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FASHION DISPATCH BEYOND MEMORY AND POST-MODERNIZATION: TRACING POLITICS IN CONTEMPORARY ART THROUGH PARADOXICAL SOCIAL REALITY

Mohammed Baker Mohammed Al-Abbas[*]

Visual Arts Department, School of Art and Design, The University of Jordan, Amman, Jordan

Abstract. This paper aims to promote the aesthetic understanding of cultural-oriented fashions while conveying social dispatches through different appearances of people across public/private spaces in the community. The researcher investigates the position of stylized fashions in delivering artistic concepts to express identities within sociopolitical, cultural, or aesthetical contexts. The present critique focuses on one video artwork by female Turkish artist Gulsun Karamustafa. She portrays women's power through composing aesthetic and culturally independent individualisms. The methodology is critical qualitative to interpret the connections of the feminine appearances with the feminist manifestations in the selected contemporary artwork. The outcomes identify women-made art as an expression of post-modernity reflecting post-feminist, cultural, and folkloric currents. This research is significant because it focuses on the importance of human artistic subjectivity in the time of artificial intelligence's domination over life aspects. Human encounters machines, where art can assess the mainstream situation and return to the individual/intellectual/aesthetic. In this artistic critique, these interchangeable terms render the geo-aesthetics and art criticism within the philosophies of post-colonialism and cultural memory. Furthermore, this research highlights the impact of tolerating fashions to express self-identity in establishing the community's diversity.

1. Introducing Fashion as a Medium for Expressing Identity

People express their identities by fashioning themselves into memorable appearances on certain occasions to convey cultural or sociopolitical messages/dispatches. Fashion is a phenomenological activity that communicates limitless possibilities of collective or individual social practices (Moslund *et al*., 2015). This research focuses on the semiotics of one video artwork, The City and the Secret Panther Fashion, where Gulsun Karamustafa represents a group of women wearing homogeneous outfits. They manifest the feminine pictorial presence along the feminist content while bodily existing in a private interior space, which evokes a narrative composition. The semiotics of this artwork visualize women as independent symbols, which diverge from the mainstream public spaces and mainstream fashion.

It is a feminist art practice that originates from The Prison Paintings, an early group of paintings Gulsun Karamustafa made in the 1970s after she experienced imprisonment

(Kortun, 2019; Ozpinar, 2019). These concurrent artistic involvements evoke interchangeable-critical terms that move beyond the language of conventional art criticism. Such language overlaps with the philosophies of post-modernism, post-feminism, and post-colonialism, which all focus on describing and interpreting one artwork in this paper. She, as an artist, did not purely reject Western heritage in her artistic practice, nor did she place herself in a binary corner to categorize/label or frame art according to monotonous geographies and featureless folklore. As an avant-guard artist, she believed in the power of women's capability and the independent cultural identity in contemporary arts (Kasaba, 2008, p. 462; Kortun, 2019; Ozpinar, 2019; Al-Abbas, 2016; 2022a,b; 2023).

The prefix "Post" stands to analyze the aesthetic attitude before meeting the paradoxical realities of women's creativities. It is a post-modern analysis, which deepens art criticism's tools to re-examine the aesthetic literature that labeled women's art into taxonomic orders through geography, culture, belief, and identity. The author renders the oeuvre of Gulsun Karamustafa, who portrays in her art the present social reality of women she knew during her own life experience. The artist portrayed them beyond post-colonial feminist thoughts and developed highly individual concepts into her artistic practice. To create novel compositions, which stimulate Post-feminist, Post-colonial, Post-modern, and Post-humanist visualizations of women in sociopolitical contexts.

