My Diary: THE PRACTICE OF LIFE AS A WORK OF ART

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by

Batu Bozoğlu

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APPROVED BY:

Prof. Dr. Lanfranco Aceti
(Dissertation Co-Supervisor)

Prof. Wieslaw Zaremba
(Dissertation Co-Supervisor)

Prof. Murat Germen

Prof. Alex Wong

Prof. Selçuk Artut

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Batu Bozoglu

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Lanfranco Aceti, Wieslaw Zaremba

The thesis analyzes the circumstances by which the everyday is transformed into an object of art through the author's practice and art project "Make My Day" and cases studies of works from Tracey Emin, Sophie Calle and Rirklit Tiravanija, in order to identify the process of aestheticization of life, then how to exhibit a work of art that is produced by this process.

Starting from cases studies from Tracey Emin's "My Bed" and Sophie Calle "Double Game" along with the work of the author, the thesis will analyze the process the aestheticization of everyday life on how the real life of the artists effects and empowers their works, proceed on to analyze how the act of living is offered as a medium to produce a work of art and why interactivity and the persona of the artist are fundamental for the aestheticization of the act of living.

Identifying the process to aestheticize the everyday, the thesis will move on to research how an interactive work of art that derives from this process should be exhibited by analyzing the exhibited works from Sophie Calle's "Take Care of Yourself", Tracey Emin's "Exorcism of the last painting I ever made", Rirklit Tiravanija's "Untitled (Free)" and Batu Bozoglu's "Make My Day" to found out and

propose in what conditions can an exhibition meet a satisfying result where the elements of interactivity, and social exchange that conveys the artist's persona to the work can be reached, concluding by stating that open interactivity that permanently reflects the participant's effects on the work and the presence of the artist in the exhibition space as the necessary needs of the situation.

ÖZET

Bu tez, yazarın sanat eseri "Make My Day" ("Günümü Gün Et") ve Sophie Calle, Tracey Emin, Rirklit Tiravanija'nın sanat eserlerini inceleyerek, sıradan hayatın sanat eserine dönüşme işlemini ve hayatın estetikleştirilmesini ve bu şekilde oluşan bir eserin nasıl sergilenmesi gerektiğini araştıracaktır.

Trace Emin'nin "My Bed" ("Yatağım"), Sophie Calle'nin "Double Game" ve yazarın eserlerinin incelemeleriyle başlayarak, tez sanatçıların gerçek hayatlarının işlerini ve sıradan hayatın estetikleştirilmesini nasıl etkilediğini ve güçlendirdiğini analiz edecek ve yaşama eyleminin nasıl bu eserler için bir sanat üretim metodu olarak sunulduğunu, interaktivitenin ve sanatçı kişiliğinin bu işlemdeki neden en temel nitelikler olduğunu tespit edecektir.

Bu estetikleştirme işlemini belirledikten sonar tez, bu işlemden çıkan interactive sanat eserlerinin interaktivite ve sanatçının kişiliğinin sosyal paylaşım yoluyla iletimini niteliklerinin en tatmin edici şekilde nasıl sergilenmesini gerektiğini, Sophie Calle'nin "Take Care of Yourself"("Kendine İyi Bak"), Tracey Emin'nin "Exorcism of the last painting I ever made" ("Yaptığım Son Resmin Şeytan Çıkarması "), Rirklit Tiravanija'nın "Untitled (Free)" ("İsimsiz (Serbest)") ve sanatçının eserlerinin yapılmış sergilerini inceleyecek ve sanatçının bizzat sergide bulunması, eserde kalıcı etki bırakan ve her türlü etkileşime açık bir interaktivite sağlayarak sunulmasını önerecektir.

PREFACE

This thesis discusses the process of aestheticization of everyday life through the use of the artist's persona by examining the works of Sophie Calle, Tracey Emin and Rirklit Tiravanija and also through the practice of Batu Bozoglu in his work "Make My Day" to discover on what circumstances the everyday is captured, used and presented as an art work and then proceeds to theorize how an interactive work of art that tries to depict the everyday, which is incorporated in the life of the artist can be appropriately exhibited.

Drawing from the relational aesthetics theory brought forward by Nicolas Bourriaud which is based on an immaterial form of art that is created by the interactions between people, initiated by socially engaged artists who perform outside the realm of conventional mediums, preferring to create situation where by visitors can act as participants to an event and therefore create an art work that is actually a platform of social encounter, the thesis will try to canonize the importance of the artist's presence, both by means of personal intervention in the gallery space and also by the representational aspect of its life which is the base ground that these platforms are build upon.

In the first chapter, two cases of artworks ("My Bed" by Tracey Emin and "Double Game" by Sophie Calle) will be analyzed as to find the essential conceptual element of these artworks which elevates the everyday or the mundane to artistic value. Without focusing too much on identifying what makes the otherwise non-engaging bed or simple task of charity work a significant art work (which can be explained by the social criticism that the works bring about on concepts like privacy, sexuality and urban life), we will explore the connection between these art works and the lives of the artists

that produced them in order to discover the mythifying value of the everyday life of the artist that helped promote the works in the first place.

In the second chapter, after having explained how the aestheticization of everyday life is accomplished and introduced a method to represent the everyday which is by producing an interactive process artwork that incorporates several different mediums to grasp the flow of life as close as possible, the conditions in which an aforementioned artwork (exemple being Batu Bozoglu's "Make My Day" which consists the practice part of this thesis) should be properly exhibited. Emphasizing again on the importance of the presence of the artist, as the myth that gratifies the work both by its intervention and its initiation, and also as the ground that provides the space that harbors the relational aesthetics to form, the thesis will state some essential elements that such a work of art should provide and posses while being executed in the gallery space in order to justify its interactive aspect.

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1 THE PROCESS OF AESTHETICIZATION OF EVERYDAY LIFE

1.1 How Does Everyday Penetrates a Work of Art;

When Tracey Emin's art work "My Bed" was shown in Tate Modern exhibition for Turner Price nominees, the reactions it received from the public ranged from high praise to a definite puzzlement. An installation arranged with an unmade, stained bed covered and surrounded by personal memorabilia and waste products like cigarette butts and vodka bottles, it was a work by which Emin expressed her traumatized adulthood and overly active sexual life in a most direct way. Although her works received good reception from many critics around the world, such as U.S art critic Bill Arning, where upon he said commenting on her U.S show; "I […] found myself worshipping her as a goddess and eating up even the most banal details."[1], when *Independent on Sunday* (24.10.1999) asked the question; " Would you show your bed on public?" to general public, an high-school student's answer was: "Putting your bed on display for "art's sake" is a waste of time and money. Art should evoke emotion or thought; I wouldn't put my bed on display as a piece of art…I don't think there's anything artistic about

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[1] Bill Arning, Tracey Emin at Lehmann Maupin in *Art in America* 87 (1999): 114.

being a messy person."[2] In regard to this opinion, unjustified it may seem, we can perhaps start to question what exactly makes Tracey Emin's bed a work of art while all of ours are just plain ordinary.

To pinpoint the first emergence of the commodity object in the art scene, Nicolas Bourriaud gives the name of one artist, Marcel Duchamp who first introduced the bottle rack and many other objects into the art world as ready-mades.[3] Duchamp's ready-mades were acknowledged as an argument against the then-contemporary art scene and the conventional gallery space. As a Dadaist and therefore a strong contributor to the anti-art movement, Duchamp's work was challenging the aesthetics of his era. For ready-mades' most

straight forward characteristic was their lack of artistic intervention. Duchamp states on his aesthetics – or non-aesthetics on ready-mades: "A point which I want very much to establish is that the choice of these "ready-mades" was never dictated by aesthetic delectation."[4]

Ready-mades were mere chosen objects, products from the market put together and labeled as art by the signature of the artist – in some cases even with a fake name. What Duchamp evoked was a discussion on the definition of the art object. Rather then playing with the material that comes with the medium; Duchamp was an artist who worked on the signs that made the medium what it is. By de-contextualizing the objects and then renaming them as art, he was rearranging the signs that made them an everyday object to remake them as art objects[5]. As Dalia Judovitz puts; "The selection and visual display of the ready-mades also involves the naming of the object, since the readymade becomes a work of art by Duchamp's performance, by his declaration that it is such."[6] This process, that we will call mythification, works on all layers of our perception   and   understanding   of   the   everyday   material.

