**ESSAY**

From Object to Meaning: The Circle

Burhan Yilmaz

AMONG ALL OBJECTS, TOOLS have always been more remarkable, because these objects are the visible children of the means of production and labor. These tools also have the potential to change the world. The surreal emotionality I attribute to the object here stems from the hope of making an impact that would make me dare to purge the objects of their functions and include them in the “aesthetic field.” These tools have the potential to determine meanings according to the conditions of objects, matter, and space. This work, which is made of padlocks, which are objects of daily use, also carries the possibility of a futuristic interpretation.

Padlocks are special devices that are used to keep passages, gates, doors, wings closed and can only be opened by their own key. These objects, which provide functionality with the states of being closed, locked, and opened, and being open, continue their lives unobtrusively as objects of daily use. However, as they are decontextualized and stripped of their functions, objects can turn into symbols. Locks were also used in this study, almost like this expression in the aesthetics of objects, outside of their functions.

The direct transfer of objects to the aesthetic field by excluding their functions is a phenomenon expressed by Walter Benjamin. Benjamin, who presents a situation that he calls collector’s value, stated that while objects are objects of daily use, it is the collector’s magic touch that transforms them into a work of art (Benjamin 2002, 9). At this point, this argument produced from a Marxist point of view is extremely appropriate. However, the transformation of a daily use object into a work of art and its transfer

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to the aesthetic field can be shown more clearly with a striking application. Marcel Duchamp's 1917 work "The Urinal" is the clearest example of this. The object has been purged of all its functions and turned into a symbol that represents itself. This work, Urinal, is often designated as the starting point of contemporary art. Objects appear as works of art for a long time and turn into symbols. This is a method that started as a critique of the times when the art world was incapacitated under capitalist economic conditions, transforming non-manufactured mass-produced daily use objects into works of art.

The locks seen in this study are also elements that make up the work with their functions and forms, that is, their existence, as objects of daily use. In this installation, which was created as a relief on a white wooden surface, about 50 padlocks are attached to each other. These locks, which are articulated to each other, have gained a form far beyond their functions. Locks represent the bonds of a mass with each other with a structure similar to human bodies. The combinations present a view in the context of the articulation of variable and same units between bodies and societies. It can be evaluated as a symbolic image suggestion of resistance, docking and movement. In this work, which is created by making use of the reality, the image of the real and the reality of the object, the meaning can be established not on the visible surface and the image, but within the knowledge of the ideology of unification conceptualized with locks.

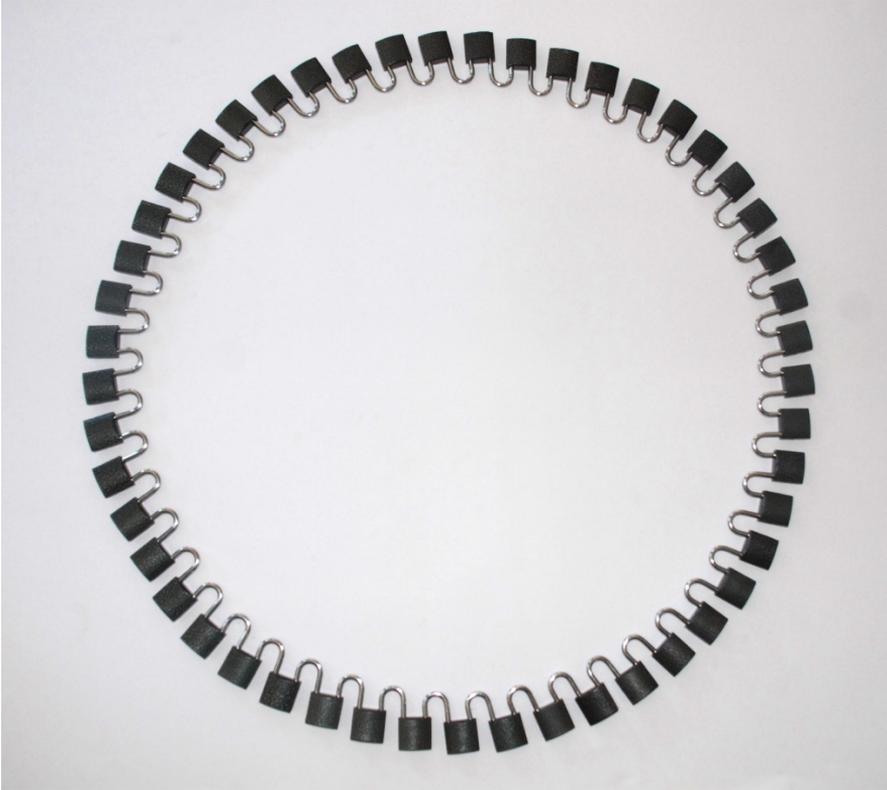
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From Object to Meaning