In the context of post-modern art criticism, the research breaks the geo-aesthetic framework of post-colonial studies in exploring Karamustafa's artworks while considering the philosophies of cultural memory. The critique connects the theories of cultural and social collapse during the transformations of aesthetics and art criticism in the post-modern age (Rose, 2019; Suvakovic, 2017). Contemporary and post-modern art criticism contextualizes the family of "Post" prefixes, such as post-colonialism, post-modernism, and post-feminism, towards enhancing its analytical language to evolve as a re-creative medium, which generates an additional critical impact on the literature of visual arts. Such literature contains an undeniable heritage of western thoughts on humanism and aesthetics. This heritage undergirds the visual arts education/production systems on a global scale, making a universal collective understanding of common art issues (Braidotti, 2013). Thus, contemporary criticism evokes our collective perception of humanism, connecting the current political and social emergencies with their temporalities.

The methodology focuses on the aesthetical dynamics behind The City and the Secret Panther Fashion. This 13:06 minute video negotiates the possibilities, diversities, and paradoxes of social reality, gender politics, individual creativity through feminist/feminine culture, and their relation with folkloric identity from contemporary viewpoints. The artwork represented feminine individuality to convey a feminist message; it constructed the feminine form with the feminist content into one pictorial composition. This artwork did not illustrate the feminist against the feminine but reconstructed them into a metaphoric archaeology. Gulsun Karamustafa connects the local decorative styles from the private domestic spaces with a womanly performance delivering socio-political content.

2. The Research Delimitations

The City and the Secret Panther Fashion is the analysis's scope in the current paper, which interconnects with the Prison Paintings made by the same artist. The video artwork

is a multi-layered field of investigation. A field where folklore connects with modernity while feminism overlaps with femineity. Gulsun Karamustafa reflected through the artwork's conceptual layers her critical thoughts on feminism, humanism, post-modernism, and post-colonialism. Panther Fashion presented its local/global messages in several international biennales and exhibitions, such as the 11th Cairo Biennale and the 3rd Singapore Biennale.

The central problem statement that motivated this research is the reality of the underrepresentation of contemporary Turkish art. Such reality appears in the classic books of art history when researchers encounter the lack and disconnections of information on Turkish visual arts across different cultural stages of human history (Arnason & Mansfield, 2013; Kasaba, 2008; Kleiner, 2013; Lewis, 1961; Zurcher, 2017). The global art scholarship did not represent or illustrate the emergence of modernism in turkey. This reality appears in the textbooks of Modern Art and Art History. Turkey's literature, theatre, and cinema were rendered on a deeper level than visual arts, which were mainly out of focus. The political and social institutions ignored the vital role of visual artists in society.

This research is significant because it explores the portrayals of rejected visual culture's productions in contemporary art. It highlights the paradoxical social realities that constructed humanism by denial. Human-centered creativity is at risk; therefore, this paper aims to criticize the dynamics of constructing subjective spaces where artists create art to confront politically objective spaces. The significance of this research focuses on the artwork itself beyond the artist's individual life story. No doubt that Gulsun Karamustafa's life experience is full of essential details that reflect in her artworks. Nonetheless, the perspective of this paper starts from the artwork and connects to the relevant life experience manifested in the artwork's content. The research avoids the monographic approach and connects fashion, interior space, and sociopolitical symbolism.

This paper aims to offer new methods and measurements to the art educational system corresponding to the issues of multiculturalism in the global community. Post-feminism, post-modernism, and post-colonialism are contemporary connections to cultural heritage and folklore that support this approach to developing educational systems for art education welfare. This research involves art professors and teachers to engage their students to explore cultures and appreciate differences and similarities among communities, considering the boundaries between hyper individualism and mainstreamist social systems.

In this paper, the methodology depends on the theories of post-modern art criticism while focusing on the artist's experimentation on memory. It is a qualitative approach that rests on the semiotic significance of the artworks' visual and symbolic contents. The significance of this critique stands on the aesthetic language as a medium of research in analyzing the artistic experience. The artist's memory through this research turns out to be a significant field of exploration, carrying individual, figurative, and creative connotations. Furthermore, this qualitative critique is significant because it articulates visual art practice into the aesthetic and subjective social stages by converging into memory and identity. The analysis in this paper progresses through the articulation of qualitative content analysis, which is a critical tool, and the theories of post-modern criticism.

