

T. C.
KADİR HAS ÜNİVERSİTESİ
SOCIAL SCIENCES INSTITUTE
COMMUNICATION STUDIES
MASTER PROGRAMME

**TACTICAL MEDIA PRACTICES
IN CONTEMPORARY ART IN TURKEY**

Master Thesis

CEREN YANÇATAROL

Istanbul, 2012

T. C.
KADİR HAS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTUSÜ
İLETİŞİM BİLİMLERİ
MASTER PROGRAMME

**TACTICAL MEDIA PRACTICES
IN CONTEMPORARY ART IN TURKEY**

Yüksek Lisans Tezi

CEREN YANÇATAROL

İstanbul, 2012

ÖZET

TÜRKİYE GÜNCEL SANATINDA TAKTİKSEL MEDYA PRATİKLERİ

Ceren Yançatarol

İletişim Bilimleri Bölümü Yüksek Lisans Program

Danışman: Yrd. Doç. Dr. Pelin Tan

Mart 2012

İnternetin sınırsız ve özgür toplumu yaratması, iletişim ağlarının küresel olarak genişlemesine neden oldu. Bu sayede özgürleşen sanatçılar bu yeni iletişim platformunu kullanarak, kurumlar bünyesinde, kamusal alanda veya sanal alemde Yeni Media Sanatı adı altında taktikler kullanmaya başladılar. Sanatçının duruşu müzede sergilenmek üzere sanat objesi tasarlayan kişi olmaktan çıkmış, yerine politik ve ekonomik düzene dahil olan, izleyicinin deneyim ve bilgisini dürtmeye yönelik sorular üreten kişi olmuştur. Taktiksel Medya teriminin ortaya çıkması yeni medya araçlarının doğuşu ve gelişimine denk gelmektedir. Taktiksel Medya sanatçıları, yeni medya sanatının tamamını kullanarak kendi tartışmalarını müdahale, bozulma ve etkileşim gibi farklı kavramlarla birleştirmişlerdir. Bu tez, Türkiye Çağdaş Sanat'ında var olan ve farklı medya araçlarını kullanıp genel geçer düzeni eleştirmeyi hedefleyen Taktiksel Medya pratiklerini inceleyerek, Türkiye'de yükselmekte olan yeni medya araçlarını, temsil taktiklerini ve sanatçı insiyatiflerini araştırmayı amaçlamaktadır.

Anahtar Sözcükler: Taktiksel Medya, Güncel Sanat, Taktik, Strateji, Müdahale

ABSTRACT

TACTICAL MEDIA PRACTICES IN CONTEMPORARY ART IN TURKEY

Ceren Yançatarol

M.A. Program in Communication Studies

Advisor: Yrd. Doç. Dr. Pelin TAN

March 2012

As the Internet created a borderless and free society, its effects have led to the expansion of networks that enabled new forms of interaction and communication. Via this new form of communication, artists have obtained another form of interactivity, by which means quasi-liberated artists have developed “tactics” to promote interaction from within an institution or by using public space, or cyberspace under the broad heading of “New Media Art”. The artist’s standpoint has changed from someone who only produces an art object to be on display at an institution, to one who seeks to generate a question mark, provoking the audience’s experience or knowledge and by engaging with the dominant political and economic order. The coining of the term “Tactical Media” corresponds with the development of new media tools. Tactical Media artists use these genealogies of new media art to carry their discourse to another level of interaction, intervention and disruption. By studying Tactical Media practices in contemporary art in Turkey that aim to create a critique rather than an opposition, this thesis presents the new media tools, artistic intentions and tactics of representation emergent in contemporary art in Turkey.

Keywords: Tactical Media, Contemporary Art, Tactics, Strategy, Intervention

ACKNOWLEDGEMENTS

First and foremost, I would like to express my sincere gratitude to my advisor Yrd. Doç. Pelin Tan who has supported me throughout my thesis, with her patience, motivation, and knowledge. Her guidance helped me in all the time of research and writing of this thesis. I could not have imagined having a better advisor and mentor for my study.

Besides my advisor I would like to thank the rest of the committee: Doç. Dr. Levent Soysal, Doç. Dr. Lemi Baruh, Yard.Doç. Dr. Murat Akser.

I owe my sincere gratitude to Professor Steve Kurtz, Assistant Professor Orkan Telhan, Teoman Madra, Ali Ömer Kazma, Atilkunst, Burak Delier, and Serhat Köksal who made time for interviews. Also, I offer my sincere gratitude to David West who gave his time correcting the English language of this work, and I would like to thank to Çiğdem Kaya and İz Öztat for their support.

Last but not the least, I would like to thank to my family: my parents Mehmet Yançatarol and Emel Yançatarol. My special gratitude is due to my sister, Burcu Yağız my brother in-law Serhan Yağız for their support. I would like to dedicate this thesis to my beloved sister Burcu Yağız.

İstanbul, 2012

TABLE OF CONTENTS

	Page No
TABLE OF CONTENTS.....	iv
LIST OF FIGURES	v
ABBREVIATIONS	vi
1.INTRODUCTION	1
2. WHAT IS TACTICAL MEDIA?	6
2.1. Uses of New Media in Tactical Media	13
2.2. The Artist, Artwork, and The Audience in Tactical Media.....	19
3. FORMS of TACTICAL MEDIA PRACTICES in ART	27
3.1. Intervention.....	27
3.2. Visibility and Question of Representation	31
4. TACTICAL MEDIA IN CONTEMPORARY ART	37
4.1. Artists Projects.....	40
4.2. Projects in Public Space	47
4.3. Artists Collaborations	51
5. EVALUATIONS AND CONCLUSION	54
6. BIBLIOGRAPHY	56

LIST OF FIGURES

Figure 1.1 “Reversedirection Shop”, Burak Delier, 2007.....	42
Figure 1.2 “What is ParkaLynch”, Burak Delier, 2007.....	43
Figure 1.3 “ParkaLynch Side View”, Burak Delier, 2007.....	43
Figure 2.0 “Western/Modernized Audio Service Supply Ancillary Industry”, Atilkunst, 2011.....	44
Figure 2.1 “Girl with an Orange Dress”, Şükriye Dikmen.....	47
Figure 3.0 “Somebody Else’s Car”, Ahmet Ögüt, 2004.....	49
Figure 3.1 “Somebody Else’s Car”, Ahmet Ögüt, 2004.....	51
Figure 4.0 “Evaluations Chart”	54

ABBREVIATIONS

CAE	Critical Art Ensemble
DIY	Do-It-Yourself
NM	New Media
N5M	Next Five Minutes
SI	Situationists International
TM	Tactical Media

1. INTRODUCTION

Since late 1990s, digitally produced artworks became the focus of interest in the global art scene. Many artists, curators, art theorists, and art institutions have focused on new media art practices and how these practices are employed in artworks. Likewise, politically engaged art stepped into the realm of digital and tried to find new forms of representation by adapting itself to the flows of global order. Correspondingly, starting from 1990s up to date, artists have started to use new media (NM) tools significantly in their artistic practices in contemporary art in Turkey.

As the video production tools such as handy-cams became accessible to consumers; their effects accelerated in video-related artworks during early 2000's in Turkey. The video camera became the tool by which artists directed their critiques towards the nation, history, institutions or the global order. During the rise of the new economic and political scene in Turkey, the first biennial was realized in 1987,¹ which was an opportunity for national artists to come in contact with international artists. The connection that was established through the biennale was strengthened with the opening of new private and public art institutions such as BM Contemporary Art Center in Istanbul. Just like the artists, these art institutions adapted themselves to the operation of global art market.

The expansion of the use of high-low and Do-It-Yourself technologies in Turkish contemporary art corresponds not only to the worldwide technological developments, but also to the change in economic, cultural and political notions that

¹ The first biennale was realized in Istanbul under the title "1st International Contemporary Istanbul Exhibition." The information has been taken from User's Manual in Contemporary art in Turkey 1986- 2006.

emerged out of globalization. In Turkey, the change in the political arena, and also the adoption of neo-liberal economy policies by the government after 1980's coup d'état, have discouraged artists to get involved with community-oriented issues. The art scene in Turkey has had difficulties to align itself both to political transformations that rose from internal and external dynamics and also to the economic transformation that the nation was going through. As a result, production of artworks has diverted shifted away from an interaction with dynamics of everyday life. The autonomy of art was interrupted, until de-politicized social and cultural structure that was formed by the state started to dissolve with intense questioning of identity, nationality and gender.

In this context, production of artworks that attempt to engage in everyday life in different ways has increased since 2000. As the political artwork was welcomed in private and public institutions such as museums and galleries, this recognition has resulted in the emergence of intervention on public space and artist collaborations. This visible change in the Turkish contemporary art scene was accompanied with the use NM (NM) tools (blogs, Internet, digital) that have facilitated and enabled the circulation of political views.

Keeping in mind critical relation of economics and politics to technological and artistic developments, the context was quite different outside of Turkey. Under the influence of global flows, which will be discussed in following sections, expressive and organizational power of NM tools were recognized worldwide, as these tools promised to create fresh alternatives in representing politics globally and creating movement-like notions such as Tactical Media (TM).

The main concern of this thesis is to juxtapose the dynamics for the emergence of TM and patterns of artistic practice in TM outside of Turkey with patterns of art production in Turkish contemporary art that involve co-creation, collaboration, activism and intervention. This juxtaposition is necessary to understand whether the conditions that generate TM practices outside Turkey are existent and recognizable in Turkey. Considering contemporary art's relationship with NM against the backdrop of political, economic and cultural developments that emerged globally in relation to the developments in Turkish contemporary art since the 80s, this research aims to discuss whether TM as a practice is an emergent paradigm in Turkish contemporary art. Revealing artistic practices that embrace methods of intervention, collaboration and co-creation and borderline activism, will hopefully help us understand in what conditions particular local contexts, Turkey in this case, trigger the emergence of tactical artistic practices.

