts the established boundaries and structures of this framework, whereas Howard Hodgkin intentionally leaves these boundaries ambiguous. Typically, postmodern art operates outside these confines, presenting an undisciplined nature. It interrogates all forms of framing and promotes the liberation of art from the institutional constraints of museum spaces (Docherty, 2022, p. 32).

This discussion goes beyond more than the mere separation of art from history; it also involves the transformation of both urban and rural spaces into dynamic living museums. Docherty (2022, p. 38) posits that this concept is exemplified by the Pompidou Cultural Centre, designed by Richard Rogers and Renzo Piano. He argues that this structure serves as more than just a repository for art. The square in front, the adjacent streets, and the building’s façade collectively invite and encourage artistic possibilities.

Docherty (2022, p. 253) probes the concept of “after theory,” asserting that knowledge earns its value when shared and utilized to explore

differences rather than merely focusing on the enhancement of individual identity or self-awareness. He argues that, from a political standpoint, this concept is open to debate and evolution. Docherty (2022, p. 253) argues that any critique must go beyond the frameworks proposed by Marxism. In critically analyzing Docherty’s perspectives, it is essential to question the validity of existing frameworks, to reassess their limitations, and to consider the space itself as a canvas when exploring the relationship between art and spatial contexts. Furthermore, the selection of locations for art should be reevaluated within the framework of studies on after theory.

Balcı and Uz (2022) provide a critical examination of the vertical hierarchy present in architectural theory, arguing that it contradicts the dynamic and continuously evolving nature of architectural practice. Somol and Whiting (2002) introduce the concept of the Doppler effect as a significant framework for understanding this transformation. Various elements, including material, writing, atmosphere, form, technology, and economy evolve alongside architectural practice. The subjectivity of architectural experience is inherently influenced by the knowledge and historical context of the observer. In the realm of art, the use of space enhances the Doppler effect and raises the pertinent question of whether one should engage with art through observation or textual interpretation. Within this framework, the notion of ‘after-theory’ becomes important as a means of cultivating practice rather than simply adhering to the inherent meanings of objects. Art emerges as one of the most expansive fields for experimenting with this approach. Staten (2011, p. 283) asserts that art encompasses more than mere artworks, also emphasizing the critical nature of the artistic creation process. He highlights the technological dimensions of art production, which he regards as vital. Staten defines form as a manifestation or indicator of underlying principles, closely connected to the notion of know-how. This connection facilitates the dissemination of knowledge to emerging artists, fostering oppor-

tunities for re-creation. This concept embodies the essence of techné, often referred to as art.

Güler (2016) examines the fundamental characteristics that define space, positing that space is formed not only by the presence of physical objects but also by the absence of them—its void. Space enables the assembly, movement, perception, and observation of objects. Users maintain an acute awareness of the space around them as they navigate through it. In essence, space functions as an extension of the individual, with the human experience as its focal point. The elements that constitute space also dictate the relationship between individuals and their environments. However, contemporary art often neglects the abstract relationship between humans and space, instead incorporating space itself into the artistic production process (Güler, 2016). The concept of placelessness is notable in medieval artistic expression, while the Renaissance emphasized that the world represents an extension of the user's perspective (Güler, 2016). This relationship operates within a cause-and-effect framework (Şeyben, 2009). According to Şeyben (2009), Harvey asserts that this connection underscores the significance of condensing space into a simultaneous moment experienced within universal public time. For instance, the Eiffel Tower serves both as a representation and artistic production, as well as a symbol of Paris. Contemporary art reinterprets the structure as a vibrant living space that facilitates interaction with its ceilings, walls, and floors. This recontextualization fosters the emergence of diverse forms of artistic creation and various approaches to experiencing art. For the object to be visible, it is essential to first establish the space and context. The visual aspect of art is crafted to signify collaboration (Güler, 2016). Space engages with all artistic disciplines, and since the 1960s, it has become an integral aspect of the creative process, fundamentally altering the understanding of the relationship between space and art (Uluçay, 2019).

Artists deliberately design their artworks to align with the specific attributes of the exhibition space. This

process involves a thoughtful consideration of the space itself, as well as an interactive approach to its characteristics (Uluçay, 2019). The objective is to cultivate a vibrant environment conducive to the artwork's expression.

In the examination of the relationship between art and space, it is evident that art employs space in diverse and significant ways. Academic studies often focus on specific exhibitions to analyze their treatment of spatial dimensions. For example, Dereci (2014) studies the interaction between multidimensional textiles and the exhibition space in the work titled "Textural Touch." Similarly, Doğan (2016) engaged his students in a project based on fifty paintings featured in Enveroğlu's Asyadolu Exhibition, where the students developed three-dimensional representations of space by tracing lines and textures. Furthermore, Samsun (2017) examines the space in sculpture art from an "a priori" standpoint. He asserts that space is fundamentally "a posteriori" and inherently linked to nature, with the reciprocal relationship between space and form creating an artificial construct (Samsun, 2017).

