

FOR QUALITY

ART & CREATIVITY FOR

MY **GENDER**

REO **QUALITY**

REO **QUALITY**

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ART AND CREATIVITY FOR **GENDER EQUALITY**

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*"Passion is the bridge that takes you from pain to change."
- Frida Kahlo*

Dear reader,

It is a pleasure for us to extend this special book to you which captures our passion to use art and creativity to advance gender equality and women's rights in Türkiye. This book showcases the journey of UN Women Türkiye starting from 2019 and tells about our creative collaborations, joint art works and innovative campaigns, which we ran together with partners from the world of arts and creative industries. Our collaborative and unique works were crowned by international awards and nominations, which motivated us further to use the transformative power of art and activism to bring about a positive impact.

Why art and creativity?

We live in a world that is facing major and complex challenges which put the hard-won gains on women's and girls' rights in danger and slow down the progress towards gender equality. The effects of the climate crisis, wars and conflicts and the COVID-19 pandemic threaten the entire sustainable development agenda, of which gender equality is a cornerstone. Against this setting, we also see a backlash against women's rights around the world. The old ways are not enough to address the new challenges of our times. We need to innovate and expand the tools in our toolbox to counteract old and new problems and keep advancing towards more equal, fair and resilient future for all.

At the same time, our lives are increasingly digital and inter-connected. More so than any other previous generation, we are using digital technologies to access information, services and social networks. And the amount of information we come across each day, in the online and offline spaces, is unprecedented. In the face of all this information and the big problems of our times, it can feel overwhelming and create a sense of disempowerment as to how much each of us individually can do to make a change.

In 2019, we began to discuss how in such a world of complexity, challenges but also opportunities, we can become more effective and impactful in reaching out to people in Türkiye and encouraging them to reflect, speak up and act in relation to various issues linked to our mandate - from promoting women's leadership and voices, to ending violence against women and harmful practices, to increasing men's engagement in combating negative gender stereotypes and others. We conducted internal co-creation sessions where colleagues from different units came together and questioned what we have been doing so far, how effective we have been and what we can do differently to achieve our aims across the programmatic portfolio. In these meetings, having diverse perspectives and skills around the table was very important as it enabled us to challenge each other and go beyond the tested and tried approaches - diversity brought creativity and creativity fostered change. Our internal sessions, campaign prototyping and discussions with numerous partners confirmed the need to step out of the box and come up with alternative ways to advocate and communicate for gender equality.

In this respect, we saw art and creativity as instrumental and powerful. Art invites us to a world of perspectives; it provides room for everyone to express what they think and feel freely, and to alter audience's perceptions and activate their feelings. It can express what words can not. It can be more potent than reports, documents, speeches - the traditional modes of expression that we are accustomed to using. Activism, on the other hand, aims to transform the society for social change. When the two are catalyzed, they complement each other: Art speaks to our feelings whilst activism triggers us to turn these into actions. Through this merger of art and *activism* or *artivism*, we wanted to empower individuals and communities to generate and disseminate art that people can relate to, that speaks to them and sparks conversations and actions about gender equality and women's rights and agency.



We also wanted to engage as many and as diverse people as possible – both as creators and as 'consumers' of art. Social media has taught us that anyone can go creative anytime by simply using their mobile phones and still have an impact. Therefore, we chose to define art more broadly including content, visualization and movement. We provided opportunities for women and men, not "professional" artists to use art for self-expression and advocacy. We moved art pieces to different mediums - outside of art galleries and confined designated spaces - where anyone could interact with them. We created campaigns that used digital and physical public spaces, such as parks, underground stations, and billboards in order to be widely accessible, and we invited everyone to join in their own ways.

In UN Women Türkiye, we have been able to position art and creativity as an important pillar of our work thanks to the support of our generous donors and committed partners, and we are grateful to them for their trust and commitment to walk with us on this important journey towards gender equality.

ASYA VARBANOVA

UN Women Türkiye Country Director



It was in 1995. I was travelling in a train passing through vast steppes of the Central Asia towards the capital of China, Beijing. I was only one of the hundreds of women coming from different corners of the world whom had a common goal: achieving women's rights for all women and girls in the planet. This was the Beijing train, heading to the World Fourth Women's Conference, a conference which was to change the whole course of women's rights. There, we made it possible to create the world's most visionary agenda for achieving gender equality and the empowerment of women: Beijing Declaration and the Platform of Action. Together with 189 governments ratifying the Declaration, we as the agents of change united our power and established a basis of solidarity which will last for years.

That train was full with creative minds, who advocate and innovate for change under diverse challenging conditions. Since Beijing, our creativity and keen advocacy efforts to eliminate barriers and bring transformative change have brought women and girls many achievements; but unfortunately not as much as we desire to any country to achieve gender equality.

Today, our world is struggling with major and complex challenges including a pandemic, armed conflicts and climate crisis. All these put women's hard won rights in danger and slow down the progress towards achieving gender equality. Amid Covid-19, we shifted from talking about a 100 years to achieve gender equality in 2019 to a 300 years in 2022. So, we must strictly continue to try and find new and unexplored ways to transform our society.

As one of the many women who shared the same journey to Beijing, I continue to deliver towards changing the lives of women and girls for the better and further. Always in shoulder to shoulder with UN Women Türkiye team, we dedicate our time and energy for a Türkiye and a world that is more equal, just, fair and free from violence. We continue our journey thanks to the spirit of that Beijing train and the transformative power of our road mates, artists, curators, designers, influencers, younger and senior generations of activists.

I usually carry a mirror with me. My mirror is a round and a ordinary one. When you look at it you see yourself just like any other mirror. But mirrors also have the power to remind who you actually are and your inner power. So, I look at this mirror and blink the woman behind all the hard work I put in throughout the years to achieve an equal world together with all my sisters, colleagues and everyone who played their role to happen this book.

By reading this book, you won't be reading some book with artistic photographs but will also witness our exciting yet a formidable journey we embarked on to achieve gender equality for all. Let's have a look at our own mirrors and let our mirrors to remind us we have the power, we are the change, and our journey will continue no matter what.

ZELİHA ÜNALDI

UN Women Türkiye Deputy Country Director

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**WENNO
WNO**

FINMME

?

"If not me, who" is perhaps the most thought-out phrase in the struggle for an equal world and a more hopeful tomorrow for all of us. It is one of the most powerful slogans for standing up to gender inequalities and injustice. Who will fight if not me, and who will prevent inequalities and discrimination if not me? This discourse, which begins with individuals questioning themselves, becomes more powerful as people come together. That's exactly why

#Ifnotmewho is the slogan of the HeForShe Movement, which invites all individuals, especially men, to stand for gender equality. Many of us still can't forget these two sentences that UN Women's Goodwill Ambassador Emma Watson uttered at a launch event for the HeForShe Movement in 2014.

**"IF NOT ME WHO,
AND IF NOT NOW, WHEN?"**

If not me, who?

Achieving gender equality affects not only women, but also men, and there are things everyone should do about it. HeForShe movement, which calls on all individuals, especially men, to participate in the movement, to make a voice for inequalities, and to take action for a more equal world for all of us, continues to advocate using the message *If not me, who?*





In 2021, UN Women Türkiye combined this powerful discourse with the power of art and brought out the work #BenDegilsemKim (If not me, who). The art piece, which belongs to İlkin Eskipehlivan, reflects being in action to change and transform what exists at the very heart of activism. At first, Eskipehlivan describes his work as follows: "Those who looked at the work were asked 'If not me, who' the 'question' comes together with the blank frame form, which creates the feeling of 'missing', and 'must be completed'. In this way, it allows the viewer to be positioned both in front of and behind it, leading the person to be a part of the struggle for gender equality and to be able to look at life from an equality framework."

IF

WHO
ARE
WE
?

NOT
ME



Ben değilsem kim?

Ben değilsem kim?

Ben değilsem kim?

Ben değilsem kim?

Ben değilsem kim?

Ben değilsem kim?



Ben değilsem kim?



UN Women Türkiye invites everyone to be an advocate for gender equality by moving the work to various places with the aim of bringing it together with men and the public. The piece first took part in the "Light the Dark" exhibition held in the İstanbul Yoğurtçu Park as part of the 16-Day Activism against gender-based violence in November 2021. Then it met with 25 university youth from various provinces of Türkiye and the press at the launch event where famous actor Kerem Bürsin was announced as HeForShe Advocate.

If not me, who?





UN Women Turkey introduced the work to different audiences such as civil society, local government, the private sector, and youth encouraging them to look through different perspectives.

After Istanbul, the art piece traveled to Izmir and met with male municipality executives including Izmir Metropolitan Municipality Mayor Tunç Soyer. Later, the piece met with private sector representatives at the Unstereotype Alliance platforms' second-anniversary event in Istanbul. Aiming to transform gender stereotypes based on advertising, Unstereotype Alliance Turkey brought #BenDegilsemKim art piece together with platform member brand representatives. In this way, representatives of the advertising sector had the opportunity to discuss the encouraging activist perspective in their field of work.

“

**IF NOT ME, WHO
STEREOTYPES BA**

If you want to raise a voice against inequalities and challenge the gender stereotypes for an equal future for everyone, you can start by asking "If not me, who". Because that's how easy it is to start an action for change...

**WILL QUESTION
SED ON GENDER?**

**IF NOT ME,
WHO WILL
STAND AGAINST
GENDER
INEQUALITIES?**

**IF NOT ME,
WHO?**

**IF
NOT
NOW,**

WHEN?

#BENK

#AMMAN

KADINIMA!

WOMAN

I AM AWARE

I CHANGE

AND MAKE A

#lamaWoman I am strong, #lamaWoman I want to work and have a child, I need access to care services, #lamaWoman I don't want to be paid less than a man, #lamaWoman I want to play football, #lamaWoman I want to put an end to climate crisis, have me around the table, #lamaWoman I want to freely walk the city after sunset.

A CHANGING

**I AM A WOMAN CAMPAIGN
IT AIMS TO RAISE AWARENESS
DISCOVER THEIR POTENTIAL
AND TAKE LEADERSHIP IN
SOCIETY TO ACHIEVE GENDER
EQUALITY
EVERY WOMAN WANTS TO MAKE
HERSELF MORE
VISIBLE AND CREATE A SOLUTION
FOR THE WORLD
AGAINST INEQUALITIES AND**

**I AM THE VOICE OF WOMEN.
I AM THE VOICE OF WOMEN TO
WOMEN, KNOW THEIR RIGHTS
TRANSFORMING OUR
WORLD FOR GENDER EQUALITY. I AM A
REAL WOMEN'S STORIES
SOLIDARITY AMONG WOMEN
AND DISCRIMINATION.**



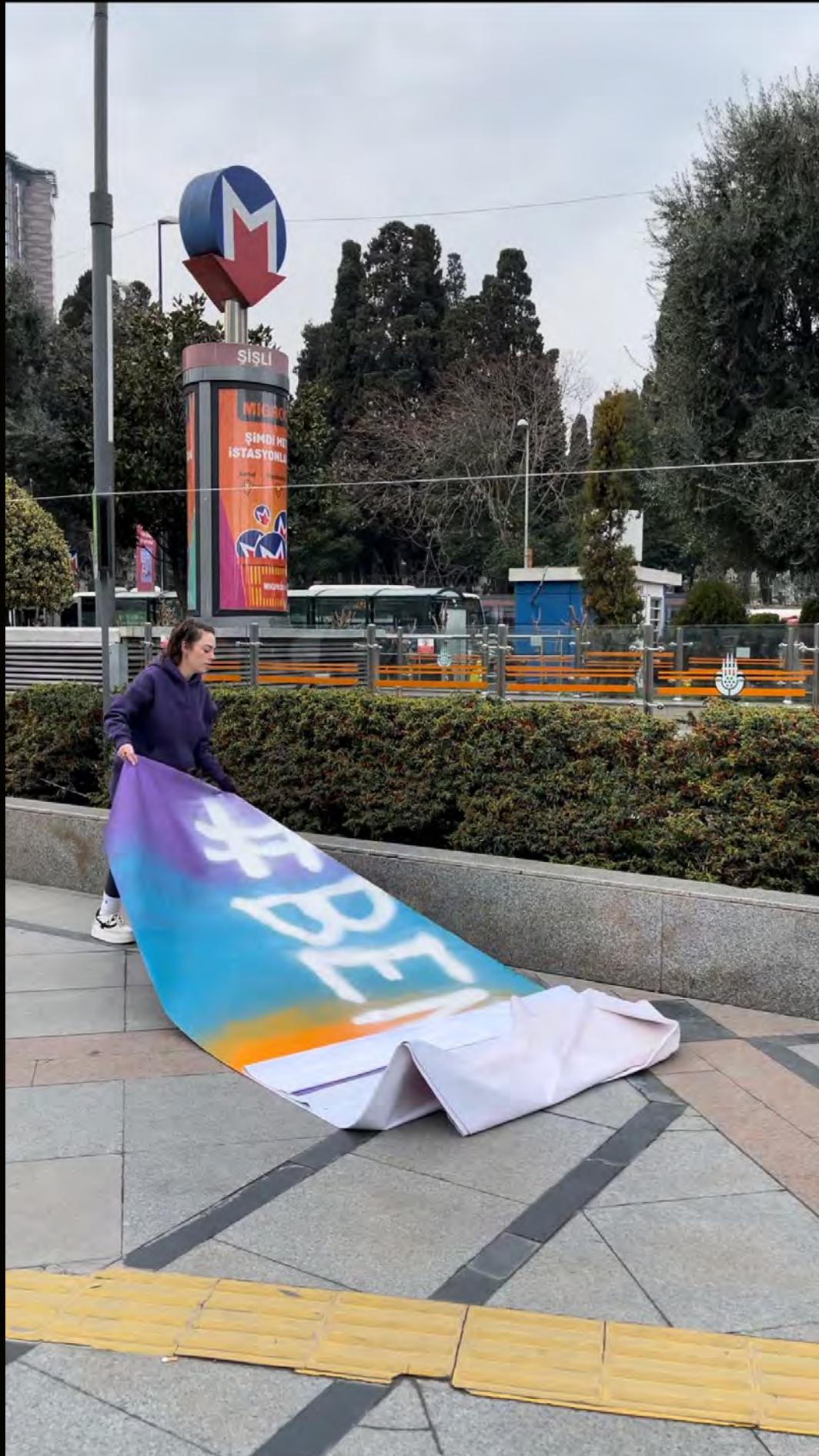
BEN DEĞİLSE



On March 7, she took a giant banner and wrote her message on it. She drove to a public space in central Istanbul, hanged the banner and made her word. UN Women National Goodwill Ambassador Demet Evgar invited all women to be aware of their rights and potential, believe in the change and support each other to transform the society.

Her attempt got viral less than a day, resulting in 132 million #IamaWoman hashtag view. Her video was watched more than 16 million times and her message was supported by thousands of woman sharing their messages under the hashtag.

#IamaWoman Campaign is a movement that will continue until 2024. The banner initiative which was kicked off by Demet Evgar continues to expand across Anatolia enabling women from all generations, cultural, social and economic backgrounds to come together and visualise their goals to achieve a just and equal future free from violence and discrimination.





W W O



**SHOULD BE THE
OF THEIR OWN**



WOMEN LEAD ACTORS

STORIES

- Demet Evgar

“

It gives me great honour to become a Goodwill Ambassador for UN Women. I have been supporting women's rights both in my private and professional life. Being selected for this title shows me that I am on the right path. The title comes with great honour but also important responsibility. Being aware of this, I aim to strengthen my efforts to empower women and support achieving gender equality in collaboration with UN Women. I would like to make the real-life stories of women visible and inspire other women by creating solidarity among them.

I am an actor who reaches a wide audience. The movies, TV series, theaters people watch, songs they listen to, and the posts they see on social media play a big role in shaping their thoughts. While they watch my movies, I want people to see the inequalities and discrimination women suffer. I also want them to see how women can succeed when they have an opportunity. When we look at the screens, the female characters are usually emotional and docile, while the male characters are rude and aggressive. It is seldom we see women in the lead roles.

That's exactly why we launched the #IamaWoman(#BenKadınım) Campaign. We started with saying, "I am a woman, I am aware, I change and make a change". I created a banner out of our slogan and displayed it in a public space. The video showing my act reached millions of women across Türkiye and beyond. It went viral. For the change we want to see we need to be aware. Therefore, our campaign will first raise awareness among women about their potential, and later invite them to become agents for the transformative change we want to achieve.

We want to speak up and say, "I am a woman, I am against violence, I know my rights, I want to work, I demand care for my children, I must have access to services for my needs". Women should be the lead actors of their own stories. I want to see women filling the lead roles instead of staying in the supporting roles. I want to see women sharing their real life stories with everyone and to be empowered through the solidarity these stories create. Women need role models who can inspire them, empower them, and create a network of solidarity together.

When women realize their own potential, when they break those glass ceilings, those doors, and get out from the rooms they are stuck in, we will be able to see more women leading the way. This can be achieved not only with UN Women, but also with everyone who advocates for gender equality. Keeping this in mind, in the coming two years #IamaWoman/ #BenKadınım will knock on doors of different allies and team up with them to reach more women.

We will invite all women in Türkiye and beyond to make their voices heard through #IamaWoman. Our common goal with UN Women is to reach as many women as possible from every corner of Türkiye to create the transformative power in solidarity to achieve the word we dream of living in.











EXPRESS

DEMAND

THE FLOW

COLOURS

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THROUGH

PROF

Expressing the demand through the power of colours



On the International Women's Day (IWD 2022), colours become echoes of 30 leader women from Syrian and Turkish communities in a world where climate crisis affects them the most.

To have their say in 2022, IWD brings Syrian and Turkish women together under the motto "Gender equality today for a sustainable tomorrow". Women express their feelings and thoughts by painting the murals of Gaziantep province of Türkiye with their hopes and dreams and their desire to live in a world where women don't stay behind but recognised.