1.2 Methodology

Thesis research has progressed in two main streams that often interacted and overlapped with each other to achieve the juxtaposition that is stated above. One research stream aimed at understanding the global conditions that prepared the ground for the emergence of TM and also at formulating a typology that would outline the general characteristics of TM practices. Apart from the review of literature on NM and TM, some of the interviews, which were conducted with artists such as Steve Kurtz (Critical Art Ensemble), Orkan Telhan (designer), Teoman Madra (NM artist), Atilkunst (artist collaborative), Ali Ömer Kazma (video artist), and Burak Delier (artist), helped significantly to understand the relationship between

NM and TM and to reveal the artistic intention behind the use of these practices. Especially, literature on TM and the interview done with Steve Kurtz, are used to outline the main characteristics of TM in the form of a typology. This typology is structured around seven characteristics that would later be used for selecting and analyzing artworks from Turkey. Even though some of the interviews were not included in the main body of the thesis, they were extremely valuable for recognizing the diversity of perspectives and approaches to TM.

The second research stream involved, 1) a thorough study of artist portfolios that would help to have a general idea about forms of artistic production visible in Turkey at SALT Research Center, 2) Interpretation of interviews conducted with above-mentioned artists from Turkey by referring to the typology that was formed. Second part of this research stream involved the selecting of artists and artworks that inherit certain characteristics of TM in Turkey. These artists were chosen depending on a research of TM Practices. General study done in the other research stream on how TM practices have progressed globally was used and artists' portfolios in relation to global TM practices were examined. As a result of this analysis, five projects realized by Atilkunst, Burak Delier, and Ahmet Ögüt were selected to be discussed. Underground activist art practices were eliminated with regard to the mode of their visibility in art institutions. In the Conclusion chapter, a chart was created to cross check the parallels between these artworks and the characteristics of TM.

1.3 Content and Chapters

The first chapter, *What is Tactical Media?*, aims to create an overview on TM. Uses of NM in artistic practices and the relationship between the artist, the artwork, and content are explored based on a historical view of these issues. This chapter also tries to trace back TM's history of evolution in relation to NM through the analysis of NM theories and to identify TM's contemporary ways of operation.

The second chapter, *Forms in Tactical Media*, explores in what ways TM practices engage with public and audience. Intervention as a subcategory is discussed with special attention, because it appears to be a crucial method in formulating tactics. Providing some examples of the well-known TM practices, this chapter also focuses on the issue of visibility of TM practices in art institutions and public sphere.

The third chapter, *Practices of Tactical Media in Turkey*, proposes a typology that outlines the characteristics of TM. Five different artworks that vary in their methods of working in public space, with institutions and collaborative, namely *ReverseDirection* (Burak Delier, 2008), *Modernized Western/Modernized Audio Service Supply Ancillary Industry* (Atilkunst 2004) *Somebody Else's Car* (Ahmet Öğüt, 2004), and *Surplus Agenda* (Atilkunst, 2009) were analyzed depending on the typology created earlier.

In *Conclusion*, it is aimed to claim that artistic practices in Turkey are getting closer to TM practices, but can be considered as TM. By using new forms of representation and interventions, political art practices are engaging into public and art institutions. Bearing in mind that there is not a single artwork that changed political mechanisms, finally I will attempt to point out that political expressions of these works are capable in the use of interventions.

2. WHAT IS TACTICAL MEDIA?

TM as a practice derived from NM and was therefore conceptualized mainly by NM artists, activists, and media theorists. It originated from the question “How can media be used tactically?” (Richardson 2002) to criticize, disrupt, and intervene on contemporary social and political issues. *The Next Five Minutes Conferences* (N5M) played an important role in conceptualizing TM as a different practice from NM by shaping its main objectives. As Steve Kurtz² explains in the interview conducted for this research, origins of TM go back to “the public access TV³” movement which had its peak moments in 1988 and lasted until 1993, by which means “everyone had the hope that television would be democratized and everybody would get a chance to broadcast their own content via public access TV” (Kurtz 2012). Thus, it was not a coincidence that the first N5M event held in 1993 with the title of *Tactical Television* attracted the attention of many artists, academics, activists, and media theorists that were interested in “issues of intervening in television, theorizing the structure and dynamics of video culture, modeling representations of political, and creating alternative models of distribution” (CAE 2001: 2). The scope of the first N5M’s topic was limited to existing media outputs of that time, and the main shift happened after the World Wide Web went online in 1993. As Steve Kurtz recalls, “in 1993 it was clear that tactical television had to be remade and reframed” (Kurtz 2012). That’s why, at the second N5M conference in 1995, Dutch media theorists Geert Lovink and David Garcia introduced the term TM to include all media tools in addition to television as the media outlets had expanded

² Steve Kurtz is a professor at Suny Buffalo University, and also a founding member of the artist collective , Critical Art Ensemble.

³ Public Acces TV movement was intended to distribute contents that are created by everyone.

and diversified. According to the definition proposed in the second N5M, TM as a term “refers to a critical usage and theorization of media practices that draw on all forms of old and new, for achieving a variety of specific non-commercial goals and pushing all kinds of potentially subversive political issues” (CAE 2001: 5).

One of the theoretical frameworks that TM refers to is Michel de Certeau’s discussion on tactics and strategies in his book titled *The Practice of Everyday Life* (1988). To be able to outline a conceptual framework for *tactic* within the realm of artistic practice, it is necessary to place *tactic* in juxtaposition with *strategy* and identify the relationship between those. Generally associated with terminology of warfare, both tactic and strategy indicate a set of actions planned based on defined goals towards a desired end or result⁴. They are not opposites because a tactic can exist as a part of a strategy, a master plan. However, they differ by nature in the ways they deal with temporality, performativity, agency, power, visibility, technique, and resources.

⁴ According to The Miriam-Webster Online Dictionary a tactic is “(1) a device for accomplishing an end, (2) a method of employing forces in combat.” On the other hand a strategy is “(1a) the science and art of employing the political, economic, psychological, and military forces of a nation or group of nations to afford the maximum support to adopted policies in peace or war, (1b) the science and art of military command exercised to meet the enemy in combat under advantageous conditions; (2a) a careful plan or method, (2b) the art of devising or employing plans or stratagems toward a goal; (3) an adaptation or complex of adaptations (as of behavior, metabolism, or structure) that serves or appears to serve an important function in achieving evolutionary success.” (Miriam-Webster Online Dictionary)

De Certeau locates tactic and strategy within the context of the everyday “to uncover the ways in which individual members of society create certain freedoms within the inescapable net of late capitalist, consumer culture” (Hunt 2003: 58). Identifying tactic and strategy as counter-forces, he explores the dynamics that shape practices of everyday life and society’s methods of dealing with these dynamics. According to De Certeau, a strategy is a “the calculus of force-relationship which becomes possible when a subject of will and power (a proprietor, an enterprise, a city, a scientific institution) can be isolated from an environment” (1988: xix). He implies a hierarchy of power and a modeled structure of relationships between the empowered and other members of society. This structure separates the body that plans the strategies, from the body that acts according to the plan. “A strategy assumes a place that can be circumscribed as *proper* and thus serves as the basis for generating relations with an exterior distinct from it (competitors, adversaries, ‘clientèles’, ‘targets’ or ‘objects’ of research)” (De Certeau 1988: xix). In the context of everyday life, strategies serve as surveillance structures, thus are regulatory, conforming and abstract.

Tactics, on the other hand, are opportunistic actions that are ready to look for the cracks in existing power structures in order to have their moments. According to De Certeau, “a tactic is a calculus which cannot count on a proper (a spatial or institutional localization), nor thus on a borderline distinguishing the other as a visible totality” (1988: xix). De Certeau’s assertions address the performative and engaging capacities of tactics. Tactics are performative as well as reactionary and temporal. Because of their temporal quality, they are perceived as interventions on the established, the mundane or *the agreed*. “Tactics therefore are stolen moments of

creativity and freedom clipped from the cycles of the routine” (Hunt 2003: 59). It can be said that tactics are extremely sensitive to the conjuncture and to conditions of the present and “they must constantly manipulate events in order to turn them into opportunities” (De Certeau 1988: xix). Therefore, they need to be cleverly and creatively employed.

The power of tactics in the realm of artistic practice lies in their ability to engage critically and playfully with the existing structures and appropriate them in creative ways in order to achieve visibility. Tactics become tools for a grass-root organization of a group of people that consists of the agents, the ones who engage in the action and the body that is exposed to it. Tactics by nature aim to “break control in order to lower the thresholds of activity and to break interpassivity” (Von Busch 2008: 84).

One artist collective especially significant in the employment of TM is the Critical Art Ensemble (CAE) founded by Steve Kurtz and composed of five TM artists. CAE’s modes of production vary according to the areas of concentration of the group members, because the collective embraces tactical use of these skills (Kurtz 2000: 136). In an interview that was conducted by Jon McKenzie and Rebecca Schneider with Steve Kurtz in 2000, Kurtz articulates CAE’s approach to *media*. He states that CAE’s main aim is “to produce work that reveals and/or challenges the authoritarian underpinnings of Western culture” (Kurtz 2000: 136), that’s why its repertoire of action is not media-specific. Tactical use of any tool suitable to create the desired level of engagement / interactivity with broader audiences and the desired form of activism/co-action is central to CAE’s practice. Therefore CAE’s work ranges from “hands-on tactics and theorizing on civil

electronic disobedience (1994), drawing up methods for supporting TM initiatives (2000) to the distribution of simplified labs that can test food for the presence of genetically modified components (2002)” (Von Busch 2008: 253).

Going back to N5M conference, it was important not only because it conceptualized the term *TM*, but also because it opened new possibilities for the exchange of ideas between artists, activists, theorists, and many people from different disciplines. If *critical thinking* is considered to be central to all TM practices, then these practices can exist in different disciplines such as design, computer science, and so on. As designer Orkan Telhan explains “the scope of a project becomes more important when it is either used to increase awareness or to adopt an even transformative position” (Telhan 2012). Criticality within the context of a project prepares the ground for the employment of tactics. Agendas today change in great speed and are widely visible in a global sense as the news spread faster than it used to. That is to say, TM’s most substantial point is the relation of its practitioners to social and cultural context, in other words, of TM practitioners’ criticality towards contemporary issues. As CAE points out “TM has to be constantly reconfigured to meet particular social demands” (CAE 2001: 7). Therefore as, Telhan emphasizes, “criticality take the form of an algorithm, an interface, the process that produces a transformation or even the creation of a community” (Telhan 2012) and should be up-to date.