The concept of "a priori" has evolved beyond its traditional association with nature, now reflecting the complexities of cultural and social human existence. According to Samsun (2017), the spatial dynamics of sculpture can be traced back to the principles of Cubism, which applies external determinations without differentiating between "a posteriori" and "a priori." Samsun asserts that the work of Moore intricately creates space by unfolding it from within. Conversely, Giacometti's sculptures engage with spatial dimensions differently; his approach often results in a distortion of the figure due to perspective. This interplay between form and space in sculpture exhibits both interaction and tension. Özgenç (2011) investigates the relationship between women and space within paintings, highlighting the variability of the permeability of private spaces. Within this framework, the female body is often mechanized by masculine power, thereby creating a dynamic of variable permeability. Şeyben (2009) examines the temporal and spatial dimensions

of visual art, positing that the concepts generated through this interaction are significantly influenced by sociocultural factors. Furthermore, Güler (2016) explores the application of space in performance art, land art, and video art, providing analytical insights based on modern artistic examples. Güler contends that installation art effectively integrates into everyday life, resulting in indistinct spatial boundaries. In contrast, video art encompasses various environments, spatial configurations, and settings (Güler, 2016).

The relationship between the artist and spatial elements is a fundamental aspect of performance art. For example, in his work "Parallel Stress" (1970), Dennis Oppenheim positioned himself in a state of tension between two walls that were constructed near the Brooklyn and Manhattan Bridges (Güler, 2016). In this context, the walls functioned as significant representations of spatial dynamics within the performance. Similarly, land art places a pronounced emphasis on environmental considerations, paralleling the focus observed in performance art.

Olafur Eliasson's "Weather Project" (2003) engenders a distinctive atmospheric experience for its audience. This initiative constructs multiple universes within a singular reality. A spatial examination of the project reveals that the focus is placed on the experiential dimension of the work.

Postmodernism redefines the relationship between the artist and the viewer (Ceber, 2017). Ceber (2017) presents several notable examples that illustrate this dynamic, including Marcel Duchamp's 'Mile of String' (1942), Allan Kaprow's 'Yard' (1961), Daniel Buren's 'Columns' (1986), and Antony Gormley's 'Blind Light' (2007). Each of these works exemplifies the interplay between art and spatial context within the framework of postmodernism, challenging traditional boundaries and inviting active viewer participation.

In "Mile of String," the extensive kilometers of string that traverse the exhibition significantly differentiate the artistic experience. The surface created in Allan Kaprow's "Yard" employs a scattered arrangement of automobile tires as its primary material. In the

courtyard of the Palais-Royal, Daniel Buren's black-and-white striped cylindrical columns are arranged in a grid. Antony Gormley creates a fog-like atmosphere by enclosing concentrated water vapor within a single-entry glass structure. This enclosed space immerses the viewer, altering their perception of the environment. All four artworks underscore the importance of the viewer's interaction with physical space and challenge conventional art experiences. Aslan (2019) explains that the concept of "appropriation" offers a new perspective on reproducing existing artworks. Technologically produced works differ significantly in time and spatial context. This perspective allows artworks to take on varied forms, resulting in representations that diverge from their original physical state. This phenomenon may account for the increased prominence of industrially produced art in the twentieth century. Contemporary art, as produced in the twenty-first century, encompasses a diverse array of elements, including space, objects, the observer, and the dimension of time. Artists meticulously select these components to effectively convey particular meanings (Toluyag, 2020).

Site specificity is a key concept that examines the relationship between a work of art and its physical environment. Kwon (2004, p. 3) notes that since the late 1960s, the focus of site-specific art has predominantly been on phenomenological and experiential dimensions. This art is intentionally created for a specific location, reflecting its deep connection to place. Over time, architectural settings have served as backdrops for artistic expressions, evolving the concept of "place." Moreover, Kwon (2004, p. 3) highlights artists such as Michael Asher, Daniel Buren, Hans Haacke, and Mierle Laderman Ukeles have actively interrogated and challenged conventional notions of site specificity.

The art space has been redefined by numerous artists, including Christian Philipp Müller, Renée Green, Andrea Fraser, and Fred Wilson. Three paradigms—phenomenological/experiential, social/institutional, and discursive—are put forth for site-specific art

in this context.

Kwon (2004, p. 12) argues that site-specific art is influenced by principles derived from physics. In this context, art conceptualizes space not just as an abstract canvas but as a tangible location with its own distinct reality. Essential elements of space include length, depth, height, the shape of walls, the scale of buildings and parks, as well as factors such as lighting and ventilation. Modernism asserts that architecture is concerned with the positioning of structures within particular locations. However, as Kwon (2004, p. 11) notes, the spatial context of art is not a void; rather, it is a concrete and specific environment. Ultimately, the intrinsic relationship between a work of art and its setting necessitates the active presence of the viewer. Through the framework of phenomenology—a philosophical approach that investigates conscious experience and perception—the significance of the lived body underscores art's fundamental reliance on space.

