



The Reflection of Contemporary Art in The Movies: The Case of “The Square” Movie

Amani Albozarka | <https://orcid.org/0009-0005-1190-1490> | amanielim1983@gmail.com
Kütahya Dumlupınar University, Faculty of Fine Arts, Art and Design, Master’s Degree Student.
Kütahya, Türkiye

ROR ID: <https://ror.org/03jtrja12>

Abstract

The term "contemporary art" refers to late twentieth century art or World War II. It is used to describe art after World War II. Contemporary art is a difficult art to analyze as it deals with many issues such as globalization, feminism, and identity formation. It also reflects the class and cultural problems that exist in society. The reflection of contemporary art in movies is a remarkable topic that encompasses various aspects of visual and narrative techniques, thematic exploration, and cultural commentary. Contemporary art, known for its diverse and often experimental forms, has found a rich and complex interplay with the cinematic medium. This relationship allows filmmakers to explore the boundaries of storytelling, aesthetics, and social critique. This study examines the 2017 Swedish satirical comedy film *The Square*, directed by Ruben Östlund. The film, which is shaped around the story of the main character named "Christian", a curator of the Museum of Contemporary Art, calls people to sacrifice and reminds them of their roles as responsible people. With this study, it will become clear how issues such as the impact of contemporary art on culture, museums and art exhibitions, how the basic language of art is manipulated by the media, and how the criticism of capitalism are given through film.

Keywords

Contemporary Art, Art, Community Culture, The Square

Citation

Albozarka A. (2024). The Reflection of Contemporary Art in The Movies: The Case of “The Square” Movie. *Türkiye Medya Akademisi Dergisi*, Sayı: 8, 55-73. <https://doi.org/10.5281/zenodo.13856057>

Date of Submission	14.08.2024
Date of Acceptance	28.09.2024
Date of Publication	30.09.2024
Peer-Review	Double anonymized - Two External
Ethical Statement	It is declared that scientific and ethical principles have been followed while carrying out and writing this study and that all the sources used have been properly cited.
Plagiarism Checks	Yes - Turnitin
Conflicts of Interest	The author(s) has no conflict of interest to declare.
Complaints	admin@turkiyemedyaakademisi.com
Grant Support	The author(s) acknowledge that they received no external funding in support of this research.
Copyright & License	Authors publishing with the journal retain the copyright to their work licensed under the CC BY-NC 4.0 .



Çağdaş Sanatın Filmlerdeki Yansıması: “The Square” Filmi Örneği

Amani Albozarka | <https://orcid.org/0009-0005-1190-1490> | amanielim1983@gmail.com

Kütahya Dumlupınar Üniversitesi, Güzel Sanatlar Fakültesi, Sanat ve Tasarım, Yüksek Lisans
Öğrencisi. Kütahya, Türkiye

ROR ID: <https://ror.org/03jtrja12>

Öz

“Çağdaş sanat” terimi, yirminci yüzyılın sonlarındaki sanatı ifade eder. Dünya Savaşı'ndan sonraki sanatı tanımlamak için kullanılır. Çağdaş sanat, küreselleşme, feminizm ve kimlik oluşumu gibi birçok konuyu ele aldığı için analiz edilmesi zor bir sanattır. Ayrıca toplumda var olan sınıf ve kültürel sorunları da yansıtır. Çağdaş sanatın filmlere yansıması, görsel ve anlatı tekniklerinin, tematik keşfin ve kültürel yorumun çeşitli yönlerini kapsayan büyüleyici bir konudur. Çeşitli ve genellikle deneysel biçimleriyle bilinen çağdaş sanat, sinematik ortamla zengin ve karmaşık bir etkileşim bulmuştur. Bu ilişki, film yapımcılarının hikâye anlatımı, estetik ve toplumsal eleştirinin sınırlarını keşfetmelerine olanak tanır. Bu çalışmada, Ruben Östlund tarafından yönetilen 2017 yapımı İsveç hiciv komedi türündeki *Kare (The Square)* filmi incelenmiştir. Çağdaş Sanat Müzesi küratörü olan "Christian" adlı ana karakterin hikâyesi etrafında şekillenen film, insanları fedakârlığa çağırmakta ve onlara sorumlu insanlar olarak rollerini hatırlatmaktadır. Bu çalışma ile çağdaş sanatın kültür, müzeler ve sanat sergileri üzerindeki etkisi, sanatın temel dilinin medya tarafından nasıl manipüle edildiği ve kapitalizmin eleştirisi gibi konular film yoluyla nasıl verildiği netleşecektir.

