Analysis of The Notions of Identity and Selfness in Istanbul Biennial and Manifesta Biennial

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Abstract

Art, throughout history, has been a way of expression, in which people prefer to explain themselves, understand the world, and explain societies to each other. This way of expression, took shape on different notions, concepts, and phenomena, depending on the period. Notions of identity and selfness are the concepts that artists are working on. These notions, socially generate individuals and society, and frame them, also have been tried to interpret by approaching the hands of different disciplines of social sciences. In this work; identity and selfless which are some of the important notions of art, artist, and production of art, have been approached with the help of the fields of sociology, philosophy, and psychology. In art, the dual perspective of identity and selfness, which create each other, has been tried to be traced. Examination, that has been made, is limited to "İstanbul Biennial" and "Manifesta: The European Nomadic Biennial" which emphasizes the concepts of identity and selfness and, on the other hand, it is composed of artworks analysis that is associated with concepts of identity and selfness, while researching for the structure of biennials.

Keywords: Biennial; manifesta; identity; istanbul biennial; selfness

INTRODUCTION

Art has been a great ground for people to make various notions, ideas and thoughts visible. The concepts of identity and selfness are among these phenomena. Especially since the middle of the 20th century, the notion of identity, which has been visible in art production, has been tried to be discussed from a dual perspective together with the notion of selfness. The aforementioned notions have been dealt with from the ancient period to the present day with the help of the disciplines of sociology, philosophy and psychology, in line with the views of various thinkers.

In the first part of the study, the concepts of identity and selfness have been tried to be traced with the approaches of Aristotle, René Descartes, Immanuel Kant, William James, Martin Heidegger, Sigmund Freud, Carl Gustav Jung, and Zygmunt Bauman.

The reflections of the notion of identity in art have been tried to be analyzed in line with the changing status of the artist and fine arts, the understanding of identity in the modern and postmodern era and cultural identity. The selfness, on the other hand, is handled in line with Kohut 's concept of "self-object".

In the second part of the study, the selected editions of the Istanbul Biennial and the Manifesta Nomadic Biennial were tried to be evaluated in the context of the aforementioned notions. Identity and selfness are traced in the 1st, 3rd, 4th, 5th, 8th, 9th and 12th editions of the Istanbul Biennial. The 1st, 2nd, 3rd, 5th, 6th, 8th and 11th editions were selected for the Manifesta Biennial.

Istanbul Biennial and Manifesta Biennials were tried to be analyzed together with the notion of selfness in line with the notion of identity.

Reflection Of Notions Of Identity And Selfness To Art

Since the beginning of the 20th century, the concepts of identity and selfness are significant concepts in the artist's creation process. These concepts gain various meanings when handled with the help of sociology, philosophy and psychology disciplines.

According to the definition of the Turkish Language Association (Turk Dil Kurumu), identity is defined as the whole of the signs, qualities and characteristics that show what kind of person a person is, and the whole structure that one wishes to show itself. Selfness, on the other hand, is expressed as the trait that makes a person himself, the self or the person's self-existence.

According to the statement of Identity Bauman (2021, p. 9), while it is considered to be at a contradictory, volatile and fuzzy point by its nature, it is also emphasized that it is the key to escaping from uncertainty. (Dalbay, 2018, p. 162-163) The concept of identity, which is one of the fields of study of sociology and philosophy, can be evaluated differently in the context of its handling. The notion of identity, which was considered as the "object of philosophy" until the middle of the 20th century, began to be regarded as a sociological phenomenon after the specified date. (Bauman, 2021, p. 26) In sociology, it is seen that the individual exists as a notion used in determining "gender and class". (Askin, 2010, p. 214)

While the debates about identity intensified especially after the World War II., two approaches come to the fore;

> - In the first approach, identity has the quality of "forced inheritance" left by the society in which the individual lives and adopts a homogeneous structure.

> - In the second approach, identity refers to a dynamic structure constructed by the individual himself. (Dalbay, 2018, p. 163)

In this context, the concept of identity can be considered in two categories as individual identity and social identity. Identity is a concept that concerns the individual. (Askin, 2010, p.216) Individual identity is generally expressed as a way of perceiving one's self. (Ozdil, 2017, p. 388)

Social identity, on the other hand, includes "identification" in contrast to individual identity. In this context, social identity is constructed on the similarities and differences. (Simsek, 2002, p. 35)

In addition to a concept that has a layered structure like identity, the selfness finds various meanings under the umbrella of sociology, philosophy and psychology disciplines.