TM offers a great flexibility to its practitioners, enabling them to use different sets of media. This brings up the issue of informal expertise where artists become able to implement tactics by engaging in other areas of expertise. “TM is an attitude rather than the use of any particular medium... It is this quality of creating

effective user languages (virtual and otherwise) that engage and deploy rather than authorize ” (Garcia, Broeckmann and Lovink 2001). Therefore, it can be argued that pursuit of the use of a particular medium or a tactic within the boundaries that the term TM draws, suspends the employment of different tools and mediums to respond to problems. As CAE claims “definitions also create boundaries...what was once so liquid would become increasingly structured and separated, as the movement was theorized and historicized” (CAE 2001: 5). Therefore, tacticality as the defining principle of TM (CAE 2008: 536) goes beyond terminological limitations and focuses on creating consciousness and critique of global issues merely using tactics that derive from the practices and experiences of a community at the right time and right place. We can argue that limiting the tactical and critical attitude with a term pre-limited other potentialities and resulted in the weakening of the effects of N5M conferences. Even though N5M’s operational ground was tactical⁵ towards the issues of macro politics, it ended up either with a shift in objectives⁶ or with the diminishing visibility of the conference.

The difference between TM and other type of media, as Lovink and Garcia state, is that “TM do not report events, as they are never impartial... They always participate and it is this that more than anything separates them from mainstream media” (1997). Since the term includes the word *media*, it doesn’t operate as an alternative mass medium that represents a particular ideology. The common characteristic of mass media is their tendency to operate under either a cluster of a media ownership or as a state apparatus. On the other hand, groups like INDY

⁵ Tactical Media Conferences were meant to be tactical gatherings like Hakim Bey’s idea of Temporary Autonomous Zones (TAZ). TAZ is about creating autonomous zones that is free from political control.

⁶ New Media Art became the main objective.

Media⁷ operate like open networks where the contribution of independent journalists is indispensable. As Lovink also notes, tactical networks do not “aim to become an alternative CNN or a Yahoo! for the protest generation” (Lovink 1997). In her essay, *The Language of Tactical Media*, Joanne Richardson criticizes the position of TM, by referring to the transformation of INDY media from being a democratic global network to being a sided network apparatus by a video-work of a manifestation on anti-globalization organized in Prague. She regards the video as a “good piece of propaganda” (Richardson 2002), where TM’s attitude becomes an opposition. She doubts the “invoked slogans” (2002) accorded with the “local Czech context” (2002) or rather publicized INDY media’s own ideological position apart from what the Czechs possessed. Therefore, Richardson points out that the video “was as strategic and dogmatic as mainstream media; it was only the content of it’s message that differed” (2002). Thus, TM is about creating tactics over constructed signs by interacting with and within the system.

Since “1990’s resistance had emerged as a key feature of the relationship between the action and the system” (Mitchell 2007: 1), the birth of TM not only coincides with the developments in NM but also with the G8 protests that took place in Seattle in 1999. As Steve Kurtz recalls, “TM is about developing politics. It is more about social justice, it is more about peace, and it is more about economic equality” (Kurtz 2012). Bearing in mind the non-coherency of the issues that many TM works address, mainly macro-politics and political economy, the “TM events and projects, and the moments of dissent and critique they produce, are not simply oppositional because there is no definitive “they” to confront” (Raley 2001: 24). It

⁷ INDYmedia is a Independent Media Collective, started at 1999. see <http://www.indymedia.org/>

is obvious that specific video work, as mentioned in the example of Czech Republic and even many more of them, were practiced from an “oppositional or the majoritarian position” and turned into a propagandist moment of an ideology, falling apart from its roots.

2.1 Use of New Media practices in Tactical Media

Contemporary art’s focus on connectivity aims to “utilize information, distribution, mobility, and reproducibility as the keys to social and political awareness” (Garbner 2006). Today artists employ NM not only to create “strategies of resistance that explore social affiliations and cultural representations” (Garbner 2006), but also to employ strategies of collaboration within updated political and social agendas and to facilitate dialogue among flexible networks of artists, art collectives and communities committed to participation, discussion and critique. This new era unfolds new consumption and production dialectics that lead us to new forms of social engagement, in other terms a global connectivity. In terms of the relationship between technological developments and the arts, one can realize that rapidly changing paradigms of late 20th and early 21st centuries give birth to new categorizations in art. The reason behind the emergence of technology-compatible artistic practices is basically creative human being’s attempt to adapt to the contemporary social, political and economic conditions and his/her tendency to alter his/her tools to manipulate these conditions. “Artistic activity is a game, whose forms, patterns and functions develop and evolve according to periods and social contexts; it is not an immutable essence” (Bourriaud 2005: 11). Therefore, it is not circumstantial that the artist reproduces his or her artistic practice through

differentiated media under or beyond the given circumstances of contemporary conditions.

Walter Benjamin argued in his essay, *The Work of Art in the Age of Mechanical Reproduction* that “the artwork has always been reproducible” (Benjamin 1968: 218). Even though the artwork has always been reproducible, its reproducibility varies with different historical conditions and contexts. The act of reproduction raises the crucial question of the original and the copy. Throughout history, techniques of manual reproduction such as painting, stamping, engraving, etching etc. were used to make copies of artworks. However, the threat to *the uniqueness of original* was not too reductive and destructive, because human capacity along with the processes of production and distribution limited the employment of techniques of reproduction. Walter Benjamin discusses the condition of the work of art in a world where mechanical reproduction techniques, especially photography and film, replace techniques of manual reproduction. By stressing on the difference between making a mechanical reproduction and making a replica, he points at the massive change of scale in production and distribution. The *aura* of an artwork, thus its authenticity, is reduced through mechanical reproduction” (Benjamin 1968: 220). According to Benjamin, *aura* is the distance of the artwork, its unique existence within the period and place where “it happens to be” (Benjamin 1968: 220). The *aura*, which attaches a ritualistic value to the artwork through its distance from the viewer, is shattered as the distance between the viewer and the artwork is disposed of through reproduction.

Today, technology allows the artist to use new techniques of production and re-production. Mechanical reproduction has given way to digital reproduction and

beyond, so that reproduction is no longer an act resulting in the shattering of the uniqueness or authenticity of an artwork, but a concept that eliminates distances through connectivity. Therefore, authenticity can neither be defined by the distance between the artwork and the viewer, nor by the artwork's ritualistic value: instead, by the artwork's performance value that is created by its unique existence in time and space, and also by the mobility of its meaning through networks and interactivity. Art practice has transformed with a huge acceleration in techniques that it employs. It has become a performance, a science or the virtual reality. "This transformation can be suggested to happen in the ways art is produced and experienced" (Rush 2005).

Early examples of technology and art engagement can be found in different disciplines such as in cinema when Dziga Vertov introduced new montage techniques, in photography when Eadweard Muybridge introduced chronophotography, or in architecture when Vladimir Tatlin introduced the monument to The Third International. Starting from the 1960s emergent technologies of video and computer have been highly experimented with by artists. A member of the Fluxus, the Korean-American video artist Nam June Paik experimented with video technologies in order to discover the potentialities they offer for artistic expression as well as to explore the interaction of these technologies with daily life. These interactions include the forms of communication they create and new ways of interactivity they can facilitate. In his famous installation *TV Buddha* (1974)⁸, Paik

⁸ The camera captured the image of the Buddha and showed it on television. While different temporalities interacted in closed circuit through Paik's play on real-time, the real-time existence of the Buddha interacted with its own real-time screening, both in a slow-motion loop of interactivity that compresses time, as Buddha's present becomes its past on the TV screen.

placed a bronze Buddha sculpture in front of a camera gazing at its own image. Even though the World Wide Web has been the most significant enabler of global connectivity of our time since 1993, it is possible to come across earlier examples of connectivity achieved in a global scale between different cities that have hosted the works of different artists. Restricted by the limits of technology “in 1977 at the Documenta VI in Kassel Germany, Douglas Davis organized a satellite telecast to more than twenty five countries which included his performance and other artists” (Paul 2003: 21). Connectivity assumes experimentation and the artistic strategy have become prominent in defining the main cause of the issue of experimentation: Contemporary art practices aim to become agents that mobilize capacities of interaction, collaboration and co-creation of action and meaning. The well-known performance of Serbian performance artist Marina Abramovic and her then-partner Uwe Laysiepen in 1977, *Imponderabilia*, in which they stood in the entrance of a museum completely nude, made the museum visitors pass between them and choose which of the two to face as they pass. It is an act to search for the limits of public appearance and interaction by planning a tactical use of the museum space (the entrance) and the body where the viewer is also engaged in action. Later in 2007, *Imponderabilia*, was re-enacted by Eva and Franco Mattes aka 0100101110101101.ORG in the 3D virtual world, Second Life, in a series of performances titled *Synthetic Performances* that also included Joseph Beuys’ *7000 Oaks* and Vito Acconci’s *Seedbed*. By re-enacting a performance in cyberspace, 0100101110101101.ORG engaged numbers of avatars that are connected virtually to participate in the performance.

Through the use of virtual space, artists' ability to connect to an audience extended, rendering the opportunities that NM presents in terms of realization of artistic intention and mobilization of ideas for reaction. However, "the real revolution is not computers, the Internet, or DVD" (CAE 2001: 79). It is rather a question of rapid movement "from a totally analogic worldview to one that is shared by the digital" (CAE 2001: 79) by which new forms of social engagement are created in the realm of art. TM can be considered as an offset of older art practices like Situationists International (SI) and Fluxus, however, "there were more onto those movements" (Kurtz 2012). Since then, the margins started to differ in terms of the uses of technology. In a world where digital revolution still proceeds, it would be appropriate to draw the lines between tech-savvy art practices and TM practices. As Steve Kurtz indicates, "TM is different from new media" (Kurtz 2012) even though "it has always been associated with new media artists" (Kurtz 2012). Indeed TM practices are highly dependent on the NM: as it is underlined by CAE, however, on "any media necessary."

Kurtz differentiates TM from NM in three ways:

1. While TM was is supposed to be a progressive, leftist, politically- oriented media, NM is about how to use the digital as a material to make artwork.
2. TM differs from NM in terms of the "range of tacticality" (Kurtz 2012) used in works.
3. TM can always be put into theory, on the other hand "NM is more about interactive exhibits, where the artworks are exhibited like abstract painting" Kurtz 2012).

Addressing also tacticality in an interview with C. Odine Chevoya, artist Krzysztof Wodiczko indicates that “technology as a communicative interface is needed to operate between alienated subjects” (Wodiczko 2007: 27). According to him, it is a question of how to find a place for technology during a time of breakdown in cultural communication, in other words how to generate tactics of use that will open new channels of communication between the members of society. Indeed, the Internet offered a great opportunity, and was embraced with a great fascination as a non-policed form of distribution. As Alex Villar indicates “changes in technology often create shifts in certain aspects of the overall mode of production and sometimes present opportunities for counter-action” (Villar 2007: 67).