Mark Dion's 1991 project, "On Tropical Nature", serves as a noteworthy example of interdisciplinary artistic practice. Dion employed multiple locations for this project, beginning with the collection of plants, insects, feathers, fungi, and various objects from the rainforest along the Orinoco River (Kwon, 2004, p. 26). The second location was the Sala Mendoza in Caracas, where Dion created contextual installations that contributed to the project's overall narrative. The third element involved a curatorial framework that contextualized the installations. Ultimately, Dion sought to establish a permanent relationship with tropical nature, integrating himself into the ecological environment. This project demonstrates how artists construct their own theoretical frameworks and engage actively in discourse. The intertextual structure of the space provides a comprehensive understanding of the artwork. Kwon (2004, p. 75) cites Richard Serra's (1980) "Tilted Arc" project as an illustration of site-specific art that presents a contrasting dilemma. In this case, the incongruities within the space are perceived as a form of authenticity, and the "Tilted Arc" project exempli-

fies the discomfort surrounding the intersection of art and architecture within public spaces.

According to Kwon (2004), Serra's works, despite the prevailing physical and socio-political conditions of a given space, manifest as a distinct form of art and language. In her book, *Art and Architecture: A Place In-Between*, Rendell (2007) seeks to classify the interaction between space and art. She introduces the concept of Ruin as an allegory informed by the ideas of Walter Benjamin. Within this allegorical framework, art and space isolate and recombine elements to generate new meanings, representing history as a form of ruin. Rendell (2007) highlights the works of Jane and Louise Wilson, specifically "Stasi City" and "Gamma City," exhibited at the Serpentine Gallery in 2000, as exemplary manifestations of this phenomenon. These media installations comprise sequential images and scenes, facilitating a spatial experience for the viewer. According to Rendell, the spaces created in such projects are intended not only for the observation of architectural objects but also for evoking memories and visualizing the surrounding space. She underscores the significance of the experiential aspect of this integration (Rendell, 2007, p. 98). The baroque form of allegory creates melancholy in the viewer. In this mode, there is contemplation rather than reflection, concentration rather than action, and fragment as a ruin on disintegration and transition.

The second mode defined by Rendell in the intersection of art and space is "Insertion as Montage." She identifies Duchamp's act of placing an everyday object in a gallery as the first example of this approach (Rendell, 2007, p. 103).

An exemplary illustration of innovative spatial design is the folies created by Bernard Tschumi for Parc de la Villette. In his publication **Architecture and Disjunction** (1996), Tschumi articulates the design strategies employed in this park, characterizing it as a source of pleasure derived from elements of madness and excess. The principle of layering is markedly evident in this design. The montage referenced by

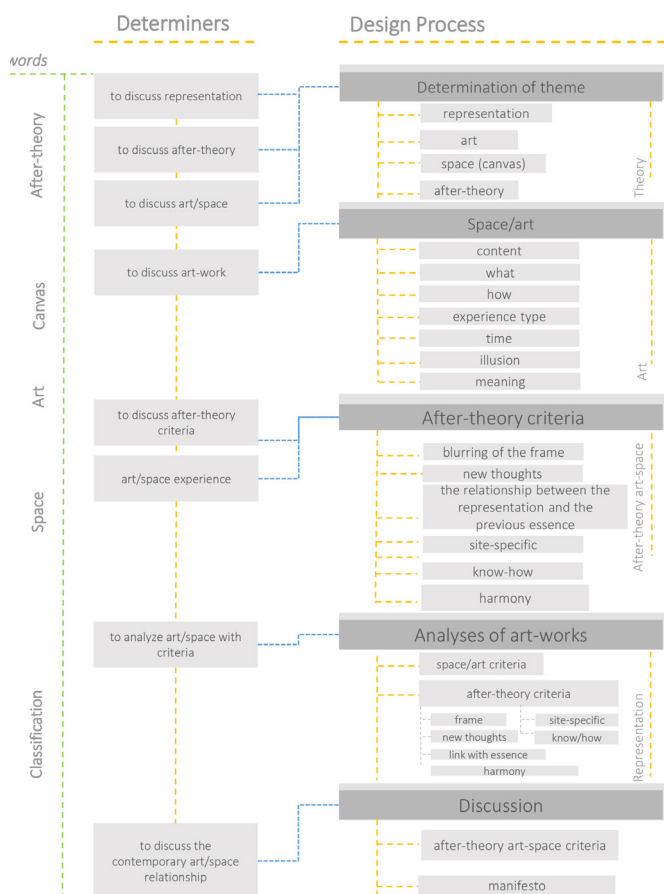


Figure 1. Research method flowchart.

Elinor Rendell serves as a straightforward juxtaposition that elicits a momentary shock, thereby highlighting the impact of unexpected combinations. In her 2007 work, Rendell introduces an additional mode titled “what is now,” which emphasizes projects that explore innovative concepts while critiquing historical constructions in contemporary contexts. She cites Sapphire Calle’s “Appointment with Sigmund Freud” (1999) as a pertinent example of this mode. Calle’s work integrates significant personal artifacts belonging to Freud into the spatial environment, drawing inspiration from his writings.

A review of the literature indicates that the content of artistic works is influenced not only by the artists’ personal experiences but also by various elements including time, illusion, and meaning. The adoption of an after-theory framework has led to a transformation of traditional artistic structures, thereby facilitating the emergence of innovative concepts (Docherty, 2022). The literature identifies several key variables, which include representation and essence (Docherty, 2022),

site-specificity (Kwon, 2024), know-how (Staten, 2011), as well as harmony and disharmony (Kwon, 2004).