"The selfness is the mental representation that everyone has of their own personality. (...) It is a combined mental structure of cognitive and emotional nature, which includes the perception of the individual as a self-loathing, separate and different entity from others, with a certain degree of consistency in his behavior, needs, motivations ." (Cited by Bilgin; Kilinc, 2011, p. 89)

The notion of selfness, which was first associated with the concept of " Psyche " by Aristotle in the Ancient Period, is based on the phenomenon of the soul. With the increasing importance of the mind with the Age of Enlightenment, the concept of self ceased to be "other world-oriented". (Kınag, 2018, p. 1-26)

The notion of selfness is divided into two as "knowledge subject" and "knowledge object" in Western-oriented modern philosophy. The selfness, which is considered as a "knowledge subject", expresses that "self-knowledge as a subject" is certain, and this view is defended by rationalists, while the self, which is considered as "knowledge object", is handled by empiricists. (Yalcin, 2008, p. 92)

Rene Descartes, who is the first name that comes to mind when knowledge is mentioned, associates the selfness with the mind. With the "Cogito ergo sum" argument, it can be evaluated that it brings an explanatory approach to the concept of knowledge subject. (Yalcin, 2008, p. 92) Kant, just like Descartes, associates the selfness with the mind and the mind. (Tasdelen, 2017, p. 89) According to his approach, the self is divided into three groups as "noumenal, phenomenal and transcendental self".

William James, on the other hand, in his book "The Principles of Psychology" divided the selfness into two "the knowing self (subject)" and "the known self (object)". While the object selfness never seeks to know, the subject selfness always wants to be known. "When we think about this approach through the work of art and the artist; The object

self refers to the work that the artist creates with the subject self. (Aslan-Yılmaz, 2016, p. 80)

Some thinkers emphasize that the selfness is a layered structure. Martin Heidegger is one of these thinkers. According to him, the selfness is in motion and in transformation. Sigmund Freud, on the other hand, divides the ego into three as " id, ego and superego " in his theory of "fragmented self" . According to him, the ego is the part that is directly related to the selfness. (Cifteci, 2021, p. 148-149) Carl Gustav Jung, who has worked in the field of analytical psychology, evaluates the selfness as the "me/self-archetype" within the concept he calls "archetype", supporting the layered theory of selfness. (Kavut, 2020, p. 683)

Notions of Identity and Selfness in Art

With the changing status of art and the artist, the concepts of identity and self have found a solid ground in art. As Larry Shiner (2004, p. 258) stated, this transformation has begun to occur when art has become an independent field.

In the process of gaining the artist's identity, the book "Lives of The Artists", written by Giorgio Vasari, became a pioneer. (Vasari, 2013) The artist, who first started to gain his own identity during the Renaissance period, began to experience this transformation in three stages. These stages, which are expressed as the formation of the artist's biography, the development of his self-portrait and the rise of the court artist, are considered as the leading steps of the transformation. (Shiner, 2004, p. 72-75) In this context, firstly, the existence of the notion of identity appears in portrait works. Artists present signs of individual and social identity by making portraits of people. (Ozkanli, 2011, p. 2-3) "The artist who looks at the individual he takes as a model in his portrait works, reflects his identity and selfness to his work with a sincere perspective by directing this outer eye in his self-portrait works." (Subasi, 2023, p. 23)

"The Romanticism movement, which emerged in the 18. century, caused the artists to deal with the artwork in line with their new culturally shaped goals. With the influence of the socio-political conditions of the period such as the Age of Enlightenment and the French Revolution, the human being is intellectually positioned in the center of the universe. In this context, when the works of artists in the Romanticism period are considered, it is seen that individuality comes to the fore. (Goktepe, 2020, p. 45-50)

While it is seen that artists often reflect their own feelings and reactions in works of art, signs of identity and selfness can be read in the works of artists." (Subasi, 2023, p. 21)

The importance of the notion of identity has increased a little more in the nation-state ideology that has come to the fore in the modern period. Artists have consciously or unconsciously conveyed an identity in this context in their artworks. "Since concepts such as common existence, common consciousness, and common ideal emerged in this period, supporting these concepts with art emerges as a normal result." (Cited from Guven-Ak; Subasi, 2023, p. 23-24)

While it is seen that modernism deals with the notion of identity in a singular way, in the postmodern period, this one-sided identity approach has left its place to a pluralistic and heterogeneous structure. In this context, radical changes began to occur in the field of art, as in many other fields, in the 1970s.