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[2] Mandy Merck, "Bedtime" in *The Art of Tracey Emin*, (Thames & Hudson, 2002),121.
[3] Nicolas Bourriaud, *Postproduction,* (Lukas & Sternberg: 2007), 37.
[4] Gloria Moure *Marcel Duchamp: Works, Writings, Interviews*, (Poligrafa: 2009), 123.
[5] Martha Buskirk, *The Contingent Object*, (The MIT Press; 2005), 64; "Their sstartling originality emanates not from their physical form but from the unexpected act or gesture through which they were plucked from the everyday and designated as works of art"
[6] Dalia Judovitz, *Unpacking Duchamp: Art in Transit,* (University of California Press: 1998), 92.
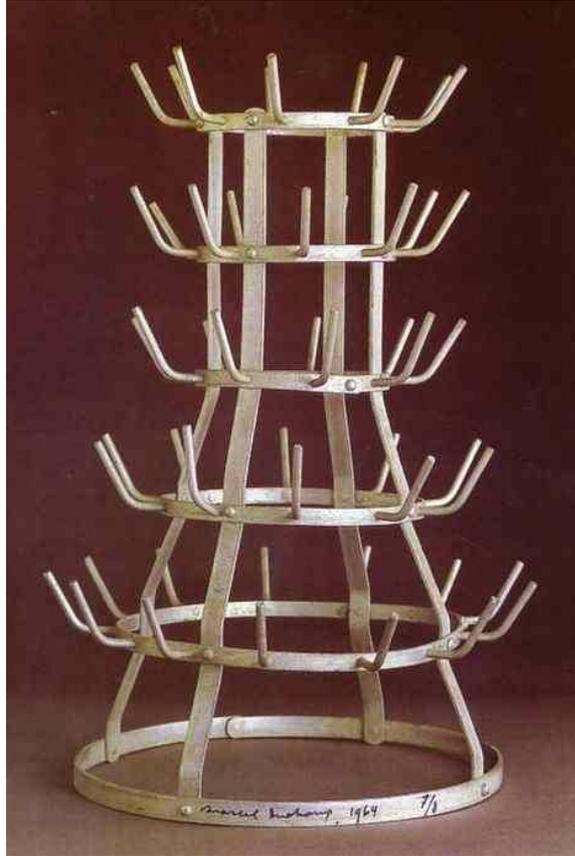
Figure 1. *Bottle Rack/Egouttoir (or Porte-bouteilles),* Marcel Duchamp, 1914/64. Readymade: bottle rack made of galvanized iron, 59 x 37 cm., Original lost, Replica, Private collection.

Duchamp, like Emin not only changed the sign and thus the content which was implied with the object, but also added an aura of authorship which elevated it to a different level of existence with his performance. For what persuades us is not that the object is recontextualized by a simple renaming or rearranging process, it is the gallery space that harbors it, the authorship that guaranties the authenticity of the work.

1.2 Case Studies;

To understand the difference between an ordinary bed and Emin's "My Bed" we have to look into process of mythification of the object by means of authorship. The bed as an artifact is a testimony to what Tracey Emin represents in our culture. As a worker class girl who had a sorrowful life, the act of opening up to the public eye by exposing her private life is expressed in her open bed. We can trace a connection between her sexual harassment in her childhood[7] with the bed that still carries marks of a sexual encounter, emphasized by the stains on the bed sheets that still reverberates the past intrusion of her privacy. As an autobiographical work, the bed signifies her life style which is ever present in her appearances in mass media and a stand to the perversion that she was been subjected to, where instead of admitting defeat, she insists to have her privacy invaded furthermore by throngs of spectators around the world. Needless to say we accept this invite, perhaps some of us unknowingly. But some, like Cai Yuan and Xi Jianjun, activists against institutionalized art took the offer seriously and had a pillow fight on the bed while it was exhibiting for the Turner Price, as an art intervention called *"Two Naked Men Jump on Tracey's Bed"*.

"My Bed's" artistic quality generates not merely from the space of the galley, or the signature of an artist, but from its strong connection to Tracey Emin's personal life and history, her existence as person or more accurately to what she represents and embodies in relation to them in our culture. It is this connection that binds the everyday

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[7] Piers Morgan, *The Dark Side Of Fame With Piers Morgan*, (Monday 10.35pm, BBC1, 2008).

element that is the bed with the aura of Tracey Emin with her history, personality and completes the work.

Another example of autobiographical work is Sophie Calle's "Double Game" in which she collaborated with the famous author Paul Auster. In this work, we see a different kind of aesthetics at work, especially in the part called "The Gotham Handbook" where Sophie Calle performs a series of everyday actions dictated by Paul Auster. These actions include helping the homeless people around the city by giving them sandwiches and McDonald's meal coupons bought and prepared by Calle herself, tending to a public space everyday by cleaning, maintaining it and providing a welcoming attitude to those who use it frequently and finally smiling to virtually everyone that she encounters in the city noting down the amount of smiles she receives back afterwards. She chose a phone booth which she tended to daily, placing flower arrangements, cigarette packs and other decorative elements in the booth, providing a chair and waste bin, rearranging the space with the help of the customers by means of a suggestions and comments box, presented in the museum space by photographs and actual notes from the users. What strikes us first is the submissive behavior the artist embodies here by being willingly subjected to directions from another person. Even Paul Auster's guide states this fact rather pleasantly in the first page; "Personal Instructions for S.C. on how to improve life on New York City (*because she asked…*) [emphasis added]"[8]. Although Tracey Emin's exposed privacy is up for visual invasion (or in other cases artistic invasion), Sophie Calle's privacy or more accurately her everyday life is being offered here as a tool and productive space to conquer. On what circumstances here then the mythification occurs?

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[8] Sophie Calle, *Sophie Calle: Double Game*, (D.A.P./Violette Editions; 2007), 238.

Figure 2. Tracey Emin, My Bed, Installation Turner Prize Exhibition, Tate Gallery, London, 20 October 1999 - 23 January 2000, Photography by Stephen White, Images courtesy of Jay Jopling/White Cube.

Figure 3. *Two Naked Men Jump on Tracey's Bed,* Cai Yuan and Xi Jianjun, 1999, Tate Modern London.

Figure 4. *"Double Game",* Sophie Calle, 1999, Camden Arts Centre, London (U.K.)

1.3 The Everyday as a Medium;

On the aesthetic representation of the everyday life Ben Highmore states;

> *Tradition might suggest that certain forms of representation are more appropriate for attending to specific aspects of the world. [...] Yet in relation to the everyday, all forms of representation are hampered by a similar problem. If, for example, is seen as a "flow", then any attempt to arrest it, to apprehend it, to scrunitize it, will be problematic. Simply extracting some elements form the continuum of the everyday, attention would have transformed the most characteristic aspect of everyday life; its ceaseless-ness. As far as this goes, a good starting point would be to suggest that no form of discourse is ever going to be "proper" (appropriate) to everyday life.[9]*

To follow this idea, we might suggest that although a single method of representation cannot do justice to the essence of everyday life, different methods of representations coming together can. In order to understand what Sophie Calle does in her work "Double Game", we have to think about a collaborative work between different mediums and different authors to represent the altered everyday life in the gallery space. This not only corresponds to the actual installation of the works as a collage of photographs, text and authentic items, it also acts as a guide for how to understand the method of realization or rather the act of performing on everyday life to create an art piece.

Like Tracey Emin, Sophie Calle uses her own privacy and everyday life as a performing space where she baptizes elements of ordinary value; like the notes and comments from the phone booth users and creates artifacts to be exhibited in the gallery

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[9] Stephen Johnstone, *The Everyday (Documents of Contemporary Art,* (The MIT Press: 2008), 82.

space. They act as witnesses and proof to the event that supposedly took place as a performance which receives the highest emphasis in her works. The installation materials always carry as sense of nostalgia which generated from the deliberate use of museum aesthetics such as the use texts, photographs, newspapers or documentations and items which are shown similar to the artifacts on the historical museum galleries. All these aesthetic data refers to one single fact; the existence of the act. As Highmore said, all these representational material cannot fully grasp the flow of the everyday, but what is consciously left out works as a mystifying (mythifying) element for the piece, just as the missing pieces of an ancient temple arouses the spectator's fantasies to complete it as [s]he wills.

But this process of nostalgia cannot be achieved without the presence or the existence of the artist as the author of the work. Authorship here doesn't mean a signature or a simple claim of ownership over the materials presented or the performance. While we can relate to a more "interesting" story in Tracey Emin's case to support the elevation of the ordinary to an artifact, in Sophie Calle's case, the life of the artist, regardless of what may be is not of importance. As a strong contrast to Tracey Emin, Calle's myth emerges from her resignation of her personal life. In every one of her works, we can see her submitting to a role that of a follower in every sense of the word. What she actually embodies, in the perfect sense is Baudelaire's *flâneur*. Disguised and impersonated, dictated by the crowd, Sophie Calle's work always explore the others and herself as an "other". The showcases where she stores her birthday presents, and her work "Shadow" where she hired a detective to follow herself making reports and shooting photographs are made as if she was trying to convince us and herself that she exists. As the flaneur immerses into the crowd, diffusing in it and riding on its flow, the ceaseless rhythm of the everyday life, Calle's aesthetics try to cover all possible mediums to reveal it in this mesh pot. In all her works, we can see the play between the absence and presence of the artist as she puts herself on the pursuit of others and herself in different kinds of disguises, trying to picture others by their diaries, photos and everyday activities. It is this element; this play of absence/presence in which the spectator finds a connection to her work, a place to fit where in either case the realness of the everyday, represented in a subtle yet intriguing way captures us as an historical event. Thanks to this approach of historical documentation, she accomplishes

the mythification of her own actions as events worth retelling. The presentation itself makes the actions worth presenting.

1.4 Practice: "Make My Day";

In the art project "Make My Day", we see a different kind of structure of aestheticization of everyday life. Where Tracey Emin puts herself and her private life with all its intimacy and Calle with her existence or lack of it on the line of work, Batu Bozoglu puts the notion of being an artist and the myth associated with it as the qualifier of the work as art. Being lead by the contributor's will, the artist here ceases to be the creator, acts as an initiator of the process, calling out for ideas from the public. The contributors can dictate the artist as thoroughly as they are willing to, given that there is no limit to the details and actions that can be presented other than the one day limit, so far so that the decision making on the artist's part becomes non-existent. Bozoglu although uses his initiative to accomplish the tasks according to his resources, the conceptual structure of the materials presented in the projects belong to the contributors. Thus there is no autobiographical reference behind the works, nor is there a search for historical documentation, given the presentation of the works is on a web based format. All we see is the artist being subjected to follow a set of orders during a course of one day in video format. So what makes this art, we might ask. And more importantly, whose art work this is?