**BECAUSE, QUITE SIM
SUSTAINABLE FUTUR
WHERE WOMEN DON
ACTIVELY PARTICIPA**



**IMPLY, THERE IS NO
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ATE.**

To recognize and celebrate what women have accomplished as change-makers on the way to achieve gender-equality for a sustainable tomorrow, Syrian and Turkish women co-created motifs to paint the Gaziantep murals. With motifs created with natural inks produced from agricultural waste by farmer women living in Mardin's Dara ancient city, there is nothing as extravagance. In their time together, Syrian and Turkish women painted what they created together to give the joint message that there is no sustainable future without women's active involvement. Having announced their wish to live together in peace and harmony, Syrian and Turkish women reflected elements from their own roots and personal stories.





A lot of people visited the murals painted by Syrian and Turkish women in Gaziantep. Those murals not only remind the very reality of climate crisis but also captures the role of women in fighting with climate crisis and its impacts to our daily life. Talks on engaging local authorities to seek their support to adopt actions to tackle climate crisis is the next critical step.

**"WE PAINTED WITH TURKISH
2022 AND OUR GRATITUDE G
FOR BRINGING US TOGETHER
EFFORTS TO TACKLE CLIMATE
WORLD'S POPULATION IS WO
COMMUNITY LEADER IMAN A
TURKISH COMMUNITY LEADE
CHEERFULLY ADDS "THERE NO
SHOULDN'T BE AS COLOURFU**

**WOMEN TO CELEBRATE IWD
GOES TO UN WOMEN TÜRKİYE
. WHO CAN UNDERMINE OUR
CRISIS WHEN HALF OF THE
WOMEN?" SAYS SYRIAN
AL HÜSEYİN WHILE HER
ER FRIEND DİLA SAKAR
O REASON WHY LIFE
L AS THESE MURALS".**





Expressing the demand through the power of colours



Gaziantep mural paintings became possible through the support of Governments of Japan and Norway as part of the UN Women initiated Refugee Response Programme projects, "Strengthening the Socio-Economic Stabilization of Refugee and Host Community Women and Girls through Women's Leadership in Gaziantep, Istanbul, and Izmir (Türkiye)" and "Strengthening Resilience of Syrian and Host Community Women by Evidence-Based Data". The mural paintings were made in collaboration with Gaziantep Metropolitan Municipality and the civil society organisations Association for Solidarity with Asylum Seekers and Migrants, Foundation for the Support of Women's Work in Gaziantep and Refugee Support Center in Izmir.

HALF

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POPULATION.

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HALF

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POWER



"AS A STREET ARTIST
EXCITED BY THE FA
STREET ART IS FAV
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ST, I'M PRETTY
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THE STREET ART,"

says the street artist Gökhan Tüfekçi aka "Kara Gözüktü Kaptan" ("Land ho, Captain"), who portrayed an image of equality on a wall in Çankaya, Ankara.

Half of the Population = Half of the Power



The artist's work called "Half of the Population = Half of the Power" lays emphasis on gender equality and the strengths of women in society. Gökhan Tüfekçi predicates his work on matryoshka (babushka) dolls and criticizes a variety of roles attributed to women in society and how they've been left behind for generations and they've lost their identities due to outdated norms confining them into certain roles.

Matryoshkas are wooden dolls of decreasing size placed one inside another. The set consists of a motherly figure, which is the largest doll, and an additional 5 to 7 dolls which traditionally lack hands and arms. The mural depicts a doll embracing the world with its arms and hands – hinting at women's individuality and free will. The wishing tree behind the doll is adorned with fabrics, each representing women who have come before this generation and their common wish for a violence free and equal world – for generations to come.



Together with Gökhan Tüfekçi, three young street artists painted the wall near Çankaya Women's Lounge in cooperation with Ankara Metropolitan Municipality. The mural was inaugurated on June 16, 2021 and were displayed online as part of the Generation Equality Forum which was held in Paris by UN Women together with the Government of France between June 30 and July 2, 2021.

The mural was rolled out within the scope of the global campaign of Generation Equality launched in 2020 and part of the regional mural initiative organized by UN Women Regional Office for Europe and Central Asia. Along with Türkiye, six artists from Albania, Georgia, Kyrgyzstan, Kosovo, North Macedonia, and Moldova painted the streets across capitals to raise awareness about gender quality and women rights.



Half of the Population = Half of the Power

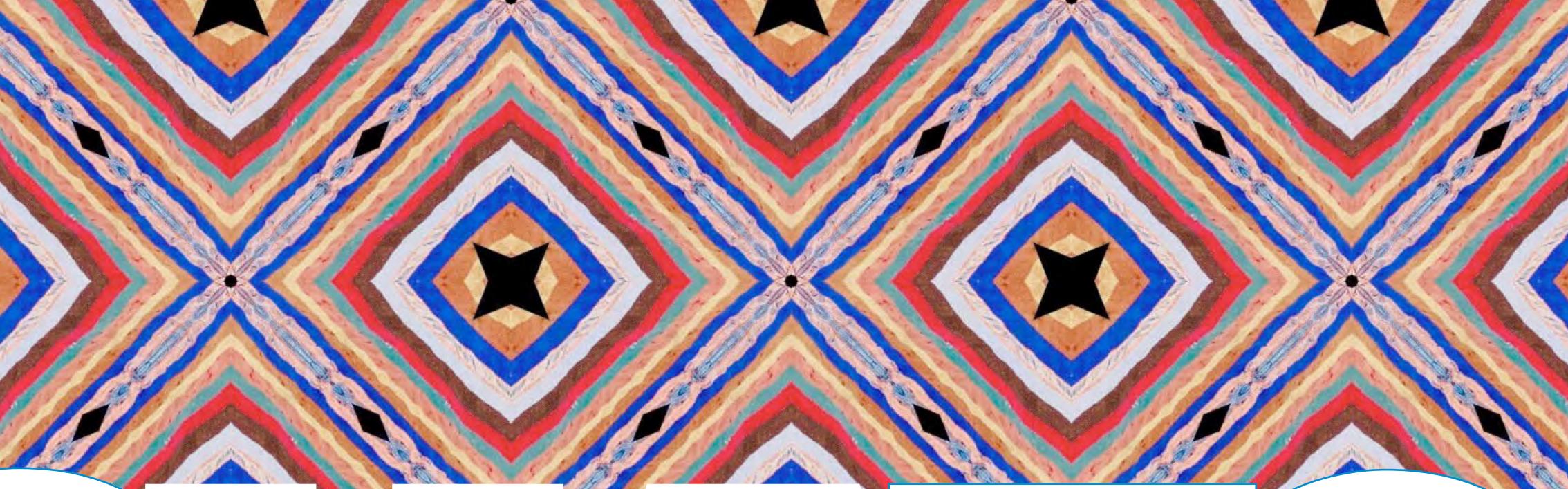




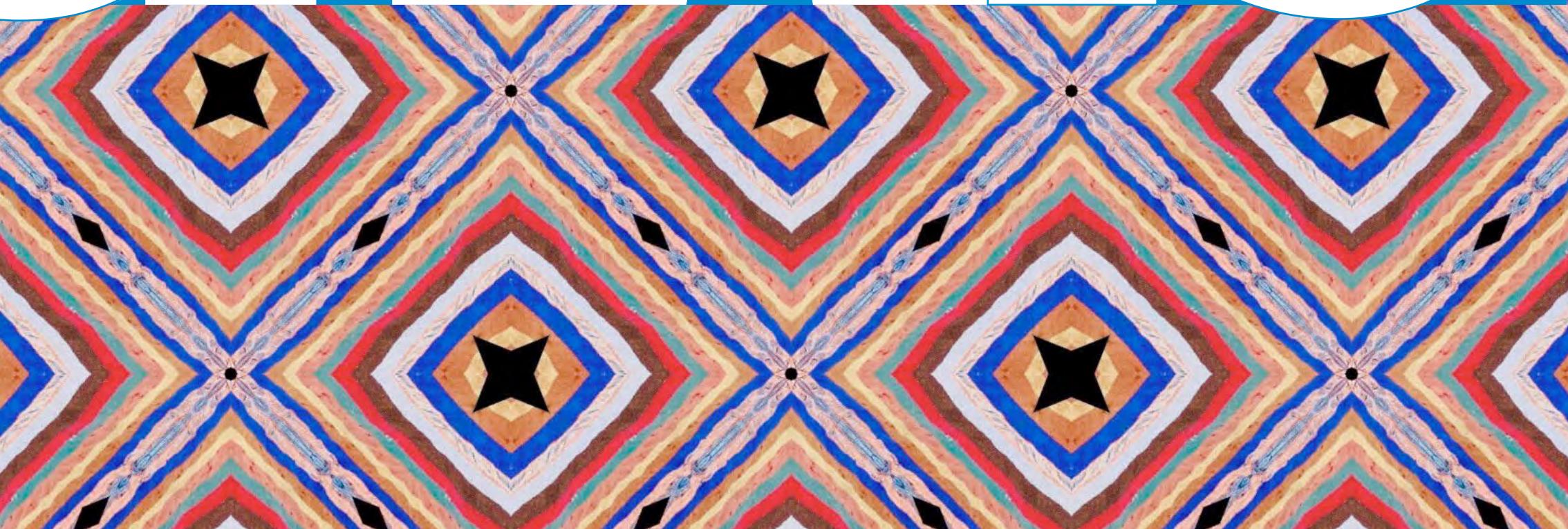


THE ENTIRE





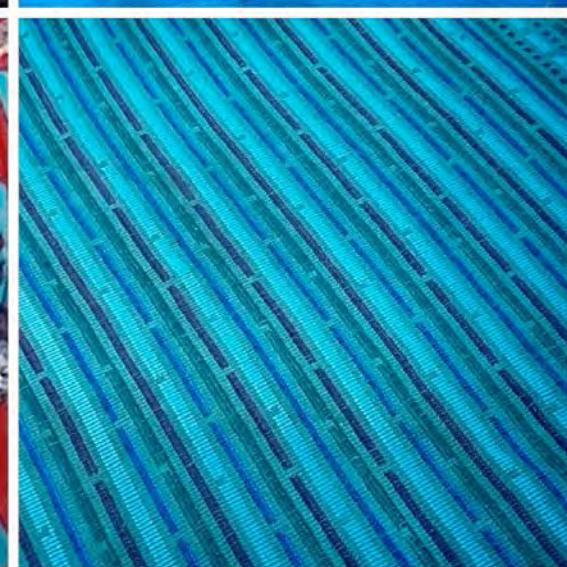
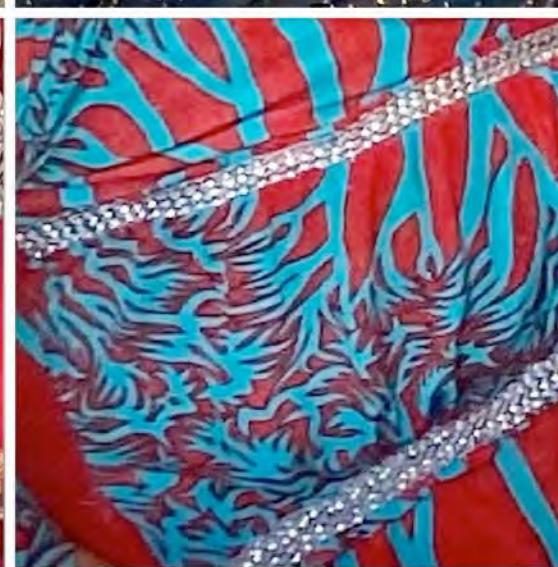
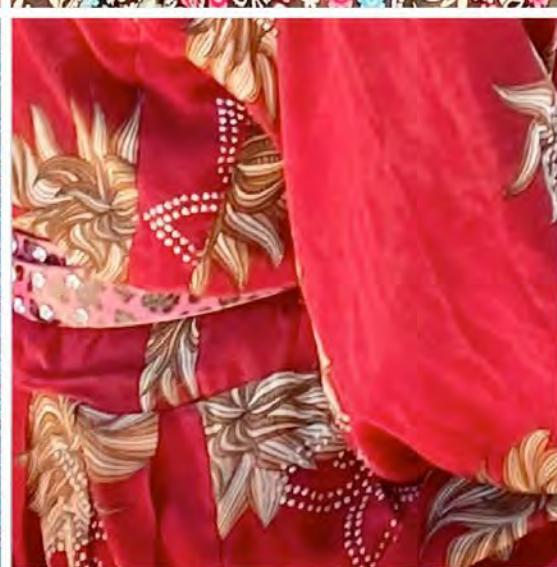
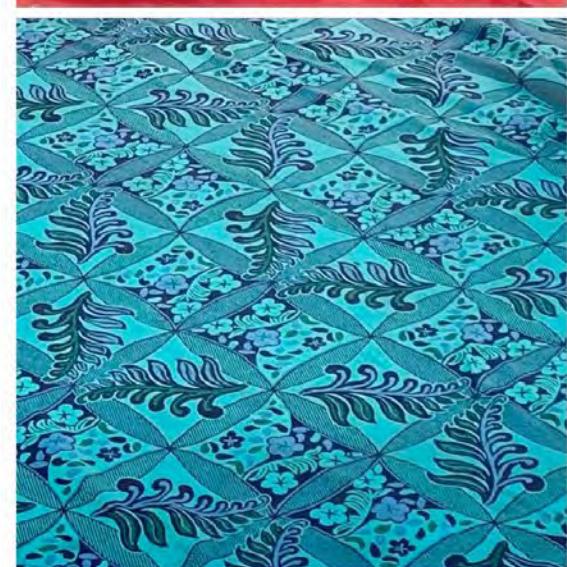
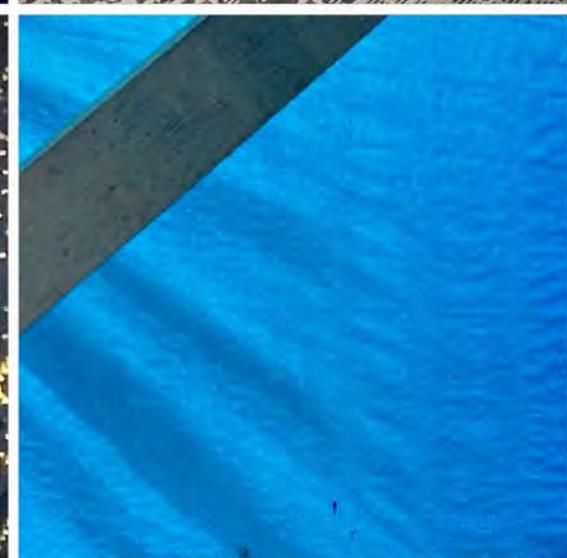
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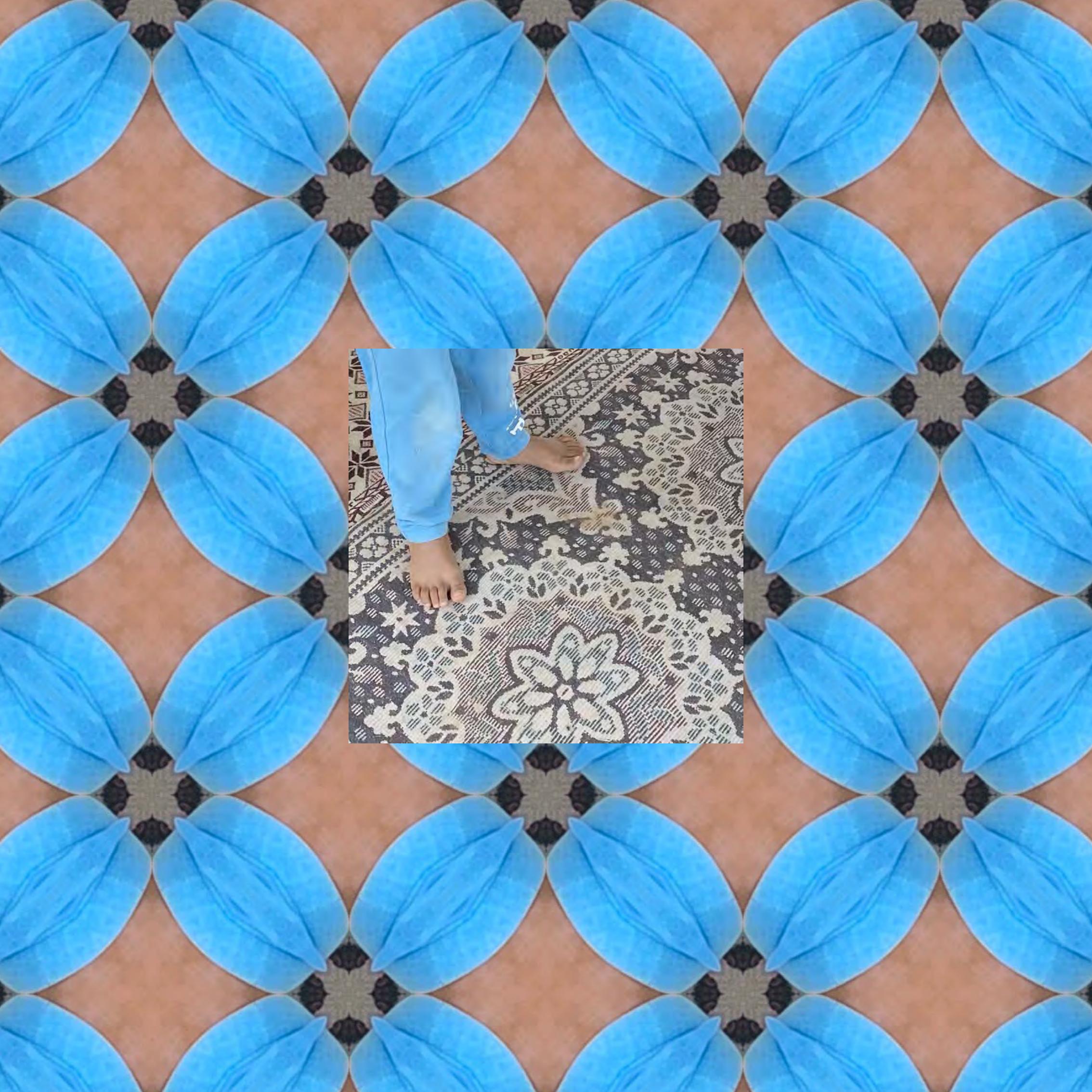
OPEN CHATS CARRI
ENCOURAGE WOMEN
WORKERS TO SEIZE
SERVICES AVAILAB

ED UNDER THE TENT
IN AGRICULTURAL
THEIR RIGHTS AND
LE

A phrase "Let's have chat" mean sometimes more than a simple chat. In the knowledge that chats can take an individual beyond what is initially intended, 137 women and 36 girls who work as agricultural workers participated 'Tent Chats' to bring their experience in child, early and forced marriages (CEFM) and seized the opportunity to be informed.