The understanding of identity in the postmodern period has been shaped by making visible the identities ignored and ignored by the Modernist period. Adopting an attitude on the visibility of "marginalized" identities in art, the Postmodern period paves the way for many cultures outside the Western society in a pluralistic manner. (Guven-Ak, 2020, p. 606-607)

In the postmodern era, various concepts began to come to the fore, with artists representing sub-identity and minority identity groups. The notion of cultural identity is one of them. "Cultural identity is expressed as the whole of the cultural values and norms that the individual has acquired in the society he/she lives in since his/her birth". (Ozturk, 2019, p. 11) Cultural identity, which can be evaluated under the social science practice that first emerged under the name of "Cultural Studies" under the leadership of Stuart Hall, has also found a place in art. (Ersen, 2008, p. xxv)

It is seen that Emile Durkheim, who is one of the important names of sociology, deals with cultural identity with the facts of "ritual and symbol" in the "concept map" related to culture. Thanks to ritual, individuals create a collective cultural network by transferring their sacredness from generation to generation. Symbol, on the other hand, includes elements such as "object, word, sign, mimic and gesture" used to embody a social situation. (Alver, 2010, p. 203)

"With the notion of identity in art being handled since the 1970s, cultural identity has become one of the concepts that artists often reflect on their productions. Especially in contemporary art, artworks based on cultural identity focus on the phenomenon of "us" and "them", that is, "otherness". (Cited from Ersen; Subasi, 2023, p. 29)

Notion of Identity in The Modern and Postmodern Era

The modern and postmodern era has also had an impact on the art world, along with the changes in identity. In modernism, the human mind took the place of knowledge originating from nature and religion, while other forms of knowledge were excluded. Since the individual has replaced the knowledge originating from nature and religion, the idea of individuality, which started with the Age of Enlightenment, led to the emergence of a "radical individualism" with the glorification of the individual. (Akca, 2005, p. 3-4) In this context, in the modernism period, individuals have gone on the path of "creating an identity". (Turgun, 2019, p. 23-24)

The Modernization process, which started with humanism in the 15th century and continued with the Age of Enlightenment, the French Revolution and the Industrial Revolution, after World War II, it turned into postmodernism. Contrary to the modern period, in the postmodern period, an embracing identity approach is observed. In the postmodern period, the concept of globalization has been an important determinant in line with the technological developments that have begun since the Industrial Revolution. With the contributionof globalization, society and individuals, who met new cultures and identities, were more exposed to this interaction with the fall of the Berlin Wall and the end of the Cold War. (Artun, 2013, p. 9) It is seen that identities have become a fluid, permeable and layered structure after the postmodern period. (Turgun, 2019, p. 34)

"According to the postmodernist narrative, the identities adopted by individuals only exist as long as it gives them pleasure. In this context, identities have become an object and a tool to be consumed. In other words, instead of clinging to any identity in the postmodern era, an "identity problem" is seen, which is based on being constantly open to new identities and not being under the protection of a single identity. (Cited from Simsek; Subasi, 2023, p. 33)

Another reason for the increase in the diversity in the art environment is the migration of European artists to America after the Second World War, and for this reason the

center of art shifted from Europe to America. It is observed that the perception of art began to change in this period. While art and work of art are glorified, an approach has emerged that anyone can be an artist and that any of their objects can be accepted as a work of art. (Turgun, 2019, p. 32) It would not be wrong to base this approach on Duchamp.

With the increase in the number of major art organizations such as the Biennial, artists have had the opportunity to meet with communities from different cultures and have gained a global stage to exhibit their works. With all the developments experienced, issues such as "race, ethnic identity, gender and language" began to come to the fore in the works of artists.

Notion of Selfness in Art

"According to Merleau-Ponty, the painter, no matter who or what he paints, is actually painting the self, that is, investigating the self." (Gokce, 2016, p. 1229)

The artist has found a space where he can reflect his selfness with the artwork he has created. In this context, the selfness reflected in the artwork has begun to act as an object of self. (Guney, 1999, p.43) The concept of self-object is a term used by Heinz Kohut for the first time. (Gokce, 2016, p. 1229) This concept is used to express the "representation of objects in the external world in the inner world of the individual".