Anahtar Kelimeler

Çağdaş Sanat, Sanat, Toplum Kültürü, The Square

Atıf Bilgisi

Albozarka A. (2024). The Reflection of Contemporary Art in The Movies: The Case of “The Square” Movie. *Türkiye Medya Akademisi Dergisi*, Sayı: 8, 55-73. <https://doi.org/10.5281/zenodo.13856057>

Date of Submission	14.08.2024
Date of Acceptance	28.02.2024
Date of Publication	30.02.2024
Peer-Review	Double anonymized - Two External
Ethical Statement	It is declared that scientific and ethical principles have been followed while carrying out and writing this study and that all the sources used have been properly cited.
Plagiarism Checks	Yes - Turnitin
Conflicts of Interest	The author(s) has no conflict of interest to declare.
Complaints	admin@turkiyemedyaakademisi.com
Grant Support	The author(s) acknowledge that they received no external funding in support of this research.
Copyright & License	Authors publishing with the journal retain the copyright to their work licensed under the CC BY-NC 4.0 .

Introduction

Contemporary art is unconventional in both form and subject matter. This art appeared approximately after 1970, meaning that it appeared in the late nineteenth century and the beginning of the twentieth century. Contemporary art is an art that is difficult to analyze, unlike modern art, according to production methods and techniques, and because it also deals mainly with significant issues such as feminism, globalization, multiculturalism, classism, and identity formation, as well as looking at the human relationship with modern technology. Art in general is one of the means of self-expression. Art must reflect through cinematic films the most important psychological, social and cultural issues and identity problems, as well as all the pressures created by society and the economic system that have direct psychological dimensions on the individual. (Contemporary Art and Identity, 2019, p. 63). The most controversial period for contemporary art was the beginning of the twentieth century, in which art proceeded at a different pace, and began to renew its language little by little. Contemporary art spread greatly through the emergence of modern art schools, which added a new impression to the course of art at that time. So the paintings began to take a wide interest in colors more than before, and art was a pleasure and a relief for the tired or in pain person, as the artists liked to describe it. Pablo Picasso is one of the most famous contemporary artists of the twentieth century. He was born in Spain in 1881 and died in France in 1973. He is credited with establishing the Cubist movement in art. One of the famous sayings of Picasso: "Art is the lie that makes us discover the truths". There is another saying by Picasso that describes contemporary art wonderfully: "The shapes that live their own lives in the artwork," meaning that the shapes in the artwork take on a different life than they are in reality, and this is what contemporary art does most of the time, so contemporary artwork appears in a completely different way in reality. Contemporary art emerged as a new world art in the postmodern period. This art emerged as an artistic idea that reflects the problems and fears of European modernity. Through the use of visual arts in the fields of sculpture or painting and others. The contemporary artist uses texts and visual images to reflect political, cultural, social and psychological issues in society (Papila and Aytul, 2007, p. 188). In this paper, light is shed on the reflection of contemporary art in all its concepts and historical, social and political issues on films. The focus will also be on the style of discourse in contemporary art and how to manipulate language, but these things are all linked and interdependent in the films. This study will take the Swedish film "The Square" as a model for the reflection of contemporary art in all respects.