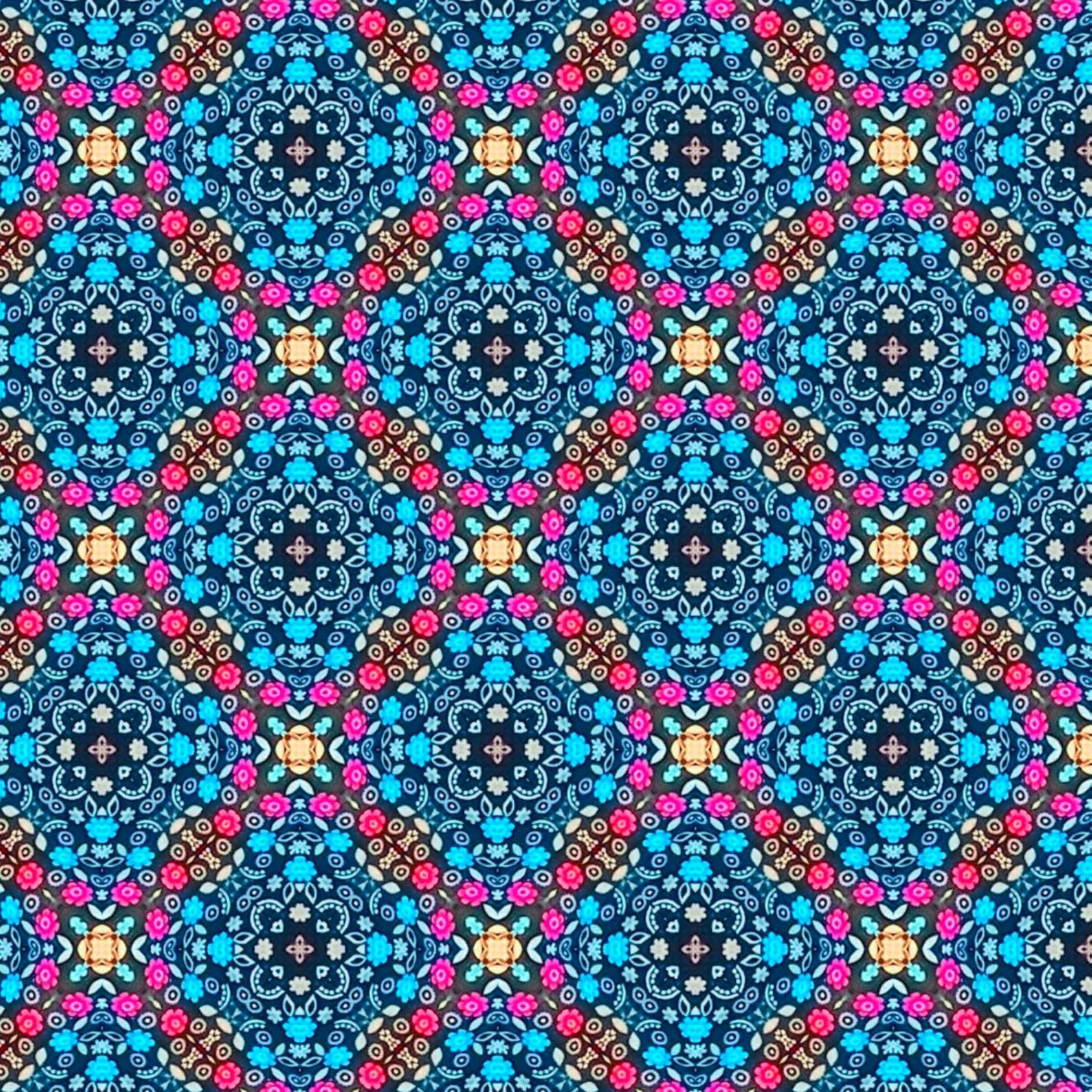












Meeting in Adana, a southern province in Türkiye where is widely known with its piping hot climate and cotton fields often as described in Yaşar Kemal novels, women work in agriculture sector on a seasonal and migratory basis filled the tent with excitement yet curiosity. As the tent environment provided a safe space for women to have an open and honest talk about what they go through as agricultural workers, it became effortless to talk through CEFM issues.

Took place in May 2021, women told their stories and exchanged opinions to about these topics since sharing has a significant impact on combatting. Learning about their rights and what is available in terms of services are extremely essential as the opportunity to learn about these is rare due to spending long hours in the field performing agricultural work.

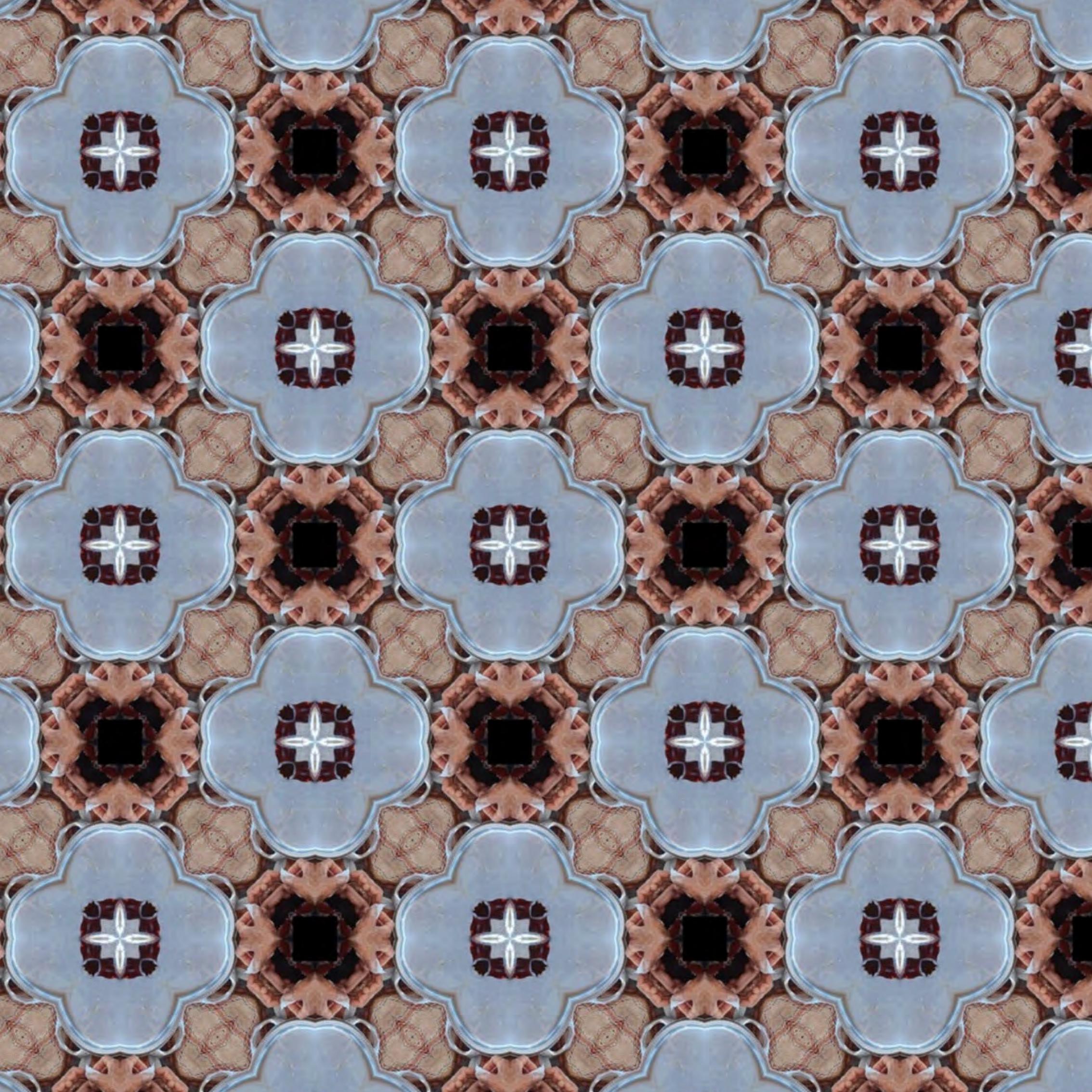
Talking about CEFM and discussing what women have experienced also prevent their children from becoming victims of CEFM. As more women understand the effects of CEFM, the more they don't want their children to become the subject of it. Creation of a common understanding and solidarity through dialogue help women to open up and tell us their other concerns and problems such as sexual health and family planning that make one think a chat can be more than "a just chat".

Between 24 and 28 May in 2021, 13 sessions were conducted in 11 areas where seasonal agricultural workers congregate across three districts of the Adana province. Based on the findings of tent chats, a roadmap is developed to generate data on the situation and needs of rural women, including women seasonal agricultural workers to be used at support empowering rural women in the future.

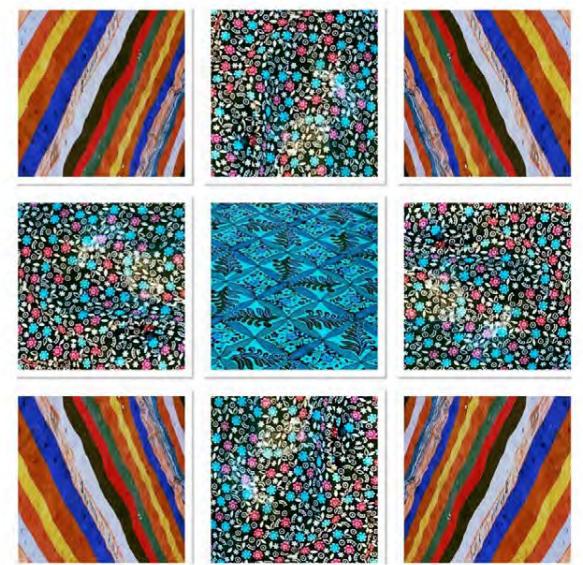
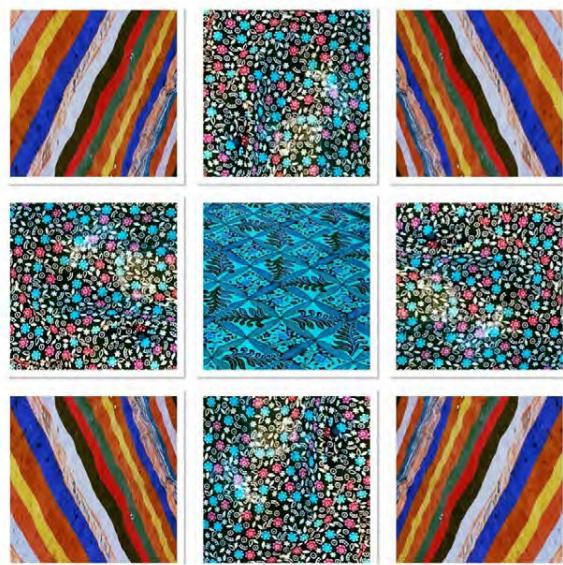
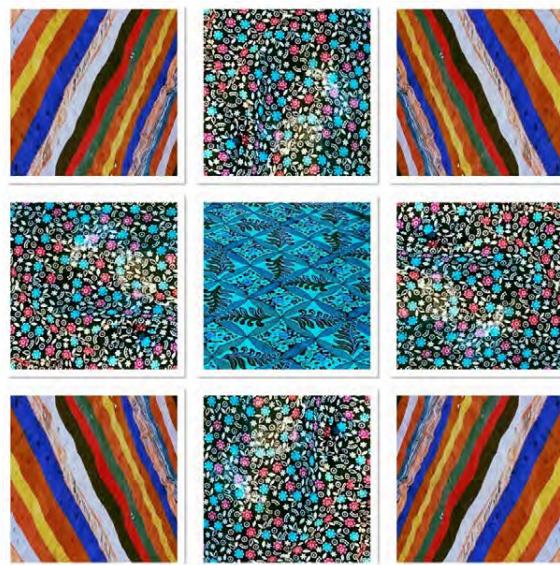
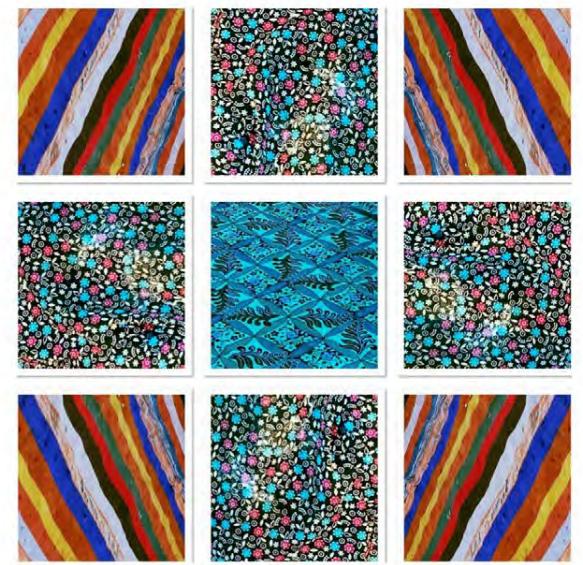
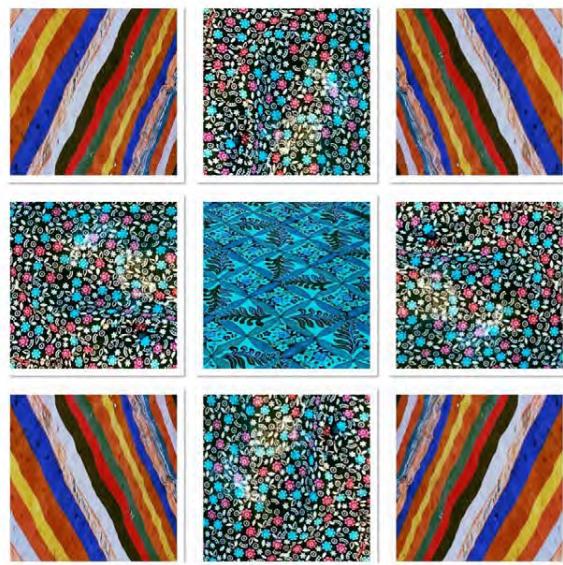
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Tent Chats are conducted under United Nations Joint Programme on Prevention of Child, Early and Forced Marriage (CEFM) in Türkiye, which is funded by Sweden through the Swedish International Development Cooperation Agency.

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**WOMEN TO
WOMEN IN
SOLIDARITY**

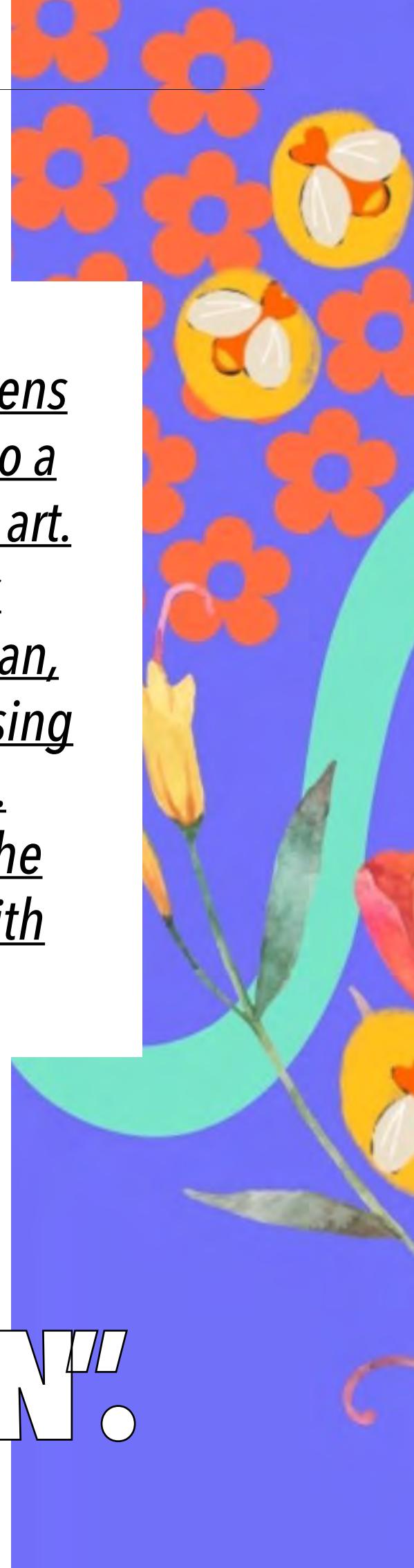




“We think mural art makes it possible to meet citizens from different backgrounds with art, contributing to a positive change in society’s view on aesthetics and art. The mural we painted on the walls of the Women’s Counselling Center at Gençlik Park portrays a woman, containing a multitude of women inside her, stressing the power of women coming together in solidarity. We think the mural will play an important role in the integration of the Center in society by engaging with the citizens.”

say mural artists Ayça Atbaş Özen and Hediye Begüm Tatar stressing the importance of women's solidarity which helps them overcome the challenges they face as women artists. Together they painted a mural and named is

“WOMEN TO WOMEN”.