"According to Kohut, the self is one's self-perception, how one thinks, both consciously and unconsciously. Self-objects, on the other hand, are objects that are more or less embedded in one's emotionally invested self." (Guney, 1999, p. 43)

While artists find an area where they can make the notions of identity and selfness visible thanks to their works, they have started to become visible with the emergence of areas where they can show their works throughthe exhibitions, events and organizations that have started to form. Biennials contributed to the increase of this visibility with the audience they reached and the space they provided for the artists.

RESULTS

Notions of Identity and Selfness in The Istanbul Biennial

Organized by the Istanbul Foundation for Culture and Arts (IKSV), which was founded in 1973 with the efforts of Nejat Eczacibasi, Istanbul Biennial, which is under the name

of "International Contemporary Art Days" in 1987, has become an important benchmark for the Turkish art scene. "While defining the art of the East, he paradoxically re-establishes the hierarchical relationship between the East and the West. Istanbul is a part of this hierarchical relationship and discourse." (Azman, 2012, p. 184)

The Istanbul Biennial includes the notion of identity. Due to the geopolitical location and history of the city, it is a cultural bridge between East and West. (Yardimci, 2005, p. 72-73) It can be considered that East-West identities strongly contain the "identity" phenomenon, with the effect of immigration policy being a gateway for Europe and Asia.

Although each edition of the Istanbul Biennial is framed with different themes, it has a multicultural structure. In the biennial, it is seen that the artists deal with "more current and political issues such as identity, inequality, freedom of thought, social freedom, women's rights, communication, poverty caused by globalization, environmental pollution, technology, war, regional problems, refugees". (Okur and Bozdogan, 2017, p. 3318)

Conceptual Framework of Selected Istanbul Biennials in the Context of Identity and Selfness

The 1st, 3rd, 4th, 5th, 8th, 9th and 12th editions were analyzed. The Istanbul Biennial, which was held for the first time in 1987 under the coordination of BeralMadra, shows the existence of East-West opposition and an "orientalist duality". (Yardimci, 2005, p. 77)

Organized with the title of "Contemporary Art in Traditional Spaces", the 1st Istanbul Biennial strengthens the aforementioned contrast with the selected venues. While the artworks of foreign artists were shown in Hagia Eirene, artworks of Turkish artists were exhibited in Hagia Sophia. (Yardimci, 2005, p. 48) "This situation has given artists the opportunity to reinterpret their history with a contemporary understanding by establishing a connection between their artworks and space, starting from their own culture." (Ozdemir, 2019, p. 93)

In the 3rd edition of the Istanbul Biennial, held in 1992, the theme of "Production of Cultural Difference" was chosen. Coordinated by VasıfKortun, the biennial was

associated with the concept of "megalopol", referring to the city as a city that hosts many cultures, identities and lifestyles.(Cited from Kortun; Azman, 2012, p. 195)

The 4th Istanbul Biennial, curated by Rene Block, was held in 1995 with the theme of "Orient/Ation". In this edition of the biennial, it is emphasized that the origin of Western culture is based on Eastern geography. (Yardimci, 2005, p. 78) "The concept of the Biennial is the concept of Orient/Ation (orientation and tending), which emerged as a result of the meeting of Rene Block's energy and intuition with the city of Istanbul, and it proposes multi-layered meanings that change according to the audience's location, language and identity." (Cited from Erdemci; Yoruk, 2008, p. 136)

The theme of the 5th Istanbul Biennial, curated by Rosa Martinez in 1997, was determined as "On Life, Beauty, Translations and Other Difficulties".In the "Other Difficulties" section of the biennial, notions such as identity, otherness and multiculturalism came to the fore. Regarding the conceptual framework of the biennial, Martinez emphasizes "the importance of pluralism, difference, respect for the Other, hybridization, multiculturalism, globalization despite "homogeneous individual identities". (Cited from Yoruk; Subasi, 2023, p. 74)

The 8th Istanbul Biennial, held in 2003, was curated by Dan Cameron with the theme of "Poetic Justice". Cameron evaluated the choice of this title as "associating the idea of global citizenship with the idea of justice with art". (Gun, 2011, p. 321)

The 9th Istanbul Biennial, organized in 2005 under the curatorship of Charles Esche and Vasıf Kortun, was held under the title of "Istanbul". One year before the biennial, speeches called 9B were held to ensure that the conceptual framework of the biennial was discussed on a transparent basis. According to Kortun, the 9th Istanbul Biennial was evaluated as an effort to create a new biennial. (Kortun, 2018, p. 131-132) It can be deduced that the identity of the Istanbul Biennial has changed, with model changes such as the transfer of exhibition spaces from historical areas to everyday spaces and 9B talks. While the exhibition titled "Free Kick" in the Hospitality Area of the biennial has a political content, it seems to focus on "identity politics".