To answer our first question, we return to Duchamp's performative claim over the object as art. Bozoglu, empowered by his self-promotion as an artist claims the fact that the actions, although conceptually created by the contributor, becomes a work of art by his doing. Being submissive in form of practice as he lets his action be driven by the public, he also presents us the empowerment of his intervention or execution as the nominator for the work as art. By purging the historical, autobiographical and cognitive

layers of artistic practice, the artist strips down the process of aesthetic process down to one fundamental element; execution[10].

In all the above mentioned works from Tracey Emin and Sophie Calle, we see a reference to the artists' own persona; the traumatized past in Emin and the search for a proof of existence in Calle. While Emin presents plays on the audience's hunger for exposed intimacy down to a level of obscenity[11], Bozoglu expresses a simpler more exaggerated sense of authorship, free from self referential material, with just the claim or signature as a proof of ownership over the ideas of the contributors. On a more sociological view, this empowerment is actually stolen from the contributors by the artist, placing himself as the executive force between the ideas behind the actions and the end product which is the art piece. Bozoglu's work is a discussion between these two forces, one being cognitive the other executive. Formerly sharing the same body in the artist's field of operations, the artist uses the collaborative space of the World Wide Web and new media technologies to deconstruct the elements that creates the model of artist – one of the defining processes of the postmodern era – distributing it to others over an online platform where the user of the project's website can play the role of philosopher/artist.

This transformation from a spectator to participator can be investigated as an ambivalent notion, where the user is granted a power which [s]he can manipulate the artist and his work, but also accepts the castration that comes with it as he agrees to order/help/work for the artist to do his own art piece. Reading Bozoglu's work we cannot help but come to a conclusion that the act of actualization, of execution is the most important aspect of the creative process, and the defining factor over the issue of granting/claiming authorship.

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[10] Rollo May, "The Creative Process" in *The Courage to Create,* (NY, Norton, 1994); Rollo May explains the importance of the act of production in the creative process, referring to the "encounter" which is the process of actualizing the creative idea, and emphasizes that without the encounter, creativity can not be fully accomplished.
[11] Jean Baudrillard, *The Ecstasy of Communication* (NY: Semiotexte, 1988); Baudrillard explains this behavior as a reaction to the a social phenomenon he calls "double obscenity" which is caused by the disappearance of the boundaries between public and the private spaces, where by the private space becomes subject to mass observation, to a level of obscenity just like pornography, zoomed in to an extent of losing all meaning, to transmit a false proof, a simulation of the existence of privacy, like a fake treasure map, to comfort us and satisfy our need for a still existing private space.

Establishing the legitimacy of the work as art piece, Bozoglu's proposal of presenting recordings of the events and actions without any particular social, critical or aesthetic importance, the mundane everyday action as a work of art opens another discussion about the aestheticization process of the everyday elements. Different than the bed that signifies a personal history, or the "Double Game" which defines an active social interaction to ameliorate the city, "Make My Day" 's sole purpose is to fulfill a participant's wish. But when it comes to represent the free flow of the everyday, the accidentiality, simultaneity, unpredictability of the everyday events, a simple unedited documentation is an accurate medium. As we see the artist trying the overcome many obstacles to accomplish what he was assigned to, we are being subjected to the everyday visually, audibly and chronologically as the events unfold, and the commentary by the artist while he tries to orchestrate them in order to succeed in his quest gives us an insight about the experience he is about to have. This autobiographical narrative in the recordings also suggests another aspect of mythification process, where the artist is shaping his real life experience into a form of communication, both interactive by the use of the orders that the participants can give thus modifying the everyday, and getting back the experience they suggested to the artist to have as he lives it for them, offering a ready made life experience to be consumed. This process can be seen in other cases as the artists take on the desires and wishes of their audiences, the ones that they are incapable of fulfilling usually, and realize them in their works.

1.5 Aesthetic Study of "Make My day";

It is very hard for an art work to be interesting when it comes to everyday mundane actions that are presented without any excessive editing or a strong narrative. While Tracy Emin's bed has the aura of being the famous piece of furniture where she supposedly lived through some of the sexual experiences she so blatantly represents and exposes with her persona, and Sophie Calle's exploits filled with dedication and zeal for common actions like tending to a phone booth or following an interesting person; eating a salad, four bars of chocolate, performing a small ceremony of mourning and

improvised guitar playing have nothing to be amazed or compelled by. Or so it may seem. To identify how exactly the aestheticization takes place in this work we have to examine what has been added to the orders that the artist has to follow, and how the narrative is constructed to document the process.

As we have already mentioned above, everything can be transformed into an art piece with the claim of authenticity by the artist. But this duchampian claim has to be supported by the myth that has been provided with the work, so that it can represent not just an event that took place or a particular personal experience, it also has to create in itself a sign, as Roland Barthes explained[12], that is altogether a different notion, an artifact that is nor the object itself or the thing that it represents. Tracey Emin's bed has this particular quality to it, just as the documents and actions done by Sophie Calle have. In Bozoglu's works this quality comes with the notion of "the contributor" that is ever present in the work, but outside the frame. Like a shadow over the piece, the actions executed in the video, although acted out by the artist, has the intention of satisfying someone, the person who send the orders in the first place. As spectators, one who reads the work as it plays out in the screen contemplates not just the actions or how they are been done, but also judges them according to the expectations that are been laid out before the video was been shot. So seeing the first command; eat a healthy meal, we accept the artist to satisfy us by following the order, and like watching a contestant, we expect him to fulfill it and pass judgment on the performance. This notion of expectation transforms the action, from being just eating a salad or fulfilling a wish to a race or dare where the everyday becomes a competing ground between the artist and the spectator.

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[12] Roland Barthes, *Mythologies*, (London; Vintage. 2009), p. 135: "[…] semiology postulates a relation between two terms, a signifier and a signified. This relation concerns objects which belong to different categories, and this is why it is not one of equality but one of equivalence. We must be here on our guard, for despite parlance which simply says that the signifier expresses the signified, we are dealing, in any semiological system, not with two, but three different terms. For what we grasp is not at alone term after the other, but the correlation which unites them; there are, therefore, the signifier, the signified and the sign, which is the associate total of the first two term. "

Figure 5. Shots taken from Batu ozoglu's   "Day_01" from *Make My Day*(2009).

(No Subject)

From: **Tamara Reichardt** (Tamara.Reichardt@gmx.at)
Sent: Saturday, November 14, 2009 1:47:32 AM
To: make-my-day@windowslive.com

Hi Bató!

1: Get some good, healthy food and eat it with relish!
2: Afterwards, you stuff yourself with sweets of all kinds (snickers,...). 3:
Wash it down with beer or some other drink. Na zdrowie!
4: Then mourn after your ERASMUS-friends... especially ME!
5: write a song for me! (or, at least, play something, while you're crying out
my name!)

hmmm, and you could wear your green boxershorts... I like the colour! ;)
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DSL-Preisknaller: DSL Komplettpakete von GMX schon für
16,99 Euro mtl.!* Hier klicken: http://portal.gmx.net/de/go/dsl02

Figure 6. Letter submitted through the website for "Day_02" of *Make My Day* (2009).
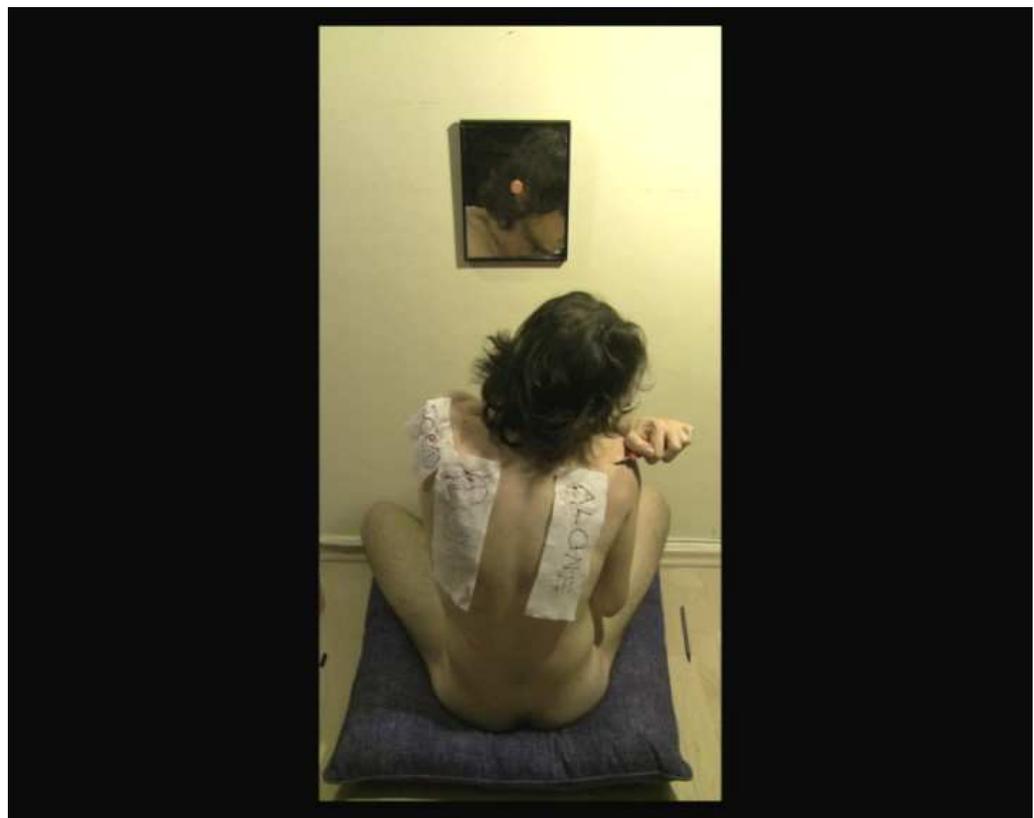
Figure7. Shots taken from Baru Bozoglu's "Day_02" from *Make My Day*