3.   Review of Art Criticism Theory

In the context of post-modern theories, the critical term Post-humanism proposed by Rosi Braidotti (2013) deconstructs the anthropocentric narrative of modern human heritage. A movement of post-modern criticism that abstracts Art through examining the human's connections with cultural systems by means of deconstructing race histories, gender issues, hierarchies of powers, and their impacts on society. Nevertheless, Art is a human-centric phenomenon overlapping with human issues. On a different level, Braidotti negotiates this critical term with Foucault and Barthes's criticism to contextualize it with post-modernism. This discussion analyzed the constructions of Modernism's focus on European heritage to open it into geo-inclusive multiculturalism. Post-modernism, as a term, stands to criticize the colonial inheritance within the modernist theories. The concepts of Post-modernism and Feminism led to culturally resistant movements, which stimulated the contemporary cultural systems to transform into multiculturalism (Asberg & Braidotti, 2018).

Such interchangeable terms seek a post-structural dialogue to re-evaluate the critical totalitarian language that normalizes artistic practices and pays no attention to artists' differences (Suvakovic, 2017). Art criticism dives into these artistic practices, which engaged in the socialist conflict during modern wars. This situation reconstructed the people's perception of visual art and visual ecology and its connections with the manifestations of modern fashions. The post-modernist art criticism investigated the representations of these manifestations in visual arts, which portrayed the variations of social classes across geographic and political areas. To some extent, the communist geographies presented the proletarian class in monochromatic and static fashions and limited designs of products throughout public and private spaces. In contrast, the middle class in capitalist communities presents a different landscape of fashions and products, which connect to diverse and dynamic forms of capitalist consumerism. It is the artistic manifestations in the contents and forms of art and design products across and between the socialist proletarian communities in front of the capitalist bourgeoisie (Arnason & Mansfield, 2013; Rose, 2019).

Fashion connects to social and political situations once individuals express themselves in post-modern, post-colonial, and post-feminist contexts. In the literature of Post-Modern Criticism, writers employ the phenomenological adverb "Post" to present or express a specific progressive condition in time and place. Generally, this adverb opens the established and conventional terminologies to new advances in the fields of Art and Humanities. It covers more divergences, differences, and paradoxes and makes the original term or terms further inclusive (Dornhof *et al.*, 2018; Moslund *et al.*, 2015; Preziosi, 2009). Post-feminism, concerning this research, promotes ideology beyond the feminist philosophy to take account of all arts by women, who express their identities without presenting themselves as opposed to men's creativity or conflicting with what feminists do label as man-centered aesthetics. Post-feminism is an avant-garde concept that liberates "women-made art" from the traditional taxonomy, which categorizes/labels it as a confrontational movement in society against men's dominance in the creative and cultural industries.

Within the same post-critical context, contemporary aesthetics question the western human values of modernism, using its critical terminologies to shake the classical pillars of western-centered humanism. Post-humanism, as a philosophy, spreads over the

western modernist concept investigating the binary structure of thought, which deconstructs modernism's geographic orientation as an essential element in man-centered knowledge. In the aesthetic literature, the geographic foundations suggest a colonial hierarchy, where western knowledge is labeled superior to non-western knowledge. Contemporary criticism liberates the philosophical concept of humanism from geographic frames, where the western and eastern converge to negotiate social and aesthetic values (Asberg & Braidotti, 2018; Janaway, 2006; Kieran, 2006). On the same side, post-human feminism or post-feminism is a social or political deconstruction of the modernist, liberal and radical paradigms.

Contemporary artists liberate themselves from ordinary concepts; therefore, they negotiate the theories of cultural collapse and its synchronous dialectics of social and political emergencies in their artistic practices. The current landscape of contemporary art shows the disconnections/abstractions/deconstructions/divergences between political and social systems. The artist today re-constructs these relations to produce creative art productions in terms of form and content. They explore/examine/analyze the possibilities and diversities of different dynamics in their methods of expression, such as the clash between cultural systems or the divorce between power and politics connecting or disconnecting contemporary arts. The artist's new methods of expression visualize form and content to produce new, unfamiliar works of art

4. Oeuvre Critique from Painting to Video Art

Gulsun Karamustafa created narrative interior spaces manifesting hyper-individual depictions of femineity in feminist contexts. The video artwork of The City and the Secret Panther Fashion isolated a group of women in a highly decorated room, which articulated experimentation of gender, politics, and aesthetics. She constructed an expressive composition with fashion and decoration while deconstructing the political space in the artwork. The artist reproduces the philosophical conceptualization of her early oeuvre Prison Paintings made in the 1970s. The conceptual dualism across both artworks evokes the political and social allegories rooted within the spaces that collect women wearing symbolic fashions.