Moreover, the Internet facilitated the use of new technologies that resulted in DIY, Do-it-together (DIT), open source software, and hardware equipment production. “The increasing availability of cheap DIY equipment creates a new sense of self-awareness amongst activists, programmers, theorists, curators, and artists” (Lovink and Schneider 2003: 1). DIY constitutes the participatory level of TM by which the distinction between amateurism and expertise dissolves, because Internet allows information exchange on many levels. Does this mean that “the idea that anybody can become a media producer is at the heart of what TM tries to achieve?” (Riphagen 2010:33).

TM rather performs as collective networks, as TM’s main objective is to “exploit consumer electronics for a larger purpose not only to instruct users and consumers, but also to foster a critical consciousness and a kind of low-tech amateurism” (Raley 2009: 17). As an example, Telhan indicates that “Richard Stallman- the founder of Free Software Foundation -created the first tool (APL) that

made software production available for amateurs” (Telhan 2012). It broke down the monopoly of software corporations⁹ and resulted in open-source software production in which people collectively work.

In short, TM’s main objective is not about the medium that is used, it is about the message it carries. As the activist duo Yes Men also explains, technology is used in whatever way necessary to convey the message just like “the way cops use batons and crooks use blackjacks” (Yes Men 2007: 106).

2.2 The Artist, Artwork And Audience In Tactical Media

Artistic intention has been a major subject of a set of questions that have been asked throughout the history of art. As art has split into diverse modes of practices, questions such as *what is artistic intention? for whom is art?, is art for the sake of art?, does art belong to high culture?, can art be political?, does art have an economic value?*, have approached the intention behind artistic practice from different perspectives. Throughout the history, art has serviced either as a mechanism of propaganda that is controlled by state or church, as a tool for expressing high culture, or just for the sake of the artist. The distance between the artist and the public has remained and still remains as a question. Artistic intention as a concept assumes the artist as the producer, while on the other hand the audience as consumers. The role of the audience in negotiating the meaning of an artwork has been debated for a long time now, as the artwork itself becomes a platform for dialogue that involves complex practices of looking and the making of meaning.

⁹ Corporations that used to held monopoly of software production such as: IBM, Microsoft, and Machintosh.

Currently, NM practices have minimized this distance as much as possible. As NM practices re-construct the relationship between the artist and the audience, new questions can be formed around issues of participation, co-creation, collaboration, authorship and their relation to artistic intention. These issues are discussed within the realm of TM as tacticality adds multiple dimensions to the issue of artist-audience relationship. What is the connection between artistic intention, participation,sss and TM? To be able to understand this triangular relationship, at the first glance, we should argue the value of participation from the artist's point of view along with the role of the audience. Does participation stand as a sacrifice of the artist in the process of creating his or her work of art?

The issue of authorship has been discussed in major works. In his essay *The Death of the Author*, Roland Barthes examines the role of the author, by looking at the opening of Balzac's story *Sarrasine*. He asks the question: "Is it Balzac the individual, furnished by his personal experience with a philosophy of Woman?¹⁰" (Barthes, 1968). So in his mind there exists the tyranny of the author that has to be removed. The individuality of the author has to be distanced so that the meaning can embody itself on the part of the beholder. His essay has generated contemporary art theories in which the role of the artist and viewer is examined. Even though the role of the artist has been changing, he or she as an artist is not disappearing, and neither is this necessary. Today, with the use of NM outlets, it is harder to place artistic intention within an artwork. But as Geert Lovink argues "if you get a group of 100 people online, one will create content 10 will interact with it (commenting or

¹⁰ "This was woman herself, with her sudden fears, her irrational whims, her instinctive worries, her impetuous boldness, her fussings, and her delicious sensibility."

offering improvements) and the other 89 will just view it” (Lovink 2007: 27). The content creator is not losing his/her authority; instead artist’s role is identified with the medium of his or her expression. He or she is not losing his/her authority; instead the artist’s role is identified with the medium of his or her expression. However, when the TM practitioners are taken into consideration, it is possible to claim, “its practitioners cede control over its outcomes” (Raley 2009: 8).

The work of art has an original language that is formed by artistic intention, yet it takes on other meanings through its interaction with the viewer. Because “each particular artwork is a proposal to live in a shared world and the work of every artist is a bundle of relations with the world, giving rise to other relations and so on and so forth” (Bourriaud 2005: 22). As the artist conveys a message or a sign through a selected form, the spectator renders it with his/her personal experience. Even though there is no significant output or evidence that gives a hint about how the spectator perceives the artwork, this encounter inevitably results in an exchange of ideas where new meanings emerge. As Michael Rush points out, “there is no art in the arena without the public” (2005: 222). What Duchamp did was doing with his ready-mades was basically attacking the object’s established meanings by changing the object’s original, familiar context. By placing the object in another context, he aimed at causing the viewer’s alienation from the familiar object, in order to question the structures that establish the meaning of an artwork. This alienation was a metaphorical black hole, which challenged the accepted values and aesthetic judgments that the viewer and *high culture* have about the status of the object. The viewer’s eye that had been trained to look in a particular way was shocked by the

recognition of the challenge to the act of seeing and of visual experience. John Cage has also examined the relationship between the artist, the audience, and the artwork. With one of his famous works *4'33''*, he minimizes the impact of the composer where the performer comes onto the stage, opens the lid of the piano, turns music pages and leaves the stage. Audience only hears the ambient sound that is in the auditorium. As Cage explains, “the performance should make clearer to the listener that the hearing of the piece is his own action - that the music, so to speak is his rather than the composer’s” (Gena 1998: 22). By this means the composer has no control over the hearing of the audience, he becomes distant as a producer. Another example can be seen in the theatre of Bertolt Brecht. He tried to close the gap between the artwork and audience by alienating the viewer from the play. By directly addressing the members of the audience, their attention is de-familiarized from the play only to drag their attention back into the play. Whether it is Fluxus or Dada, SI or Warhol’s *Factory*; “despite their difference in methods, when it is considered historically, the purpose remains the same, the gathering of the artist and audience in the same room” (Groys 2008: 28). From this gathering there emerge questions on the assumed roles of the artist and the viewer in negotiating meaning and content of an artwork. Due to the shifting social, political and economic paradigms on the globe, the level of interaction between the artist and the viewer has augmented in such a way that the assumed role of the audience has been transformed irreversibly. The increased availability of consumer electronics familiarized audiences with the language of the artist so that “the share of interactivity grows in volume within the set of communication vehicles” (Bourriaud 2005: 26). As artistic narrative has become more integrated with technological devices, artists orientate the spectator by

means of the medium, thus “positively they encourage viewers to create their own narratives or associations with their interactive works” (Rush 2005: 222). The artwork that is represented “acquires the status of an ensemble of units to be re-activated by the beholder-manipulator” (Bourriaud 2005: 20). Why does the artist expect to interact with the viewer or even the manipulation of the viewer? When we consider TM, artists are not there to manifest. Rather with digitally produced work of art, their intention leads the audience to engage their own explicit knowledge where the viewer will have the chance to become a participant. Therefore, the participation rather than the gaze becomes the main component of the artwork. As Rita Raley says,

we are meant to interact and engage while simultaneously becoming aware of our own limitations and our own inability to make an immediately perceptible impact on the project as it stands in for the socioeconomic and political system (2009: 18).

The projects of interactive art are a reminder of the cycle where the flux of meaning travels within the collective experience of the audience. Interactive art works such as net-based, multi-screen touch operated screens, sensory usage, or even installations in exhibition spaces allow the user to “modify the scripts” (Raley 2009: 17). So the audience turns into producer, as “these technologies go beyond the sender-receiver model of communication” (Forkert 2008: 591). If there is a message residing in the form of TM offered by the practitioner and to be interpreted, it is that a work of art cannot be a whole without a viewer. “As the weight of the emphasis shifts slightly to the audience” (Raley 2009: 12), the output of this interaction becomes a “record of

the performance” (Raley 2009: 12). De Certeau’s analysis of producer and consumer also can be adapted to the issue of artist, artwork and audience. When de Certeau points out “what is counted is what is used, not the ways of using it”(Certeau 1988: 35), he considers the practices of the consumption as the “ghosts” of society. At this point regardless of artistic intention, the outcome of an artwork remains uncertain and unpredictable. Whether is a performance, or data visualization, or a ready- made object, it is impossible to calculate how each beholder will experience the encounter. From the point of TM, as Rita Raley argues, “the audience concept is thus as flexible and ephemeral as the artistic activity itself. TM is performance for which a consumable product is not the primary endgame; it foregrounds the experiential over the physical” (Raley 2009:13). Many of the TM works discuss these issues through tactical use of ‘whatever media necessary’ (Kurtz 2012).

Today, many artists try to involve current issues in their projects through tactical use of various media to inform the public and create awareness; to speculate, scandalize, and criticize; or to spark dialogue and generate new ways of communication and expression in society. A project can foster dialogue through the design and use of objects that are used tactically to create its own public (participants) and to communicate with the rest of the society. The *Homeless Vehicle Project*, realized in 1987-1989 by Krzysztof Wodiczko, was designed for the homeless to make their life easier: the vehicle can transform into a temporary shelter while also can be used as a bottle and can collector. As the pioneer of interrogative design, Wodiczko in *The Homeless Vehicle* considers “the experience on the part of the so-called public important but not primarily” (Wodiczko 2004: 27).” Instead, the

actual users - homeless people- become the main public that needs to raise their voice and speak up with the help of the object, the vehicle that is designed for them. By equipping the homeless with tools that will enable them to mobilize and become visible, Wodiczko aims to create different publics that will have to communicate and discuss issues of marginalization, well being and quality of life. Furthermore Wodiczko states, “the so-called public’s presence is indispensable as a witness of representing the larger social and political world” (Wodiczko 2004: 27). With *The Homeless Vehicle* the participants of the project became the viewer; the general audience became a witness.