(No Subject)

From: **Selin doğulu** (yourday_sd@yahoo.com.tr)
Sent: Saturday, November 28, 2009 7:54:48 PM
To: make-my-day@windowslive.com

Boş ve sessiz bir odada kapıyı ve pencereyi göremeyeceğin duvara, yere bağdaş kurarak oturduğunda duvarda alnına denk gelecek yüksekliğe turuncu 2cm-2cm büyüklüğünde bir daire yapıştırıp sadece ona bakarak otrumanı istiyorum. Bu güne erken başlamanı ve sağlam bir kahvaltı yapmanı istiyorum. Oturduğun zeminin yumşak olmasını ve tamamen çıplak(fakat bulunduğun oda soğuk olacaksa üzerine basit bir kumaşla örtebilirsin) olmanı istiyorum. Aslında arzum yerinden kalkmaman fakat temel ihtiyaçlarını karşılamak için başka bir yöntem bulamazsan kalkman kaçınılmaz olacak. Birde eğer video kayıt yapacaksan gerekli gördüğün vakitlerde aklından geçenleri bağırarak söylemeni istiyorum. Şayet kamera yoksa yanına büyük bir kağıt alıp düşüncelerini kağıda yazmanı istiyorum. Duvardaki noktayı göremeyecek kadar hava karardığında günü bitirebilirsin fakat sen istersen devam da edebilirsin burası sana kalmış.
İyi günler.

Figure 8. Letter submitted through the website for "Day_02" from *Make My Day* (2009)

To emphasize this notion, Bozoglu's plays his hand to exaggerate the actions, to add greater tension to the piece. We see him eating four bars of chocolate in the first day of the project, which is not specifically pointed out in the email he received from the website, and in the second day the adding of razor cuts to fix the papers on his back, to underline the competitive aspect of the work. Throughout the whole video we see him explaining us, the judges, his actions and how he is going to perform them so that what we see is actually not the action itself anymore. It is documentary of the action on how it is been done that is presented. Overall the video represents not an end product, but the clear documentation of how an end product is produced, how the artistic process plays out, with its common issues like the idea that drives the work, the steps that lead to the execution, the ever present tension felt by the artist to please the public, himself and the camera and finally the act of making the product. In that sense "Make My Day" becomes an art work about the production of art, leaving out the end product itself. So just as this papers tries to identify the aestheticization process of an everyday action, the work also documents the same subject matter to create an inside look on the production of the artwork, inviting the public to involve in it, both by direct means or just by watching the videos, into the process.

In conclusion, the myth that surrounds the videos by "Make My Day" is the simple fact that they represent the "behind the scenes" aspect of the artistic practice as the practice itself. So that what we are facing is the artist answering the most common and highly intriguing questions of "where do you get your inspiration from?" and "How do you manage to come up with these stuff?"

1.6 Defining the Process;

In light of our assumptions on the process of aestheticization of the everyday life elements, we can now put down some fundamental steps on how to accomplish this feat. As we have seen in Emin's and Calle's case, to elevate an element of everyday life into an art work or an artistic practice, it is imperative to rearrange the elements to

signify and represent an historical data centered on the life of the artist, or any historical figure that has the potential to signify an aspect or idea of socio-political nature. When this historical representation is in fact derived from the life of an artist, who is inescapably a figure of public attention, and therefore embodies what he or she promotes visually, conceptually and as practice, the everyday becomes exceptional and fit to be exhibited. The appeal of experiencing the exposed privacy, of direct interaction to a personal life of an artist – which is a highly iconic intriguing persona throughout centuries – is also a method which these artists used as mythifying factor to promote the work and themselves and towards the aestheticization of the presented material.

As we have seen in the practice part of our research, even though the material presented signifies an altered biographical reference, the artist being presented as the actor and as the executor of the event is enough to promote the everyday life, as mundane as it may seem – to an artistic practice. This excavation from Bozoglu's project proves that in an equation where everyday life is been transformed in to an art event, the element that initiates the reaction is the myth behind the persona "artist" where by transforming its life into an open space, using it just a curator uses the gallery space to frame everything it surrounds as an art piece. What Duchamp did in the real space of institutional gallery, challenging the aesthetics by his ready-mades, artist like Tracey Emin, Sophie Calle and Batu Bozoglu does using their persona, their life, giving it the same transformative power the gallery holds over objects; their life presents their work, and their work presents their life.

To understand this equation, we can refer to Michel de Certeau's theory on the art of story telling or narration as a form of art which deals with both practice and theory. Mainly focusing on written forms of art, his assertions can be applied in all art mediums considering all works of art are perceived in context to their date of production, author and space. As to elaborate on the context of author, which clearly identifies a fundamental aspect of the works which are understood not just individually (as singular pieces of art) but also in accordance to their creators agenda and persona, both works from Emin and Calle are placed into a narrative created by the artist's life or representational aspects of their characters in the society. Meaning; when we see the bed that Tracey Emin showcases in the gallery space, we are encountered with a story situated in the long narrative of the traumatized urban persona that she is or is thought

to be by the public. This narrative which in turn corresponds to reality (life) of the artist is a "story [that] does not express a practice. It does not limit itself to telling a movement. It makes it. One understands it, then, if one enters into this movement itself."[13]

Apart from this process, in order to properly represent the everyday, art works should use documentation (photographs, items, texts) that will act as proof to actuality of the events and actions, much like Calle used in her exhibitions and Emin's use of videos and personal items. Most of the items and media displayed in the museums that uses everyday life aesthetics can be considered ordinary without the myth that surrounds them. This quality that emphasizes the event rather then the craftsmanship or the technique that is been used to produce these works are essential to the representation of the everyday.

Considering the proper aesthetic approach to create an art work based on the everyday, or more to point practice of life, the artist Batu Bozoglu proposes the use of several mediums; web for the interactivity that allows the participants to connect with the artist and manipulate his life, letters (both written by hand or printed) as a contract for documentation and video in the form of documentaries, and the promotion of life, that is offered as the primary medium for the art work, the canvas on which the days are displayed.

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[13] Michel de Certeau, *The Practice of Everyday Life,* (University of California, 1998), 81.

2 EXHIBITING AN INTERACTIVE PROCESS ART WORK

2.1 The Open Work of Art;

Since the conceptual movement in the arts, we have witnessed the transformation of the artworks from definite results to living processes. While the art work was changing its form, the visitors who encountered the works in gallery also were undergoing a similar shift from mere spectators to active participants, as they ware asked to interact, participate and sometimes complete the pieces in display. Presumably this shift is caused by the technological and scientific progresses that affected society as it's been introduced to quantum physics and World Wide Web that suggests an ambiguous reality and infinite interactive structures.[14]

Form the days where a book was a closed, complete message whose limits are defined by its cover, we are now faced with the hypertext over the web that gives us the possibility of an unlimited read both in the sense of composition and length. This new structure which democratizes the power of the author, created the "open" work in which the artist, instead of providing a complete work to be displayed, creates a frame in which the visitors are invited to reach in and interact with, in order to shape a meaning of their own. Roger Dannenberg and Joseph Bates explain this new model of art work;

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[14] Umberto Eco, "The Poetics of the Open Work," in *Participation,* ed. Claire Bishop (London: Whitechapel Gallery, 2006), 31.

In traditional art, the author produces a relatively static artifact such as a book, a musical score, or a dramatic script, and we identify this artifact as the work of art. […] the static artifact is replaced by an interactive system, and it is less clear where the artwork lies. For the author, the interactive system itself is clearly a work, but art only "happens" when someone interacts with the system. In some cases, the process of interaction is the art.[15]

To clarify the "openness" of a work of art, we have to consider that all art works are open to meditation and reinterpretation even though they don't provide interactivity. But the "open" work is the kind that takes its shape *trough* interactivity, in a sense that without it, it will cease to exist.[16] To sum it up, we quote Umberto Eco for the description of such an open work as;

[…] the possibility of numerous different interventions, but it is not an amorphous invitation to indiscriminate participation. The invitation offers the performer the opportunity of an oriented insertion into something which always remains the world intended by the author […] who offers the interpreter, the performer, the addressee a work to be completed. [17]

What Umberto Eco emphasizes is that the author, even though he or she presents a work to be completed, draws the lines in which the action will take place. We see this process at play in the work "Take Care of Yourself" by Sophie Calle where the artist invites women of different perspectives to argue about and interpret a letter she received from her boyfriend about his wish to end their relationship. In this work she offers freedom of interpretation and anticipates the submission of all kinds of media from the participants. But still the boundaries are set by the artist in a way that supports the freedom of interaction but also keeps it in context, which is in this particular work, a discussion of intimate relationships and behavior analysis of a man who wants to break up with her girlfriend through an email. In an interview done by Louise Neri with the

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[15] Roger Dannenberg and Joseph Bates, "A Model for Interactive Art" in *Proceedings of the Fifth Biennial Symposium for Arts & Technology,* (1995), 3.