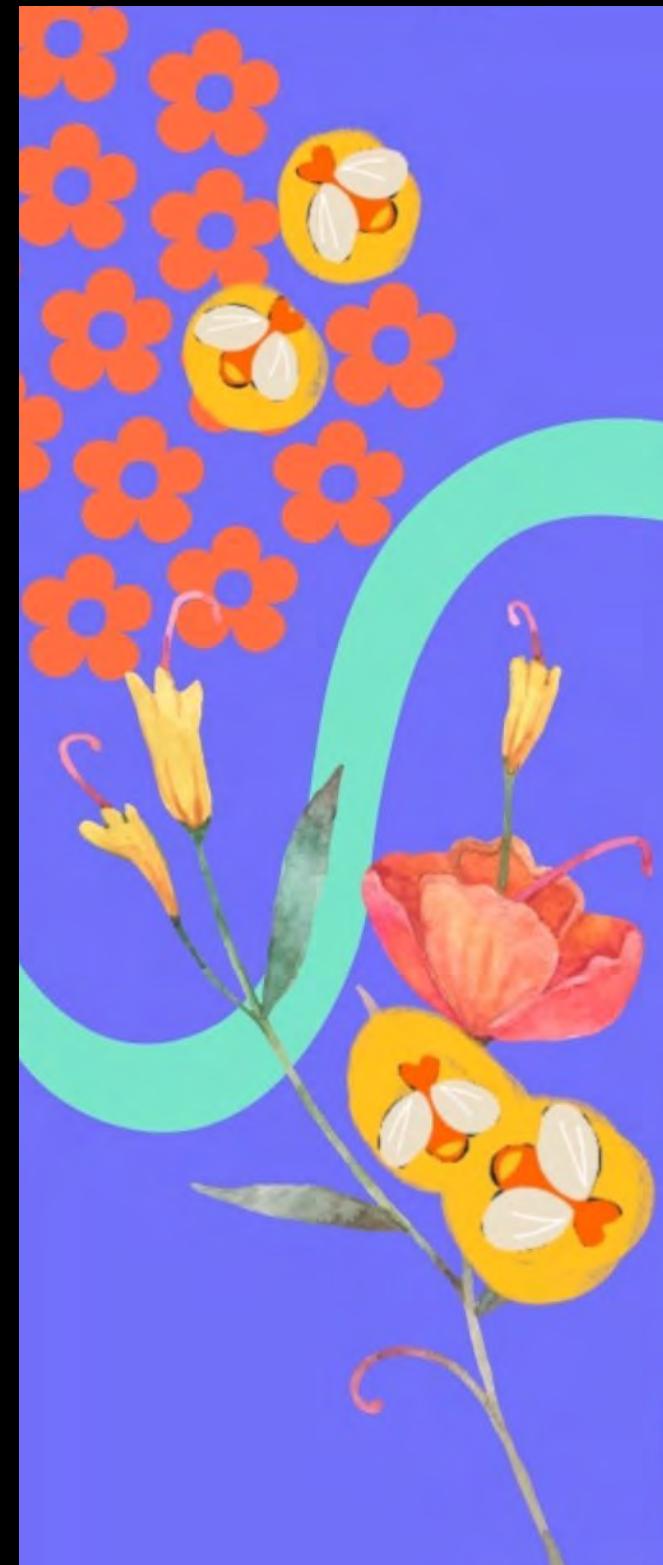


“WOMEN TO WOMEN” WAS PAINTED ON THE WALL OF A WOMEN COUNSELLING CENTER IN ANKARA, DEPICTING THE POWER OF SOLIDARITY AMONG WOMEN INITIATED IN COLLABORATION WITH ANKARA METROPOLITAN MUNICIPALITY AND WITH THE FINANCIAL SUPPORT OF SWEDEN THROUGH THE SWEDISH INTERNATIONAL DEVELOPMENT COOPERATION AGENCY.





“Women to Women”, portrays a woman, containing a multitude of women inside her, stresses the power of women coming together in solidarity. Each of them is unique but also many. Behind her is a lotus flower, depicting rebirth and abundance. It reminds the viewers not to give up and to start a new. Fireflies connect the figures on the wall, columns, and floor, illuminating the path of the visitors. It reminds women that they are not alone. Each column is depicting women from different cultures, bearing motifs representing their local culture.







THE PRO



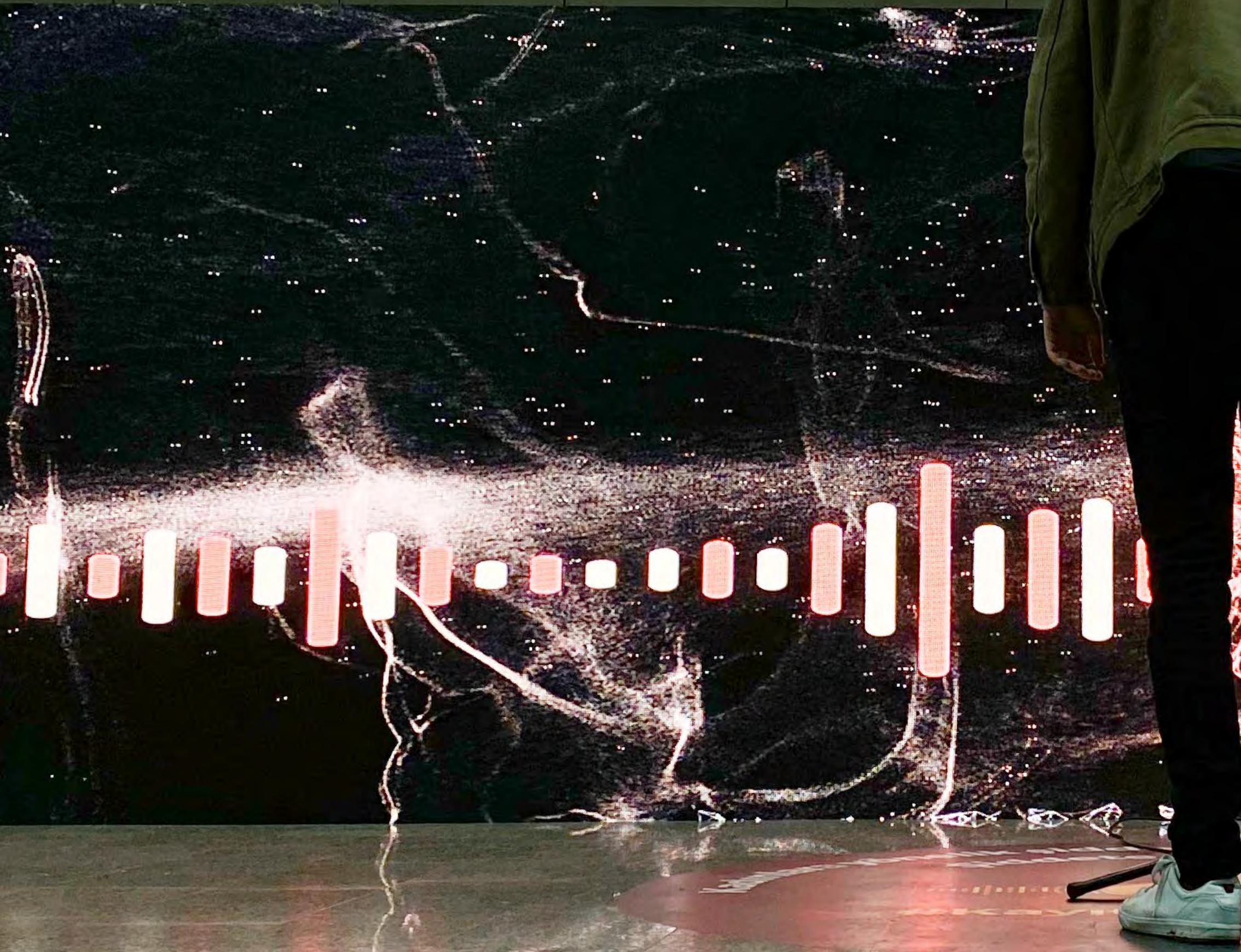
YOU

WATERPROOF



RAINWATER

Movement and sound of the commuters create a dance by the art piece "The Witness 2021" by the contemporary artist Ecem Dilan Köse.



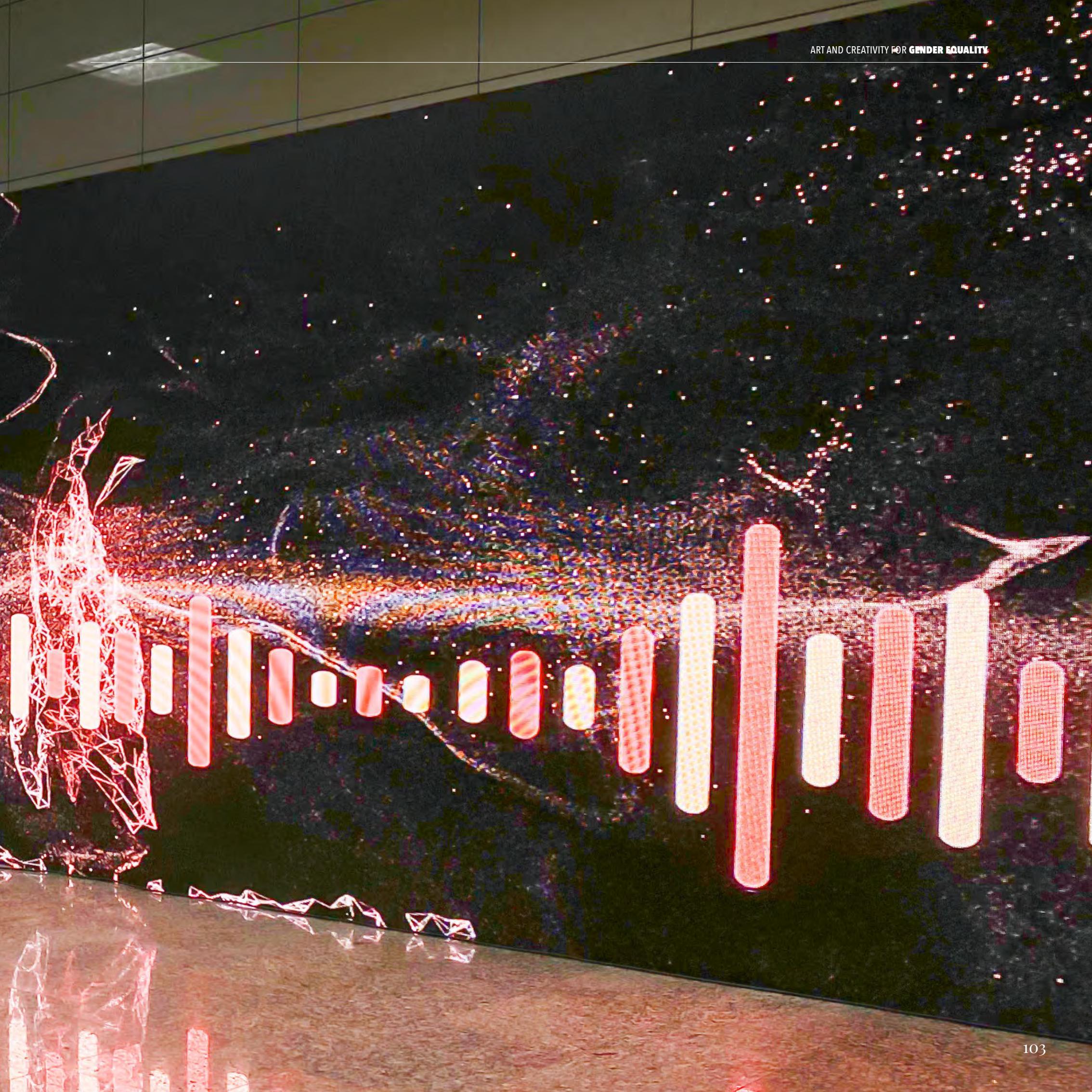
#RaiseYourVoice

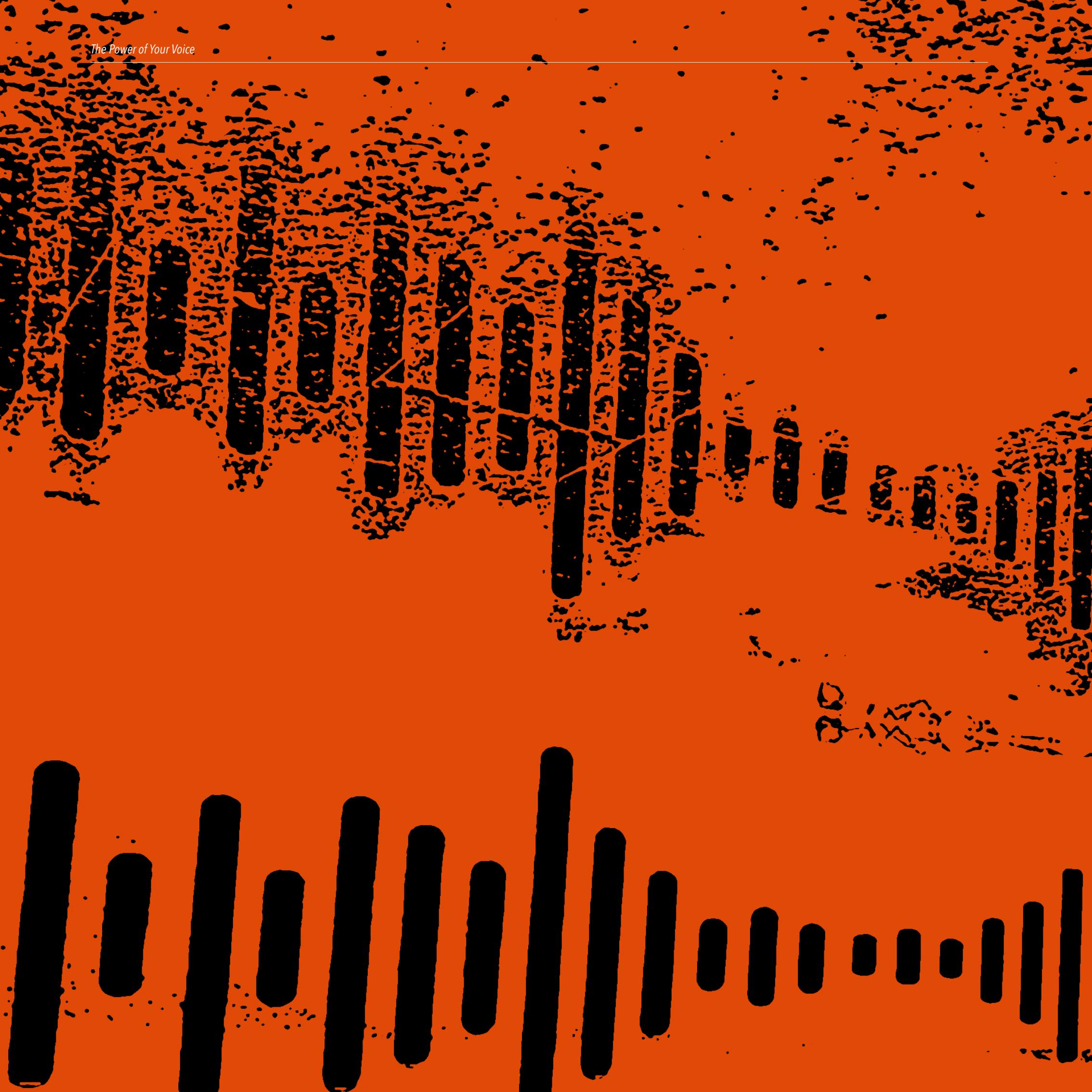


THE PIECE USES POWER
SOUND TO RAISE AWARENESS
GENDER-BASED VIOLENCE
ARTWORK, THE ARTIST
A NEW LEARNING EXPERIENCE
SOUND. SHE INVITES
**RAISE THEIR VOICE AND
AND PUT DISTANCE BETWEEN
AND VIOLENCE WITH
SOUNDWAVES THE VOICE**