Another example of TM can be seen with CAE’s *Free Range Grain*, which was installed at the Schrin Kunsthalle in Frankfurt in 2004. It can be discussed as another example of dissolving the borders between the artist and the audience. In this on-site laboratory, the food brought in by the visitors, are tested, and the visitors are informed on GMO (Genetically Modified Organism) regulations. Public becomes the participant in the project. By doing this CAE hopes “to contribute to an idea of public science by focusing on issues (such as food production) that are of the direct interest of the people” (Thompson 2004: 106)

On the other hand, a project can deliver an unexpected message through the unexpected use of a familiar medium, like HaHa group performed in 2004 with their project, *North Adams*. The project was mainly using a cab’s advertisement space located on top to deliver messages. Using “a global positioning system (GPS), the displayed message changes relative to the car’s location, addressing specific neighborhoods, addresses, and audiences” (Hahahaha). Taxi transmitted the message

by anyone who was willing to participate “through email list servers and through direct contact with various groups throughout the city” (Hahahaha). The messages varied from a simple “Hi!” or to more political as “Go home Wal-Mart.” The interactive participation of the audience creates a new way of communication. Also the North Adams project can be seen as a facility of free speech and expression.

3. FORMS OF TACTICAL MEDIA PRACTICES

3.1. Intervention

Intervention can be interpreted as a sub category of TM. If TM is based moving on from strategies to tactics, we can define interventions as methods of “de-familiarization, to change the way we see” (Raley, 2009). By re-inventing or re-using capacities of the NM tools through interventions, the practitioners create “signs, messages and narratives to set into play and critical thinking” (Raley 2009; 6).

Nato Thompson discusses various examples of intervention from different disciplines in his book *The Interventionists: User's Manual for the Creative Disruption of Everyday Life*. As Thompson points out “the art world radar screen” (2004: 13) was not focused on the political art during 1990s. Off the radar, however, “artists were physically engaged in the situations with an increasing emphasis on the tactics of intervention” (Thompson 2004: 13). Here, Thompson also refers to Michel de Certeau’s discussion on tactics and strategies and describes tactics in relation to intervention as “a maneuver within a game, which for the interventionists is almost always the real world” (Thompson 2004: 14). Yet, the projects are related to contemporary issues, operating along and against the current.

Tactical interventions are narratives of social engagement, expressed in varying original artistic languages in many different places. The question is not about forming a common language in favor of formulizing an ideological apparatus, but about creating common zones where artist, co-producers/participants and viewers share the moment. This, indeed, recalls the idea of constructivism, by which engineer-artist’s aim was to connect art and everyday life in creative ways. However, the constructivist approach to intervention was determined with communist forms of

social engagement. On the other hand, contemporary tactical interventions associate in their neutral positions. The method of intervention depends on the moment it calls and therefore, “interventionism is not a political movement disguised as art. Practices and ideologies among interventionists vary greatly” (Thompson 2004: 21). Art offers a playground to perform interventions that artists are able to operate freely and to exchange their ideas in different manners.

Intervention can be discussed as an action that calls for a transformation from direct representations to new forms of representation or sometimes technologically oriented direct interventions. As Nato Thompson argues “the symbolically charged image or overtly political text no longer feels adequate as a communicative device” (2004: 14). Because, as the world experiences information and image bombardment everyday, the image’s efficacy and reliability decreases. If we consider U.S.A’s occupation in Iraq as an example, even though the images that were released as proofs of violence and torture against the Iraqis were shaking at first, their effects were short-termed. So what is the point of presenting a social struggle for a TM practitioner if the public memory is exhausted by visual representations? Isn’t it more efficient and adequate to find new modes of representation to challenge the social irrelevance? In this respect, for TM, intervention turns into an important tool to manipulate mainstream methods of representation. So “interventions are a motley assemblage of methods for bringing political issues to an audience outside the insular art world’s doors” (Thompson 2004: 14).

This approach resembles the tools such as *detournement* and *deriveé* that were used by Situationists International. However with intervention, creating

opportunities for different forms of social engagement is more interlaced with technology. “The artist provides tools for engagement” (Thompson 2004: 22), therefore; interventions can constantly change and be re-built. Yet TM artists have their own definition of intervention. As in Wodiczko’s approach social engagement requires the design of objects/ devices/vehicles as tools, “intervention becomes a newly response-ability practiced with a sense of responsibility” (Wodiczko 2004: 28). In the case of video-performer Alex Villar, intervention is a “diagonal force that bursts through a given field” (Villar 2004: 68).

On the other hand, while *Yes Men*’s methods involve the re-creation of existing official website of corporations and government agencies; their preference on the type of intervention is dependent on the method’s ability to “disrupt normal flows of power and capital” (Yes Men 2004: 106). Their intervention can be seen clearly with their performance on DOW industries criticizing Bhopal Disaster with a fake Dow industries website. A member of *Yes Men*, disguised as a DOW industries representative, appeared on BBC News and apologized to the victims of Bhopal Disaster in 1984, by claiming that “DOW industries accepted full responsibility for the disaster and formed a ‘\$12 billion dollar plan to compensate the victims and remediate the site” (Theyesmen). This appearance was in the headlines for two hours until the real DOW spokesman clarified the earlier statement. Their intervention was sharp enough to damage the company’s stocks on the share market, but it was significant for the world to remember the Bhopal disaster.

In an article titled *Tactics without Tears*, members of the *Center for Tactical Magic* Aaron Gach and Trevor Paglen “offer a framework for creative engagement on the front-lines of socio-political transformation” (Gach and Paglen 2003). By

formulizing intervention as a tool to be used on a *frontline*, they imply the existence of a field where action against “the tools of the empowered” as Michel de Certeau puts (1988), will take place. According to Gach and Paglen, a creative engagement should be characterized by:

- 1) A thorough analysis of existing forces
- 2) An attachment to one existing force
- 3) An active engagement within the dominant sphere of activity
- 4) Specific, material effects (Gach and Paglen 2003).

Above formulation articulates a clear goal towards becoming aware of the existing power structures and critical analysis of the dynamics that form, reproduce and support those structures. Through this analysis the individual can position himself in relation to this structure either “to amplify or to resist a particular vector” (Gach and Paglen 2003). This positioning of the individual evolves into a process of deliberation and planning in order to identify the mode of activity. According to Gach and Paglen, what makes a tactic operate is the work’s (or an event’, an intervention’s etc) “proximity to the potential for action” (2003), meaning its capacities of organization, interactivity, connectivity and co-creation. However, Gach and Paglen refrain from identifying TM as their practice, because they think that media is not the work itself, but the tactic is. In other words, media is the tool for creating the moment where the action will take place, not the artwork itself.

Gach and Paglen discuss the role of tactic over distinguishing an “attitude” from a “position” (2003). According to them, an artwork with an attitude is “a work that has an attitude towards a particular issue and is situated outside the discourse or material conditions that it is intended to reflect or comment upon” (Gach and Paglen 2003).

However, a positioned artwork “inhabits a position within a political reality” (Gach and Paglen 2003), meaning that it reflects on the dynamics of production and reception of the work and feeds on these dynamics to organize its impact. Therefore “a positioned artwork” (Gach and Paglen 2003) takes a position and ventures for critical engagement through action that will not only create awareness but also will amplify and manipulate. Therefore, in order for an artwork to manipulate, it has to stand on the activist borderline.

The term *Digital Intervention* was discussed by CAE as they define “TM as a form of digital interventionism” (CAE 2001:7). The word *digital* is really open to confusions, since the distinction between NM and TM is not clear. But by *digital*, CAE means that TM is about copying, re-combining, and re-presenting, and not that it can only be done with digital technology” (CAE 2001:7). Michel de Certeau addresses that “tactics introduce a Brownian movement¹¹ into the system” (1988: xx), by which he puts forward the idea of unpredictable maneuvers of the ordinary man. Tactical interventions operate in the same manner, yet they are not identical and cannot be traced.

3.2. Visibility And Representation

1990s mark the beginning of the post-Fordist period. The information becomes the new capital and reinforces its effects with technological developments. All that was the hidden down in the basement – sub cultures- or even revolutionary models, are used by corporations as new modes of representation. What was

¹¹ According to The Miriam-Webster Online Dictionary: Brownian Movement is the peculiar random movement exhibited by microscopic particles of both organic and inorganic substances when suspended in liquids or gases that is caused by the impact of the molecules of fluid surrounding the particles. (Miriam-Webster Online Dictionary)

revolutionary has become sellable and producible. As Thompson points out “culture became the primary industry of global capitalism” (Thompson 2004: 15). In this regard, even though De Certeau’s analysis of ordinary man using tactics to make his everyday life habitable by distinguishing tactics and strategies is valuable, Lev Manovich’s critique on de Certeau’s distinction of tactics and strategies is obviously valid. As he explains, “strategies and tactics are now often closely linked in an interactive relationship, and often their features are reversed” (Manovich 2008) because, “cultural tactics evolved by people were turned into strategies now sold to them” (Manovich 2008). One of the oddest example, given by Nato Thompson, is Taco Bell Company’s campaign that took place on the billboards: the cute Taco dog dressed as Che Guevera. Because even the legendary revolutionary figure of socialism was re-produced by a corporation, “artists had to reconfigure their tactics to make them heard” (Thompson 2004: 15). Since the institutional critique is the core of these discussions on politics of visibility, TM should also be argued in its representational level. If TM has the potential of being explicitly political, the relation of art and politics should be taken in consideration.

Art being engaged in politics is a problematic issue. Theodor Adorno (1962) differentiates “committed art” and “autonomous art” from each other to reveal the relation of art and politics. The meaning of committed art is twofold: on the one hand it implies artist’s direct intervention in the world of politics; on the other hand it implies the representation of the artists’ views and positions towards politico-social conditions of their time. Committed art is a problematic concept for Adorno. What make it problematic are its positions of objectivity, as he claims “there are two

positions of objectivity which are constantly at war with one another even when the intellectual life falsely presents them as at peace” (Adorno 1962: 2). The first position that the committed art possesses is that forms endangered by its politic-ism are hidden under an apolitic-ism. The second position that committed art possesses is a value of battle, which is not by chance, is related to the autonomy of the artists. Adorno claims “for the committed, such works are a distraction from the battle of real interest in which two blocs are imposed on one another” (Adorno 1962: 2). But again this brings us to the uncertainty of the status of art by its two possible positions. So what is the conventional sense of committed art? For Adorno, “committed art in proper sense is not intended to generate ameliorative measures, legislative acts or practical institutions (like earlier propagandist tendency plays against syphilis duels abortion laws or bostawls) but to work at the level of fundamental attitudes” (Adorno 1962: 3). So committed art can be dialogical, in a way that it can be reduced to propaganda or it can tease or criticize as a form of representation. This dialogical situation draws the issue of representation to issue of social function. Because, whether it has a propagandist notion or is in a criticizing form of representation, what determines art’s position is its social function, which can be, to some extent, confusing. On one hand, as Adorno argues, “cultural conservatives who demand that a work of art should say something, join forces with their political opponents against atelic, hermetic works of art” (Adorno 1962: 2). But this argument doesn't liberate art from being a part of an “established tradition” (Adorno 1962: 2). On the other hand it should import a conceptual meaning, as a proposition of commitment by which the artist assigns the work of art in a sense that is debatable. Indeed cultural critique existed throughout the art history: it was used

to strengthen social bonds with public; or as sort of propaganda by fascist governments; it became a ready made object by adopting a new set of value; it used whatever existed as a business model; it turned into a simple performance to interact with the audience. Hence, “the definition of utility varied from artist to artist, and from manifesto to manifesto” (Sholette 2007: 134).