[16] Sara Diamond, "Participation, Flow, and the Redistribution of Authorship: The Challenges of Collaborative Exchange and New Media Curatorial Practice" in J. Trant and D. Bearman (eds.)*, Museums and the Web 2005: Proceedings, Toronto: Archives & Museum Informatics*, (March 31, 2005); "Opening night is now seldom the end of the artwork, nor is it the beginning. New media art works that are based on audience participation change throughout both the duration of their exhibition and the collaborative endeavours to create them - getting communities in place and thinking through presentation strategies starts well before the opening."

[17] Umberto Eco, "The Poetics of the Open Work," in *Participation,* ed. Claire Bishop (London: Whitechapel Gallery, 2006), 36.

artist, Sophie Calle explains this issue; "The rules of the game are always very strict. In *Take Care of Yourself* I asked the participants to answer professionally, to analyze a breakup letter that I had received from a man. The parameters were fixed."[18]

When in comes to curating these "open" works, the question we often ask ourselves is how to preserve the interactivity that is an essential part of the work. Because "the nature of the [interactive] work is embodied not just in how it looks or what images are used, but in the way that it behaves when people interact with it. The problem of working with and defining interaction is a key one."[19] We will now analyze some of the works from contemporary art scene to see how this issue is handled over the years.

2.2 CASE STUDIES;

2.2.1 Tracey Emin, "Exorcism of the last painting I ever made";

In "Exorcism of the last painting I ever made", a performance from Tracey Emin that took place in Stockholm, Gallery Andreas Brändström in 1996, we watch the artist trapped in a cage, drawing and painting. What we have here is the act of practice of painting displayed as a documentary piece, where the observers are encouraged to violate the private space of the artist during her creative process. Neal Brown explains this particular piece and its effect on the visitors;

> *Here the raw evidences and struggles of an unashamedly*
> *natural art about the world and its depiction can be seen, along*
> *with the waste detritus and psycho-droppings of such creativity*

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[18] Interview by Louise Neri with Sophie Calle, accessed 06 June 2010, online sourse; http://www.interviewmagazine.com/art/sophie-calle/
[19] Linda Candy and Ernest Edmonds, *Explorations in art and Technology*, (Springer-Verlag, London.; 2002.), 29.

[…] and we have observer status only. Safely shielded from the colossal heat of the miracles of success, and the goblins and demons of failure, we are silently privileged witnesses to the primary matrix of conscientious painting activity.[20]

Tracey Emin is, and always has been an artist dealing with the private space and intrusion of intimacy. Along all of her works we can see this pattern as she passively displays herself in various intimate acts and dispositions, forcing the viewers to become witnesses of her life filled with pain and drama, all of that which ironically lived up to be great resources for her artistic carrier. These shared experiences may seem very personal and hard to relate to, but are also essential elements of her aesthetics that made her an icon for the new age struggling artists.[21]

"Exorcism of the last painting I ever made" shows and opens into interaction the process expressionist painting. Here the interactivity is rather spiritual; the artist naked and vulnerable, locked in a cage, fighting off her demons, performing a ritualistic act of art making while she is being constantly watched by the visitors. This act of constant production[22] as if Emin tries to prove her existence to the world, becomes a struggle to survive and a sacrifice that is glorified by the witnessing of the visitors, much like a religious tale of a saint. Tracey Emin recounts her own experiences during her performance;

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[20] Neal Brown, *God, Art and Tracey Emin* (London: Jay Jopling/White Cube, 1998).

[21] Neal Brown, *God, Art and Tracey Emin* (London: Jay Jopling/White Cube, 1998); "[…] in a tumblingly humorous, sad, and cumulative storytelling of her spirituality, Emin describes for us a life of both organic and creatively contrived incident, whose details differ but whose passions are representative of us all."

[22] Tracey Emin created 14 paintings, 78 drawings, 5 body prints and numerous other painted equipment during her fourteen days of performance in the gallery.

Figure 9. Tracey Emin, *Exorcism of the last painting I ever made*, 1996, Performance at Galeri Andreas Brändström, Stockholm 1996, Dimensions of room: 153 1/2 x 169 1/4 in. (390 x 430 cm). Photography by Antonia Reeve. Images courtesy of Jay Jopling/White Cube.

Figure 10. Tracey Emin, *Exorcism of the last painting I ever made*, 1996. Performance at Galleri Andreas Brändström, Stockholm 1996. Dimensions of room: 153 1/2 x 169 1/4 in. (390 x 430 cm).Photography by Antonia Reeve.Images courtesy of Jay Jopling/White Cube.

It was called "Exorcism of the last painting I ever made" because it was for me to get rid of them [my failures], plus the fact that painting for me was completely moribund: it was completely bound up with failure. [23]

"Although her work often seems rough and sketchy, Emin has created a very poetic language of her own, which will leave the spectator with equally strong emotional feelings." says the exhibition catalog on Emin's work, which can testify as a general attitude towards painting and art general. But the important issue here is the fact that what was exhibited in the gallery was not the paintings and prints, or a painter's studio full with adequate equipment. As the titles of the prints exhibited later on in Saatchi Gallery suggest, the work is called "Life Model Goes Mad" and painting out that the exhibit was Tracey Emin. Just like Roland Barthes' statement on Marcel Proust, Tracey Emin "instead of putting [her] life into [her painting], as is so often maintained, [she] made of [her] very life a work for which [her own painting] was the model."[24] So what is being interacted with is not the paintings, the visitors upon putting their eyes on the lens, interact with the artist's life directly, and through that interaction a series of art works are being produced, and most important of them all is Tracey Emin's life itself. And for 14 days, visitors can watch how they affect the artist in the gallery, while she's painting, expressing what she has been receiving from the audience during the exhibition.

If we look into the curating of this process artwork, we have to first acknowledge the fact that what is essential for this piece is to provide an intimate connection between the visitors and the artist in her environment. The lens that has been used to evoke such an intimate relationship is a great way to summon a "peeping" experience that is logged into our psyche from our childhood. The reversal of the roles here is evident when the visitor has to lose its innocence and become a "gaze" that violates the privacy and does not feel guilt or sin, just curiosity. The audience takes the role of the spectator in a movie theatre, passing judgment without realizing that what he

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[23] Mandy Mack and Chris Townsend ed., *The Art of Tracey Emin.* (Thames & Hudson, 2002), 198.

[24] Roland Barthes, "Death of the Author" in *Participation,* ed. Claire Bishop (London: Whitechapel Gallery, 2006), 42.

is been subjected to in this case is not a remediated reality but real life itself. So here interaction is made easier and more attractive through "veiling" the audience, just like online chatting in the public chat servers, the audience becomes relieved from their personality and becomes unknown strangers.[25]

Although achieved in great success, the interactivity in Emin's work is rather ambivalent; first because the cages serves as an obstacle protecting both the artist from the audience, and the audience from the artist herself, and secondly because the interaction is kept on a sensual manner, rather then a material one. We will see now a different case from Sophie Calle and her art piece "Take Care of Yourself" where the interaction is more direct in case of call for participation through submitted media, and analyze how the piece is exhibited.

2.2.2 Sophie Calle's "Take Care of Yourself";

"Take Care of Yourself" is based on a collective analysis on personal relationships. As an artist working on identity and everyday life, Sophie Calle opens up her private life offering to all women around the world the opportunity to interpret a break-up letter from her recent boyfriend. 107 women responded to her call and various media poured in her lap, all of which later became a monstrous installation of television screens broadcasting what they think about the letter and more importantly their response to the man who's responsible of this sad turn of events.

"The idea came to me very quickly, two days after he sent it, I showed the email to a close friend asking her how to reply, and she said she'd do this or that. The idea came to me to develop an investigation through various women's professional vocabulary"[26] says Sophie Calle when she's asked how she came to develop such an

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[25] Sherry Turkle, *Life on Screan,* (New York: Simon & Schuster, 1995), 207; "[…] the lack of information, about the real person to whom one is talking [interacting], the absence of visual clues, all these encourage projection."

[26] Angelic Chrisafis, "He Loves Me Not" in *The Guardian,* June 16, 2007. Online source; http://www.guardian.co.uk/world/2007/jun/16/artnews.art.

interesting piece. We might say that this approach tends to be a rather curatorial one, considering how Sophie Calle acted and embraced the role of the initiator, rather then the sole creator of her art work. What eventually became a series of videos on a gallery space are works from women of different interests giving their opinions on Calle's received mail. And the work in itself proposes a curatorial attitude toward practice of art where the artist steps down from the main stage and gives the spots to her audience, acting as a director or script writer.

Since the situationist movement and Guy Debord's society of spectacle, artists often engaged in activist performances creating an environment, a situation or a social platform instead of presenting definite, material works of art. Calle, following the same approach, opens up a discussion where by a critical study of certain behavior or social paradigm can be created. What is more innovative here is that Sophie Calle uses her own personal life for this discussion to take place, and what is being interacted with here is not the work which is being produced but her own life as a woman who had a recent break up. Upon this subject, Sophie Calle comments; "The difference with many of my works is the fact that they are also my life. They happened. This is what sets me apart […]"[27]

On the effect of the art work on her life Calle comments; "After I month I felt better. There was no suffering. It worked. The project had replaced the man."[28] Her statement suggesting her women friends to "analyze it, comment on it, dance it, sing it, dissect it, exhaust it, understand it" and to come up with a proper response [29] is an invitation to the personal life of the artist, where the participant are encouraged to take action instead of her.

This "effacing" of identity on Calle's part is a recurring theme in the artist's work, where she removes herself as a person and becomes a tool that performs and exists not for her but for others. A similar case was "Double Game" where the artist acted upon the suggestions made by Paul Auster tending to the city and the people in it.