3. Material method

This research aims to explore the relationship between art and space through the lens of after-theory. A key objective is to foster a dialogue on representation and the interplay between art and space within after-theory. The study is organized into five sections. The initial section of the literature review explores the definition of a work of art, the connection between art and space, and the characteristics pertinent to representation and after-theory studies. A thorough definition of a work of art, about both art and space, requires an analysis of its content, form, experience, temporality, illusion, and meaning. The criteria for assessing works of art and their interactions with space from an after-theoretical perspective include the blurring of frames, the introduction of new thoughts, and an analytical review of representation with its prior essence. It also examines site specificity, know-how, and the dynamics of harmony and disharmony. The research examines twelve artists, and their works produced between 1999 and 2023 as illustrative examples. Figure 1 provides a flowchart detailing the research methodology employed in this study.

4. Analysis of artworks

4.1. The Light Inside, James Turrell, 1999

“The Light Inside,” a notable work by James Turrell, was exhibited in 1999. In this installation, Turrell combines light and space to create a distinctive visual perception, forging essential connections between the two elements. As noted by Adcock (1990), Turrell has consistently pursued direct perceptual environments informed by experimental psychology since the early phases of his career. Ertung (2022) asserts that in these installations, viewers are enveloped in an atmosphere devoid of visual cues or indicators. There are no signs or objects within the illuminated atmosphere that serve as definitive reference

points for individuals' positioning. The manipulation of light can obscure the perception of boundaries, making it difficult for viewers to discern their direction. Although individuals may be in motion, they can feel uncertain regarding their orientation. Consequently, spatial relations and distances shift from being understood as connections between specific points in objective space to being defined by the viewer's bodily focal perspective. This shift underscores the experiential nature of spatial awareness in Turrell's installations.

Turrell uses pure light. The Houston Museum of Fine Arts installed Turrell's work in the underground tunnel connecting the Caroline Wiess Law Building and the Audrey Jones Beck Building. The composition is made up of neon and ambient light. It generates content by integrating light and space. Time is the overall perception of spatial existence for the observer. Turrell creates an illusion by shaping space with light. When the artwork is viewed from an after-theoretical perspective, the frame is blurred. The transformation of light and space into installation art has fostered new forms of cognition and perception. The relationship between representation and essence is interconnected. Although the boundaries of space are defined by light, its essential limits remain unchanged, while its sensory properties shift. This artwork is a site-specific design. A harmonious relationship exists between the space and the artwork. There is no disharmony in its relationship with space.

4.2. Fireflies on the Water, Yayoi Kusama, 2002

"Fireflies on the Water" is an installation designed for individual viewing, allowing only one person at a time to engage with the artwork. The installation consists of a compact enclosure with mirrored walls and features a central pool of water. A dock-like platform extends into the pool, while 150 miniature lights are suspended from the ceiling. These components effectively generate both direct and reflected light from the mirrors and the water's surface,

contributing to an environment that appears boundless, lacking discernible upper or lower limits, beginnings, or ends. The focus of this work lies in the interplay of water and light, with an emphasis on repetition. The installation is engineered to immerse the viewer completely, capitalizing on the reflective properties of both mirrors and water. The perception of time in this context distinguishes it from the passive observation typical of traditional painting.

Kiran (2013) suggests that Yayoi Kusama's lifelong engagement with various disciplines and her ability to create impactful works may be linked to her "obsessive-compulsive" condition. This distinctive repetition serves as a defining feature of her artistic practice. The repetition of her creations enhances their appeal and infuses them with a playful character. In "Fireflies in the Water," as in her other works, this playful repetition plays a key role in generating meaning. From an after-theoretical perspective, the artwork unfolds through multiple layers of interpretation. Although the framework lacks precise delineation, the space functions as a canvas, constructing its own parameters. This piece presents new avenues for exploring the relationship between space and art by utilizing optical illusions. It is context-specific; thus, the same artwork, when placed in a different environment, would manifest uniquely following the characteristics of that space. The representation retains traces of its original essence. This work establishes a knowledge base that diverges from conventional techniques and aligns with its surrounding environment.

4.3. The Weather Project, Olafur Eliasson, 2003

Olafur Eliasson emphasizes the critical role of audience participation in art. He articulates a connection between artworks and their functions (Bukdahl, 2015), thereby facilitating a dual emergence of both the audience experience and the artwork itself. In his design process, Eliasson prioritizes intuition before conceptual development; this initial intuition is

subsequently restated into drawings and models. He creates fabricated environments, where the experiential quality of a space is determined by its atmosphere. For example, the atmosphere of a restaurant or theater shapes the interactions between human perception and spatial contexts. The atmosphere also encapsulates elements of history, reflecting lifestyle, politics, attire, and relationships. Aesthetic concepts such as phenomenology and ontology exert a profound influence on the built environment. Throughout the creation and experience of the artwork, there is a connection between the environment in general (subject and subjective) and (product and production) (Böhme, 2014).