The 12th Istanbul Biennial was held in 2011 with the title "Untitled (12th Istanbul Biennial), 2011". Curated by Jens Hoffmann and Adriano Pedrosa, the biennial was created based on the works of Felix Gonzales-Torres. (Ozdemir, 2019, p. 155) In the biennial consisting of 5 sections; In addition to the artworks in the context of sexual,

national and ethnic identity, political issues are also mentioned. (Merzifonluoglu, 2011) Since the 12th Istanbul Biennial was created with reference to the works of an artist, it includes approaches to the notion of selfness as a model.

Selected Artists and Artworks Analysis in Istanbul Biennial

Oskar Kokoschka took part in the 1st Istanbul Biennial with his work titled "Self-Portrait with Sculpture". (Figure 1)

"In his works, where he frequently talks about his personal experiences, he has reflected his soul and selfness into his works. With "Statuette Self -Portrait", the artist tries to reveal his own essence. Known especially for his expressionist portraits, Kokoschka was greatly influenced by Freud's psychoanalysis and inferences and adopted an expressionist approach in his works." (Cited from Ozdemir; Subasi, 2013, p. 77)

Kokoschka's self-portrait work can be associated with the notion of selfness and self-object, as it makes the concept of identity visible in the portraits of his artists and evaluates it from the inside out.

GulsunKaramustafa took part in the 3rd Istanbul Biennial with her work titled Mystic Transport. (Figure 2) Since this installation is composed of 20 metal baskets and colorful quilts, the main elements of the work are the baskets and quilts.

Since quilts were considered as one of the most frequently used cultural phenomena of a period, they were identified with phenomena such as migration, sleep, close contact, veiling, protection and sexuality. (Karamustafa, 1992) Quilts, on the other hand, are similar to other phenomena that evoke the concept of migration such as belonging, home, and shelter. (Ersen, 2008, p. liv) Colors such as blue, red, green, yellow and purple are used in the quilts. It can be deduced that these colors indicate multiculturalism and cultural identity.

"Women of Allah" is a series produced by ShirinNeshat between 1993-1997. In her work "Seeking Martyrdom", Neshat is a photographic work in which she has positioned herself in the work and constructed a composition with Persian calligraphy and a Kalashnikov rifle. (Karakus, 2021, p. 540-541) (Figure 3)

Neshat's works in the 4th Istanbul Biennial clearly reflect a social reality for Iran. In her works, Neshat deals with how the image of woman has been positioned in Iran since

the 1979 Islamic Revolution and its current identity. The works in the "Women of Allah" series include questions about how women and Muslim women's identity is formed in the aforementioned geographies.

Halil Altindere's work, Dance with Taboos, questions the individual's perception of identity in terms of power, state and identity. (Figure 4)Altindere pointed out that individuals have identities that are ready for them from the moment they are born, but that this does not always reflect the true identity of the individual. With this work, Altınderetook part in the 5th Istanbul Biennial.

Kutlug Ataman recorded SemihaBerksoy, an important opera singer, in his video work 'Semihab. Unplugged'. (Figure 5) Although the artist reflects the portraits of people who are seen as extreme in the society in his works, it is seen that he tries to connect with his own life in the works he creates. (Yilmaz, 2009, p. 118) When considered in this context, it can be said that social portraits have turned into self-portraits. The artist deals with people with very different identity structures in his works. These contrasts give the impression that the artist evaluates identity as a fluid, changeable and transformable structure. Emre Baykal considers this video work as "the privacy of witnessing the construction process of identity". (Cited from Baykal; Ersen, 2008, p. lxxvi)