1. Contemporary Art Concept

Art means a variety of human activities in creating visual, audio, or kinetic works to express a person's creative or conceptual ideas or artistic skill. These activities are valued according to their beauty or the emotional or historical features they contain. Art is also known in the past as a communicative language between people, and this language has changed over time. The relationship between man and art entered an irreversible path with the industrial revolution. Thus, keeping up with the times and modernity has become a problem for art. It is important to understand the terms "art", "contemporary" and "contemporary art". Because the concept is not just a word, but carries a lot of meanings over time (Ismail Shamil, 2013, p. 10). Conceptually, contemporary art is one of the most complex and difficult to define arts, since there has been a debate that has continued for years about reaching the meaning of "contemporary art", which expresses non-historicism. There is a consensus by many writers that contemporary art is the period that marks the end of modern art and the beginning of a diverse, evolving and unconventional form of art in the period of globalization (Artun and Orge, 2014).

What makes "contemporary art" a global art is its handling of various topics such as "globalization, feminism, technology, and the cultural and social change of man in the modern era", which the society cared about, especially after the fifties. In the 1960s many artists began to form the contemporary art movement. This art movement has been accepted by many art historians as "the end of the movement called Modern Art". On the other hand, contemporary art, which is the complete opposite of the modern art movement, constitutes a movement in which artists are completely different in terms of production methods. Contemporary art is the current art that continues its effects today, and it is applied by many artists. This artistic movement developed at the beginning of the sixties, and its effects began to appear in many fields, from art to architecture all over the world, and it emerged and developed significantly in the seventies. This art has taken the term "contemporary", as it is an art that does not have specific lines and strict rules, and the most significant point is that, it is often unconventional in terms of form and subject matter, and very acceptable (Whitham and pooke, 2010).

The term "contemporary" took hold in the art world in the postmodern period. In the 1980s, it was noticed that "postmodern" or what is called today "contemporary" art is mentioned in various publications and topics. This indicates that the concept of "modern" has become insufficient to describe post-1980 art. So we can say that today's art cannot be called "modern", and it is necessary to use the concept of "contemporary" to distinguish it (Mehmet Yilmaz, 2006, p. 28). What distinguishes contemporary art is its direct relationship to the growth and development of art. Contemporary art emerged as a new idea of art that was liberated from the stories and concerns of European modernity. Contemporary art is an approach that tends to represent reality in a clear manner. This contemporary approach is not related to the previous artistic schools, as it belongs to the

life of society more than anything else, using modern technology to deliver the message that expresses the issues of society and its daily reality.

Since the sixties until now, contemporary art constitutes a trend in which artists differ completely in terms of production methods. Contemporary art deals with complex and diverse topics such as feminism, technology, class, race and identity. Contemporary artists discuss different gender and sub-identities within their broad interests. Art is one of the most prominent means of expressing identity, which is defined as the process of naming the individual within social groups. Contemporary art looks at the formation of identity through the psychological dimensions created by the state, society and the economic system. All of these areas, such as sexual identities and sub-identities, have not been addressed before (Papila and Aytul, 2007, p. 187). There are many artists of this art form who are called "contemporary artists" because this art form "contemporary art" is unconventional and does not contain unifying features such as movement and style. Identity is defined as the unique characteristics of human beings as a social being, acquired from the circumstances surrounding a person that enable him to be a specific person. Identity is one of the most interesting concepts of our time, as it includes all the characteristics of an individual in its broadest sense. The concept of identity formation in our "contemporary world" is the way a person sees himself and how society views him (Sibal Kara Duman, 2010, p. 2886).

It is clear that identity takes different forms according to each stage that society passes through in the historical process. When societies change and become more complex and go through a stage of rapid development, the criteria for understanding the "concept of identity" also change, for example, previously identity was traditionally identified with groups such as family, clan and lineage, but with modernity, the individual was placed in the mold of social life Identity has taken a multiple and dynamic structure in modern societies. On the other hand, in modern societies the social division of work and roles has increased, where it can be said that the individual builds himself at the expense of the other. In the postmodern period, all systems of values and thought have been questioned. In the modern period, everything has been negatively criticized. So "the postmodern period is the rejection of the other, the difference in our identity, they objected to being transformed into another person (Mongu and Bahtinur, 2013, p. 33).