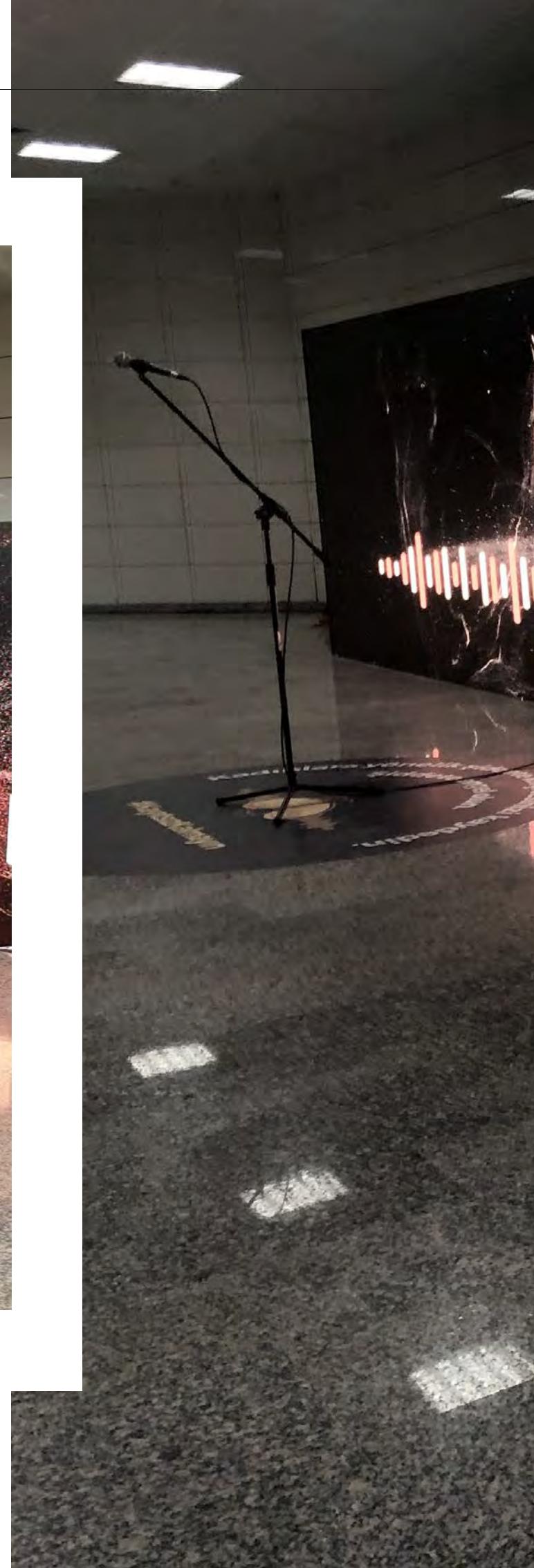
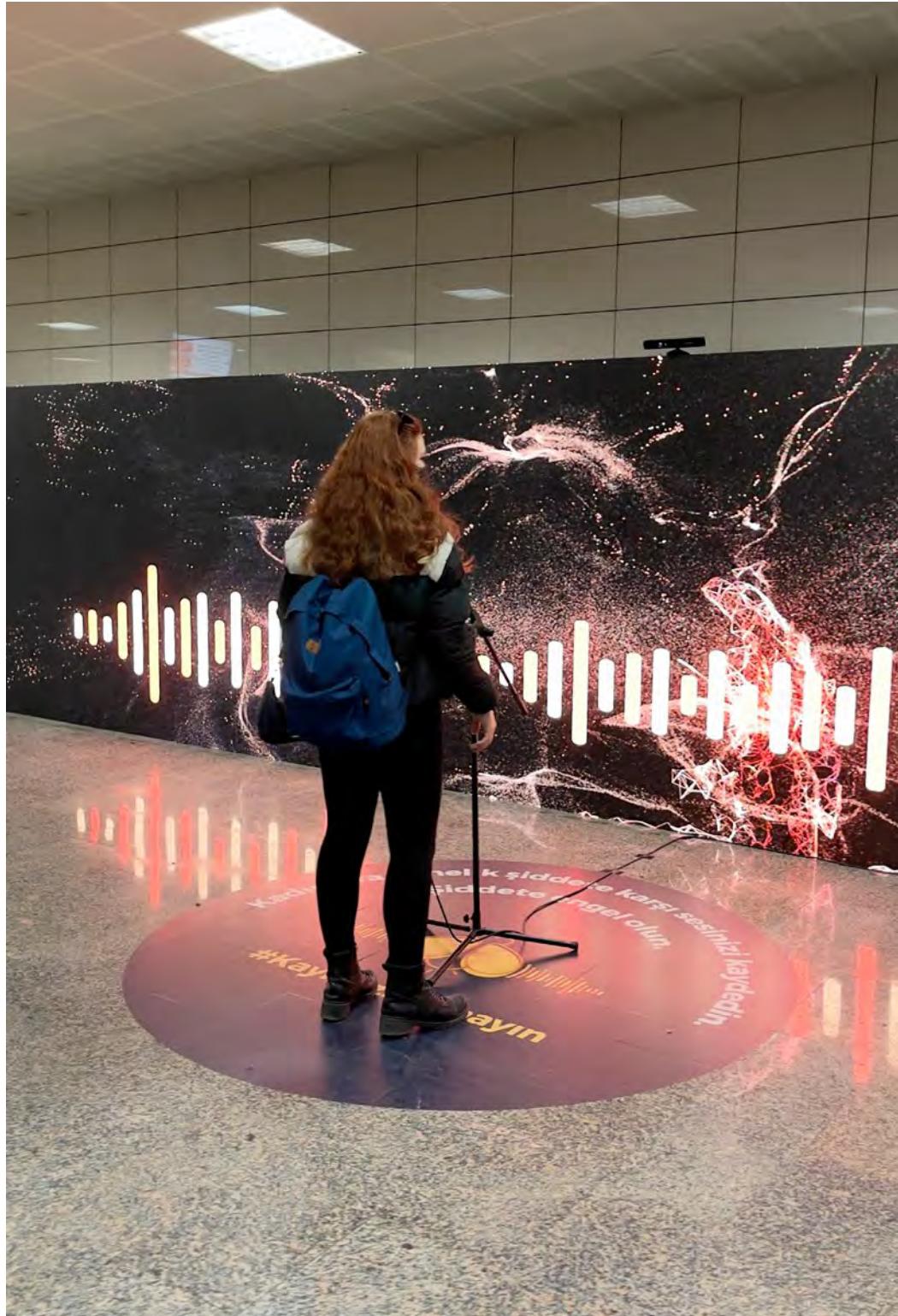
POWER OF MOVE AND
AWARENESS AGAINST
VIOLENCE. THROUGH THE
PROJECT AIMS TO ACHIEVE
EXPERIENCE BY USING
THE VISITORS TO
**AGAINST VIOLENCE
BETWEEN WOMEN
WITH THE HELP OF THE
VISITORS CREATE.**







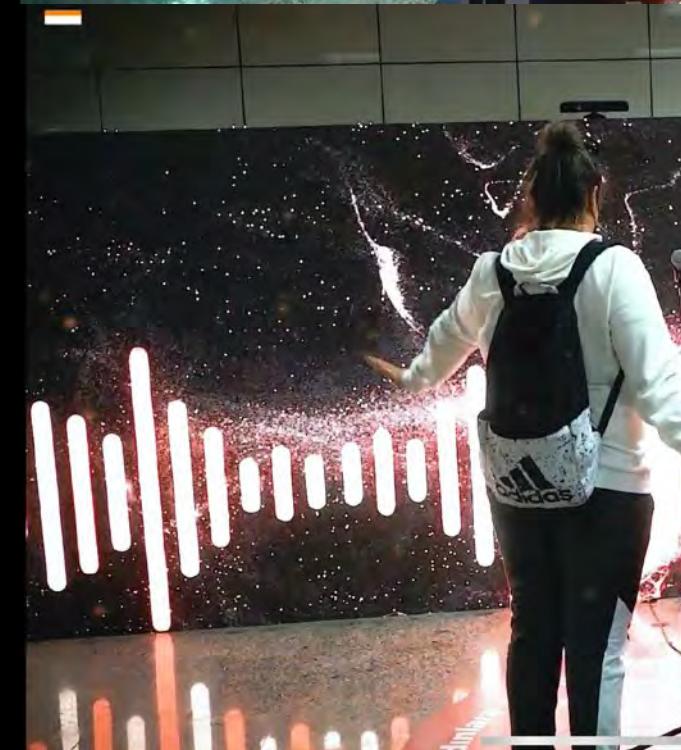
The visitors interact with the installation through a visual show taking place on a 20-squaremeter led screen which is responsive to movement and sound. The screen senses the movements and sounds of the commuters and turns them into a unique dance. The microphone placed in the area receives the messages given against gender-based violence and turns them into pixels which finally joins the dance to make a magnificent visual experience for the audience. "The Witness 2021" makes the audience part of the installation and invites them to support the [#RaiseYourVoice Campaign](#) led by UN Women as part of the 16 Days of Activism.

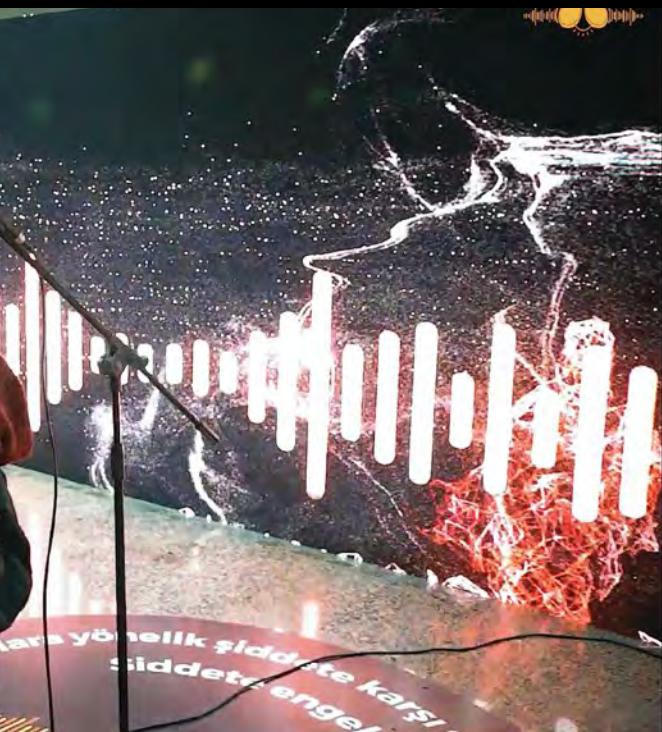




THE PIECE AIMS TO RAISE AWARENESS ON VIOLENCE AGAINST WOMEN AND ENCOURAGE EVERYONE NOT TO STAY SILENT WHEN THEY WITNESS VIOLENCE AGAINST WOMEN. THE WITNESS 2021 USES THE POWER OF SOUND AND MOVES TO SHOW THE VISITORS THAT ANYTHING THEY DO CAN HAVE AN IMPACT. WHEN WE ACT IN SOLIDARITY AND RAISE OUR VOICE, WE COME A STEP CLOSER TO END VIOLENCE AGAINST WOMEN.

Ecem Dilan Köse





**THEY ARE
NOT BI**

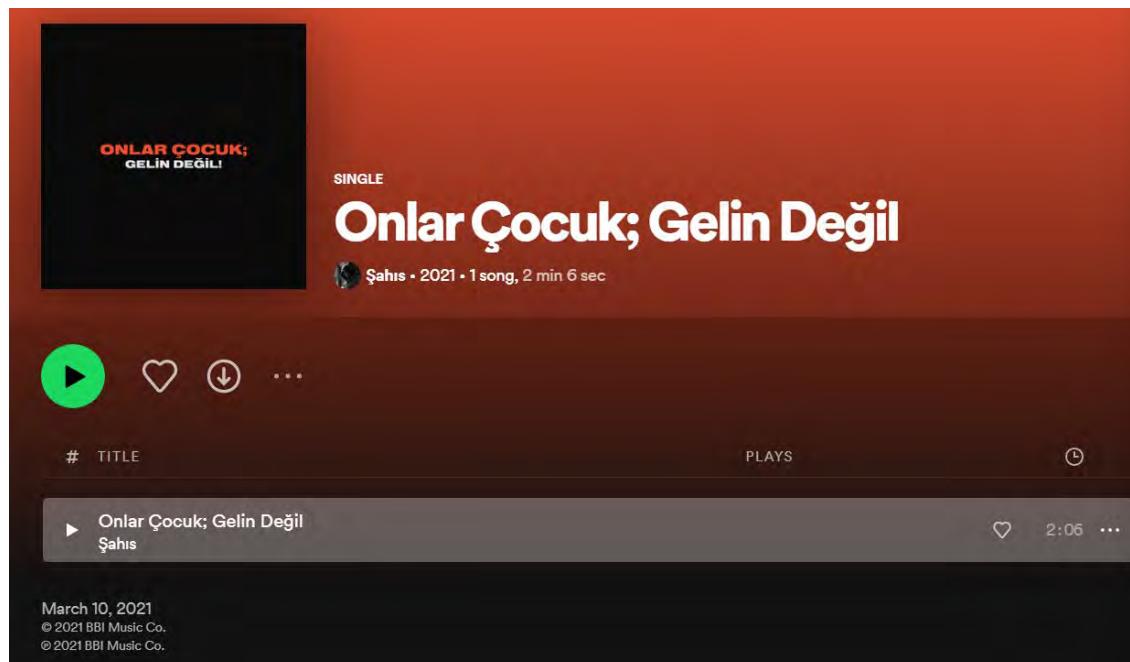


**CHILDREN!
RIDES!**

**"GLOBALLY, 1 OUT OF
WOMEN MARRY BEFORE
OF 18. IN TURKEY
15% FOR WOMEN**

**T OF EVERY 5
BEFORE THE AGE
Y, THE RATE IS
M AGED 20 - 24"**

Child marriages are a form of violence against women and one of the most widespread human rights violations, affecting millions of girls around the world and in Türkiye. Child, early and forced marriages interrupt girls' education and negatively affect their physical, emotional and sexual health. Moreover, they increase the risk of women and girls being subjected to violence – all of which cost women and girls their freedoms and right to life with dignity and security.





Ferhat Can Özkan



İpek Naz Çınar



Duygu Ersecen



Sinem Aydın

**WE BELIEVE MUSIC HAS GREAT
MESSAGES TO BROADER AUDIENCES
NO AGE, NO RACE, NO GENDER,
DISCRIMINATION. MUSIC BEING
TOUCHING THEIR HEARTS, NOT
THAT'S WHY WE TRIED A NEW
INDIVIDUALS WITH ONE OF
GENRES, RAP. WITHIN THE COUNTRY
ALWAYS HAS SOMETHING TO
PEOPLE QUESTION BY RAISING
THEY ARE FACING WITH.**

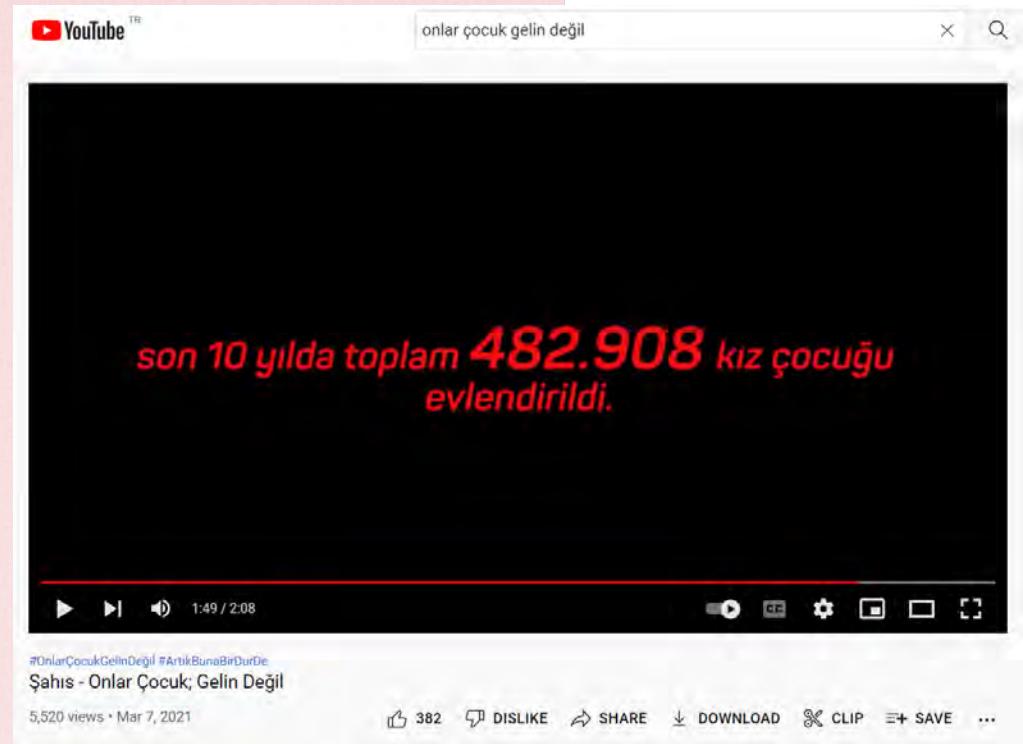
**HEAT POWER FOR DELIVERING
DIENCES SINCE MUSIC HAS
ER AND ANY KIND OF
RINGS PEOPLE TOGETHER BY
MEMORIES AND EMOTIONS.
W APPROACH TO REACH
THE MOST FAVORITE MUSIC
CULTURE OF RAP MUSIC, IT
O SAY. RAP MUSIC MAKES
NG A VOICE TO PROBLEMS**

They are children; Not brides!

Rap singer Şahis released a new rap song and clip to draw attention to child, early and forced marriages (CEFM) in Türkiye. Having collaborated with UN Women Türkiye and the Association for Monitoring Gender Equality (CEİD), Şahis says

**“I THINK
MUSIC IS A
TRUE INS-
PIRATION
FOR ACHIE-
VING
TRANSFOR-
MATIVE
CHANGE”**





The video clip aims to raise awareness about CEFM especially among young individuals to encourage them to become part of the solution.

“They are children, not brides” also featured in HeForShe x GQ Podcast series where Şahis and CEFM Project Coordinator Duygu Erseçen talked about the issue and the story of this song.

THEY ARE CHILDREN; NOT BRIDES
DO NOT TURN A BLIND EYE!
SHE WAS INNOCENT, SHE WAS
SILENT, YOU SAW HER, SHE WAS
UPSET. OBSCURITY GRASPED
HER. SHE HAS NO ACCESS TO
HEALTH NOR EDUCATION. THESE
WERE HER RIGHTS... WHERE ARE
THEY NOW? WHEN THE TIDE
URNS, NO ONE WILL BE ABLE TO
ASK IF CHILDMARRIAGES ARE
LEGITIMATE. IT CAN NEITHER BE
PARDONED NOR EXCUSED!

**IMAGINE. THEY ASK YOU TO
SUBMIT AT THE AGE OF FIFTEEN.
THEY SURROUND YOU LIKE A
CURSE. "FAMILY" IS A MERE
EXCUSE. SHE WANTS HER
DIPLOMA... BUT SHE IS SUBJECT
TO SEXUAL VIOLENCE INSTEAD.
ENOUGH IS ENOUGH!**

**THEY ARE CHILDREN; NOT BRIDES
DO NOT TURN A BLIND EYE!**

WOMEN'S

INTURNISH



PORTRAITS

POLITICAL

HISTORY





Today, politics is still an overwhelmingly male domain with only 1 in 4 seats are held by women in national parliaments. As of 2021, the percentage of women holding ministerial positions is 22 and there are only 22 women heads of states or government among 193 countries. At the current rate, parity in the highest decisions of power will not be reached for another 130 years.



THE CASE IS NO DIFFERENT IN TURKEY. DESPITE THE POSITIVE TRENDS IN THE PAST YEARS, GROWTH IN WOMEN'S POLITICAL PARTICIPATION HAS BEEN SLOW AND REMAINS WELL BELOW THAT OF MEN. ONLY 17.38 PERCENT OF PARLIAMENTARIANS ARE WOMEN.

However, it is not rare to see women leaders in politics and administrative positions since the early days of the Turkish Republic. Yet, women's attempts to be present in politics and their fight for political rights started during the Ottoman Empire, women pioneers such as Halide Edip Adivar and Nezihe Muhittin paved the way for women's rights movement afterwards. On 5 December 1934, women gained universal suffrage earlier than many other countries.

Held on December 5, 2016, in partnership with the Committee on Equal Opportunity for Women and Men, Grand National Assembly of Turkey and with the financial support of SIDA (The Swedish International Development Cooperation Agency), the exhibition "Women's Portraits in Turkish Political History" featured important women figures in Turkish political history.

Portraits and biographies of 18 women in Turkish parliament who were elected in 1935 elections and prominent women leaders were featured in the exhibition.





Benal Nevzat İstar Arıman
1903 – 1990
5., 6., 7. ve 8. Dönem İzmir Milletvekili

Yazar, Siyasetçi. İzmir'de Belediye Meclisine seçilen ilk kadın. Sıra yazın hayatı eser vermiştir.



Bahire Bediz I
1897 – 1938
5. Dönem Kon

Öğretmen. 12. U katılmıştır. Kadın P



Ferruh Güpgü
1891 – 1951
5. Dönem Kay

Biçki dikiş konus askerlere giysi lendirmiştir. 12. U katılmıştır.