Sukran Moral took part in the 5th Istanbul Biennial with her video installation called Speculum. (Figure 6) This work consists of images of other video performances made by the artist in previous periods, such as brothels, mental hospitals, morgues and baths. In this work, which is composed of old period works reflected from the monitor between the legs of the mannequin lying on the gynecology table, it is seen that the artist especially refers to the concept of identity with the help of concepts such as the female body, virginity and cultural desexualization. (Arapoglu, 2016, p. 59-61)

In the 8th Istanbul Biennial, Doris Salcedo took part with her installation titled Untitled. (Figure 7) It consists of 1550 wooden chairs placed in an empty building area located between two buildings in the unnamed KaraköyYemecilerCaddesi. While her installation does not point to any event, it is one of the works she produced to draw attention to the migration and displacement situations in Istanbul, according to the Museum of Contemporary Art Chicago (MCAC). (Museum of Contemporary Art Chicago, n.d.)

"It is possible to associate migration and displacement phenomena with the notion of identity. The state of leaving or going somewhere triggers a process of abandonment, collapse and rebuilding within the individual. This triggering may create an obligation for the individual to leave some parts in his/her identity and selfness and to gain new selfness-identity. The cultural confusion that the act of migration creates on the individual causes serious breaks in the individual." (Subasi, 2023, p. 97)

Notions Of Identity And Selfness In The Manifesta Biennial

Political and political developments since the early 1990s have been decisive for the establishment of Manifesta, also known as the "The European Biennial of Contemporary Art" or the "The European Nomadic Biennial". The most important feature of Manifesta that distinguishes it from other biennials is that it is a traveling/nomadic biennial.

The first edition of Manifesta was held in Rotterdam in 1996. With the collapse of the Soviet Union and the Berlin Wall, the concept of "Europeanness", which began to appear in Europe, became one of the founding foundations of Manifesta. Manifesta was founded by the art historian Hedwig Fijen, whose foundations were laid with the meeting of the Dutch Fine Arts Office in 1994. (Hasguler-Bunulday, 2014, p. 41)

Manifesta includes multiculturalism due to its nature and functioning. It interacts with new identities and cultures thanks to the artists featured in Manifesta and the cities it is a guest in. With the European Union, which was established in 1993, European nations came together under the umbrella of the European identity. (Hasguler-Bunulday, 2014, p. 38) A cultural transformation was needed for this meeting to take place. At this point, it is seen that art contributes to the realization and acceleration of the desired transformation.

While Manifesta showed the East-West distinction in its 1st, 2nd and 3rd editions, it tried to highlight the dialogue between North-South in its 4th, 5th and 7th editions. While focusing on the communication between Europe and Africa in its 8th edition, it again deals with the relations between East and West. It would not be wrong to say that the main problem for Manifesta is the "identity crisis" initiated by the Cold War, which emerged in Europe with the collapse of the USSR and the Berlin Wall. (Lu, n.d., p. 7-8)

Conceptual Framework Of Selected Manifesta Biennials In The Context Of Identity And Selfness

Manifesta, whose first edition was held in Rotterdam, was launched in 1996. In this edition, the artists came together on concepts such as migration, communication, translation, the relationship between culture and nature, and the search for cultural identity. (m1.manifesta.org)

In the 2nd edition held in Luxembourg in 1998, it is seen that the potential of cultural pieces in Europe and the concerns experienced were handled in an international way. (Vanderlinden and Filipovic, 2005, p. 251)

Ljubljana, the capital of Slovenia, hosted the 3rd edition of the Manifesta. The fact that the city hosts groups with different cultures and ethnic identities, provided by its geopolitical location, explains why Manifesta chose this region. The theme of the biennial, "Borderline Syndrome", describes the psychological and physical "state of being on the border" experienced in the region.

Manifesta was organized in 2004 in the Donostia-San Sebastian region between France and Spain. This region has a strong cultural-political identity. (manifesta.org) "Donostia-San Sebastian belongs to a region with a strong sense of identity and determination to develop coherent cultural policies, as an alternative to social alienation." (m5.manifesta.org)

6th Manifest was planned to be held in Nicosia in 2006 but was canceled before it could be realized. Within the scope of Manifesta 6, it is planned to establish an art school in the region. The school, some of which was planned to be on the Turkish side and the other on the Greek side, became a new source of tension for the peoples in the region who had political and political difficulties. The biennial had to be canceled due to the difficulties experienced between the Manifesta authorities and the peoples of the region. (Madzoski, 2019, p. 83) Identity problems in the region stand in front of us as the real-life counterpart of the interaction with the new identities included in the founding principles of Manifesta.