Postmodern identity, based on recreational activities based on appearance, image and consumption, has a flexible structure that is open to rapid change, mobile, consuming and reproduced over and over again. This situation certainly brings pluralism and diversity of identity. The essential point in this part of the paper confirms that there is a close relationship between art and the concept of identity, affecting and shaping each other. It is worth noting that the visual arts are used as an effective tool, especially in Western societies. Visual arts play a major and important role in identity formation, expression, education and dissemination, as identity is examined in two separate processes, individually and collectively. The issue of identity is one of the basic concepts of "Modern

and Contemporary Art". When we look at the history of art, we notice that the beliefs that shape identity, social identities, thought structures, production methods, ways of perceiving and interpreting life are placed in artworks, and discussed and interpreted through these works. It is clear that the social and psychological dimensions of identity come to the fore in modern art. On the other hand, as a continuation of modern art, contemporary art, which includes works of art produced after 1970, studies the reshaping of identity through the state, society, economic system, and psychological dimensions. So, the human body, which was used as an artistic material in prehistoric times, has become a means of expressing individual identities in contemporary art. In the era of globalization in the eighties, the problem of identity constitutes the most discussed area of representation in postmodern art, "contemporary art". Where social and group identities were fragmented, cultural symbols were erased and new global cultural symbols emerged. Sub-identity, super-identity, and the concepts of hybridity are postmodern identity (Kafiy Ozlem, 2013, p. 56).2. Review of The Movie “The Square” Within The Framework of Contemporary Art Discussions

2.1. The Aim And Methodology Of The Research

The reactions and discussions we are witnessing today about contemporary art seem to be mixed, in terms of its production, consumption, development and change. Discussions and reactions, old and new; what is contemporary art, the status of the artist, the change in museums and the functions of museums today, the increasing value of organization and the changing role of the curator, the production, display, consumption, sale and art market of modern and contemporary artworks, the recurring forms of exhibitions and the search for new forms of exhibitions and museums, and many issues such as the need for marketing strategies and advertising of exhibitions such as companies, institutions and programs that focus on contemporary art, museum departments and institutions, and the effects of globalization, neoliberalism and information technology on these developments (Töle, 2018, 686). Turl (2014) stated in his question: “What role can art play as long as it is seen by a small minority of the population?” What role can art play when millions of images are available at the click of a button?

Class discrimination, inequality, commercialization, racism, sexism, etc. “How does art respond to the growing awareness of issues like these?” When we add questions, a wide range of discussion can be seen. The movie *The Square* touches on some of the topics discussed in contemporary art and presents situations that will be familiar to those who have walked the contemporary art scene and will bring their own experiences to mind.



Figure 1. The Square: The X-Royal museum of modern and contemporary art.

In the movie, we see Christian, the chief curator of the X-Royal Museum of Modern/Contemporary Art in Stockholm, being disturbed by his reaction to the theft, while continuing to prepare for the exhibition and the museum’s promotional activities. This section of the paper examines how the contemporary art environment is addressed in “*The Square*” through dialogue and images in the movie, and the comments and criticisms directed at contemporary art are illustrated by tracing the points of intersection and divergence in the film. Film criticism involves a process of gaining knowledge and informing about films as a work of art (Özden, 2004, 17). Özden (2004) categorizes film criticism methods under 8 main headings. One of these is the “Ideological Film Criticism” method. In the application section of this study, the “ideological film analysis” method, one of the film analysis methods, was used.

The film *The Square* is set around a contemporary art museum and it examines different dimensions of today’s art field. Following the narrative, we witness several scenes in the museum that all together outline the image of the contemporary art circle. Any piece of satire is necessarily directed from real life. In this case, Östlund conducted anthropological research.

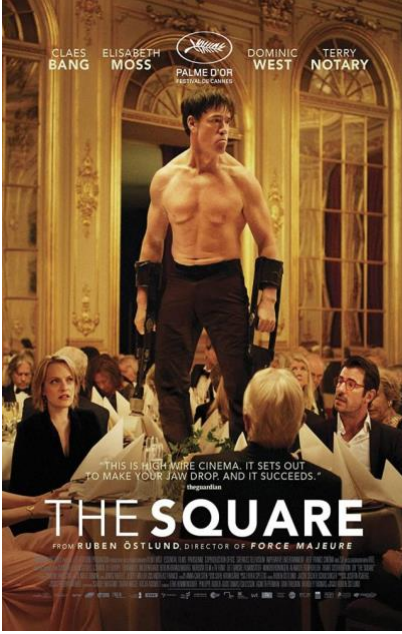


Figure 2. The Square: The entrance to the exhibition ‘The Square.’

