

## **Photography visually defines material environments, can it physically?**

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When architectural spaces, urban environments are created by architects and planners, there is need for an architectural photographer to document them, as most people will not be there in person to experiment. This photographic definition of the material environment is the only visual representation to be used in various online / offline dissemination platforms. Though these photos define a vastly three-dimensional space, they are limited documentary representations as they can only be two-dimensional.

A period of intensive artistic creation in architectural / urban environments was followed by the Gezi Resistance in 2013, after which my production of documentary photography increased dramatically. The material and spiritual aftermaths of this movement were such that I felt obliged to document how we were quickly losing our cultural, architectural and social heritage, as "truth was stranger than fiction." Undoubtedly neither I nor photographic documentation have the power to prevent this damage; nonetheless, these photographs enable me to express and discuss these issues in professional, academic / artistic environments. This recent development in my personal history of artistic / visual production led to a remarkably large collection of documentary photographs. It is common practice for contemporary artists to use such photographs to draw attention to a particular subject, concept or theme. Yet, I desired to transcend this and investigate the possibilities of disconnecting the photograph from its familiar two-dimensional plane of communication.

Taking advantage of my artisanship background I gained during my undergraduate / graduate university studies on architecture and city planning, when analog processes were prevalent; I decided to create photographic artworks with surfaces that were extruded in order to end up with three-dimensionality. The very first experimentation yielded into a solo show titled "Abysmal" that included 15 works, in which different three-dimensionality methods were deployed. I started working on these hand-crafted single edition photographic works in response to recent events, as a reaction to the extraordinarily unsettling nature of the latest socio-political developments in Turkey.

In the series, there is an act of construction in the formal sense. In other words, there are layered three-dimensional collages supported by wooden sticks, boards and blocks. One of my main motives behind this initiative was to see whether adding layers / dimensions to photographic representation would enhance, diversify or augment the spectator's perception. Revisiting manual crafting gave me the enthusiasm of mixing digital and analog processes into a hybrid product: "Photographic image itself has become disintegrated and embedded in different media," as suggested in the call for papers.

The latest phase of this experimentation transformed very recently into a gallery-specific big installation, in form of a full scale stairway leading to the ceiling. The steps of this stairway were covered with cropped feet / legs photos taken during the many demonstrations I personally attended and photography started to physically define a space in which you are supposed to sit and meditate. The presentation will focus on this process and scrutinize on possible hybrid liaisons in between analog / digital and 2D / 3D representation.