Installation (70x70x5 cm.) by Burhan Yilmaz, 2018



Biography

Burhan Yılmaz was born in 1981, in Silifke, Turkey. 2005, graduated from Mustafa Kemal University, Faculty of Education, Department of Art Education. 2009, (Erasmus Programme) Courses in fine arts at *Ecole Regionale Superiore d'Expression de Plastique*, in Tourcoing, Lille- France. 2010, graduated from Master Program of Painting Division in Institute of Fine Arts of Mersin University. 2014, Graduated from PhD. Program of Painting Division in Institute of Fine Arts of Gazi University. He has honor award of (2014) 8. Biennial of Miniature Art in Poland. He had two solo exhibitions and he participated in many group exhibitions, festivals, symposiums, and biennials.

Some attended exhibitions are below:

- 2022- "Silent Spring" Group Exhibition, Gallery Zemin, Fine Arts Faculty, ÇNU, Çankırı, Turkey
- 2022- "Paper is treasure" Contest Exhibition, Ecoawareartgallery, India
- 2022- "Suye Daste" Group Exhibition, Tahran İran
- 2021- Cerveira Biennial Museum Collecton Exhibition, Cerveira Biennial Museum, Portugal
- 2020- Without Borders, Art Competition, Exhibition, World University of Design, India
- 2020- 7. Sense: Shadow, International Group Exhibition, Duzce University, Art, Design and Architecture Faculty, Turkey
- 2018- Osten Biennial of Drawing, Skopje, Makedonia
- 2018- XX. Cerveira Art Biennial, Vila de Cerveira, Portugal
- 2018- IVA-International Visual Arts Festival, Tahran, Iran
- 2018- Elektro Arts Festival, Cluj-Napoca Art and Design University, Romania
- 2017- ICAS-International Contemporary Art Show, International Culture and Art Dialogue Assembly, İzmir, Turkey
- 2017- Istanbul Rotary Art Competition, Exhibition, Elgiz Museum, Istanbul, Turkey
- 2016- Oart Art Competition, Exhibition, Odeabank Art Gallery, Istanbul, Turkey
- 2016- "Traces of Don Quixote" International Group Exhibition, Contemporary Art Gallery, Ankara, Turkey
- 2015- 16 International Art Festival, "Second Nature" Juried Exhibition. METU, KKM. Gallery, Ankara, Turkey
- 2014- "Mash Up" Group Exhibition, Islip Art Museum, New York, USA
- 2014- 8. Biennial of Miniature Art, Czecestechowa, Polonya
- 2014- 15. DFEWA. International East/West Artist "Contemporary Art Symposium" Carei, Satu Mare, Romania
- 2013- FGM International Contemporary Art Symposium, Islip Art Museum, New York, USA
- 2013- International Group Exhibition, Briarcliff College Art Gallery, New York, USA
- 2013- "International Zervas Art Symposium" Agora, Patras, Greece
- 2013- "Shanti Ra Sadhbhav" International Group Exhibition, Nepal Art Council, Kathmandu, NEPAL.