Beside the fact that the storyline features many scenes that closely mirror events from the director’s life and stories that Östlund’s friends shared with him (Roxborough, 2017), as part of his research, he visited 20 contemporary art museums in different countries (Heiser, 2018) and met with key figures in the Swedish art field to get insights into today’s art scene. For example, he met with Daniel Birnbaum, director of Stockholm’s Moderna Museet. I consider Östlund’s approach as phenomenologically-grounded. In some parts of my analysis I will draw to Östlund’s experience considering him as a person who visited art shares his reflection through the shape of film. This analysis does not aim to investigate Östlund’s intentions, but it is my interpretation of the collection of images depicting audience interaction with contemporary art.

Now, I step back into the museum to pay attention to how it produces certain practices and to analyze how these practices construct visitor experience. As Duncan argues, an art museum is a place with a special quality of time and space. It shapes visitors’ experience in a programmed way. Architectural details and arrangements of objects turn an art museum into a performance field, setting up cues, prescribing routes, and forming the kind of narrative ‘that relates to the history or meaning of the site’ (Duncan, 1995. 12). A sequence of spaces requires ‘reading’ symbolic cues and following ‘a structured narrative through the interior and stopping at prescribed points’ (Duncan, 1995. 12). Thus, visitors respond by performing rituals and acting in a particular manner. For the audience, ritual experience provides transformation, or confirmation, of their identity and social status. The film shows the museum carefully marked off by signage, navigating the audience around the museum. Indeed, the descriptions on the walls, the labels, and the wayfinding system encourage the mode of detachment from everyday life as they shape the image of the museum as a place that provides uniquely enlightening experience.

2.2. The Poster and Credits of “The Square” Movie



Director: Ruben Östlund

Produce: Erik Hemmendorff, Philippe Bober

Writer: Ruben Östlund

Cast: Claes Bang, Elisabeth Moss, Dominic West, Terry Noter

Music: Rasmus Thord

Cinematography: Fredrik Wenzel

Editing: Jacob Secher Schulsinger, Ruben Östlund

Distributor: TriArt Film

Genre: Satire, Comedy, Drama

Production: 2017 (Sweden)

Duration: 142 min

Figure 3: The Poster and Credits of The Square Movie

2.3. The Synopsis of The Square Movie

Christian works in a modern art gallery in Stockholm and one of his projects is the area called *The Square*. This area is a small reflection of people from different layers, different social classes in a larger society and Christian invites visitors to choose one of two different paths with the question of whether to trust people or not (www.beyazperde.com). There are concepts emphasized under the title of the film, a few of which are: trust, solidarity, cooperation, we can say that they are reflections of modern Swedish society. The Square is a movie that does not go headlong into conceptual art. Just as it is a conceptual work of art, the consumers of the movie are a group related to the consumers of conceptual art, in other words, a kind of art cinema group. This group also receives its share of criticism. (Ortay, 2021)

2.4. The Analysis of The Square Movie

When looking at the art of today, we see that the concept of interdisciplinary art has emerged. Likewise, the artist who has access to information through computers, Internet networks, and technological systems, and who owns the art of the whole world, is affected and influenced by it on the one hand, is necessarily included in politics on the other hand. Art and globalization are still being questioned and reinterpreted today as a nest of intertwined relationships and contradictions. Undoubtedly, these questioning processes are inevitably reflected in contemporary cinema. In this direction, the film "*The Square*" that was taken as a sample, presented avant-garde art and anti-art trends, the politics of globalization and the basic dynamics of conceptual art, the phenomenon of privatized art, the great artistic intervention in terms of companies, galleries, museums and the manipulative face of the media with a critical and ironic discourse.