Brian Holmes also argues the position of the artist depending on two distinctions: *Representation of Politics* and *Politics of Representation*. In his essay *Liar's Poker* Holmes opens the dialogue with a question: “Does anyone doubt there exists a politics of representation?” (2004). “If there is anyone who doubts” he replies, “they have not witnessed the endless capacity of people who do not occupy positions of elite power... nor have they realized how effectively artists can work outside” (2004) of existing models of representation. But the problem is two sided. First of all, Holmes expresses that there are two modes of “picturing politics” on behalf of the artists who 1) “do not enjoy direct access to major media, to project their messages nonetheless, by means of signs, images and gestures” (Holmes 2004), and 2) “who heed the injunction of the museum, the magazines and the market, which say: »Picture politics for me.« ” (2004). Since the socio-political representations gained acceleration, the position of the institution is inevitably created a ground for these kinds of representation. To authorize their position in art world by an institution, many artists fulfilled this quest. It is not to claim that their representation, in other words expression of the shared, is falsely. It is rather a question of exceeding limits and using different tactics of involvement. So the art world can be classified in two: on one hand “one art world carries on the battle of

images and representation” (Ray 2009: 570); and the other one “pushes beyond the more and less conventionalized field of that battle in order to develop new modes of collaborative practices” (Ray 2009: 571). So it is the artist’s responsibility to choose to perform in art institutions.

Secondly, from the other point of view, art institutions, as a proof of their social responsibility, invite activist or interventionist artists to exhibit their work in art festivals. Yet, this raises a question of appropriation: meaning the sphere that allows expressing criticality needs to be appropriated. Because TM is highly involved in power relations and social injustice, it seems odd to see TM works exhibited in art museums or within institutions. What does TM have to do with art museums? Shouldn’t it be performing on the frontline? The answer is ‘no’, because TM doesn’t have a fixed position. There is a mutual relationship between TM practitioners and institutions. As Steve Kurtz explains, this relationship becomes problematic “only if you (the artist) get to the point that only thing you are doing is working in museums. You do not deserve the word tactical if your only place to work is museums” (Kurtz 2012). As Gene Ray also points out TM practitioners “do not waste time to wage war on these institutions” (Ray 2009: 570). The question becomes how to benefit from being related to an institution? What tactics should be used to play the system of an institution? TM was influenced, as Raley puts, by the fact that “the doxa about the value, cultural significance, and efficacy of the streets has changed (Raley 2009: 1)” and “it is precisely this change in sensibility that politically engaged NM art projects negotiate” (Raley 2009: 1). There is a need for

change but what TM aims at is not a revolutionary change. It is the creation of micro-events within networks to consolidate its effects global-wise.

4. TACTICAL MEDIA IN TURKISH CONTEMPORARY ART

The expansion of the use of high-low or DIY technologies in Turkish contemporary art corresponds not only to the worldwide technological developments, but also to the change in economical, cultural and political notions that emerged out of globalization. NM art and collaborative projects with foreign artists is then and now the focus of the artists. Also the passage from closed economy system to neo-liberal economy influenced the contemporary art world in Turkey. The liberal climate, which was facilitated with new modes of distribution, made it possible to exchange ideas and to press fingers on untold issues of the past. Collaboration of artists in different organizational patterns also encouraged artistic expression to involve in *the political* after a period of de-politicization since 1980s. Apartman Project is an important example of this sort of collaboration, which aims to support artistic autonomy and interdisciplinary engagements.

When it comes to TM practices in Turkey, it is possible to claim that it is not a primarily issue in art scene: it cannot be tracked since the artists themselves have not labeled it; also it has been confused with the activist art. The aim of this study is to trace TM practices in Turkey within the field of art and study the conditions that trigger the production of TM works. TM developed globally as a new opportunity for critical practice and is highly influenced by previous movements. However, in Turkey, the idea of *manifesting* was discouraged by the political scenery and critical practices were put far below in the agenda. It took twenty years of a struggle to highlight social problems within the realm of art, either in the frame of micro or macro politics. Does TM exist in Turkey? Or is it a subaltern movement? What does it take to develop one's own culture of TM practices? The problematic is

actually obvious, when the history of TM compared to the with Turkish Contemporary art. During the period of de-politicization, the conditions were not suitable for the emergence of TM practices. As Steve Kurtz points out, the trigger for “TM should be pretty profound”(2012). When the conditions that precede the emergence of TM practices in USA are considered, it can be said “this basic history of institutional critique and guerilla art, street art and all of the other works that came out of Aids movement” (Kurtz 2012). He continues as:

the conditions were fundamentally different, the depression of ‘World War 2’ generation and the uprising came out of civil rights movement were so inspiring (Kurtz 2012).

When compared to the American context out of which TM practices emerged, the conditions were different in Turkey. Contemporary Turkish artist’s main focus has been identity politics that bring up issues of national identity, citizenship, gender, ethnicity or minority. These issues emerged as a crucial focus of art and especially became visible since late 90s. A community within the art world was created around identity politics, which basically triggered a particular sameness in terms of the production, exhibition and perception of the artworks. Even though the gestures that are put forward are worth to be discussed, they were a part of micro-politics where work was mostly produced to gain visibility. Yet in Turkey, the macro politics were not in the agenda. To be able to differentiate TM from the gestures stated above, it is appropriate to point out that “TM was never about identity politics” (Kurtz 2012).

Kurtz explains the reasons behind firstly as TM’s relationship to technology “its’

1. Any media necessary: Use of old and NM tools suited to the goals of the project.
2. Physical sphere that the artist appropriates to perform the work
3. Engagement with social, political and cultural issues: works related to current political issues.

4.1 Artist Projects

In the section, two artworks produced by Burak Delier and AtılKunst will be analyzed according to their relationship to TM. General overview of these artists' practices and scopes of work will be helpful to understand the intention behind the works.

Burak Delier is an artist, who gained recognition with a photography work that he himself posted on the billboards, during the European Union deliberations in 2004. His artistic practice involves different media ranging from photography, video, site-specified interventions to product design. His work has been exhibited in various institutions and exhibitions as well as in public space. His artistic practice aims to achieve visibility for political, cultural and social struggles that are invisible.

On the other hand, AtılKunst is a collective of three artists formed in 2006, while they were together at a residency program in Bremen. The name AtılKunst is a word game that combines famous saying from Turkish *Atıl Kurt* with *Kunst* meaning art-related in German. The production of AtılKunst varies from Internet based projects to producing stickers, making films and photographs. Their works are exhibited in broad range of places including exhibitions in institutions, public space,

private museums and private ateliers. Atilkunst primarily focuses on national and global agendas. Their works consist of installations, interactive production with viewers, audio productions, in short any method by which they can deliver their opinion. Atilkunst claims “in addition to its artistic context, Atilkunst can be considered as an activist and culture jammer group” (Atilkunst)

4.1.1. Project 1: Reversedirection: Counter-Public Services

Burak Delier started his *ReverseDirection* project in 2007. *ReverseDirection* is a fictional company that produces two products: “Parkalynch” and “The Fire Resistant Suit.” The main argument that lies beneath the *ReverseDirection* is its relation to the consumer society. Through its products, *ReverseDirection* combines the values of socialism and neo-liberalism. *Parkalynch* as one of *ReverseDirection* products refers to *parka*, the most symbolic piece of clothing that socialist adopted to express their ideology. Delier states that the idea of producing objects as an artist-engineer comes from the idea of constructivism that aimed to close the gap between artist and society and to encourage creative abilities of people by forming a companionship with the idea of reinforcement (Delier 2012).

The production aspect and company image created in *ReverseDirection* implies at neo-liberalism’ use of production as a social assertion that is imposed from above with the aim of emotional exploitation. Delier claims that this project suggests the idea of creating a tool that would carry the aesthetic issues related to both ideological approaches (Delier 2012). By associating two different ideological tools in his products, *Parkalynch* and *The Fire Resistant Suit*, he questions the possibility of creating a companionship in modern society. “ReverseDirection tries to overcome

this giant not by confronting it face to face but with its own weapon” (Delier 2012). Referring to Orkan Telhan’s idea of placement of criticality in a project, it is possible to claim that creating a fake company, opening a shop in Biennale to expose the products in the same manner that the present system offers, and fabricating actual products is where the criticality resides. Yet “instead of destroying society’s present forms of production, consumption, interaction and exchange, *ReverseDirection* aims to re-interpret them, to reverse their flow and to stretch them until they break” (Delier 2012). Participatory level of this fake company addresses another issue. Taking into account TM’s participatory and flexibility level, *ReverseDirection* on its operational ground, is open to everyone who is willing to participate and doesn’t generate a fixed position to confront or exclude. As an artist, not a fashion designer, Burak delier adopts an “intradisciplinaire” (Delier 2012) expression of ideas.



Figure 1.1: “Reversedirection Shop,” Burak Delier, 2007.

When two products of *ReverseDirection*, *Parkalynch* and *The Fire Resistant Suit*, are examined closely, they make references to the act of violence in different ways. *The Fire Resistance Suit* makes an obvious reference to Madımak incident in 1993, not only by its name but also by the qualities of fabric that would be crucial for survival in case of a fire: started accidentally or on-purpose. *Parkalynch*, on the other hand,

However, the main trick of Parkalynch is the fact that it can be used either as a multi-functional ordinary coat or as a protection from being lynched or applied violence during a protest.