The artist's memory is full of political engagements. the undercover Panther Fashion recalls the hidden remembrance with the Prison Paintings series. Both artworks relate to the narrative of rejection represented through the arabesque fashion and decorative oriental spaces. Such a theme has a subjective personality to visualize the artistic phenomena connecting to the kitsch popular culture as a root of motivation.

4.1. Roots of Gulsun's Spaces from Prison to Hidden Fashion

In both artworks, the feminist image is not universal. They present a metaphorical group of women together, into which women appear isolated from the common spaces of society. This state of affairs projects a high level of sociopolitical criticism of the women's familiar image in the collective spaces of society. Evoking the concurrencies between personal and public frames. The image of the women's isolated room is synchronous to the real world, which is controlled by political and social powers that make women fashion themselves according to the typical dynamics of society. Such sociopolitical aesthetics create an asymmetrical balance with the aesthetics of the private space. This phenomenon leads to monotonous spaces across houses, offices, and streets. The concepts of universal aesthetic systems are falling now (Suvakovic, 2017; Moslund

et al., 2015), and booth artworks predicted this reality on different earlier occasions and presented this group of women as a resistant sub-community that utilizes feminism against the feminist mainstream image of women in the politically controlled world.

Figure 1. Gülsün Karamustafa, *Prison Paintings 6*, 1972, mixed media on paper, 40 x 42cm.

Figure 2. Gülsün Karamustafa, *Prison Paintings 10*, 1972, mixed media on paper, 52 x 60 cm

Gulsun Karamustafa represented socio-political issues from a highly individual perspective. She located the differences between the public mainstream and stylized

female society. Particular feminine side collects women together where they express their identities peacefully without encountering mainstreamist frames. The paradoxical issue is an aftermath of the social and political changes in Turkish society in the modernization era around the 1970s. After the national adaptation of western culture to normalize with European geopolitical waves, the Turkish mainstream rejected the Arabesque fashions that appeared in The City and the Secret Panther Fashion and Prison Paintings (Kortun, 2019; Ozpinar, 2019; Pappe, 2010). The artist represented the concepts of feminine identity in a changing culture, which was subject to exile, emigration, displacement, and political changes; she portrayed the concept of the "Secret Panther Parties" to symbolize the relationship between feminine society and socio-political transformation. Panther Fashion presented the cultural memory of traditional or oriental fashions in modern Turkish society, which evoked the fashion within the context of cultural resistance. Seemingly, it was unfashionable anymore; therefore, the concept of "Secret Panther Parties" was a metaphor that resembled a particular class of people affected by a particular fashion, even if the mainstream social system rejected this fashion. The artworks displayed patterned, traditional, and local fashions on women and different furniture pieces to relate women visually with pictorial space. This offered feminism a purely visual form, which isolated it from the mainstream consumerist culture. Socio-political transformations led the women in that society to practice different activities in hidden parties to avoid judgments. The artist's theme was a cultural trend where women had to hide from society to wear unusual fashions, which was unrelated to the common culture (Cherlin *et al.*, 2009).

Figure 3. Right; Karamustafa (1978), *Prison Paintings 1*, Acrylic paints, graphite, crayon, and ink on paper (36 × 50.5 cm). Left; Karamustafa (2008), *The City and the Secret Panther Fashion*, video detail.