Atmospheric perception encompasses the essence that affects space, the person, and light, creating an experience. Architecture represents itself through the production of art. Olafur Eliasson (2003) constructed a sunset by placing a representation of the sun in his “Weather Project.” The viewer can lie down, walk, or sit while experiencing this atmosphere. The space depicts the sunset together with various human behaviors. The composition of Olafur Eliasson’s artwork blends space and experience. His expertise spans photography, painting, architecture, and model-making, and his designs are grounded in nature and science, creating a realistic effect. When examining the temporal dimension of the artwork, its creation and experience involve interaction and contrasts.

Atmospheric perception incorporates the entire space, the individual, and the substance influence light. As an atmosphere-generated sensation, it is a process of the atmosphere.

Olafur Eliasson’s artwork creates an illusion of atmosphere that doesn’t authentically exist in public spaces. The environment and resulting experience are key to understanding and interpreting his work. From an after-theoretical perspective, the foundational framework of this work remains consistent. The sun serves as a medium, with the space as its canvas. This installation alters the atmosphere by distinguishing between representation and essence. The two suns within the interior sym-

bolize the synthesis of this essence. Notably, the artwork is not site-specific and can be replicated in various locations. Although know/how is well-established, it does not embody a techne. The artwork does not seek harmony with the spatial context in which it is placed.

4.4. In Orbit, Tomás Saraceno 2013

“In Orbit” is one of Tomas Saraceno’s large-scale permanent installations, exhibited in the atrium of the Ständehaus Museum of Modern Art K21 in Düsseldorf, Germany, in 2013. Saraceno studied the complex life patterns and methodologies that inspire the intricate webs created by spiders, working under the supervision of arachnologists. His artistic practice is heavily influenced by the behavior of spiders and their relationships with their webs. The museum allows visitors to engage directly with the artwork by physically interacting with the web. Suspended in the air, “In Orbit” consists of a network of large floating spheres—air-filled PVC balls up to 8.5 meters in diameter. They cover 2,500 square meters beneath the building’s glass dome, above the museum’s three-story square. According to Kırıl and Paç (2022), Saraceno’s “In Orbit” represents a dynamic and expansive communication network. It offers users not only a visual experience but also a tactile one. The artwork integrates with the user’s experience, creating an illusion that allows them to feel the way spiders move. The space is designed with varied heights, encouraging new ways of thinking in this context. The representation in “In Orbit” deviates from previous perceptions, as it transforms spider webs into areas that users can walk on. This work is not site-specific; rather, it utilizes the space as a three-dimensional canvas. It does not aim to achieve harmony with its surroundings, nor does it introduce new know-how.

4.5. Shooting into the Corner, Anish Kapoor, 2008-2009

“Shooting into the Corner” is conceived by strategically positioning a cannon, developed by Kapoor and a team of engineers, to face the corner

of a museum space. A pneumatic compressor propels 11 kilograms of wax cannons to the opposite corner of the room. This installation evolves into a performance that channels self-expression through materiality. The resultant spontaneous image represents an artistic action executed without direct intervention from the artist. In this endeavor, Kapoor encourages the audience to transcend personal expression and establish a meaningful connection with the artwork (Ateş et al., 2020). In his analysis, Buhe (2011) examines the experience of waiting as it relates to this artwork. He contends that the piece transforms the discomfort of anticipation into a compelling sense of lost control. Kapoor's work prompts individuals to recognize their anxiety in awaiting the conditions surrounding the object. Buhe (2011) asserts that this collective act of waiting manifests a distinctive experience, characterized by temporal anticipation that lies at the core of the artwork. The emphasis is placed on the viewer's experience. The red paint markings, evocative of blood on the white wall, create an illusion that shifts the work's interpretation from themes of war to concepts of death. When viewed through the framework of after-theory, the boundaries of the frame are altered without being obliterated. The mechanical system delineates these boundaries through the application of red color. This artwork stimulates new avenues of thought while preserving its inherent essence. The mechanical system is site-specific and possesses the capability to be reconstructed in various settings. It has not contributed to the formation of technical knowledge or evolved into a recognized form of techné; rather, it integrates seamlessly with the surrounding space.

4.6. Snake Ceiling, Ai Weiwei, 2009

Ai Weiwei developed the artwork titled "Snake Ceiling" to commemorate the tragic loss of over 5,000 children during the 2008 earthquake in Sichuan Province, China. This installation is composed of children's backpacks. Initially presented in San Francisco in 2008, "Snake Ceiling" featured an arrangement of 360 backpacks and has

since been re-exhibited in various forms and locations. Ai Weiwei is recognized for utilizing materials that are directly relevant to the themes he investigates in his artworks (Küçüköner, 2023).