In terms of the characteristics of TM, ReverseDirection is engaged with politics and social issues by reminding everyday tragedies intertwined with politics and culture that Turkey is very familiar with both from recent history and from today. Also products advocate *ReverseDirection*'s proposal of tactics of protection, multiple functionality, and subversiveness. As Burak Delier suggests "*ReverseDirection* confronts life and consumption values imposed through violence and oppression from above with the burning knowledge of those below" (Delier 2012).

4.1.2 Project 2: Western/Modernized Audio Service Ancillary Industry' Audio Tour

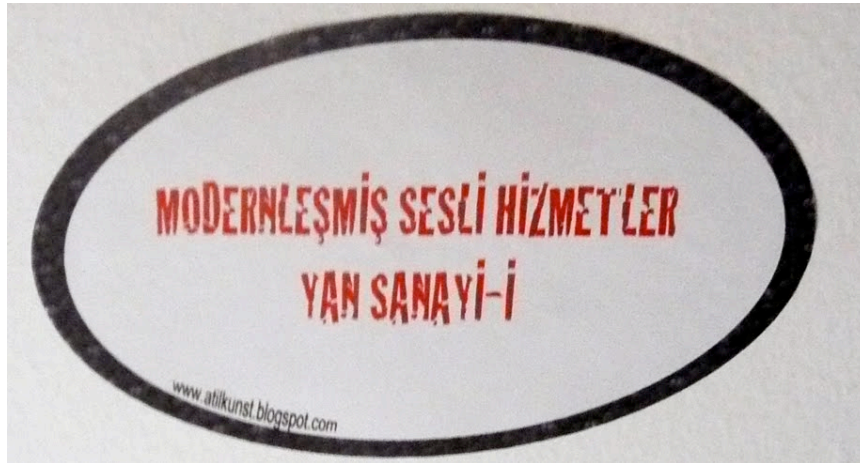


Figure 2.0 "Western/Modernized Audio Service Supply Ancillary Industry," Atilkunst, 2011

In their project *Western/Modernized Audio Service Ancillary Industry* Atilkunst made an audio performance in Istanbul Modern, at an exhibition on

paintings of women painters that were active during the early Republican period. Members of Atilkunst dubbed the vocals themselves, as it was triggered by their imagination. It is relevant to point out that this audio performance focused on two different gaps: firstly on the gap that between the subject and modernity; and secondly on the structure of representation in a museum. During the research for the project, Atilkunst had difficulty in finding information about the artworks (Atilkunst 2012). While the information was very limited, only two critics living at that time produced whatever was written about these women. The critique of these women artists work rose from the republican subject's struggle with modernization: "even though women painters were active during the early years of Republican period, after a while the way they produced work turns almost into a the way a supplier industry manufactures for the mainstream industry" (Atilkunst 2012). So the audio work elaborated on this cliché of modernization and modernity. By making it fictional and achieving also a non-monumental mode of representation, the audio referred to the monumental production of artworks during Republican period that idealized modernization as the major factor for civilization.

Another focus was on the ways of operation within the institution. Atilkunst especially focused on the operation of audio tours in museums. With *Western/Modernized Audio Service Ancillary Industry* "the listener was encountering a bizarre text that almost sounded like the reverse reading of a usual museum audio tour" (Atilkunst 2012). The audio performance begins with the sentence, "To put it clearly and sharply, AtilKunst "never lies, but never has been heard telling the truths...to repeat is to lie" (Atilkunst.blogspot). A song by Erkin Koray –İnan ki/ Believe In To What I say, follows the opening text. The fictionality

of the project differentiates the audio performance from an audio tour and plays with the perception of viewer in a humorous way. Medium is as invisible as possible. Yet, the message it carries asks for attention rather than the tool that is employed. The audio performance appropriates audio tour as its sphere because it gives the opportunity to convey *Atilkunst*'s criticality on issues of modernization and museum as a modern institution.

When *Atilkunst* was invited to the exhibition, instead of creating a piece that is as monumental as these women painters, they chose not to historicize their work by its exhibition value. The argument should not be in an opposition against the institution, but “should play the system at its best”(Atilkunst 2012). As Steve Kurtz also claims “it is a bargain process for the best deal you get” (Kurtz 2012). In this project the only problem appears to be fact that the audio tour was given to the visitors on charge of 5 TL. *Atilkunst* admits that they made a mistake by letting the museum sell the audio tour on demand and thus reluctantly becoming a part of the system (Atilkunst 2012). Even though they managed to tactically convey their message to the museum visitor, their tacticality didn't fully achieve its goal. The group later made the audio downloadable on their blog and tried to destroy the work's relationship with the operation of the museum.

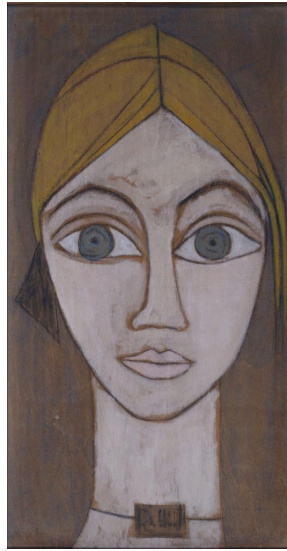


Figure 2.1 "Girl with an Orange Dress," Şükriye Dikmen.

In this work, Atilkunst combines two different modes of intervention: firstly they criticize the perception of modernity and modernization (specifically in art) by choosing an invisible medium of expression. Secondly, they examine how an audio tour in a museum functions and try to intervene on its operation to create a form of alienation. In conclusion, it is possible to say that this audio performance advocates *Atilkunst's* tactics of inversion, fiction, and trickery in through an un-invited and unexpected audio dubbing.

4.2 Projects In Public Space:

The use of public space in contemporary art is related to the idea of closing the gap between the ordinary life and art. The moments in history by which social issues were taken to the streets influenced, many artists; since "contemporary art practices have always been closely related to urgent social, political and economic issues" (Tan 2010: 1). In contemporary societies, where the global economy rules all aspects of social engagement, the engagement of art in public spaces can be

considered as “alternative economic structures” where “art practices began to work in non-institutional, run-down spaces in the urban space” (Tan 2010: 2). When operational spheres are observed in TM, it engages both in public spaces and in institutions. For TM, a public space can be identified as any place that can be occupied without historicizing. As Kurtz expresses, there is a difference between private and public space, and it is a question of accessibility, which corresponds to the issue of security. Rather, public space is everywhere that carries the moment to take an action.

In this section, Somebody Else’s Car by Ahmet Ögüt will be discussed in terms of their tactical relation to public space. Ahmet Ögüt is a conceptual artist, whose works include variety of media from video, photography, drawings, and performance to installation. His works consists of public interventions that sometimes require interaction with the viewer; occupation of an institutional space with a basic gesture or with an unusual exhibition.

4.2.1 Project 3: Somebody Else's Car By Ahmet Ögüt



Figure 3.1 "Somebody Else's Car By" Ahmet Ögüt, 2004.

Somebody Else's Car, consists of both an outdoor performance and an indoor exhibition. The artist chooses two cars at a parking lot randomly without the owner's permissions, and transforms one of them into a taxi and the other to a police car by using paper. The owner comes to the parking lot and tries to find his car. Even though he remembers its exact place, what he sees is *somebody else's car*. Yet the project consists of a humor.

As much as it is humorous, the project is a hit-and-run intervention, where the intervention has to be done quickly as possible. It can partly be considered as unlawful since the intervention violates another persons' property. However, also it bears a two-folded critique of power relations: the interrogation of public symbols. As Ahmet Ögüt indicates, the symbols don't replace reality, but show how fictitious they themselves are (Ögüt 2008). The meanings that are attributed to objects

becomes symbols and recognizable within society. His project “reveals how mechanisms of control displace reality with fiction by using symbols and codes” (Öğüt 2008).

Somebody Else's Car directs another critique on the issue of surveillance where every point of city is been securely gazed. The term “impossible public space” as Pelin Tan puts forward (2007) seems appropriate since “it refers to the impossibility of any kind of intervention ... where the public spaces are swarming with the police patrol and taxi cars” (Tan 2007). So the issue of accessibility concerns the authorization of space and property. If the space is authorized it lacks the opportunity for action, if not it becomes possible. Öğüt considers himself as “a kind of activist character” (Öğüt 2008) in this project. He acts like an activist whose aim is to find the perfect time to act in order to create a discourse without converting signs that are already present in a city. Actually he is using these signs to point out their symbolic value. “This is about finding a way of really feeling the city, touching and contacting it” (Tan 2005).



Figure 3.1 “Somebody Else’s Car By,” Ahmet Ögüt, 2004.

Yet Ögüt employs paper and covering as a tactic of intervening directly on public space. Ögüt’s tactic reveals a critique of surveillance and constructed symbols within a city.

4.3. Artist Collaboratives

“The desire to speak in a collective voice has long fueled the social imagination of artists” (Sholette and Stimson 2004: 140). It has been a way of social engagement that is acts as an interface to close the gap between the artist and the society. As the effects of globalization became visible, “*collaboration* has emerged as one of the main artistic practices after the 1990s ” (Tan 2010: 22). Artists’ attempt to work in collaboration can be examined on different levels but as Pelin Tan points out “relations between subjectivities, sharing, expanding social relation and hospitality are the basic concepts and activities in collaboration” (Tan 2010: 22).

When considered globally, coming together and collaborating with other artists and the public also has a long history as in the work of constructivists, Dadaists, Fluxus and SI. Working with other artists and co-producers who are not experts in the field, or involving with non-governmental organizations (NGO) are becoming more recognizable in art practices in Turkey.

4.3.1. Project 4: Surplus Agenda

Surplus Agenda is an active ongoing work created by *Atilkunst*. The prospect of *Surplus Agenda* is based on creating and manipulating *agendas*. *Surplus Agenda* harbors the critique of daily agendas on mainstream media by asking, “What is the order of importance and how does it change?” (Atilkunst 2012). The production process of *Surplus Agenda* involves blogging, e-mailing, creating stickers and inviting guests to their workshops. As *Atilkunst* expresses, their true concern “is to manipulate the existing agenda” (Atilkunst 2012). In past years, it has become a collaborative work with amateurs. *Atilkunst* is not concerned with the work’s art value. Their concern “is not making art, but rather proposing a perspective on that ‘order of importance’ or the agenda itself” (Atilkunst 2012). The guests and the members of *Atilkunst* work together to create their own agendas and. The agendas circulate via e-mail under the title of “agenda excess” (Atilkunst.Blogspot). Because of the methods, such as e-mailing and blogging, the group chooses to distribute the agenda and interact with public; they call themselves accidental guests as their agendas drop in people’s mailboxes without warning. The Internet as a medium is used tactically to convey a message: this indeed is a well-known tactic used by

companies and advertisements to drop in our mailboxes without warning and permission to catch our attention.