In the context of contemporary arts, the symbolisms of mysterious outfits illustrate diversities and possibilities of otherness. In Prison Paintings, fashion symbolized the political and social differences among prisoners. While in The City and the Secret Panther Fashion, the style resembled feminist indulgence and devotion to pleasure. The strangers in both artworks evoke curiosity and bring the audience to wonder about the identity of the women depicted. They look like new neighbors in the city, foreigners, refugees, or fugitives. In this context, prison is a feminine private space, which paradoxically appears in The City and the Secret Panther Fashion**.** She reproduces personal narrative memory of enclosed spaces withdrawn from her childhood experience among intellectual family members, who spent parts of their lives behind prison walls. The artist lived a six-month sentence in women's prison after she protected a political fugitive from the 1971 coup.

During this period, she shared the prison space with other female prisoners who committed different crimes. Those narratives appear in her curious compositions in both artworks to evoke the images of strange people wandering in the artwork's pictorial dimensions (Kortun, 2019; Ozpinar, 2019). The artist sets a cinematic scene to express the metaphoric disconnection/withdrawal from society. In the Prison Paintings, the disconnection represents compulsory isolation. In The City and the Secret Panther Fashion, it is voluntary introversion. Those cinematic scenes reflected the synchronous but paradoxical social realities of the Turkish community situation around the 1970s and 1980s. She composed an expression of visual culture, where local arabesque patterns manifest through the different pictorial elements. These local arabesque patterns were rejected in public spaces because they represented an unmodern aesthetic phenomenon.

Space is the main pictorial element in these artworks. It embraces the visual field of the Arabesque culture, which characterizes the traditional local arts of music, fashions, and performance arts. Those phenomenal local arts were banned when the secular political system controlled the public aesthetic space. Such a political system promoted modernized arts, which reproduced the familiar public aesthetic from western Europe at that time. Many countries were reconstructing their national cultural identities after World War II's massive world political events. The question of universalism's conflicts with localism was the aftermath product of that era, which appeared around the 1960s and 1970s. In turkey, this cultural conflict emerged during the normalization waves with Europe, which aimed to construct mutual geopolitical frameworks. This political environment supported the practices of universal culture toward building cosmopolitan modernity. Such cultural hybridization aimed to connect local heritage and western concepts, which engaged with sociopolitical constructions of that political era. Visual artists extracted folkloric elements from carpet designs, fashion patterns, and calligraphic scripts or represented pictorial scenes from the Turkish countryside (Kasaba, 2008).

4.2. Analyzing the Hidden Fashion in the city

Those highly dressed women were artistic elements in the orientally decorated image. A collective image that examines the first glance at women in fancy costumes by presenting them in one space while taking different poses on a staged bed. By employing an evocative/provocative visual impact, such an artwork challenged the regular feminine image in mainstream society. They were a group of women in a private space. The Arabesque decorations of this space included the same panther pattern that manifested the feminine fashion, which rhythmed the interior oriental decorations.

The first eye contact with the artwork made people curious about the women's cheerful body language. They wore pleasant makeup while appearing in a friendly conversation. The ladies engaged in inclusive activity without excluding anybody; while avoiding eye contact with the viewers for particular durations through the video. The performance does not seek spectatorship through eye contact with viewers but instead invites the audience to wonder. Talked to each other and communicated thoughtfully, those women appear in the silent video sharing activities such as drinking, eating, chatting, and enjoying wearing their panther fashion. The video's silence enhances the artwork's mysteriousness; we cannot hear what they are talking about, but we can see what they are doing. The artist gives more space to the visual effects that the artwork did create. The visual elements in the artwork invigorate the sense of secrecy, privacy, and personal style since they ran away from the community to enjoy their style.

Figure 4. Gulsun Karamustafa, (2007), *The City and the Secret Panther Fashion*,
single channel, video detail, 13:06 minutes.

The women's activities do not visually connect to a specific agenda or system; they connect to the happy moment of rejection by the mainstream. They arrive from different communities and social backgrounds, leaving the social protocols that control their happiness and desire to do what they want. The artwork incorporates the social culture that forces women to conduct themselves in particular ideal manners copying the mainstream ideal and familiar feminine image. This artwork investigates social situations that lead people to act in two different ways; in public according to mainstream manners to represent an ideal image while acting in very different ways in their private spaces. The artist justifies and critiques such social activities framing the current social and political situations.