Ostlund, director of the movie *The Square*, describes the position of contemporary art in 21st century societies, bourgeois galleries and museums that have gathered around this situation, and a crowd of people chasing their emotions instead of understanding, listening, and destroying everything. The most significant point emphasized by the director from the beginning to the end of the film is the issue of trust. The film examines the relationships experienced in various fields and processes typical through this phenomenon, trust is the aesthetic value structure of conceptual art, trust in museums and galleries, trust in commercial companies, the media and advertising sector, people trust people, people trust machines, and people trust animals. Trust in nature, trust in industry, bourgeois trust, trust in concepts and facts, and more (Degirmen and Begech, 2017). Christian, the chief curator of the Royal Museum X, who embodies the changes in art institutions and the differences in viewpoints, says that "money" is one of the main difficulties facing the museum during a new interview with Anne, one of the interviews he has conducted several times. Although the position that the curator hates is that the biggest difficulty facing an art institution is finding money, increasing the insufficient resources is a priority for the museum.



Figure 4: Interview with Anne

The museum needs money to be a place for the art of the present and the future, because contemporary art is expensive. But the film *The Square* is content to identify the situation and does not provide a detailed explanation of the situation. Christian mentions that despite the high prices of contemporary art, it is bought by wealthy buyers and collectors, and the museum is in fierce competition with these wealthy buyers and collectors. The most common example of the museum’s intense competition with the rich and art collectors and the wealthy’s investment in art is billionaire Steve Cohen’s Damien Hirst’s 1991 book *The Physical Impossibility of Death in the Mind of a Living Person* from Charles Saatchi for \$12 million – some sources put the figure at \$8 million. At the time, the Tate Modern in London offered £2 million for the same work on its own limited budget, but it was not accepted (Töle, 2018, 687). Foster (2015), explaining the change in museums, notes that what attracts people is the value proposition of the museum. The works made to advertise the featured exhibition in the film and the reactions that emerged after the advertisement spread also demonstrate the importance of attracting people’s attention to the museum that is part of the show.

Foster also says that “contemporary art” is not a new category. What is new is the sense that many contemporary practices that consider contemporary art in its absolute heterogeneity are floating freely, free from historical definition, conceptual clarity, and critical judgment. The paradigms such as “new avant-garde” and “postmodernism” that once guided Western art and theory have faded and have not been replaced by a model with adequate interpretive quality and intellectual authority. But at the same time, perhaps paradoxically, “contemporary art” has become an institutional object in its own right: there are academic bodies and programs, museum departments and institutions devoted solely to the subject, most of whom define “contemporary art not only as pre-war art but also as pre-war art.” It also separates itself from most post-war art practices. (Foster, 2015)

In one of the important scenes of the film, in which historical changes are emphasized and the reflection of "contemporary art" in the films, where the piles of sand placed in the middle of the exhibition were shown, to what degree did the changes that occurred as a result of the historical interruptions bring art, and how far the audience has moved away On conceptual art.



Figure 5: The Piles Of Sand

When it comes to the experience of artworks on display, as pointed out above, the film, from the beginning, problematizes what is art. Contemporary art frequently appears in conventional forms that once pushed the limits of artistic forms and provoked the audience's thoughts. However, according to Östlund's perspective, these formats are no longer able to convey artists' messages as they did before. This issue relates closely with fast-paced changes in the contemporary world that raise new social concerns and new ways of reflecting on them. The audience for these art pieces experiences difficulties grasping the meaning because artists neglect to interact with their immediate surroundings. Instead, they revert to conventional formats. This conclusion comes as a result of Östlund's research that he did while working on *The Square's* script. He visited 20 museums of modern and contemporary art in different countries, saying that he met good examples of contemporary artworks, but a significant amount of art on display look alike. Östlund sums up, 'You know: it is something in neon on the wall and then there is a pile of gravel or a couple of mirrors or something like that!' (Roxborough, 2017). Thus, the pieces of art on display at The X-Royal museum come to the film as close relatives to those from Östlund's real-life experience.