Meliha Ulaş
1901 - 1942
5. ve 6. Dönem Samsun Milletvekili

Öğretmen. Samsun'da Kadınlar Eğitim Kurulunda Encümen. 12. Ulusla



Fatma I
1899 –
5. Döne

Öğretmen. Dataları T yapmıştır. katılmıştır. Üyeliği, Sekreterli



Mihri P
1985 –
5., 6., 7.

Öğretmen. Encümen. Kadın Ko



Hatice Sabiha Görkey
1888 – 1963
5. Dönem Samsun Milletvekili

Öğretmen. Dataları Tetkik yapmıştır.



Seniha Na
1897 – 1941
5. Dönem

Öğretmen. İdareleri Encümeninde olarak görev



Mebrure C
1900 - 1981
5. Dönem

Öğretmen. katılmıştır. Kı olduğu için T getirilmesind



Hatı (Satı) Çırpan
1890 – 1956
5. Dönem Ankara Milletvekili

Çiftçi. 1933 yılında babasından muhtarlığı devralıp ilk kadın muhtarlardan biri olmuştur. Atatürk'ün Kızılcahamam ziyaretinde onu karşılayıp, sohbet ederek Türk kadınının girişkenliği konusunda örnek olmuştur.



Sabiha Gökçül Erbay
1908 – 1998
5. Dönem Balıkesir Milletvekili, 6. ve 7. Dönem Samsun Milletvekili

Öğretmen. TBMM Riyaset Kâtipliğine seçilmiş ve böylece bu görevi yapan ilk kadın milletvekili olmuştur.



Türkan Örs Baştuğ
1900 – 1975
5. Dönem Antalya Milletvekili

Öğretmen. 12. Uluslararası Kadın Kongresine katılmıştır. Kadının Yurttaş olarak Hak ve Vazifeleri konulu toplantılarda konuşmacı olarak yer almıştır.



Nermin Nefçi
(1924-2003)
Türkiye'nin İlk Kadın Türkiye Büyük Millet Meclisi Başkanvekili
13. ve 14. Dönem Muş Milletvekili



We told the story of women's struggle in Turkish political history with an exhibition and a film on the occasion of the 82nd Anniversary of Recognition of Women's Rights to Vote and to Stand for Election.

BEST



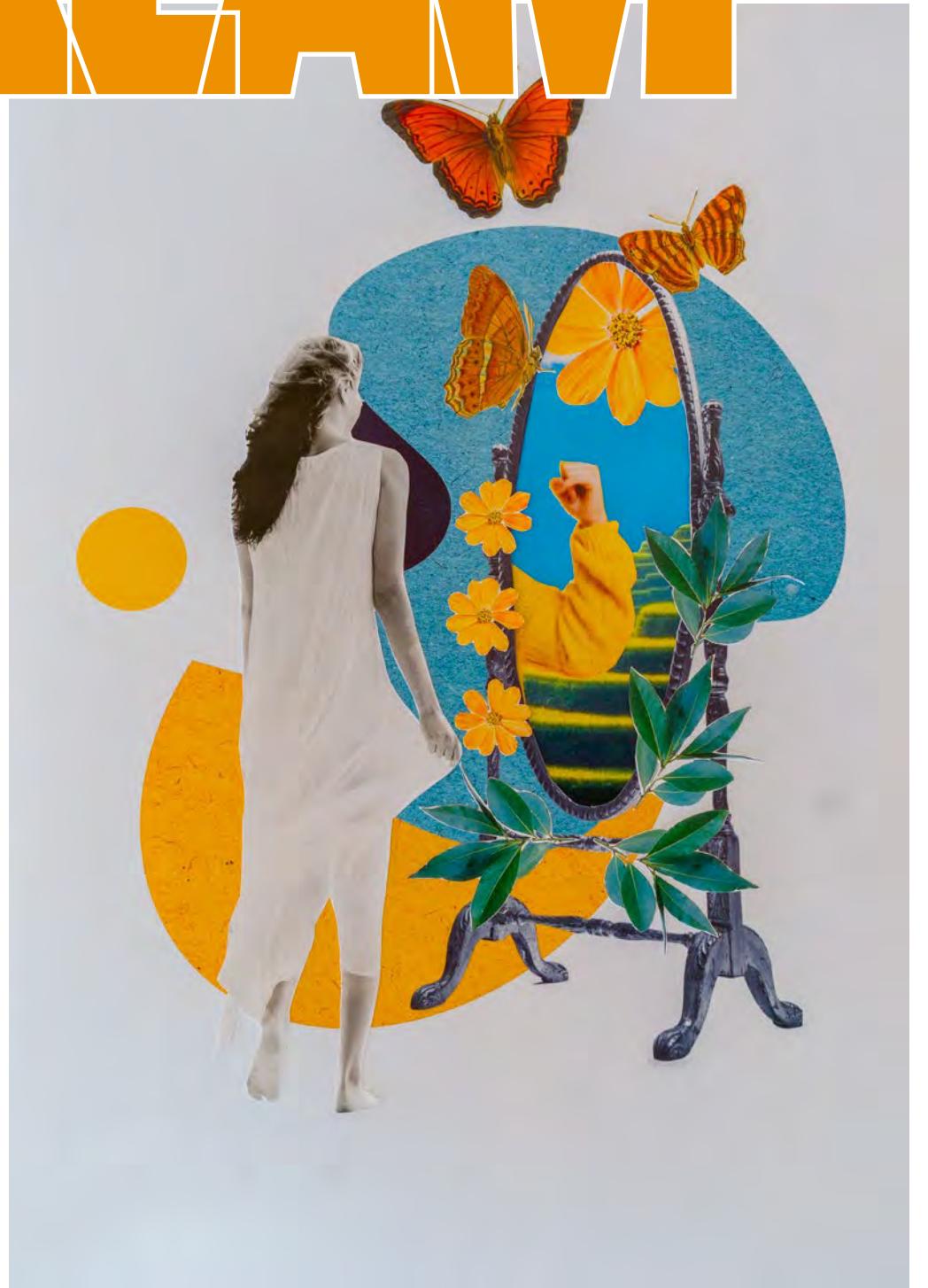
OFF



THE ABILITY TO LOOK AT THE FUTURE WITH HOPE, NO DOUBT IS A MATTER OF LIFE (LIVED) WITHOUT VIOLENCE. ONE OF THE MOST IMPORTANT INDICATORS OF THIS IS BEING ABLE TO DREAM WITHOUT HAVING FEARS!

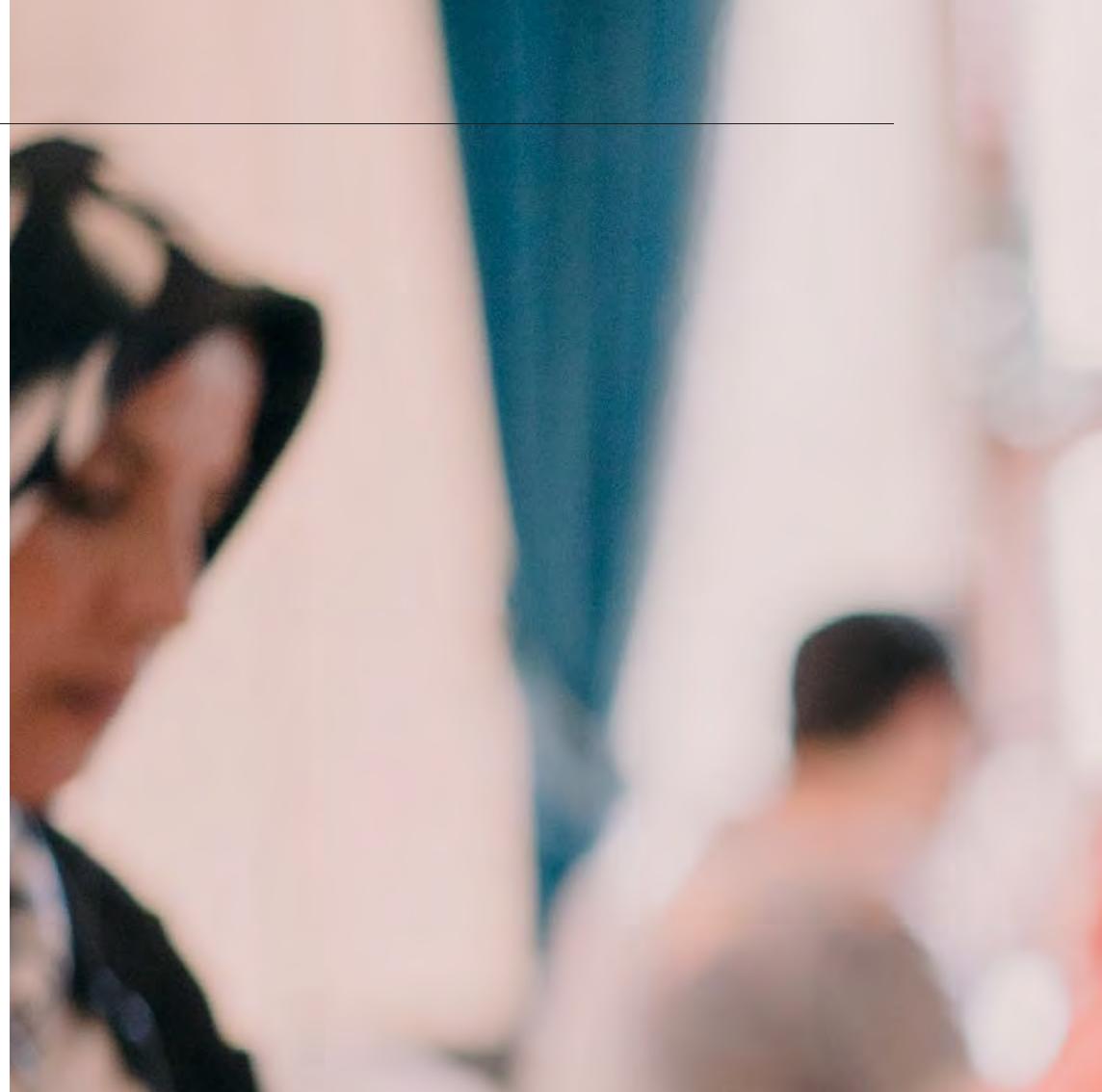


TO DREAM





**A WORLD,
WITHOUT
VIOLENCE!**



For this dream to come true, the “pieces” need to come together; whether these pieces are composed of individuals, papers, images or best wishes. At this very point, the significance of co-creation and co-existence for the sake of healing the world we live in, ourselves and all the other living creatures, becomes evident.

Collage is an artistic technique that helps to create and produce a new image! It's a kind of technique that brings together papers, photos, pieces of fabric that were previously cut or proper for cutting and indeed an unlimited number and sort of materials can be used. In other words, collage technique is a way of achieving harmony made up of pieces.





THE WORKSHOP, WHICH LED TO THE EMERGENCE OF THE EXHIBITION, WAS THE RESULT OF THE DIALOGUE BETWEEN THE ARTIST WHO RAN THE WORKSHOP AND THE ACTIVIST REFUGEE WOMEN WHO PARTICIPATED THE WORKSHOP.







Using this technique with a desire to achieve a violence-free world, being part of a co-creation process, and learning a new way of expressing thoughts and feelings have been the building blocks of the workshop.

In their own collages, the mirrors they look into reflect their wishes for what they desire to see in a world without violence.







**Women Who Are Creators of Art Works:**

Esmâ Bekkar, Intisar Cilliden, Mürfet Cacul,
Rahime Hasan, Melek El Ahmed

Analogue Collage Artist:

Gözde Korkmaz

Curator:

Hayri Şengün

Visual Director:

Burak Apaydın

Photo and Video:

Ozan Yigen

Eser Sahibi Kadınlar:

Esmâ Bekkar, Intisar Cilliden, Mürfet Cacul,
Rahime Hasan, Melek El Ahmed

Analog Kolaj Sanatçısı:

Gözde Korkmaz

Küratör:

Hayri Şengün

Görsel Yönetmen:

Burak Apaydın

Fotoğraf ve Video:

Ozan Yigen

GENDER

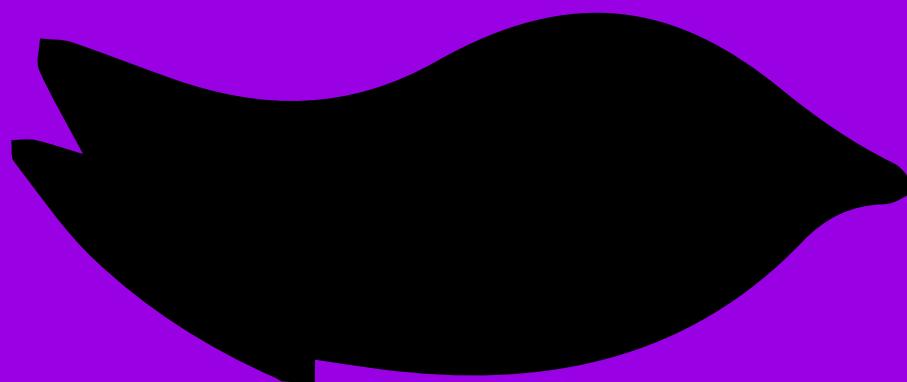
THROUGH

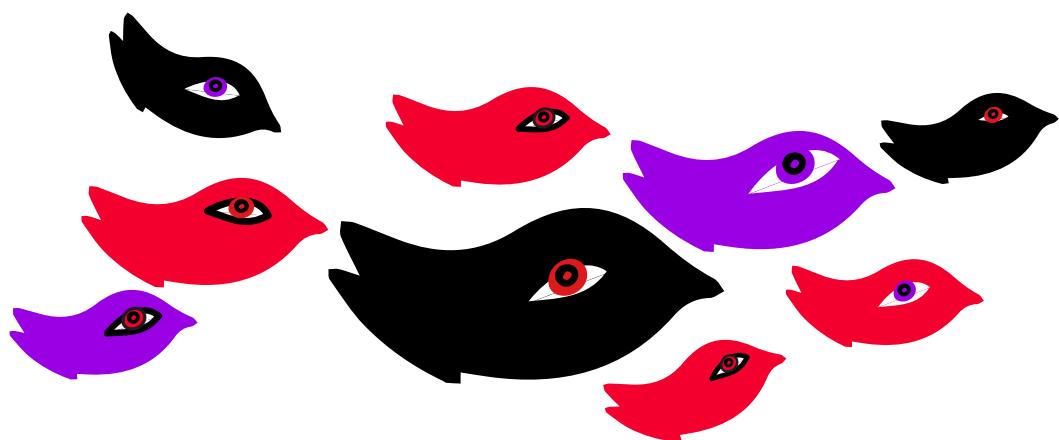
GENERATION

HOW QUALITY

H

IONS





GENERATION
STARTS WITH

Many years passed since the adoption of the Beijing Declaration and Platform for Action in 1995, the historic blueprint articulated a vision of equal rights, freedom and opportunities for women. After more than a quarter century, there are important positive changes to celebrate but the progress towards gender equality and women's empowerment is insufficient.

WHY YOU! GENDER EQUALITY



The Beijing Declaration was ratified by 189 governments including Turkey. Since then, women in Turkey have acquired more rights and further steps have been taken to achieve gender equality. However, epidemics that violate the human rights of women and girls continue to exist unresolved in Turkey as it does around the globe. The ongoing complex crises and conflicts the world is facing makes it challenging for the world accelerate the progress towards gender equality.

Within Beijing +25 review, UN Women set its thematic framework under Generation Equality, aiming for galvanizing an inter-generational movement to achieve gender equality. The new generations with their new challenges and skills to join older generations with their profession and experience towards creating a intersectional solidarity movement.

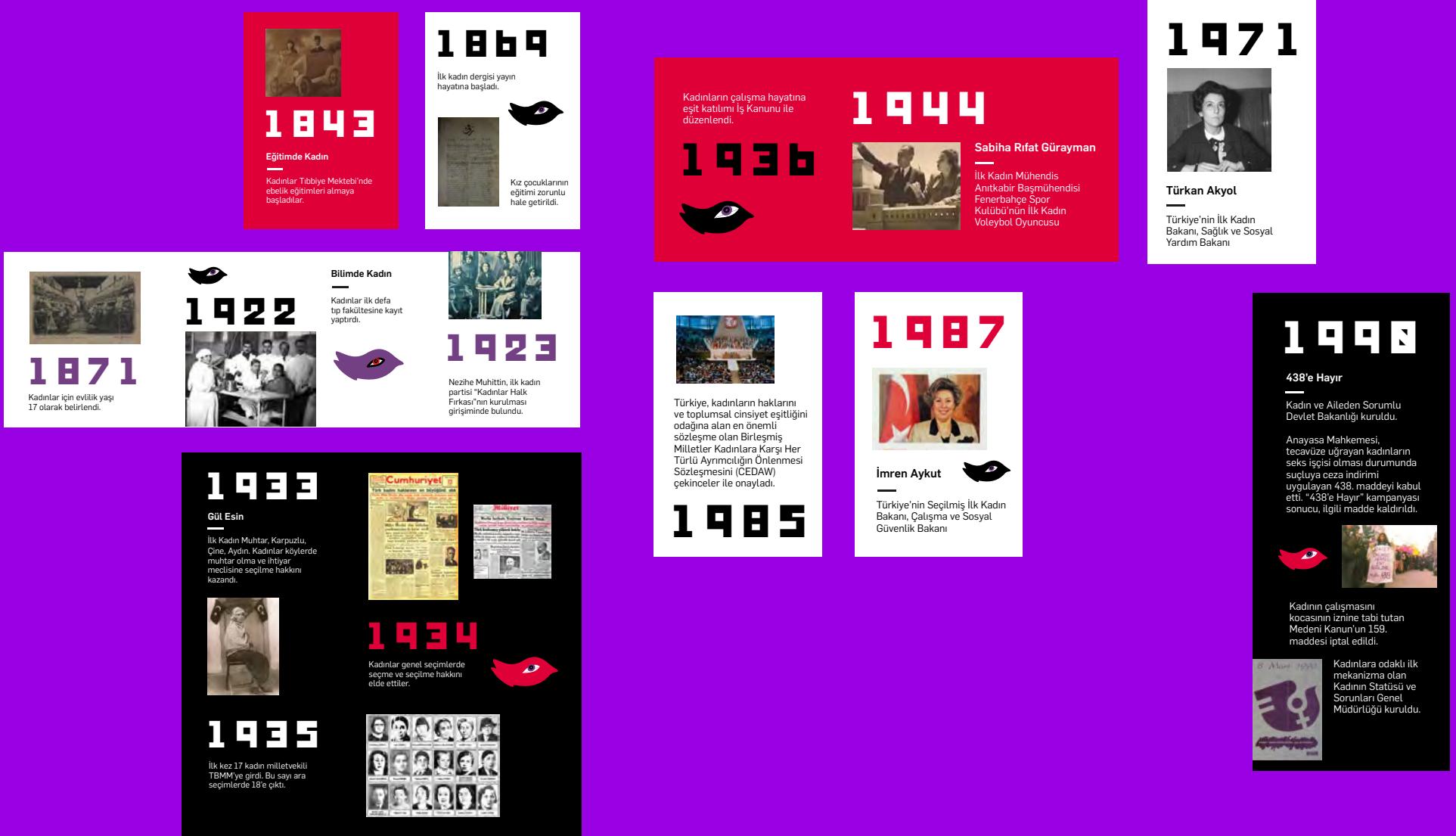




We wanted to bring generations together on a wall exhibition and document efforts for gender equality through generations in Türkiye, showcasing key milestones on women's rights and gender equality over the decades.