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[27] Interview by Louise Neri with Sophie Calle, accessed 06 June 2010, online sourse; http://www.interviewmagazine.com/art/sophie-calle/
[28] Angelic Chrisafis, "He Loves Me Not" in *The Guardian,* June 16, 2007. Online source; http://www.guardian.co.uk/world/2007/jun/16/artnews.art.
[29] Sophie Calle, *Take Care of Yourself*, (Actes Sud, 2007), 1.

But here in "Take Care of Yourself" we see her opening herself up in a way in which she becomes a playground for others where couple relationships can be discussed and published. She connects these women who collaborated with her over her life and becomes a platform for others to raise their voices.

The interaction with Sophie Calle's work "Take Care of Yourself" in gallery space is rather limited. The audience is confronted with a multiple screen installation and documentary elements to see the investigation process in a completed state. So in the curatorial part we cannot say that the work has an interactive element or a process work. Quoting Erkki Huhtamo's claim to disapprove of Mark Hansen and Ben Rubin's work "Listening Post" winning *Prix Ars Electronica Golden Nica* in 2004, pointing out that even thought the work's process which involves taking parts of conversations texts from around the public chat rooms on the internet and showing them through multiple screens mounted on the gallery space has interactive aspects into it, the fact that the audience - similar to case of "Take Care of Yourself" - has "nothing else to do beside watching, listening, and immersing oneself into the experience"[30], categorizes the work as un-interactive at least on the context of exhibition. But if we take a look to the early works of the artist, we can also understand that this conventional museum approach is a definite part of what Calle does in the gallery space. From her birthday gifts displayed in showcases, the photographs of her performances in "Double Game" and reports form her work "Stranger" all have been exhibited in a way that mimics the curatorial approaches towards ancient relics and historical figures. When displayed as historical documents and objects, art works take on an additional role; to prove the existence of a certain reality, which is in this case Sophie Calle's. Although it would be a much more fulfilling experience for us to be able to visit the work in progress, executed in gallery in way in which we would not be just an audience to witness the work, but also would have the opportunity – at least for those of us who are gender appropriate – to participate on spot. But the work still shows a very complex interactive process where the artist not only collected opinions, but also worked with all of her participants, taking photographs and shooting videos. In a way every women who participated in the work helped her to overcome her break-up, helped her taking care of herself – which she achieved by producing the work.

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[30] Erki Huhtamo, *Trouble at the Interface, or the Identity Crisis of Interactive Art*, (2004), 5.

Figure 11. Sophie Calle, *Take Care of Yourself,* Venice Biennial, 2007. Photographs taken from the exhibition space.

For Sophie Calle, these instants transformation of life into art is both a way to express and to cope with real life. Her mother's death – which made a great impact in her life, is also shown in the pavilion at Venice Biennale as 22 minute video clip, picturing her in her death bed. This act of capturing the last moments of her mother's life gives us the clue to understand all her art pieces, where the relief that comes with the sharing of traumatic experiences is the motivation for her art practice. And in the case of "Take Care of Yourself", this act of sharing takes another step towards active interactivity, where the experience is not only shared, but new experiences are built by the collective work of all 107 women (some inanimate) and Sophie Calle. In a way in the end, Calle's personal issue of breaking up is not only her problem anymore, but everybody's and her response to this event is not entirely her own, but of all participants.

Although "Take Care of Yourself" is the result of an interactive process, the work as it is been presented in the Venice Biennale at 2007 does not support this element. And to comment on the curatorial aspect of the work according to our point of view, we can argue that a strong part of the work is left outside the gallery space. For what really differs the work from social studies and a collection of video performances from various women, is the fact that the work is a result of direct interactions between the artist and all the participants. A more appropriate approach would have been for the curator to provide an opening for the visitors to take part on this process, for the real innovative aspect of the work lies in the sharing of the experience, or the opportunity for the people to share their perspective with a famous artist, whose life is on display for 30 years. What is eventually shown to us is a finished work, safely mounted on the wall, outside of our reach.

2.3 Batu Bozoglu's "Make My Day";

Now that we have analyzed the works from Sophie Calle and Tracey Emin, we can move on to argue on how to exhibit the art project from Batu Bozoglu, "Make My Day". As we have seen above, while "Take Care of Yourself" provides a tremendous background of interactivity ends up being displayed as "closed" art work, while on the other hand Tracey Emin's performance offers interaction to a limited capacity but lacks the full fledge freedom of active interaction between the artist and the visitor.

What Bozoglu's project needs is a more performative, open encounter with a the visitors much like Rirkirt Tiravanija's work "Untitled (Free)" where he cooked for the audience and shared meals with them, and more importantly transformed the gallery space into a "living" space where nothing "already done" is display for the audience to see, instead they were provided with a place to meet, to share and create new experiences cooperatively. On his later works in "Untitled (1993)" and "Untitled (1994)", he rearranged gallery spaces into a café and a lounge where people were served food and drinks without any charge and could use the place as long as they wanted. What is essential to his work is the "crowd", without which any of the installations would not be complete. So in a way the visitors, by becoming first users, then artists are completing what seems to be only a proposition, or an invitation to an art project.

"Visitors to Tiravanija's works are often perplexed by the apparently unfinished clutter they encounter."[31] says the catalog text about the visitors when they visit an art work from Tiravanija. It is understandable for us to be surprised or shocked even to have been offered the opportunity to play drums, relax on a sofa or have a meal in the gallery space where sitting is only allowed for viewing, sound is forbidden except the

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[31] Bob Nickas and Kevin Consey, *Performance Anxiety,* (Chicago: Museum of Contemporary Art, 1997), 2.

Figure 12 The opening of Rirkrit Tiravanija's *Untitled 1992 (Free)* at David Zwirner Gallery

audio from the works and food and beverages are banned from. But this invite from the artist who is also present there creates a "communion" between the artist and the audience by which the interaction is made tangible and inviting. The essential element that makes this link possible is perhaps the presence of the artist himself, who by organizing the event on spot orchestrates the interaction. In explaining the role of the artist in participatory art works, Christiane Paul states;

> *The artist often turns into a mediatory agent and facilitator -- both in terms of working and supervising a collaborative team and enabling audiences' interaction with and contribution to the artwork. The public and audience often turns into a participant in the artwork – a notion that runs counter to our idea of the museum as a shrine for contemplating sacred objects.[32]*

"Make My Day" is basically an interactive workshop where participants submit letters filled with jobs for the artist to perform. It works much like a movie production where the letter is taken as a script and executed by the directing and acting of Batu Bozoglu. The end product is not what is anticipated in the project, for the videos that are produced remain secondary to the actual interactive participatory nature of the work. They rather take the role of advertisements once they are uploaded and published to get more "letters" form new participants. It is much like Tiravanija's performances, free of charge and suggests and offers only the satisfaction of the participants as their wishes are fulfilled. Unlike Emin's and Calle's work, "Make My Day" gives the opportunity to the audience to directly take charge of Bozoglu's life, to a minute detail if one wishes and see the result both in the video that is produced and the artist itself, who inescapably lives through the experiences that he is subjected to.

To exhibit such a piece, it is very important to understand that what is being interacted with here is the artist himself. So an exhibition space without the artist being present would be an incomplete projection of the work. If we take into consideration that "Make My Day" is based on Batu Bozoglu's life, from which he borrows or rents days, and the main purpose of the work that is to create a participatory, interaction based workshop, a proper display for such a work has to be the representation of the life that is being interacted with, both for reasons that this life is the medium that is being

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[32] Christiane Paul, *Challenges for a Ubiquitous Museum: Presenting and Preserving New Media,* (Re:place, 2007), 4.

used mainly for the work to be produced and that everything that is being done up the day of the exhibition also adds to/is included in this life.

Most recent display of Bozoglu's project "Make My Day" was in Kasa Gallery, İstanbul, in the event "Economics of Art" which lasted one day and included 9 poster presentations from independent artist and artist collectives. The event provided the contributors a board produced by a wire fence fixed on 250 cm to 160 cm frame which is in turn is placed on walls around the gallery space. The display for "Make My Day" included personal memorabilia like an old toy and a hat, several featuring the artist in several occasion through out his life, a set of clothes, a guitar and many other items that serve as historical or documentary elements depicting the artist's life. All items and prints were accompanied with papers carrying information about them, providing explanation on how or why these items are connected to him. Furthermore a sign is hung on top of the display "My Life is in Your Hands" with several smaller sheets with messages like "For Hire" and "It's Free" that suggests and provokes interaction and participation to the project. Other important data were also given by several sheets informing on how the participants can write down letters to organize a day for the project using the papers and the pen they lay on the display, and a laptop is placed for them to see earlier "days done" by the project. And finally, the artist, formally dressed is present in front of the display trying to inform, encourage and explain the visitors about his work and his life, trying to make a "sale".

Figure 13. Batu Bozoglu, *Make My Day,* Economics of Art in Kasa Gallery, 2010.

It is clear in the poster display the method that is been used by the artist tends to weight on the advertisement and sale methods of our modern culture where costumer satisfaction is presumably guarantied with the product on display for the interested people to look and judge. As we have already discussed above, the end result of the project, the videos pushed on the background, are working as proof that the project is being done rather then to be promoted as the primary art works produced, are of secondary concern. This advertisement style attitude towards encouragement of the visitors to "share the experience" of "Make My Day" works in two ways; 1) it gives the feeling of familiarity of shopping instead of an artistic practice, even though it is, to the visitors that are often too concerned on how they would perform in writing the letters, thinking they would fail or just drawing a blank once the term "art" is comes up, 2) it promotes the visitors as the ones with the authority who can change and shape the artist's life, making them the focal point of the project so that they can feel their own importance in relation to the artistic process that is displayed here.