While this work is presented in a humorous way, people who visit this work only for a quick look or just to take pictures do not question the true meaning and purpose of the work, and they do not even need to think about it, while the most important point in the scene is the night cleaning worker who was sweeping This sand. The method adopted by the museum director in order not to pay the insurance fees to the artist again calls into question the issue of trust. Ostlund intervenes in institutional and conceptual art in one scene, where he reflects the "contemporary art" approach by criticizing the politics of the lower class (the cleaner) in society. It is clear that Ostlund, with this unique abstract structure, gives his narration the ability to penetrate the world of contemporary art and portray various angles, a portrayal that fakes spontaneity in a macro way that doubles the size of the irony and gives the film the character of comedy.



Figure 6: Statue and Square

According to the initial reading of the movie *The Square*, it criticizes the world of contemporary art, where the artwork is devoid of diligence, and this appears in the implicit comparison between the splendid classical statue that was uprooted in the museum square and its simple and naive square installation that replaced it, and the contemporary artist is nothing but a person looking About excitement and recording the difference, nothing else. This applies to the artist (Oleg) who played the role of a gorilla at a dinner party. The dinner show was the main scene in this film in order to evoke emotions, as it is considered an important theme in the works of artists and their plastic performances.



Figure 7: Gorilla Performance

It is unfair to regard the movie *The Square* as merely an emotional reaction to "contemporary art" and not as a journey into its world trying to understand and challenge it. The film itself is closer to a piece of contemporary art that is not devoid of experimental work and abstract plastic touches, and there is no doubt that it is abundant with other ideas that the place does not accommodate to discuss, but it contributed to crowning it on its wall with its golden palm, and there is no doubt that it is one of the finest works at that time.

Conclusion

This paper sheds light on contemporary art, linguistically, idiomatically and historically, due to its direct connection to all aspects of life, from plastic arts to architecture. It is also directly related to the life and culture of peoples. Contemporary art is a thorny art and difficult to analyze, as it deals with many important issues such as globalization, feminism, psychological, social, racial, class, and identity issues. Reference has been made in this article to the most famous contemporary artists such as "Pablo Picasso", who had a clear impact on the establishment of many artistic movements such as the Cubist movement in art. The intersection of contemporary art and film is a dynamic and ongoing dialogue. As both fields continue to evolve, they inspire and challenge each other, leading to new forms of expression and storytelling. Whether through visual aesthetics, thematic exploration, or narrative experimentation, contemporary art's reflection in movies enriches the cinematic landscape and offers audiences a multifaceted experience. Contemporary art came as a global idea that reflected the problems and concerns of European modernity through the use of visual arts. This paper of mine

consisted of two main parts: in the first part I discussed the concept of contemporary art, which I expressed as a variety of human activities in the creation of visual, audio or kinetic works to express a person's creative ideas. The relationship of art to man and its development with the passage of time was discussed in detail, until it reached an irreversible path with the industrial revolution. More over, I discussed the topic of "Forming Identity in Contemporary Art", because art is the most prominent means of expressing identity. Contemporary art looks at the formation of identity through the psychological dimensions created by the state, society and the economic system. In the second part of this paper, I gave a review of the movie "The Square" within the framework of contemporary art discussions. In this last part of the paper, it was talked about "the reflection of contemporary art in films", and the movie (The Square) was taken as a sample of the reflection of contemporary art. In this film, the writer and director Ostlund was able to describe the position of contemporary art in the societies of the twenty-first century, and the exhibition cases and bourgeois museums, as well as depicting people who chase their emotions, instead of understanding and listening. The purpose of this paper is to analyze the reflection of contemporary art in the movies. "The Square" movie is a direct example of the integration of contemporary art into cinema, as the movie revolves around a contemporary artwork "The Square" as a pivotal part of the story. The way in which elements of conceptual art are reflected in the construction of the movie, such as design, decoration, and scene composition, can be studied. In addition, this paper explores the interaction between artistic and social messages. Contemporary art often raises questions about societal and moral values. Here, we see that the sample movie has explored these issues through the arts, such as questioning class inequality, individualism, and social responsibility.