"Snake Ceiling" is a transformative artwork whose serpentine configuration, suspended from the ceiling, captivates viewers. Though primarily visual, the artwork transforms the space into a platform for social awareness. From an "after theory" perspective, the conceptual framework of this artwork is notably distinct. The know-how pertains specifically to the piece, while the backpacks' provocative message—highlighting responsibility for the children's deaths—invites critical reflection. The interplay between the artwork and its environment is dynamic, fostering either harmony or disharmony. The representation and original essence change as the school backpacks are transformed into a serpent-like form hanging from the ceiling, a powerful symbol of the artist's intention

4.7. Installation, Bogotá, Doris Salcedo, 2002

The artistic perspectives and works of Beatriz González, Joseph Beuys, and Marcel Duchamp have profoundly influenced the oeuvre of Doris Salcedo. Salcedo integrates references to the violence in Colombia found in González's works, the social sculpture concepts of Beuys, and Duchamp's utilization of readily available objects (Sağlam, 2020). As an alternative artistic manifesto, Doris Salcedo conceptualizes the fusion of art and space, offering audiences a transformative experience. She frequently employs space as a boundary, and in her examination of the radical aesthetics and global context within Salcedo's work, Adan (2010) argues that her creations provoke an indelible and often incomprehensible sensation, particularly about the losses highlighted by social disparities and the resultant absence. Salcedo effectively transforms mundane objects, such as chairs, into significant architectural and artistic representations. The site-specific installations she creates represent one of the most distinctive features of her artistry. In these installations,

Salcedo utilizes the facade of buildings and chairs as her primary materials, facilitating a visual and ephemeral experience where the meaning is inherently multifaceted. From an after-theoretical perspective, the underlying framework of her works becomes apparent. The surface of the building serves as a foundational element for her artistic expressions, while everyday objects are reconstituted as artworks, with the facade functioning as a canvas. The representation is different from the previous essence. No specific technical knowledge is created. The disharmony of the artwork with the space heightens the tension between the intended location and the constructed context, shaping the discourse of the artwork.

4.8. Zimoun, Rå Hal, Godsbanen, Arhus, Denmark, 2017

Zimoun is well-regarded for his site-specific installation art, which predominantly incorporates recycled materials. He skillfully employs mechanical principles such as rotation and oscillation to activate these materials to generate sound. His installations frequently feature commonplace items, including cardboard, DC motors, cables, welding wire, wooden poles, and fans. In 2017, Zimoun's work was critically analyzed at Godsbanen in Aarhus, Denmark, where he sought to reinterpret the concept of wall art. The installation comprises DC motors, cardboard boxes, and aluminum ropes. As an installation art piece, it establishes a contextual relationship with its surrounding space. Zimoun has succeeded in creating a dynamic architectural element that not only exhibits movement but also produces sound. In this framework, the space transcends the role of a mere canvas; it becomes an essence of the artwork, enhancing the viewer's auditory experience. The delineation between the artwork and the space is both disrupted and redefined, facilitating the exploration of new ideas through the interplay of sound and movement. Know/how shows itself and becomes Zimoun's artistic signature, where there is no intention of seeking harmony or disharmony with the environment.

4.9. Wrapped, L'Arc de Triomphe, Christo and Jeanne-Claude, 2021

L'Arc de Triomphe, Wrapped, was conceptualized in 1961 and was publicly exhibited for 16 days in 2021. The structure was enveloped in 25,000 square meters of recyclable polypropylene fabric in a silvery blue hue, complemented by 3,000 meters of red rope. This installation underscores the visual experience of the viewer, effectively transforming an urban space and a city gateway into an art form. It seamlessly integrates art into the urban environment, positioning the viewer not merely as a spectator but as an active participant within the city. The original form of the arch remains intact; however, the wrapping enhances its structure, creating a three-dimensional canvas effect. The representation is formally related to the previous essence. No specific know/how is formed. There is a clear harmony between the space and the artwork.

4.10. Piknik Works, performative drawing, British Chapel in İstanbul, 2019

Piknik Works is a performance art group based in Istanbul, established in 2017 by Atıl Aggündüz and Oğul Öztunç. The group employs space as a canvas to convey narratives through performative drawing. In his master's thesis titled "Canvas-space as a Medium of Reconciliation," Aggündüz (2020) emphasizes the reconciling potential of spatial environments. Piknik Works seeks to navigate the intersection of art, architecture, and graphics, drawing inspiration from the Creative Mechanics of the 21st Century. A notable endeavor involved continuous drawing for 72 hours, aimed at exploring the interrelations among drawing, the human body, and spatiality. This experiment took place in a chapel located within the Swedish Consulate on İstiklal Street in Istanbul, presenting a contrasting setting for artistic exploration. Throughout three days, the artists occupied this space, concentrating on drawing across the walls, ceiling, and floor. An examination of the resulting works reveals elements akin to traditional

drawing techniques. While the artists engaged in the act of drawing, the audience concurrently experienced the environment, contributing to the coalescence of artwork. The illusion resides in the narrative depicted on the walls of the space. From the standpoint of After Theory, the frame is not merely disrupted but extended into the spatial context, facilitating new considerations and representations. The drawings produced are not site-specific, nor has distinct know-how been established; rather, a pursuit of harmony with the space has not been prioritized.