2.4 Relational Aesthetics;

When we talk about curating an interactive artwork, we have to identify first what should an interaction between the visitor or an audience and an art work should be in order for it can be considered effective. Mona Sarkis notes on the interactivity issue that comes up when an audience is expected to "use" computer interfaces in artworks in order to interact with some of the new media artworks;

> *It should be quite clear that no meaningful communication - in the sense of a true exchange of ideas, thoughts, opinions, or discussion (where one interlocutor might suddenly lead the conversation into an unexpected direction due to his partner's response) - can never emerge from a programmed technology. What we get instead is a simple alternation, based on the rules set by the programmer.*[33]

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[33] Mona Sarkis, "Interactivity means Interpassivity", *Tisea Proceedings* 69 (1993), 13.

This issue has also been brought up by Lev Manovich upon which he argued whether the audience can really have a freedom or choice or "open" interactivity when all possible paths that can be chosen by the "user" is coded or planned before hand.[34] And if we take into consideration the "Relational Aesthetics" theory from Nicolas Bourriaud that suggest relational aesthetics can create artworks that are not commodity objects which are bought and sold, but ideas or proposals for people to meet and argue upon, creating "discussion space" to socialize and create relations between all kinds of people, we have to ask "[…] How do we measure or compare these relationships? The quality of the relationships in 'relational aesthetics' are never examined or called into question […] if relational art produces human relations, then the next logical question to ask is what type of relations are being produced and for whom?"[35]

According to Claire Doherty, the recent trend to institutionalize the relational aesthetics that is one of the main concerns of contemporary art during late 90's emerged as the "new institutionalism", which "[…] responds to (some might even say assimilates) the working methods of artistic practice and furthermore, artist-run initiatives, whilst maintaining a belief in the gallery, museum or arts centre (and by association their buildings) as a necessary locus of (or platform for) art"[36] and reflects on the issue of the "openness" of the art work by asking "do we run the risk of creating a new set of conventions – the convention of role-play or prescribed participation in a wider socio-political context of impotent democracy[?]"[37]

It is clear we cannot establish a fair and true standard concerning the relational quality upon which interactive artworks can be judged. For every visitor this quality will vary based on their receptiveness, and interest. But we can argue that if the audience can be offered an "open" type of interaction, which they can truly get in touch with the artist and the artwork, without being guided by or subjected to a script, the promise of interactivity can be fulfilled. As for whom the relations are being produced, we have to analyze "Make My Day" and Tiravanija's "Untitled" series together.

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[34] Lev Manovich, *The Language of New Media,* (MIT, 2001), 123; "If a complete work is a sum of all possible paths through its elements, then the user following a particular path only accesses a part of this whole. In other words, the user is only activating a part of the total work that already exists."
[35] Anthony Downey, "Towards a Politics of (Relational) Aesthetics", *Third Text*, 21: 3, (2007), 267 — 275
[36] Claire Doherty, "New Institutionalism and the Exhibition as Situation", *Protections Reader*, (Kunsthaus Graz, 2006), 1.
[37] Ibid, 3.

When it comes to the reaction of the audience to the events that Tiravanija proposed in gallery space, putting aside the free entertainment and the pleasure of visiting and artistic event – which is present on all cases of gallery visits, what Tiravanija offers is also food (noodles), drinks ("café Deutchland") and good time and company which is to be fare scarcely served without charge. It also serves a liberating act for the audience against institutionalized gallery space by turning it into a public space where certain activities formerly forbidden or unethical to commit in the gallery during visits can be accomplished. The catalog for his 1997 event "Performance Anxiety" reads;

> *The relationship that Tiravanija sets up between his audience and his work is an active one in which viewers become users and, more surprisingly, do their using free of charge. In a service economy like our own, in which we pay for every effort, receiving something gratis shocks us. The generosity of providing complimentary food or entertainment for visitors undermines the market economy in which art usually functions. To walk into a private gallery and relax in a cafe with a free drink is to subvert the raison d'Ætre of a commercial space in which art is for sale. Likewise, to consume refreshments or play an instrument in a Tiravanija museum installation is to sabotage the preservation function of such an institution.[38]*

What Claire Bishop argues in the essay "Antagonism and Relational Aesthetics" that relational aesthetics tends to favor use over contemplation[39], which means that the art works are based on "Do It Yourself" philosophy, produced on the spot with the artist attending and as a collective action much like a workshop rather than an art work. This "laboratory" like installations allows and creates a social community within the gallery space, where time is spent to act in the works rather then meditate on them. Relational aesthetics theory defines itself as "art practices which employ human relations to create meaning, and often through the assimilation of existing social systems such as eating, drinking or playing"[40] . To put it simply, against the

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[38] Bob Nickas and Kevin Consey, *Performance Anxiety,* (Chicago: Museum of Contemporary Art, 1997), 2.
[39] Claire Bishop, 'Antagonism and Relational Aesthetics', *October* 110, (2004), 55.
[40] Claire Doherty, "The institution is dead! Long live the institution! Contemporary Art and New Institutionalism" in *Art of Encounter*, issue 15, (2004), 4.

conventional idea on how a gallery space should operate where the visitors are encountered with the spectacle of a finished piece of art, what Tiravanija does with his performances is reinvent the relations between the visitors and the artist by dismantling this spectacle and replacing it with a interactive social environment. In his work "Untitled (Free)", the 303 Gallery staff working on spot in the gallery space where they can be seen by all the visitors, accompanied by their desks and equipment, alongside the wrapped art works that the back rooms of the facility should hold locked out of sight.

Even though Doherty objects the type of relations that Tiravanija's crates during these situations as been "impotent participation rather than dynamic experience […] because the visitor's behavior is already coded by the gallery's associate exhibition or biennale programmes which demand a much more passive series of encounters"[41]. While this may be true considering the institutional space behaves as a playground where special spots are reserved to specific actions brought by the artist's and curator's intervention, if we look at the "Make My Day" 's approach to create a socially-engaging work, instead of creating a situation where the audience interact with each other creating a community, they interact with the artist directly and through him forms a social intercourse, much like Sophie Calle did during the production process of her work "Take Care of Yourself". As to Tiravanija's work, while the audience is performing according to the layout of the gallery space, the interactions between the participants are "real" as in actual everyday life experiences while also being an essential part of the work, therefore suggests what Bourriaud argues in his relational aesthetics theory as, from a theoretical and practical point of view, an art practice that takes social engagement and all human relations as its basis instead of an unique and solitary form. The fact that the situations are not solely spectacles – as in Sierra's works where the audience is subjected to the event in the passive sense, being dragged into the event and forced to comply the artists and art work's agenda, but extensions to the everyday life of the visitors which they extract their own rules and habits, thus fundamentally behaving on their own accords (in all Tiravanija's performances, the visitors were permitted but not obliged to taste the food, drink something or sit down).

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[41] Claire Doherty, "New Institutionalism and the Exhibition as Situation", *Protections Reader*, (Kunsthaus Graz, 2006), 9.

According Janet Kraynak's "Tiravanija's Liability", the presence of the artist in all his performance has an iconic effect to an extent that his life and work become a single entity upon which the events are constructed. This mythical aspect generated by the "presence" of the artist has shaped the audience in such a way that – much like celebrity sightings – people gather and participate to the performance not only for the art or action's sake, but also to share and take part in the artist's personal aura. Even though the motivation of the artist and the audience to form a temporal community during the art event is to share the experience and contribute to the art work, the artist's role during this procedure has a binding aspect.

It is clear that although we can argue that a much more fair distribution of authorship among the participants and the artist are at play during relational aesthetic practice; the artist, as seen in Emin's, Calle's and Tiravanija's case holds a more important role as the initiator and maestro of the performance in the art work. What actually gives this empowerment to the artist is the fact that when a relational art work is produced, what is being introduced as an interactive process is not only the art work but also the artist's persona. In that sense, it is not surprising that all of these artists' personalities became iconic identities. As we have sad earlier, it is the life of the artist that binds and promotes the work itself, one of its strongest appeals. Kraynak is absolutely right on her opinion that artists who practice in relational aesthetics become brands and celebrities over time. The presence of the artist is an essentiality in the process for the community to form, because the shared interests of the visitors are met in his personality. When Tiravanija constructed a replica of his house for the visitors to use as they please ("Tomorrow is Another Day", 1996, Kölnischer Kunstverein), the conceptualization of the work as a liberating act of the gallery space and as a catalyst for social interaction were secondary to the main attraction that was to experience the house as the home of a well known artist.

This however does not mean that without a strong figure like Tiravanija, the promise of relational aesthetics cannot be accomplished. But we have to understand that in time and with accomplishments, since the medium used by the artist in these line of work is mainly "the act of living", the artist will become a representative icon symbolizing its own works, the common aspects of a community which he helped

flourish or took part in, much like Tracey Emin as a rebellious and traumatized women and Rirkrit Tiravanija as the perfect host are today.