References

- Alp, Rhyme Ozlem. (2013). “Representation of Art and Representation in Postmodern Art”. ART-E Suleyman Demirel University, Faculty of Fine Arts, Refereed Journal. 12: 40-61.
- Artun, Ali and Nursu Orge. (2014) What is Contemporary Art?. Istanbul: Iletishim Publications.
- Kavrayan, Çiğdem. (2019). Contemporary Art and Identity, Vol 6, No 19, 63 - 77, 31.01.2019, <https://doi.org/10.29224/insanveinsan.407617>
- Degirmen, Fatih and Begech, Teksin, (2017). “The Square (2017): Who is on Display?”,<http://www.cinerituel.com/2017/12/the-square-2017-criticism.html>. Access Date: 02.10.2018
- Duncan, D. (1995), Civilizing Rituals: inside public art museums, London, Routledge.
- Foster, H. (2015). Çağdaş Sanatın Mecrası: Piyasa. Erişim Tarihi: 04.08.2024,
- Heiser, J., ‘Ruben Östlund: “The Square Becomes What We Make Out Of It”’, Frieze, 2 March 2018, <https://frieze.com/article/ruben-ostlund-square-becomes-what-we-make-out-it>
- <https://www.e-skop.com/skopdergi/cagdas-sanatin-mecrasi-piyasa/2607>
- <https://www.beyazperde.com/filmler/film-248683/>
- [https://en.wikipedia.org/wiki/The_Square_\(2017_film\)](https://en.wikipedia.org/wiki/The_Square_(2017_film))
- https://en.wikipedia.org/wiki/Contemporary_art
- https://en.wikipedia.org/wiki/Identity_formation
- https://en.wikipedia.org/wiki/Pablo_Picasso
- https://www.academia.edu/48950740/KARE_F%C4%B0LM%C4%B0_ANAL%C4%B0Z%C4%B0
- Mongu, Bahtinur. (2013). “Postmodernism and Postmodern Identity Understanding”. Ataturk University Journal of Social Sciences. 17/2: 27-36.
- Özden, Zafer. (2004) Film Eleştirisi. Ankara: İmge Kitabevi.
- Papila, Aytul. (2007) “Art as a Means of Expression of Identity”. Beykent University Journal of Social Sciences. 1: 176-190
- Roxborough, S., ‘How “The Square” Used a Half-Naked Ape-Man to Pull Off the Film’s Most “Intense and Unexpected” Scene’ Hollywood reporter, 14 November 2017, <https://www.hollywoodreporter.com/features/how-square-used-a-naked-ape-man-pull-filmsintense-unexpected-scene-1054658>

- Roxborough, S., (2017). ‘Cannes: Palme d’Or Winner Ruben Ostlund on ‘The Square’ and Breaking Art House Conventions’, The Hollywood Reporter, 31 May 2017 <https://www.hollywoodreporter.com/news/cannes-palmedor-winner-ruben-ostlund-square-breaking-art-house-conventions-1008896>
- Sibel, Karaduman. (2010) “Modernizmden Postmodernizme Kimliğin Yapısal Dönüşümü”. Journal of Yaşar Üniversitesi. 17/5: 2886-2899
- Töle, H. Mustafa (2018), Çağdaş Sanat Tartışmaları Bağlamında “Kare” Filmi Üzerine Bir İnceleme, idil, 2018, cilt / volume 7, sayı / issue 46. <https://www.idildergisi.com/makale/pdf/1528714279.pdf>.
- Turl, A. (2014). Sınıf, Politika, Toplumsal Değişim: Çağdaş Sanatın Çelişkileri. Erişim Tarihi: 04.08.2024, <http://www.e-skop.com/skopbulten/sinif-politika-toplumsal-degisim-cagdas-sanatin-celiskileri/2263>
- Whitham, Graham and Grant Pooke. (2010). Understanding Contemporary Art. Trans., Tufan Gobekçin. Istanbul: Optimist Publications.
- Yaman, Ismail Shamil, Tahir Ekim, Serpil Sungur and Ceyhan Ozer. (2013). Contemporary World Art. Ankara: Saray Printing House.
- Yılmaz, Mehmet. (2006). Art from Modernism to Postmodernism. Ankara: Utopia Publications.