Manifesta, which was a guest of the Murcia region of Spain in its 8th edition held in 2010, focuses on the dialogue between the north-south line with North Africa. The region's hosting of Muslim, Christian and Jewish populations indicates the existence of

many different cultures and identities in the region. In this edition of Manifesta, it is shaped on the concept of identity in the context of migration and refugee status. (Manifesta 8 Catalogue, 2010)

Manifesta, which was held in Zurich in 2014, stands out as a structure quite different from the regions it has been a guest of until that day. With the theme of "What People Do for Money", the biennial focuses on the transformation of people's identities with their chosen professions. In this context, it will not be difficult to deduce that individuals' motivation to choose their profession and self-concept are questioned.

Selected Artists and Artworks Analysis in Manifesta Biennial

Alicia Framis, who took part in the 2nd edition of Manifesta with her performance titled "Dreamkeeper", wanted to "touch the soul and talk about the soul". (Figure 8) Framis, who included the audience in her performance, wanted to create her own personal myth as the guardian of the dreams of the participants.

Freud and Jung are among the names who examine the relationship between the selfness and dreams. In his categorization, Freud states that " Id" emerges with dreams among the three parts in which he separates the ego. (Freud, 2020, p. 34-35)In this context, it would not be wrong to say that Framistries to reach the participants' selfness.

Tanja Ostojic performed her performance called Personal Space with her shaved and marble dusted body, remaining motionless for an hour. (Figure 9) According to the Manifesta Catalogue, Ostojic focuses on the inner being of her body, the space it occupies in the space and psychological dynamics in her performance. (Manifesta 2 Catalogue, 1998, p. 116-117) While the artist's body serves as an object of selfness in her performance, it can also be evaluated that she made an identity question with this public performance on the female body.

Phil Collins was featured in Manifesta 3 with his video work How to Make a Refugee. (Figure 10) Collins visited the refugee camps established in Stenkovec and Çegran during the Kosovo Crisis (1999) and conducted a study on the representation of the refugee image in the Western media. (Manifesta 3 Catalogue, 2000, p.51) The family members in the video are people who have different appearances from each other. A headscarved woman, a middle-aged working-class couple, an injured old man, and a group of adolescents and children are in the frame of the camera. (Alipour, 2016)

Collins focuses on religion-nation-refugee identity in his work and makes inferences on the identities of these people in the political and political atmosphere. This study, in which forced migration and displacement are also visible, reveals the effects of refugee status on an individual's identity.

Roman Ondak created a creative process with the participants in his work called Common Trip. (Figure 11) In this process, Ondak told the participants about the places he had visited as far as he could remember, and asked the participants to create what was left in their memories. In this context, it would not be wrong to consider this work as a kind of workshop application. The artist has transformed the elements that he shared with the participants abstractly into concrete creations. Each participant in the project represents a different identity as it is stated that they belong to a different age group and social groups. "We can view them as a kind of Ondák self-portrait, or as a psychological profile which presents itself through the view of someone else." (Manifesta 3, 2000)

"Each participant contributed to the creation of the project with some authentic pieces of selfness that they brought or carried from their own personal life. With some limited information available to individuals, each part of the project is in itself an example of authentic self-creation." (Subasi, 2023, p. 126)

DISCUSSION

Biennials offer artists a freer and flexible creative space in many ways. The notion of identity, which is one of the concepts that artists have frequently discussed since the middle of the 20th century, has increased its visibility in the art environment with the globalization process after the Second World War, the collapse of the USSR and the collapse of the Berlin Wall.

In the aforementioned biennials, It can be said that the concept of identity is clearly visible in the works of selected artists. The notion of identity can easily be traced in the works of Gulsun Karamustafa, Shirin Neshat, Halil Altindere, Kutlug Ataman, Sukran Moral, Doris Salcedo and Phil Collins. In line with the way identity is handled in the works, it is seen that sometimes it is supported by concepts such as individual identity and social identity and sometimes migration.