2.5 Defining the Space;

According to the field research done by Alan Dix, Jennifer G. Sheridan, Stuart Reeves, Steve Benford and Claire O'Malley on the exhibition site of two interactive works (Stellarc's *Ping Body* and *Deus Oculi*)[42] the appropriate interactive response can be achieved by following these standards;

> *– The direct and indirect effects of actions performed by a (human) agent;*
> *– Direct and indirect perception of those effects;*
> *– Influences as the combination of indirect effects and indirect perception;*
> *– Causal links that bind these together and their varyingly complex structures;*
> *– Wittingness and its relationship to the frame of performance.[43]*

These data gathered by the careful analysis on the visitors reactions to the works on the gallery space gives us an idea about how to construct the right conditions for an audience to be able actively interact with the work. On the light of this research and the theories we have put forth so far, an appropriate curating of an interactive process art work such as "Make My Day" has to have three aspects;

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[42] *see* Alan Dix, Jennifer G. Sheridan, Stuart Reeves, Steve Benford and Claire O'Malley, "Formalising Performative Interaction", *Interactive Systems*, (Springer Berlin / Heidelberg, 2006), 15 -25.
[43] Ibid, 24.

- **"Open" interactivity on gallery space**; Open interaction is achieved through providing the audience with the chance of interacting with the work in the gallery space, free from any script and the promise and the chance to complete the artwork which in turn would not come to be without the visitor's interaction.

- **Encouragement of the audience through gratification**; It is very important for the curator and the artist to create an atmosphere for the work in which the audience can ushered into interaction by stressing the participant's authority over the work as a permanent one. When results of interactions are ephemeral, the promise of participant's authority over the work evaporates. Supporting these thesis, Luigina Ciolfi, Liam J. Bannon and Mikael Fernström research on interactive art works on public spaces shows that;

> *Social interaction, in particular, was greatly affected by people's ability to make direct contributions: not only in terms of collaboration while creating the content, but also regarding the role that visitors' contribution played in engendering reflection, discussion and debate around the exhibits. This happened equally in "Re-Tracing the Past" and the "Shannon Portal", although the two settings of the museum and the airport supported different themes for discussion.[44]*

To ensure that this message is heard, what has been received and shaped the work by former participants has to be shown and published immediately as to serve as proof to the liability of the work in progress. According to this, the reaction curve of the work should be kept at a maximum rate, where the changes done by the participants can be seen in the shortest of time. The instant configuration of the work by the participants will ensure what Stroud Cornock and Ernest Edmonds defined as *dynamic interaction* which is "[the] form of the artwork [that] can be altered by the user. This change affects not

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[44] Luigina Ciolfi, Liam J. Bannon and Mikael Fernström, Visitors' Contributions As Cultural Heritage: Designing For Participation , in *International Cultural Heritage Informatics Meeting (ICHIM07): Proceedings*, J. Trant and D. Bearman (eds). (Toronto: Archives & Museum Informatics. 2007).

only their perception of the artwork but potentially the perception of any subsequent user who interacts with the artwork."[45]

- **The presence of the artist**; The artist, as the true basis and representative of the artwork should be present in the event as the binding figure who both promotes the work on display and encourages and provokes the audience to participate and create relations with himself and the work. The presence of the artist is also essential for the first two qualities of the exhibited interactive process artwork because it is the artist that makes it possible for the audience to have an open interactive relation by dealing with a person rather then a computerized system, and also because the encouragement and the gratification of the visitors are being carried out by the actions of the artist who promotes, orchestrate and sells his work. According to an audience behavior research conducted by Dirk vom Lehn, Christian Heath, Jon Hindmarsh on art exhibits that display interactive works, they claimed to have noticed that "[…] when comparing such exhibits with the more mundane exhibits discussed here, we find that they are deficient in certain respects. Although they generally increase the participation of visitors with the exhibit itself, they often impoverish rather than enhance the possibilities for interaction, collaboration, and discussion *between* visitors"[46]. The research done through video recordings of visitors in the gallery clearly proves that "[…] the actions of others (both companions and strangers) [in this case of the artist] have a critical influence on what gets looked at, for how long, and in what manner."[47] Another research on audience response to art objects during gallery visits shows that the visitors, when left only with computer posts and other devices to operate with for interactive purposes show a more discouraged interactive behavior because of the limiting nature

[45] Karl D. D. Willis, "User Authorship and Creativity within Interactivity" , *Proceedings of the 14th annual ACM international conference on Multimedia*, October 23-27, (Santa Barbara, CA, USA, 2006). Online source;http://www.google.com.tr/url?sa=t&source=web&cd=3&ved=0CCQQFjAC&url=http%3A%2F%2Fciteseerx.ist.psu.edu%2Fviewdoc%2Fdownload%3Fdoi%3D10.1.1.97.3331%26rep%3Drep1%26type%3Dpdf&ei=YRAQTMCfKsyh4QbmtaiPDA&usg=AFQjCNFNJmv7J5V1m6NS_0HsbTvo6jAkIw&sig2=En5IAJywZ3Ths2hteLx1_w
[46] Dirk vom Lehn, Christian Heath, Jon Hindmarsh, "Exhibiting Interaction: Conduct and Collaboration in Museums and Galleries", *Symbolic Interaction*, Volume 24, Number 2, (2001), 211.
[47] Ibid, 207.

of these devices to serve single or very small groups of people at a time, and also for their lack of attracting or appealing to larger audiences visually and physically.[48] Also on the account of the appeal and ease of communication that face-to-face interaction brings, the presence of the artist is necessary to create a more anticipated interactivity.

If and when these three criteria are met, and interactive process artwork should be considered as appropriately exhibited in given space.

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[48] Heath, Christian, Paul Puff, Dirk Vom Lehn, Jon Hindmarsh, Cleverly, Jason, "Crafting participation: designing ecologies, configuring experience", *Visual Communication* 1: 9-3 (2001), 29; "[…] when someone is looking at the screen and interacting with the system, it is difficult for others (either those they are with or people within the same space) to see the scene or realm of action to which their actions are designed and addressed. Such display technologies (and one suspects also the nature of the interaction the systems engender) undermine the mutual or public visibility of conduct; it is difficult not only to see what others are doing, but the very material foundations on which action is based."

3 CONCLUSION

Through out this thesis, we have followed the aestheticization process of the practice of everyday life, or more simple the act of living by analyzing the several artworks and following the practice of Batu Bozoglu in his work "Make My Day".

We have touched upon the notion of the "flow" of the everyday and the acts in our everyday life, the things that surround or support our habits and our way of living been transformed into art objects, installations, videos and happenings through the use of "myth", which generates from the aura of the artist, or more accurately the author of the said works. Considering this "myth", the "actuality" of the actions shown or experienced in the works play an essential, providing an object of attraction and conceptual interpretation that is the work of art with the with a feel of "actuality", a connection to the reality of live. This connection puts the artwork in a different context, making it a chapter in the grand story of the life of the artist, giving the audience a chance to experience not just a cognitive and sensual encounter but also the promise of a social encounter with the artist, that is promoted from a mere producer of artistic commodity object to a celebrity and further down the road an icon by the narrative of his or her life through the works themselves.

As for the appropriate aesthetic approach concerning which mediums to use and how to use them in order to create a work of art that projects the act of living as a work of art, the thesis suggests interactive, process artworks that harbor relational aesthetics as its base theoretical ground.

Examining "Make My Day" from Batu Bozoglu along with similar works from contemporary art scene, we have come to the conclusion of using several mediums at once mimicking the hyper-mediated state of the everyday by the use of all methods of documentation such as photography, text, video and items as proofs and artifacts.

Another essential aspect for this type of art works is to have interactivity, in a way in which the work should remain "open" as explained in the earlier chapters, meaning to be able to reshape itself through interacting with the audience and also retain these changes as permanent alteration, constantly remaining in a sate of process. Interactivity is the most direct way by which the audience connects with the "myth" that is the act of living, the life of the artist, taking part in the process of both the creation of the work and also of experiencing a shared slice of life. This social encounter is the basis of the aesthetic representation of everyday life, which recreates the act of living in the work in collaboration with the visitors, thus uniting the life of all who participates, greeting them closer and into the myth.

All along the analysis, the presence of the artist is emphasized as the conjurer of the "myth" by providing his life as the primary medium of the works, meaning his act of living is provided for interaction, alteration and observation in all the works. As we focused on the curatorial approach for the exhibiting of the said type of works, the importance of the artist's presence is paramount as the initiator of the encounter, mediator between the artwork and the audience and also as the orchestrator of the interactivity. Aside the factor that the presence of the artist is often considered as a celebrity sighting, for artists like Andy Warhol and Tiravanija, one should also take into consideration that this presence is also been created by the artists themselves, in order for it to represent specific social issues. The "aura" of the artist is also a way of communication as they design their lives to incorporate social phenomena that they find problematic, important or simply appropriate for their work. It is by this process that when successfully accomplished, these auras transform them into icons rather then mare celebrities, representing a concept, a social aspect of their times. Considering all these arguments, the presence of the artist should be taken as a conceptual part of the work, working also as the catalyst in the process of the artwork.

In conclusion, it will suffice to say that we took the everyday mainly as a social phenomenon, an interactive ground of communication thought action and speak. The everyday is collaborative in essence, and its value comes from its unpredictability, its openness to all kinds of changes and its vast options of interpretation. It is unlikely or maybe down right impossible to fully incorporate these qualities into an art work. But still an artwork surely can provide a slice of it, through the simple act of imitating of its mechanics. What we have tried here was to identify a method that can correspond to this task. Apart all the specification that are given through out this thesis, as long as one can find the will to open up its own life to interaction of closer magnitude, and provide the public the chance to watch it, play with it, and share a bit of his or her own, a humble meal, two glasses of wine, an open house or a nice conversation, everything that we like to simply call as "living" can become a great work of art.

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