Symbolically, the artwork depicts a hidden social side of modernity in transforming society. At times, when Turkish political community generated an attitude of rejection toward folklore, restricting local and traditional fashions or hyper-individual styles that do not blend with the newly constructed mainstream modernity. The artwork expressed those temporalities by visualizing a group of women in a unique Panther Fashion, which is an unfamiliar scene in reality; nevertheless, Karamustafa employed to symbolize a kitsch style to isolate her unmodern characters from the rest of the mainstream political community:

> The city and the secret panther fashion (2007) is a case in point. In this video work, Karamustafa questions the cultural conditioning of women to dress in certain ways – a debate that can be ethical, ethnic, political and/or religious – by incorporating flamboyant use of animal skin patterned fabrics. She creates a scenario in which a group of women escape their normal everyday reality and express themselves in a way that would not be accepted or understood by their friends, colleagues and families. The fictive set-up presents a secret meaning in an apartment where five

women from different walks of life share their passion for wearing and being surrounded by leopard, tiger and other fake animal skin prints. While there is a humorous edge to the story – exaggerated by the silent – film style genre with intermittent framed texts spilling out the narratives – in the end the protagonists' lack of freedom leaves a bittersweet taste. After spending a day together in a place where they are able to communicate on the same level and forget outside conflicts and concerns, each of the five women returns to their dull, normal and distant circumstances once again (Payenter, 2011, p. 162).

The hidden fashion ladies love to enjoy time in style. They created a private space where they style, eat, drink and chitchat without being judged by the mainstream culture of the community.

Panther fashion did not appear in everyday situations. Therefore, wearing it symbolized moments of special events females did to rejoice in their time when they celebrated birthdays, holidays, and social anniversaries. These costumes were celebrative, which ladies sometimes model for recurring events; the poses expressed feminine body language, representing festivity, happiness, and cheerfulness. The performance presented different appearances, hair colors, ages, and physiques. In the context of this artwork, all appeared adorable, sexy, fashionable, and full of life; while they were aging, they became more beautiful, no matter whether they were fat, slim, young, blond, or brunette.

Figure 5. Gulsun Karamustafa, (2007), *The City and the Secret Panther Fashion*, single channel, video detail, 13:06 minutes

Karamustafa investigated the relationship between secret and public spaces in Turkish culture, where gender roles changed and transformed according to political and social dynamics. The symbolism of wearing the same patterns reflected the spirituality of the moment. Particularly a special event, where garments stylized the uniqueness of the gathering. This moment represented the folkloric traditions of celebrating social events when women had exceptional costumes.

Figure 6. Gulsun Karamustafa, (2007), *The City and the Secret Panther Fashion*,
single channel, video detail, 13:06 minutes.

In the rendition, the artist assembled a cultural symbolism as women gathered and celebrated the moment while criticizing the sociopolitical situation connected to the issue of modernizing gender in the Turkish community. The performance evoking memories and narratives portrayed a contemporary Harem (Haremlique), a unique binary phenomenon. It was a special place for women where men's entry was banned. Simultaneously, it represented the hidden political power that ruled the community during the absence of men's authority. An image in the socio-political memory of the Turks as Harem symbolized many narratives from Turkic history, which western artists made a favorite subject in their oriental paintings (Arnason & Mansfield, 2013). The artwork focused on the paradoxical dualism between modernized and folkloric identity. Therefore, it abstracted the concept of the Harem, the point the artist tried to reflect the disconnection between social reality and social fantasy. Those women disconnected from social reality while enjoying fantasies in their private space. The significance of the artwork emerges when the viewer discovers the visual metaphors in the socio-political context. The artwork criticized the politically developed modern society while leaving some social values unchanged. This dualism is a visual convergence point that brought the contemporary and the traditional values into a secret space, which Gulsun Karamustafa portrays.
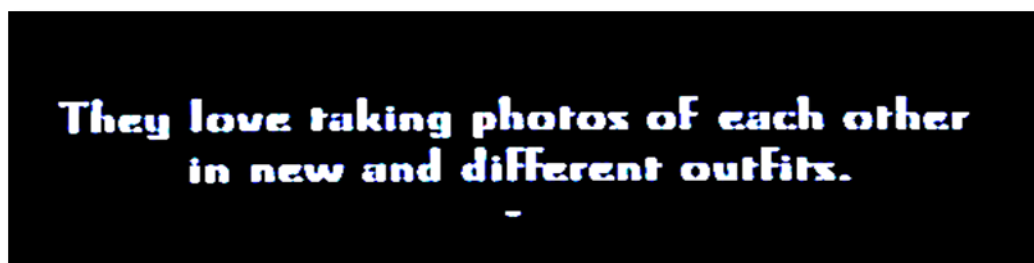