In the Istanbul Biennial and the Manifesta Biennial, limited inferences can be made about the notion of selfness. For this reason, it is observed that there is a need for more studies on the existence of the notion selfness in the aforementioned biennials. The arrangement of the 12th Istanbul Biennial with reference to Torres' works enables us to make the strongest association between the biennial and editions discussed with the 12th Istanbul Biennial. On the other hand, the existence of the notion of identity can be easily seen in the selected editions of the Istanbul and Manifesta Biennials. While the Istanbul Biennial makes frequent references to the East-West opposition and cultural diversity in many editions, Manifesta is directly related to the concept of identity as of its foundation.

For future studies on the Istanbul Biennial and the Manifesta Biennial, examining the notion of selfness in the context of artist and work analysis will be an appropriate and functional approach to the emergence of the research.

CONCLUSION

In this study, the notions of identity and selfness have been handled with the help of sociology, philosophy and psychology disciplines, and the trace of the notions of selfness has been tried to be evaluated within the framework of the dual perspective with the concept of identity. The similarities between notions of identity and selfness in the literature review put forward that there may be some difficulties in classifying the two concepts. In the works of some artists, it is seen that the concept of identity and the selfness are intertwined. Selfness shows itself as an individual identity in the works of Oskar Kokoschka, Alicia Framis, Tanja Ostojic and Roman Ondak. In Kutlug Ataman's work "Semiha b. Unplugged", which took place in the 5th Istanbul Biennial, it is seen that the concept of identity and selfness are equally present. The people that the artist deals with can also be evaluated as Ataman's effort to express himself.

As a result; It is observed that the above-mentioned notions strengthen the existence of each other in the context of the study of the artworks. On the other hand, there are been consistent clues about selfness in the selected editions of the Istanbul Biennial and Manifesta Biennial examination, even though It is not obvious compared to the notion of identity.

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FIGURES

Figure 1. Oscar Kokoschka, Statuette Self -Portrait, 1966, Lithograph, 65x85 cm, 1st Istanbul Biennial

Figure 2.Gulsun Karamustafa, Mystic Transport, 1992, 3rd Istanbul Biennial

Figure 3. Shirin Neshat, Seeking Martyrdom variation nr 1, 1995, 4th Istanbul Biennial

Figure 4. Halil Altindere, Dancing with Taboos, 6 pieces, 233 x 170 cm, 1997,

5ᵗʰIstanbul Biennial

Figure 5. Kutlug Ataman, Semiha b. Unplugged, 1997, 5ᵗʰIstanbul Biennial

Figure 6. Sukran Moral, Speculum, 1997, 5ᵗʰIstanbul Biennial

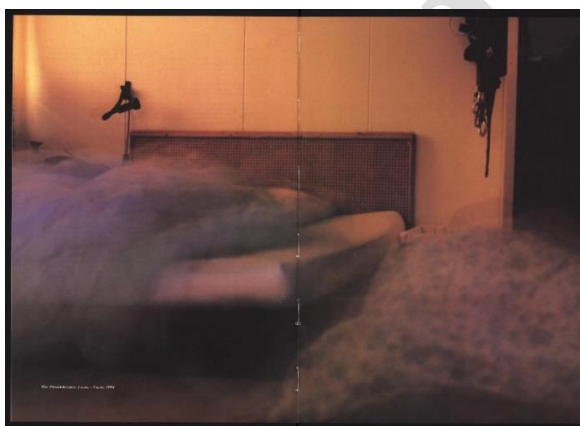*Figure 7.* Doris Salcedo, Untitled, 2003, 8[th]Istanbul Biennial

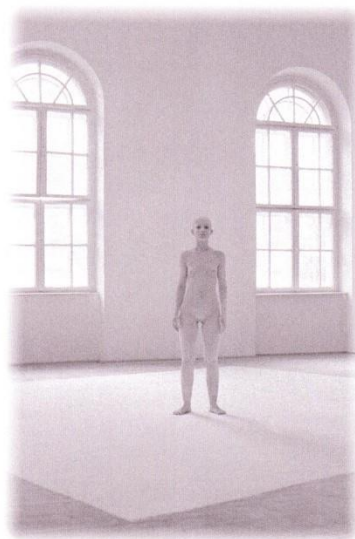*Figure 8.* Alicia Framis, Dreamkeeper, 1998, Manifesta 2

Figure 9. Tanja Ostojic, Personal Space, 1998, Manifesta 2

Figure 10. Phil Collins, How to Make a Refugee, 1999, Video; color, sound; 12 min, Manifesta 3

Figure 11. Roman Ondak, Common Trip, 2000, Manifesta 3