Surplus Agenda sessions are mostly based on the production of stickers. However, sometimes guests use other media to express their opinions such as audio. As *Atilkunst* points out one of their guests created a radio theatre addressing the issue of discrimination based on dress codes. How people are judged by their outfits and eliminated. Stickers circulate, mainly on the Internet in high resolution. By these means, they let the others use the agenda contents. Also, *Atilkunst* prints these agenda stickers and distributes and posts them around the city. However by using the Internet it is possible to “move very fast just like the agenda changes really fast” (Atilkunst 2012) and also to distribute in large-scales. Since the issues in the agenda vary, “the Internet keeps this rapid change alive in the name of instant participation, moving on and passing on things” (Atilkunst 2012).

5. EVALUATIONS AND CONCLUSION

This thesis has explored how TM was considered as a new and fresh model of political representation and tried to trace its existence in Turkey by examining selected works produced by different artists. The significant visibility of politically oriented works and practices that vary in their methods of involving intervention, collaboration and co-creation, shows how Turkish contemporary art attempts to generate its own tactics to make itself visible and engaged in everyday issues.

	Project1	Project2	Project3	Project4
Intervention	✓	✓	✓	✓
Interdisciplinary	✓			✓
Amateurism	✓			✓
Tacticality	✓	✓	✓	✓
Criticality	✓	✓	✓	✓
Macro-Politics	✓	✓	✓	✓
Appropriation of sphere		✓	✓	✓

Figure 5.0 Evaluations Chart.

The chart below shows how the selected works conform to the characteristics of TM that were outlined in the typology in chapter 4. As the chart shows, in terms of the parallelism between these works and TM, it is possible to claim that there are yet examples of TM practices in Turkey. All of the four projects in one form or another match with the characteristics of TM.

However, TM can be considered as a subaltern movement in Turkey since it has not been fully recognized or labeled. Even though, it has not been recognized or found its voice in artistic expressions, TM works exist in Turkey.

The works that are listed above, do not occupy a counter position, and are not at the borderline of activism. Rather they advocate the artist's engagement in social struggle. By adopting different media, these works try to overcome the boundaries of power structures and question through interventions. The kind of action or reaction that they achieve to trigger or create in public is questionable. These projects are capable of using tactical intervention. By getting involved in political, social, and economic struggles, these artists try to explore new possibilities of expression that question existing issues. In their expression, these art works, unlike other media types or artistic expressions employ an experimental form.

These artworks suggest that contemporary art in Turkey progress swiftly. Yet, it is open to question, intervene, discuss, and reveal what is invisible from within or outside of an institution. By using different tactics of intervention, they challenge the formal structures and try to adopt new representation forms.

6. BIBLIOGRAPHY

Atilkunst. 2012. Artist Collective, Interview on Tactical Media Practices in Turkey, February 20, 2012.

Barthes, R. 1977. *Image, Music, Text*. London: Fontana Press.

Benjamin, W. 1968. *Illuminations*. New York: Harcourt, Brace & World

Bishop, C. 2006. *Participation: Documents in Contemporary Art*. MIT Press. Cambridge.

Bourriaud, N. 2005. *İlişkisel Estetik*. Özen, S (Çev.). İstanbul: Bağlam Yayıncılık.

Busch, Von O. 2008. Fashion-able: Hacktivism and Engaged Fashion Design.

Unpublished Pd.D Thesis, Gothenburg: University of Gothenburg, School of Design and Crafts, Faculty of Fine, Applied and Performing Arts.

Certeau, de M. 1988. *The Practice of Everyday Life*. Berkeley and Los Angeles: University of California Press.

Critical Art Ensemble. 2001. *Digital Resistance*, New York: Autonomedia.

Critical Art Ensemble. 2008. "Tactical Media at Dusk." *Third Text* 22(5): 535–548

Critical-Art.net Date of Access: December 2011.

<http://www.critical-art.net/TacticalMedia.html>

Delier, B. 2012. Artist, Interview on "Tactical Media Practices in Turkey," February 10, 2012.

Eva and Franco Mattes aka 0100101110101101.ORG *Reenactment of Marina*

Abramovic and Ulay's Imponderabilia. 2007. *Reakt.org* Date of Access: December, 2011.

<http://www.reakt.org/imponderabilia/index.html>

- Forkert, K. 2008. "Tactical Media and Art Institutions: Some Questions." *Third Text*, 22 (5): 589–598
- Gach ,A. and Paglen, T. 2003. "Tactics without Tears."
journalofaestheticsandprotest.org Date of Access: December, 2011.
<http://www.journalofaestheticsandprotest.org/1/TacticsWithout/index.html>
- Garbner, M. 2006. "Thoughts on Artists' Collectives." *x-traonline.org*. Date of Access: December, 2011.
http://www.x-traonline.org/past_articles.php?articleID=165
- Gena, P. and Brent, 1998 J. *A John Cage Reader*. New York: C.F. Peters Higgins.
- Hahahaha.org Date of Access: March 2012
<http://www.hahahaha.org/projTaxi.html>
- Holmes, B. 2005 "Liar's Poker. Representation of Politics/Politics of Representation." *Springerin.at* Date of Access: December, 2011
http://www.springerin.at/dyn/heft_text.php?textid=1276&lang=en
- Hunt, J. 2003. "Just Re-Do It: Tactical Formlessness and Everyday Consumption."
Strangely Familiar: Design and Everyday Life inside (pg. 56-71) ed. Blauvelt, A. Minneapolis: Walker Art Center.
- Kurtz, S. 2012. Interview on "Tactical Media," February 27, Buffalo
- Laster, P. 2008. "Interview with Ahmet Ögüt." *Ahmetogut.com*.
<http://www.ahmetogut.com/ahmetwebartkrush.html>
- Lovink, G. and Garcia, D. 1997. "The ABC of Tactical Media." *thing.desk.nl* Date of Access: December, 2011
<http://thing.desk.nl/bilwet/Geert/ABC.txt>

- Lovink, G. and Schneider, F. 2003. "A Virtual World is Possible. From Tactical Media to Digital Multitudes." *Uoc.edu*. Date of Access: December 2011.
http://www.uoc.edu/artnodes/espai/eng/art/lovink_schneider0603/lovink_schneider0603.html
- Lovink, G., Garcia, D. and Broeckman, A. 2002. "The GHI of Tactical Media" *Uoc.edu*. Date of Access: December 2011
<http://www.uoc.edu/artnodes/espai/eng/art/broeckmann0902/broeckmann0902.html>
- Lovink, G. 2007. *Zero Comments Blogging and Critical Internet Culture*. New York: Routledge
- Manovich, L. 2008. "The Practice of Everyday Media Life" *Manovich.net*. Date of Access: January 2012.
http://www.manovich.net/DOCS/manovich_social_media.doc
- McKenzie, J. and Schneider, R. 2000. "Critical Art Ensemble: Tactical Media Practitioners: An Interview." *TDR (1988-)*, 44(4): 136-150.
- Mitchell, P. J. 2007. "A Fourth Critic of the Enlightenment: Michel de Certeau and the Ethnography of Subjectivity." *Social Anthropology* 15(1): 89–106.
- Museum.tv Date of Access: February 2012.
<http://www.museum.tv/eotvsection.php?entrycode=publicaccess>
- Paul, C. 2003. *Digital Art*. London: Thames & Hudson World of Art.
- Raley, R. 2009. *Tactical Media*. Minneapolis: University of Minnesota Press.
- Ray, G. 2004. "Another Art World is Possible." *Third Text* 18 (6): 565–572
- Riphagen, M. 2011. *Legacies of Tactical Media* Amsterdam: Network Notebook
- Rush, M. 2005. *New Media in Art*. London: Thames & Hudson World of Art.

- Stalder, F. 2009. "30 Years of Tactical Media." *Tacticalmediafiles.net* Date of Access: February 2012
www.tacticalmediafiles.net/article.jsp?objectnumber=42801.
- Tan, P. 2007. "Speculative Social Fantasies." *Ahmetogut.com* Date of Access: March 2012
<http://www.ahmetogut.com/ahmetwebpelin.html>
- Tan, P. 2010. *Locality As A Discursive Concept In Recent Socially Engaged Art Practices*. Unpublished Ph.D Thesis. İstanbul: Istanbul Technical University, Institute of Social Sciences, Department of Art History
- Telhan, O. 2012. Interview on "Tactical Design", February 24, Philadelphia
- Sheolett, G. 2004. "Intervention and the Historical Uncanny" in *The Interventionists: User' Manual for the Creative Distruption of Everyday Life* (pg.133-141) ed. Thompson, N., Sholette, G. Massachusetts: MASS MoCa
- Theodor, A. 1978. "On Commitment." *Performing Arts Journal*, 3(2): 3-11
- Thompson, N. 2004. "Trespassing Relevance" inside *The Interventionists: User' Manual for the Creative Distruption of Everyday Life* (pg.13-22) ed. Thompson, N., Sholette, G. Massachusetts: MASS MoCa
- Villar, A. 2004. "Interview with C. Ondine Chavoya" inside *The Interventionists: User' Manual for the Creative Distruption of Everyday Life* (pg. 67-68) ed. Thompson, N., Sholette, G. Massachusetts: MASS MoCa
- YesMen.org Date of Access: March 2012
<http://theyesmen.org/hijinks/bbcbhopal>

Yes Men. 2004. “ Interview with C. Ondine Chavoya” in *The Interventionists: User’*

Manual for the Creative Distruption of Everyday Life (pg. 106) ed.

Thompson, N., Sholette, G. Massachusetts: MASS MoCa

Wodiczko, K. 2004. “ Interview with C. Ondine Chavoya” in *The Interventionists:*

User’ Manual for the Creative Distruption of Everyday Life (pg. 27-28) ed.

Thompson, N., Sholette, G. Massachusetts: MASS MoCa