Figure 7. Gulsun Karamustafa, (2007), *The City and the Secret Panther Fashion*,
single channel, video detail, 13:06 minutes

The title of The City and the Secret Panther Fashion evokes the hidden memory of the soap opera Sex in the City. These women reflected an undercovered social phenomenon when they transformed from public to private spaces and wore what they appreciated, ate, drank, and discussed any subject they desired. This place was their private universe, where they isolated themselves from the rest of the community to have a rest and have some happy moments. The artwork visualized the concept of "Sex in the City" to convey the social reality of those women. They represented their gender identity in the city of the hidden fashion, a city of their creation. The artist connected the subject of the artwork with the current situation in Istanbul. This modern city lacked a special Harem for contemporary women, who found this city too public to be happy. The City and the Secret/hidden Panther Fashion was the alternative to Istanbul, where women gathered to practice happiness and joyfulness (Akhlaq, 2009).

The panther patterns were associated with traditional Turkish fashions, which were fashionable in Europe during the ottoman time. The viewer could discover a part of this fashion by examining oriental portraits where romantic painters represented the odalisque fashions (Kleiner, 2013). She analyzed gender identity in modern society and criticized the current feminism in the Turkish social reality, which did not dedicate sheltered places for women to celebrate themselves. This artwork signified the secret panther city inside contemporary Istanbul as a visual dialogue integrating modern with traditional fashions to indicate spiritual narratives of this private event.

The performance criticizes modern idealist women who neglected their sexualities, where the feminine personality tended to create the personal feminine space and collect her belongings. She criticized the contemporary feminine practices that disconnected the female character from her feminine context, gender belongings, and sexual identity. The artwork criticized the stereotypical labeled image of sexy women in mass media, challenged the familiar feminine image, and replaced it with a human feminine image representing the women in her own space. The woman was attractive because she did not look like the made-up women who appeared in the commercials. This artwork represented real women doing their feminine activity in the small society of pink panther fashion.

5. Conclusion on the Politics of the Hidden

The unfamiliar fashion is synonym for foreign language. Translating a foreign text from one unknown language to another familiar language may take effort to transform words and text structure. Nevertheless, the translation may not reflect the impact of the original text's expressive power. The translator in this situation resembles the art critic onset a critique of unfamiliar artwork representing foreign people wearing secret fashions. In this context, the purpose of art criticism is to bridge familiarity between the artwork and the audience. Therefore, translating the socio-political contents and contexts in the artworks to the viewers and readers involves art criticism.

The artists' philosophy of media transformation from painting to video art motivated the impact of the artwork on the audience. The hidden interior of the panther fashion recreated the Prison Paintings' semiology with a magnified focus on the paradox-city of forbidden fashion. Karamustafa corresponded to society's perception of modernity and traditional fashion and the synchronous interchangeability of shared rejections. Consequentially, the artist encountered critical concepts such as post-feminism, post-colonialism, post-modernism, and post-humanism and turned them into semiotic agencies to compose an artistic critique into a philosophical video artwork.