THE EXHIBITION INVITED VISITORS TO WEAVE THEIR STORIES INTO THE WALL IN AN INTERACTIVE WAY, WHICH ENABLED INDIVIDUAL TOUCHES TO THE EXHIBITION. THE STORIES OF VISITING WOMEN BECAME PART OF THE EXHIBITION THROUGH THE OBJECTS DONATED BY THEM, REMINDING THEIR PERSONAL JOURNEYS TOWARDS GENDER EQUALITY.

Gathering the experiences and stories of different generations in a chronological order, the exhibition was displayed at the Historic Kethüda Bath in Istanbul in collaboration with Beşiktaş Municipality, and at Kızılay Metro Station in Ankara in collaboration with Ankara Metropolitan Municipality, in March 2020 and November 2020 respectively.



1991**Lale Aytaman**
İlk Kadın Vali**1993****Tansu Çiller**
İlk Kadın Başbakan**1995****En Vizyoner Yol Haritası!**

Kadın ve kız çocuklarının güçlenmesi için en vizyoner yol haritasını çizen Pekin Deklarasyonu ve Eylem Platformu kabul edildi. Tüm dünyadan 189 hükümetin uygulama taahhüdü verdiği Pekin Deklarasyonu ve Eylem Platformu taahhütlerini Türkiye çekincesiz olarak kabul etti.

1999

Türkiye, Kadınlara Karşı Her Türlü Ayrımcılığı Önleme Sözleşmesi'ni (CEDAW) onaylarken koyduğu aile hukukunu ilgilendiren 15. ve 16. maddelerine ilişkin çekinceleri kaldırdı. Türkiye, Pekin Eylem Platformuna imza atarak bu çekinceleri kaldırmayı taahhüt etmişti.

2000

BM Genel Kurulu'nun 1999 yılında imzaya açtığı CEDAW Ek İhtiyari Protokolü'nü Türkiye imzaladı. İhtiyari Protokol, sözleşmenin taraf devletler tarafından ihlali durumunda bireylere ya da bireylerden oluşan gruplara CEDAW Komitesi'ne şikayet hakkı tanır.

2002

Kadınların hem aile içinde hem de toplumsal yaşamda konumunu güçlendiren birçok yeni düzenleme içeren Yeni Türk Medeni Kanunu yürürlüğe girdi.

- Evlilik yaşının erkeklerde 17'den 18'e, kadınlarda 15'ten 18'e yükseltilmesi
- Evlilik sırasında edinilen malların eşit paylaşımı
- Ailenin reisinin erkek olduğuna dair hükmün kaldırılması



Kadın hareketinin yürüttüğü kampanyalarda, Türk Ceza Kanunu'nda (TCK) cinsel saldırı suçları toplum, aile ve edep törelerine karşı suçlar olarak değil, kişilere karşı suçlar olarak tanımlandı.

2005**2007**

Üniversitelerde başörtüsü yasağı kalktı.

Anayasanın 10. Maddesine, geçici özel önlemlerin Anayasa'ya aykırı olmadığını teyit eden, "Bu maksatla alınacak tedbirler eşitlik ilkesine aykırı olarak yorumlanamaz" hükmü eklendi.

**2010**
2011**İstanbul Sözleşmesi
İmzalandı!**

Türkiye, kadınlara yönelik şiddetle mücadele konusunda en kapsamlı sözleşme olan "Kadınlara Yönelik Şiddet ve Aile İçi Şiddetin Önlenmesi ve Bunlarla Mücadele Hakkındaki Avrupa Konseyi Sözleşmesi, diğer adıyla İstanbul Sözleşmesini çekincesiz imzaladı ve onayladı.



6284 sayılı Ailenin Korunması ve Kadına Karşı Şiddetin Önlenmesine Dair Kanun kabul edildi.

2012**2020**

Pekin Deklarasyonu ve Eylem Planının 25. yıldönümü.

Sürdürülebilir Kalkınma Gündemi 2030 için geri sayım başladı.

Nesiller Boyu Eşitliğe adım adım...

**2020 VE
SONRASI**

Önümüzdeki 100 yılda kadın hakları konusunda nasıl gelişmeler olsun istersin?



TÜRKİYE'DE

NESİLLER BOYU

ESİTLİK



1843





Turkey's First Woman Truck Driver
Leyla Ağaçođoparan:

**"DO NOT LOSE
HEART, WE
WILL ACHIEVE
EQUALITY."**

BİRİ ÖNDE
BİRİ ARKADA
DEĞİL...
Hep yan yana
Hep eşit
Leyla Ağaçkapanı



THE SHUTTLE

WE

THE VOICE OF

RESOUND



FOR WOMEN

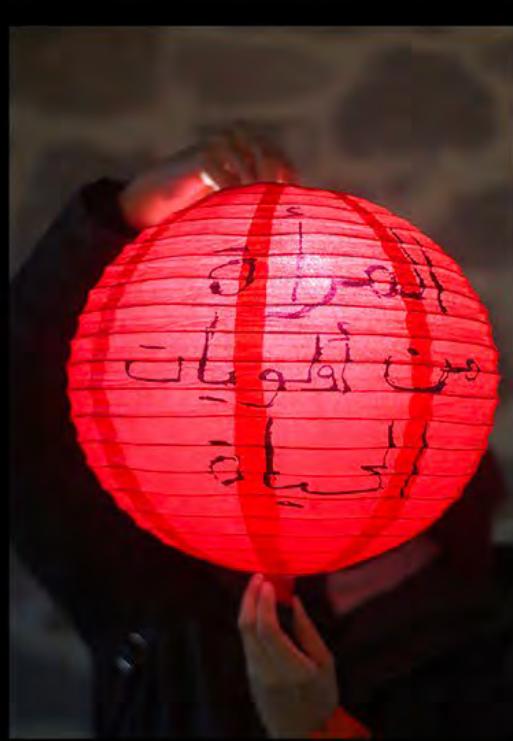
**BEFORE
MEN**





Four university students from Colombia and Palestine met with more than 100 Turkish and Syrian women in four different cities across Turkey to ignite light and let women shine. At the Photography Workshops, language barriers were overcome through the common language of photography. The sound of the shutter became the voice of women in Gaziantep, Şanlıurfa, Mardin, and İzmir. Even though it was the very first experience of holding a camera for many, hundreds of photos were taken and 77 were chosen to be exhibited.





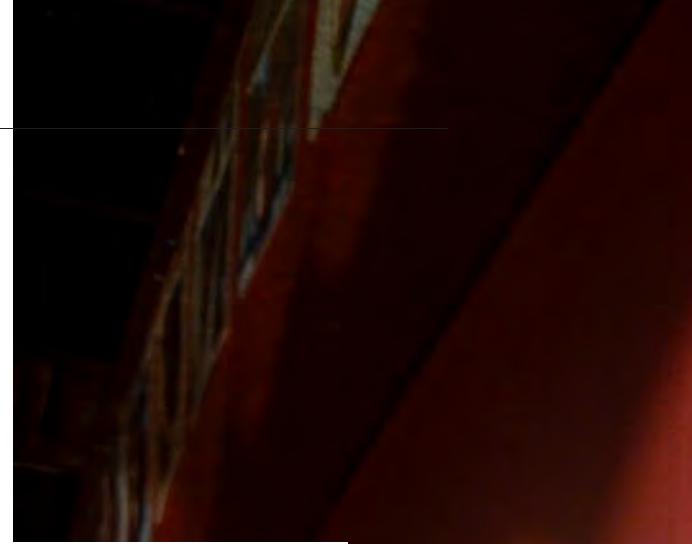
Vanesa Suárez, Camila Rivera and Camilo Parra from Colombia and Abd El Kader Abd El Halim from Palestine have brought their experience and cultures to the workshops. Studying at Anadolu University at the Faculty of Communications Sciences, the students created a space for inter-cultural learning, where different types of photo-making techniques were practiced by women.



When the Shutter Sound Becomes the Voice of Women









Conducted in the first week of December 2019, within the framework of the 16 Days of Activism Ending Violence Against Women Campaign of the Secretary General of the United Nations, Light the Dark photography workshops provided a free space for Turkish and Syrian women to interact with each other and try photography as a new source of expression.



**AS A REFLECTION OF THE WORKSHOPS, LIGHT T
IN GAZIANTEP AND ESKIŞEHİR. IN 2020 THE EX
EXPERIENCE THROUGH LIGHTTHE DARK.ONLINE
SHOWS THE DEMAND OF THE TURKISH AND SYR
CULTURES, AND BACKGROUNDS FOR AN EQUAL**



**THE DARK PHOTOGRAPHY EXHIBITION OPENED
EXHIBITION TURNED INTO AN ONLINE
E. LIGHT THE DARK PHOTOGRAPHY EXHIBITION
RIAN WOMEN ACROSS GENERATIONS,
AND BRIGHT FUTURE FREE FROM VIOLENCE.**





Light the Dark photography workshops and exhibitions were funded by the European Union and the Government of Japan, within the framework of the UN Women-led projects, "Strengthening the Resilience of Syrian Women and Girls and Host Communities" and "Social and Economic Stabilization of Refugee Women and Adolescent Girls in Turkey". The workshops and exhibitions were conducted in partnership with GAP Regional Development Administration, Gaziantep Metropolitan Municipality, Association for Solidarity with Asylum Seekers and Migrants, RET International and Refugee Support Center.



ILLUMINA

GENDER

LIGHT THE DARK

LIGHTING EXHIBIT

ATING FOR

QUALITY

CONTEMPORARY

TION

2019 – Seğmenler Park, Ankara

2020 – Contemporary Istanbul Maçka Park

2021 – Yoğurtçu Park, Istanbul

BEHIND THE SCENES

Light the Dark Contemporary Lighting Exhibition is a result of an innovation journey initiated by three colleagues Naz Akyol, Tayfun Yılmaz and Ülkem Önal. It all started with the IDEAS Innovation Campaign initiated by UN Women Europe and Central Asia Regional Office. The team joined the regional innovation bootcamp to develop an idea which brings multiple areas, including art, installation, connectivity, activism, and public space, creating an inclusive and original way of raising public awareness on gender-based violence.



“It all started with an idea of bringing about art and activism through a light installation exhibition for awareness-raising purposes on violence against women in public spaces. Our idea turned into an award winning campaign that brought new opportunities and working areas for UN Women in Türkiye, which we still continue working on.”

Tayfun Yılmaz
Communications Lead



“We learned that we must be innovative and disrupt our way of working to create effective solutions for eliminating long-standing and chronic problems. We witnessed that blending activism with art and interactivity works well for maximizing the impact of our initiatives. We also understood that different expertise and perspectives can make a change.”



Ülkem Önal
Project Analyst

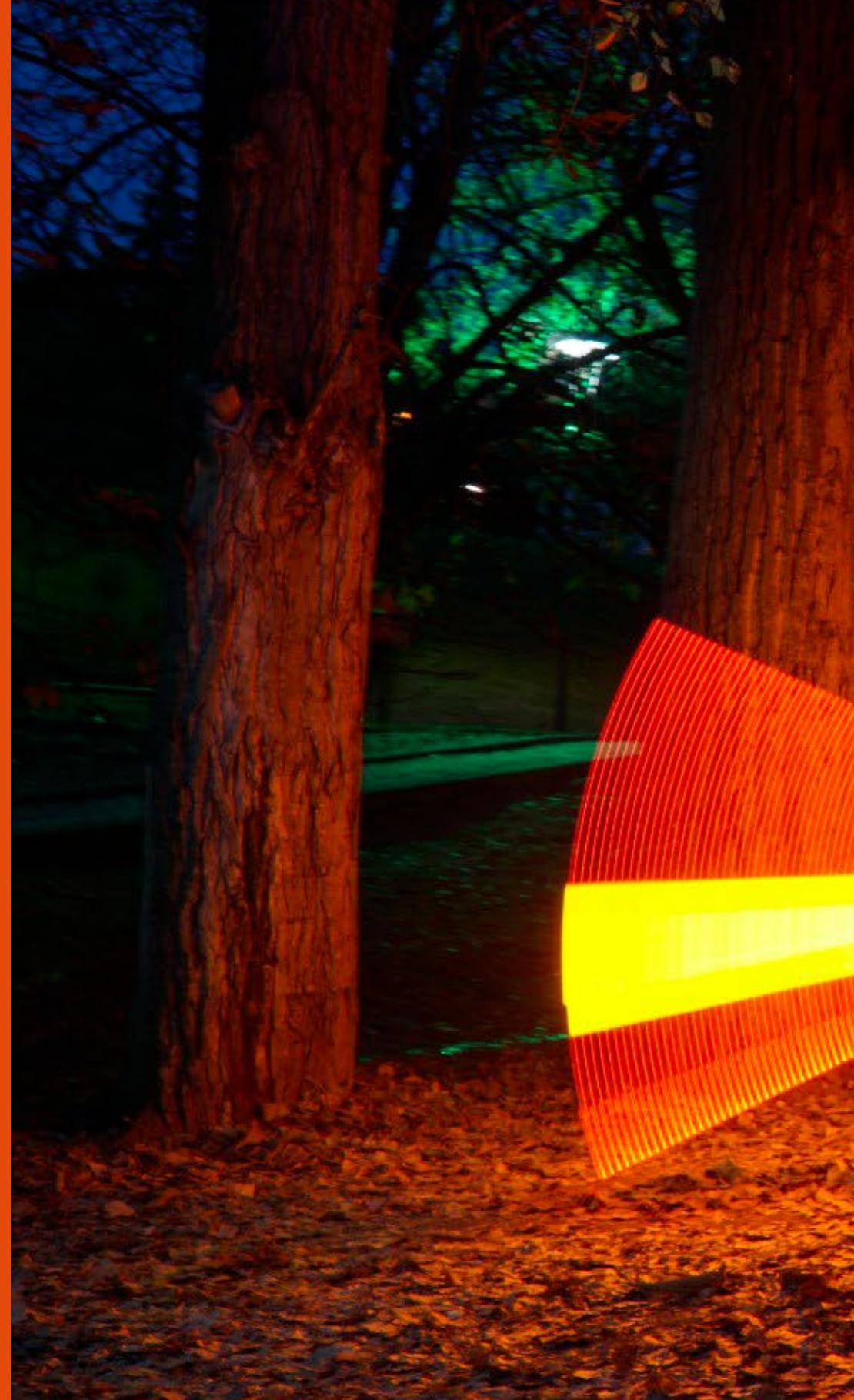


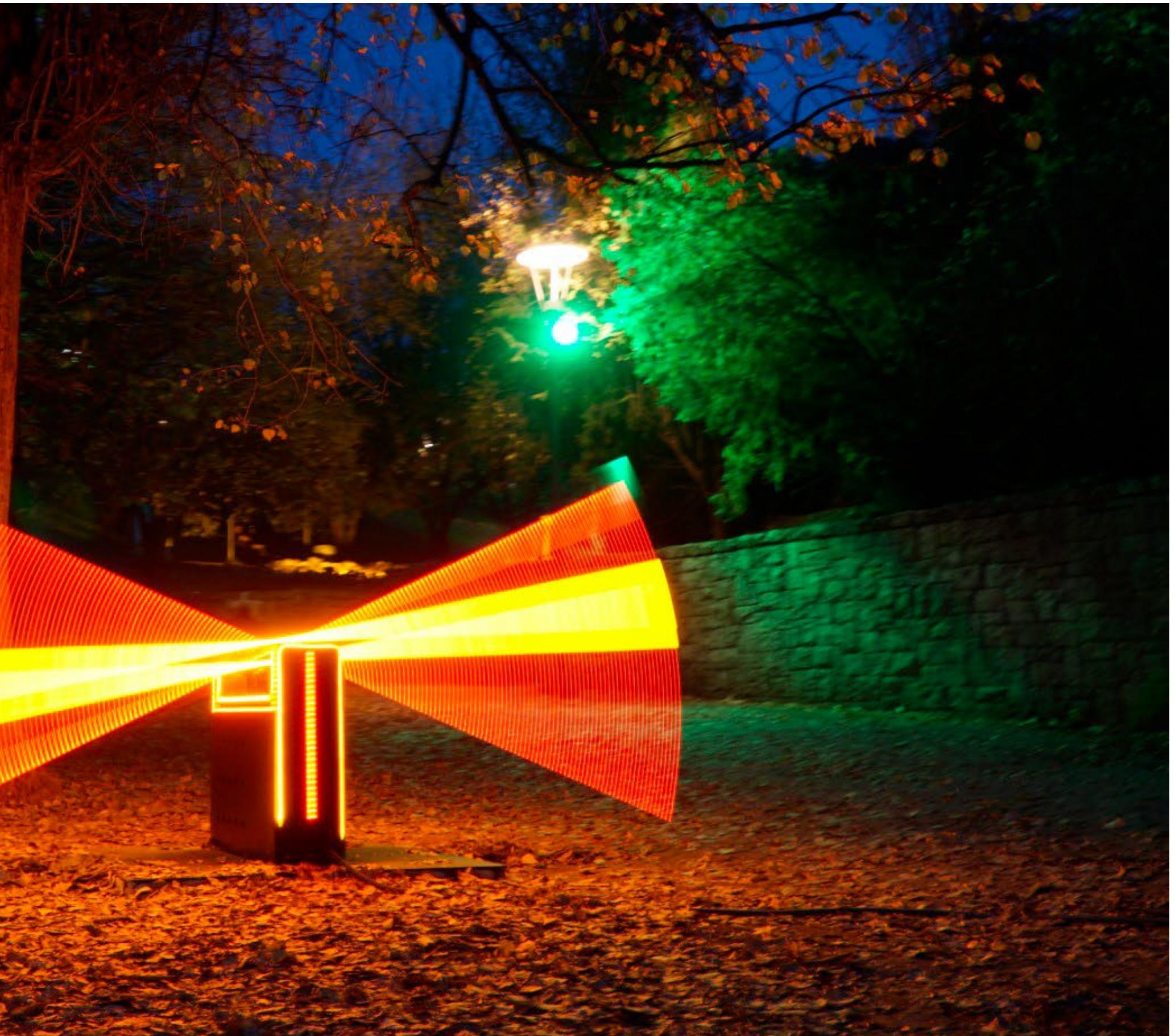
“Working together, drawing from our different areas of expertise, helped to solve the problems that occurred along the way. We think that innovation is a challenging journey, and one need and should welcome different perspectives and solutions to reach the ultimate result.”