4.11. Gaudi Dreams, Refik Anadol, 2022

Refik Anadol serves as an instructor in Design Media at LCLA and is an expert in audiovisual performance. His artistic methodology employs architecture as a canvas for the creation of spatial atmospheres derived from data. Anadol transforms both the visual and auditory characteristics of a space in response to user interactions, resulting in a dynamic surface that is perpetually in motion. In this context, data exists as a living entity, continuously flowing, while architecture functions as the foundational canvas for his artistic endeavors. In Anadol's works, the conventional two-dimensional cinematic representation of reality is redefined into a three-dimensional experience within the anti-world. The data environment acts as the source of illusion, and technology plays an essential role in this transformative process. A significant public exhibition occurred at Rockefeller Plaza in Manhattan, New York, where, on May 7, 2022, Anadol and his team projected a mapped interpretation of their work onto the facade of Casa Batlló, engaging an audience of approximately 50,000 participants (URL 9). In this project, Anadol utilized Gaudí's architectural masterpiece, Casa Batlló, as the canvas. The exhibition's content primarily revolves around data, extending the immersive experience into the urban environment. The illusion is characterized by a dynamic and fluid form that is projected onto the building's facade. From the perspective of After Theory, the framing within

Anadol's work delineates the boundaries of the building, facilitating a transformation into a new form. A fundamental aspect of this work is its ability to produce new knowledge—referred to as know-how—that can be utilized by other artists within the discipline. Although the representation may exhibit variations from its original essence, traces of that essence are still discernible within the artwork. Additionally, the work is site-specific and exhibits harmony with its environment.

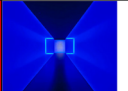











4.12. Pulse Topology, Rafael Lozano-Hemmer, 2021

The Pulse Topology installation transcends the concept of a static display, functioning instead as an interactive experience space. The arrangement of various light bulbs at different heights creates a topography of peaks and valleys, actively inviting the audience to explore the environment. Each light bulb pulsates in response to the heartbeat of distinct participants, incorporating their interactions into the artwork. The installation utilizes specially designed pulse sensors to capture the heartbeats of visitors. As new participants join, their pulse data is integrated into the recordings, replacing the oldest entry. This dynamic process ensures that each participant's heartbeat contributes meaningfully to the installation, enhancing the overall experience. From an After-theory perspective, the framing of the artwork becomes apparent, and the space itself integrates with the experience, resembling a three-dimensional canvas. The artworks generate a unique form of techne that fosters new thoughts. While the representation remains related to its prior essence, it is ultimately independent. This development has resulted in specialized know-how within the art sector, establishing a harmonious relationship with the exhibition space.

5. Discussion

This study analyzes the relationship between art and space, focusing on the transformations observed through the analysis of twelve artworks created between 1999 and 2023. The

Table 2. Analysis of the artworks.

Artworks	Content	After theory criteria	Artworks	Content	After theory criteria
 James Turrell (1999). The Light Inside (Neon and ambient light installation). The Museum of Fine Arts, Houston.	Content-space and light What-installation How-technic Experience-walking Time factor-time zone Illusion-pure lights Meaning-pure experience	Frame-space New thoughts Essence-similar Site-specificity-yes Know-how-specific Harmony-yes	 Doris Salcedo (2002) Installation (installation). Bogotá, Colombia (Adan, 2010).	Content-building facade, chairs What-installation How-technic Experience-no Time factor-moment Illusion-daily furniture in the wrong place Meaning-contrast	Frame-facade New thoughts-yes Essence-no Site-specificity-yes Know-how-specific Harmony-no
 Yayoi Kusama (2002). Fireflies on the Water (Installation, mirrors, plexiglass, lights, and water). Whitney Museum of American Art, New York.	Content-light, water, mirror What-installation How-water and Experience-singular Time factor-time zone Illusion-articulation Meaning-diversify	Frame-space New thoughts Essence-not linked Site-specificity-yes Know-how-specific Harmony-yes	 Zimoun, (2017). Râ Hal (Sound installation). Godsbanen, Aarhus, Denmark.	Content-wall, sound What-installation How-technical Experience Time factor-time zone Illusion-sound Meaning	Frame-no New thoughts-yes Essence-yes Site-specificity-no Know-how-yes Harmony-no
 Olafur Eliasson (2003). The Weather Project (Installation). Tate Modern, London.	Content-sun What-installation How-lying, standing Experience Time factor-time zone Illusion-urban effect Meaning-sunset	Frame-space New thoughts Essence-not linked Site-specificity-no Know-how-specific Harmony-no	 Christo and Jeanne-Claude (2021). L'Arc de Triomphe, Wrapped (Environmental installation). Paris, France.	Content-gate wrapped What-installation How-wrapped Experience-no Time factor-moment Illusion-wrapped Meaning	Frame-yes New thoughts-yes Essence-yes Site-specificity-yes Know-how-specific Harmony-no
 Tomás Saraceno (2013). In Orbit (Installation) Düsseldorf, Germany.	Content-webs What-installation How-touching Experience Time factor-time zone Illusion-web like Meaning-animals	Frame-space New thoughts Essence-yes Site-specificity-no Know-how-specific Harmony-no	 Piknik works (2019). Performative Drawing (Live drawing performance). British Chapel, Istanbul.	Content-painting What-performative art How-performance Experience Time factor-time zone Illusion-novelty Meaning	Frame-yes New thoughts-yes Essence-yes Site-specificity-yes Know-how-no Harmony-yes
 Anish Kapoor (2008-2009). Shooting into the Corner (Installation).	Content-wax and space What-installation, sound How-technical Experience Time factor-time zone Illusion-blood like environment Meaning-war	Frame-space New thoughts Essence-linked Site-specificity-yes Know-how-specific Harmony-no	 Relik Anado (2022). Gaudi Dreams (Digital artwork). Casa Batlló, Barcelona.	Content-data, building What-digital art How-technical Experience Time factor-time zone Illusion-fluidity Meaning	Frame-yes New thoughts-yes Essence-yes Site-specificity-yes Know-how-yes Harmony-no
 Ai Weiwei (2009) Snake Ceiling (Installation) (Küçükköner, 2023).	Content-bags What-installation How-designing Experience Time factor-time zone Illusion-memory Meaning-earthquake	Frame-space New thoughts Essence-not linked Site-specificity-yes Know-how-specific Harmony-no	 Rafael Lozano-Hemmer (2021). Pulse Topology (Interactive installation).	Content-lights What-installation How Experience Time factor-time zone Illusion Meaning	Frame-yes New thoughts-yes Essence-yes Site-specificity-yes Know-how-yes Harmony-no