In the context of hidden fashion, the media transformations evoked aesthetic attitudes to analyze the dualism between private and public spaces, where the powers dominating any public space may control mainstream fashion and the familiar image of women and men. The unfamiliar/un-universal fashions may represent a latent critical message against such powers, which might be social and political dominant systems. The artwork delivers a latent critique of the political interventions in culture while the artist evokes the political construction of the modern feminist image, which resulted from the euro-centric philosophy that is geo-centered itself (Kasaba, 2008; Kortun, 2019; Ozpinar, 2019). In other words, The City and the Secret Panther Fashion refuses the labels of stereotypical visual pleasure, which presents the familiar visual scene in the context of urban consumer culture. Such denial of the visual disposition evokes the dialectics of high/low culture and breaks down the geographic and binary taxonomies in art criticism.

From a social perspective, the practice of Karamustafa dislocates from the mainstream perception of the community to more individualized perceptions. It resembled a synchronous expression of self-identity with socio-political memory. Contemporary art is the individual inside the collective. Today, visual artists practice an approach of postcolonial criticism in their arts and examine classical aesthetics within the contexts of their memories. Philosophy of art delivered the Eurocentric appearances of humanity and undergirded its "colonial" educational systems. Nevertheless, aesthetics and visual cultures change and transform due to sociopolitical dynamics, while artists consider the transformations of educational systems according to political, economic, and social constructions.

The Secret Fashions were historical examples of arabesque culture, which the mainstream rejected and considered as unmodern and kitsch. These fashions in the modernization period symbolized a rejected form of culture along with folkloric music and performance arts (Kasaba, 2008; Kortun, 2019; Ozpinar, 2019). The artist, in her artworks, evokes the narratives of Turkish culture, which are assorted reflections of turkey's political, social, and geographic histories. These complexities stand on a multilayered portrait of many historical phases, political turns, and diverse geographic and ethnic intersections (Kasaba, 2008; Kortun, 2019; Ozpinar, 2019).

Post-modern aesthetics is not symmetrical nor constructed according to the classical golden ratio. It represents the human beyond the canons of forms and contents of classical beauty. It questions universal humanism and critiques its hierarchal and binary aesthetics.

This study persists in educating the audience to perceive women's art as an independent artistic practice driven by personal experience and self-reflections instead of perceiving it through the lens of gender, race, ethnicity, or sexual orientation. This study critiques the visual constructions of the feminine/feminist and seeks a purely aesthetic judgment. Post-feminism rhetoric stands on aesthetic sovereignty to construct a pure perception where the audience perceives women-arts as pure art regardless of the artist's gender.

The conception of the hidden fashion evoked the dilemma of nationalism in Turkey through a detailed analysis of gender in the folds of culture. The Prison Paintings portrayed the vibes of labeled ladies whose traditional appearances and cultural identities were the reason behind their detention. This engagement in the politics of particular gender fashion assembled this study's resulting critique.

Classes in traditional academies ignore artistic individuality in representing the symbolisms made by female artists. The moral of the story in this study is to comprehend

the social and political dynamics behind the artistic experience of women in a post-feminist context. This moral evoked our understanding of those strange fashions, creativity, and cultural identities, and the artist illuminated this experience with post-feminist aesthetics, memory narratives, and contemporary thoughts.

In the crowded city, the immigrants' stories fall into ignorance. This situation motivated the artists to explore the purposes and conditions corresponding to the aesthetics of such social realities. Women-made arts intersect into layers of geopolitical narratives as immigration memories extend through different spaces. The paradoxical image of fashion across memory, foreignness, and rejection resembled the impact of politics on human displacement across histories.

This research emphasized the artistic phenomenon of a politically unfamiliar fashion, connecting it to contemporary art criticism. It is significant to explain the social realities that influence contemporary women artists. The impact of this study on the community manifested global post-feminist art as an unconventional concept, which is not a limited artistic practice nor a binary system that isolates art from society. Post-Feminism blended into the socio-political reality of the community rather than standing as an exclusionary category. For future research, post-feminist aesthetics is still a diverse area, while its dynamics investigate relations with human sciences in art practice.

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