analysis is grounded in an after-theory framework. An evaluation of these artworks reveals that the artists employed a variety of methods in their creative processes. Works such as “The Light Inside,” “Fireflies on the Water,” “The Weather Project,” and “Pulse Topology” effectively utilize light as a medium. Conversely, “Shooting into the Corner,” “Pulse Topology,” and Zimoun’s installation emphasize the integral role of sound. The experience of space is paramount across all selected artworks, with a particular focus on movement within that context. In “The Weather Project,” audience interaction with the atmosphere is facilitated through diverse activities, including sitting and lying down. In contrast, “Shooting into the Corner” places greater emphasis on audience expectations related to their engagement with the artwork. In “Pulse Topology,” the heartbeat is incorporated as a vital aspect of the artistic experience. This analysis is confined to the consideration of physical space, and all selected artworks promote the

generation of new thoughts. “Snake Ceiling,” however, addresses themes of memory concerning earthquakes and childhood, offering a profound artistic interpretation. Representation is linked to prior essence. Significant know/how was developed through the execution of “The Light Inside,” “Gaudi Dreams,” and “Pulse Topology.” Table 2 provides a comprehensive analysis of these artworks.

6. Conclusion

The diminishing significance of architectural theory, along with the emergence of existential dimensions within practice, has resulted in transformations in the relationship between art and space. The evolving potential of contemporary art, the disintegration of established norms, and the advent of innovative concepts and environments are all associated with the notion of “after theory,” which prioritizes practical application. This after-theory approach facilitates the development of concepts related to new thoughts and contextual connections.

The reconstruction of reality introduces the idea of expanding the horizons of art. The artworks under examination utilize space as a critical component and cannot exist independently. In this regard, after-theory permits a reevaluation of the potential of both art and space as manifested through these artworks. Furthermore, after-theory encompasses not only theoretical discourse but also practical implementation, necessitating that artists and researchers consider the significance of their ideas. The identification of challenges within the fields of art and architecture reveals new opportunities without aiming to counter-postmodernism. To eliminate boundaries effectively, it is imperative to first reflect on the notions of place and framework. The selection of space and the transformative impact of art contribute to a diversification in the relationship between art and space, both formally and contextually.

To ascertain the essence of a work of art, it is imperative to evaluate various components, including content, the nature of the experience, temporal factors, illusion, and meaning. This research posits the importance of analyzing artworks from an “after theory” perspective, which involves the examination of six essential criteria: frame, new thoughts, the relationship of representation to prior essence, site-specificity, know-how, and the degree of harmony or disharmony with the surrounding space.

Upon reviewing the selected works, it becomes evident that architectural representations situated at the intersection of art and space encompass a range of elements, such as spatial configuration, user interaction, experiential factors, and data influences. The artistic production process is contingent upon the artist's experiences before, during, and after the creation of the artwork; similarly, this process applies to the viewer or individual engaging with the art object. Therefore, the concept of experience is accentuated in the context of after-theory. It is important to note that architectural representations can be inherently misleading. The origins of illusion can be traced to the interaction between reality and un-

reality, which is further influenced by mass production, the careful balance of elements, the construction of artificial atmospheres, and the emergence of data sculptures. An emphasis on life and spatiality illuminates the deeper meanings within these works.

In this context, the artworks highlight the experience of space. The space functions as a three-dimensional canvas, altering the conventional meaning of the frame. The contextual and technical details, along with the material selections in the artworks studied, facilitate the emergence of new concepts. While the artistic representations are contextually and formally related to their prior essences, they have manifested in a novel manner. Although site-specificity is not designated as a criterion in the examined works, the boundaries of the artwork are delineated by the spatial configuration. Refik Anadol has developed a know/how that may be employed by other artists. Currently, there exists no definitive data regarding the harmony or disharmony of these artworks with their respective environments. This study is posited to offer classification criteria for research that investigates the relationship between space and art.

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