Naz Akyol
Unstereotype Alliance Coordinator

THE EXHIBITION

'Light the Dark' Contemporary Lighting Exhibition uses lighting design to draw attention to different forms of violence against women and gender inequalities that exist in the society. Curated by Ekin Kılınç and Fırat Engin, the exhibition hosts 13 different installations created by 13 well-known contemporary artists. The exhibition was billed as Turkey's ever first lighting exhibition opened in a public space. First opened in Ankara in November 2019, the exhibition moved to Contemporary Istanbul in November 2020, and opened in Yoğurtçu Park, Istanbul in November 2021 on the occasion of the 16 Days of Activism.



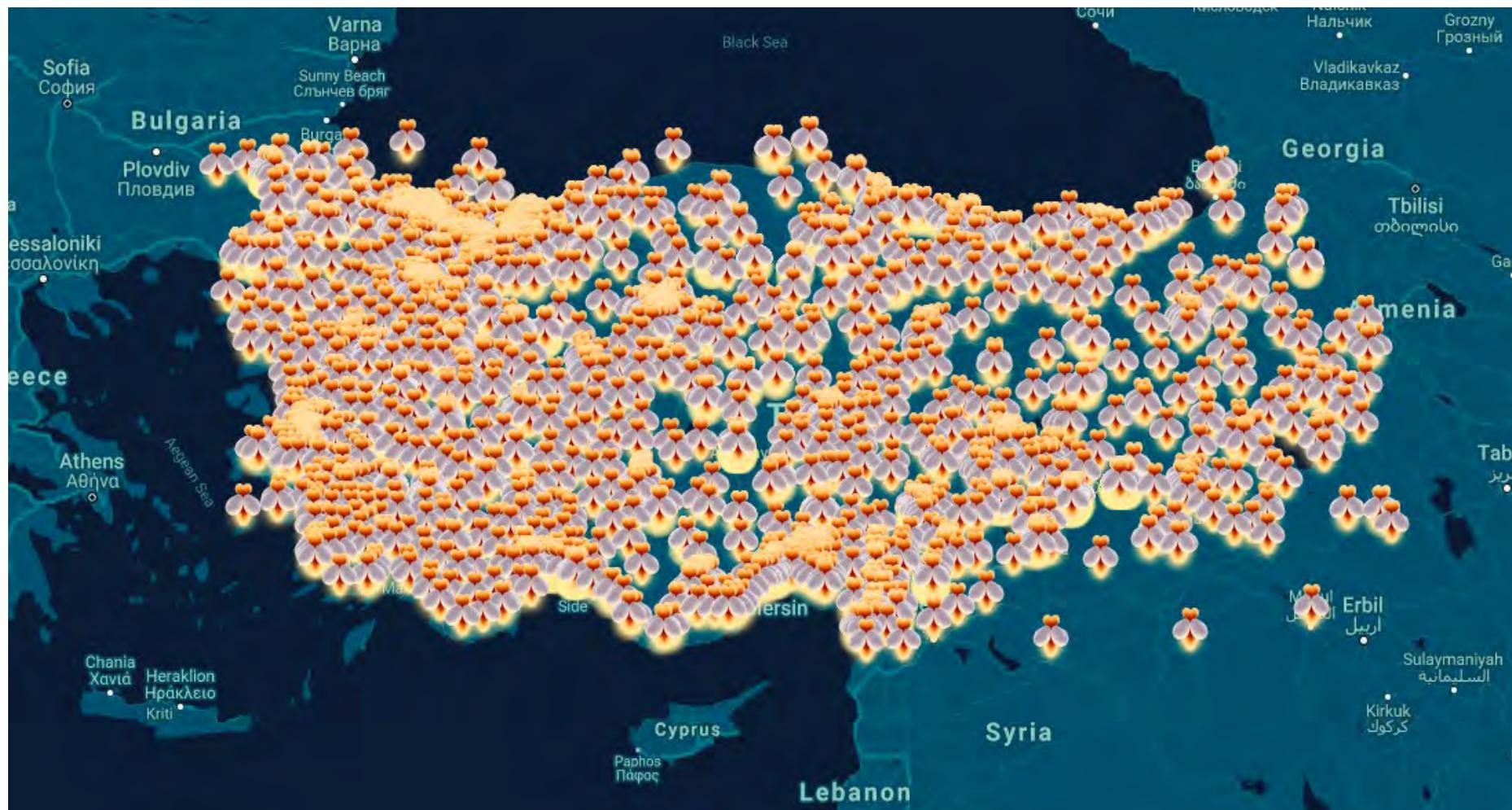


THE CAMPAIGN

The exhibition has been a part of the Fireflies Campaign developed together with the exhibition idea. At the centre of the campaign is an interactive map of Turkey which tracks the perception of safety in public spaces. Fireflies are used as a symbol, because they use their blinking lights to light the dark and communicate with each other. During the 16 Days of Activism period, between 25 November and 10 December 2019, the campaign asked people across the country to pin a firefly on the interactive map to mark the places where they felt unsafe.

During the period, the interactive map received over 14,500 firefly pinnings. Through sex-disaggregated data retrieved from the map, local authorities took measures in the unsafe spaces, such as providing adequate lighting in the streets deemed unsafe. The interactive map has become a pilot methodology for local authorities and building upon the campaign, together with Ankara Municipality, UN Women developed the Purple Map interactive web site to respond to the different needs and priorities of women, men, elderly and all segments of the society through gender-responsive policies; and developing the municipality's services accordingly.

The campaign was awarded with the prestigious Silver Effie Award in 2020. The Light the Dark Contemporary Lighting Exhibition was opened in collaboration with the Municipalities of Ankara and Istanbul, with the financial support of the European Union and Sweden through the Swedish International Development Cooperation Agency.





ATEŞBÖCEKLERİ
KARANLIĞI
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PUBLICSPACE

Public spaces cover all of the places where our social and collective culture is experienced together. This nature of public spaces brings about certain responsibilities for individuals, which can be considered as a fulfilment of requirements to co-exist based on a set of rules. But at the same time, public spaces also assume its own responsibilities. A public space plays a major role in moulding the social perception as it also serves as a medium of communication. As cities/streets are considered as a space in the Western world where more democratic, civilian, and pluralistic order (except for the ideological concept of public space imposed by authorities) has been promoted since the end of the World War II, public spaces have been home to critical, dissident, and protest actions. Artists have played an effective role in the transformation of public spaces, which have turned into an important medium of productivity for them. Artists have not only expanded the creative perimeter of artistic discourse over the years but also developed a realm of communication over social challenges. Taking stock of the power and impact of art on public spaces, organisations now take actions to achieve their thematic objectives based on the vision of cooperation with artists. In this context, the series of exhibitions called "Light the Dark" held by UN Women in Seğmenler Park, Ankara in 2019 and in Yoğurtçu Park, Istanbul in 2021 are accepted as extremely important events that combine contemporary art and public spaces in the context of a thematic goal.

"Light the Dark" is a two-week activism campaign launched by UN Women on "November 25 International Day for the Elimination of Violence against Women" and concluded on "December 10 Human Rights Day". Intended to raise awareness about Violence against Women and Girls, the campaign has brought together artists under the theme of Light the Dark over the years across two major public spaces and evolved into workshops on a nearly three-month exchange of views. As a result, a contemporary light installation exhibition has launched boosting the objectives of the campaign.

The only limitation imposed on the artists was that they create their work in parallel with UN Women's theme of Light the Dark by using neon, LED, and spotlights within the scope of the light installation exhibition. Based on the perspective and objective of "November 25 International Day for the Elimination of Violence against Women", the main theme of the exhibition was designated as violence against women, its aspects, impact, and results. Based on this perspective, each artist worked on their art with a focus on different dimensions and forms and built the correlation between form and content. In addition to their works being predicated on the theme, we as curators exerted efforts to combine the pluralistic perspective of contemporary art and its

technical/object diversity and the landscapes of Seğmenler and Yoğurtçu parks to put on a good exhibition. The physical characteristics of both spaces were thoroughly analysed in the designing and exhibition phases, and both exhibitions were built on a plan based on the axis of tracks in the parks to create an experience of individual and collective effects.

Launched in 2019, the first edition of the exhibition displayed 10 works from 12 artists: Aykut Öz, Ece Kibaroglu, Ekin Kılıç Ezer, Emre Okçuer Terlemez, Esra Koruç, Zeynep Üçöz, Fırat Engin, Hazal Ünsal, Ecem Dilan Köse, Efe Alpay, Erhan Tunalı, and Oğuz Akın. Some of their works were intended to turn the audience into a complementary object, offering an interactive experience.

Hazal Ünsal built representative models of pink and blue rostrums attributed to gender through a design that underscores gender inequality in politics which comes with different dimensions, and involves the audience as the rostrums can be mounted up. Irrespective of what the identity codes of the audience are, the models of rostrums were designed in a way to be turned through the involvement of the audience into the light of orange, which is the color of the campaign "Unite". This trick of color was intended to highlight interpersonal equality.

Ekin Kılıç Ezer painted barrels that stand for the need of women suffering from violence to take shelter, using words that synthesize the statements of women exposed to violence and statements of violence perpetrators, thus turning the barrels into objects that point out the tension between the two dynamics of violence. She tried to bring out the emphasis on taking shelter, using a spotlight rising off the barrels when it was dark outside.

Another work with the intention to underline gender-based violence in today's world and its consequences was the project "Step by Step" jointly developed by Efe Alpay, Erhan Tunalı, and Oğuz Akın. As part of the project, a critical awareness action was intended to be created as the visitors going under rings of light that represent the idea of innocence witness those who fall a victim to violence step by step and asking themselves whether they are innocent about it or not.

Fırat Engin made a reference to the sociology of violence, highlighting the imperative to make violence no longer a social behavioral form and create a form of sociology built on dialogue, empathy, understanding, tolerance, mutual respect, and freedom from violence. "May violence remain an action specific to the dynamics of the nature itself. The cycle of nature may be violent whereas our way of living should be based on

fundamental rights and liberties and an equal society where the right to life is sacred for all living creatures." In the scope of his work "Wishing Tree" intended to achieve this desire, the phrases including "Lightning Strike, Violence of Rain, Calamity of Winter, Sound of Thunder, and Gush of Wind" were reflected onto the leaves of the trees in Seğmenler and Yoğurtçu parks, using neon lights. The metaphorical work aimed to enable the audience to think over all forms of violence in sociological terms and gender-based biases, in particular, be more responsive to them, and take action to build a less violent society as they consider violence a dynamic of natural events.

Ece Kibaroglu focused on the concept of sheltering as part of her work. While her work comprises actions such as the need of taking shelter, being protected, and hiding, it was also built in a way to underline the phenomenon of having a foothold that is sought by the subconscious and was addressed as a dynamic that can be construed in the form of one's own autonomy, violence, and social or individual pressure such as psychological factors, and the victimization with regards to the right to a choice and so on. A spatial building was constructed for the work based on the metaphor of taking shelter in this context and turned into an experimental laboratory, using florescent lights as a means of attention and focus for human physiology in spaces.

Aykut Öz built an image of home from an external perspective, making a reference to the safe and warm environment at home. On the other hand, what is going on at home is a total mystery as it is an indoor space. At home, a woman may lead a life that she thinks is comfortable amid a variety of roles she has been imposed on and eventually adopted. However, the roles and the limits of which are socially established may put invisible pressure on women. Therefore, violence becomes invisible even though it is too obvious in reality.

Emre Okçuer Terlemez made use of the Fibonacci sequence in the exhibition, using a Fibonacci spiral to underscore the fact that the systematics, which exist in the form of mathematics in life as part of nature/life itself, can also be seen in human relations, and the equality between women and men can be sought by striking this balance.

In her work titled "Dead Zone", Zeynep Üçöz refers to the concept of dead space as a non-functional space and makes a spatial intervention to the natural landscape of the park to draw attention to one's narrowing space of maneuvers in physical and emotional terms and being isolated from others after suffering from psychological violence. In her intervention, a natural pond of the park is covered on top by ropes to partially block it. In this

dead space, the intention is to cover up the light and make a reference to a form of inwardness.

Esra Koruç works on the image of a seesaws, which is the most familiar object in any playground, and addresses it as an object that brings out the senses of balance and trust. With "A Killjoy" she makes a reference to the active/passive duality of violence and power, turning the object into something to be played with and creating a metaphorical space for the play. She calls upon the urgent need to level systems that rely on any form of inequality, power, and authority as a source of violence and its forms, and it is a call to remind us that the world can be equal only by mutual efforts.

In her work titled "Witness", Ecem Dilan Köse points out that children are invisible victims of violence and this adversely affects not only children who directly suffer from violence but also children being indirectly subject to violence. These children struggle to communicate with the rest of society and thus resort to violence. As it is the case with children, our mind also learns by watching and witnessing. We react to what is being witnessed by our conscious, what we hear and what we see. Ecem builds a sculpture responsive to the voice of the audience and the sound of the surroundings, giving us warnings about how to choose the way of communicating with it. Turning red in reaction to being shouted at or making sounds that trigger violence, the sculpture of a child goes to warm colors such as yellow and orange when one sings and makes soothing sounds.

Held for the second edition in Yoğurtçu Park in 2021, the exhibition was also joined by İlkin Eskipehlivan in addition to the aforementioned artists. The exhibition featured new works by Ece Kibaroğlu, Zeynep Üçöz, Ecem Dilan Köse and the trio of Efe Alpay, Erhan Tunalı, and Oğuz Akın.

As part of this exhibition, Ece Kibaroğlu worked on the concept of "Shelter", and designed her work based on the senses of taking shelter and physiological and physical protection. The work was built with a metaphor of taking shelter. The shelter was designed with stairs in a way to allow one person to walk into, and the form was created and built with inspiration from its functionality. The space was turned into a fictional sheltering laboratory, using a white lighting system as a means of attention and focus for human physiology. In addition, the work was intended to draw attention to the social phenomenon of taking shelter from a conceptual perspective.

İlkin Eskipehlivan offered an activist installation for the exhibition where the audience is also involved. Posing the

question "if not me, then who?", the work features an empty frame that creates the sense of something being missing and something to be complemented and calls upon onlookers to be part of the exhibition, the work, and the action for gender equality. The artwork allows the individual to be on both sides of the experience: as an onlooker, who gazes at it, and as a part of the artwork right inside it.

When directly facing the artwork, the onlooker is presented with a question and is invited to become part of the efforts for gender equality. If the onlooker decides to be part of it, they are welcomed with the messages of civil society actors and activists who are in the field and working for achieving gender equality. The artwork aims to invite the onlookers to action and participation. It provides a window to see the world through the lens of collective action.

Ecem Dilan Köse put holograms on two trees in the park at the exhibition. As it was the case in 2019 with her work titled "Witness", Ecem worked on the theme that puts emphasis on the individual and collective importance of a child being a witness, for this work on trees.

"Alnaç" means the opposite / facade of an object in Turkish. Zeynep Üçöz addressed the concept of facade, which stands for the front part/exterior of something, like a wall, pointing to the light behind it by carving out the central part. The image of a permeable wall serves as a counteraction to any form of pressure and violence, aiming at raising awareness that lights what is dark.

The trio of Efe Alpay, Erhan Tunalı, and Oğuz Akın designed a filter of augmented reality that they call "Don't Turn a Blind Eye". This experience of augmented reality calls on us to question our innocence as we turn a blind eye to violence against women and violence itself. Using an Instagram filter, each blink is associated with turning a blind eye, bringing out halos. The halos stand for the phenomenon of death, which is not addressed purely in physical terms. Restricting one's liberties, which are essential for one's existence, causes that person to die in a metaphorical sense.

Last but not least;

We mostly focused on the main objectives of the project by taking action against gender based inequalities with awareness to fulfil a responsibility in a public space from the curatorial perspective that we developed for both exhibitions. While each object and theme addressed by the works of the exhibitions, which rely on this sense

of awareness, are concepts that we are already familiar with, they were contextualized by the artists in new and evolving senses, and morphed into new images. As we did so, we tried to snatch the audience from the jaws of the expected and the known and take them to uncharted territories. We can explore new possibilities in this emerging realm, and add new perspectives and varieties to our arsenal in this new reality.

We hope that the exhibition raises awareness in this respect.

Firat Engin & Ekin Kılıç Ezer
Co-Curators of the Exhibition



HAZAL ÜNSAL

HIGHER THAN THE GROUND

Metal Profile, Mdf, Plexiglass, LED Lighting, 2019





EKİN KILIÇ EZER **BARRELS FOR SHELTER**

Spraying and acrylic illustration and lettering on metal, 2019





ECE KİBAROĞLU

SAFETY BOOTH

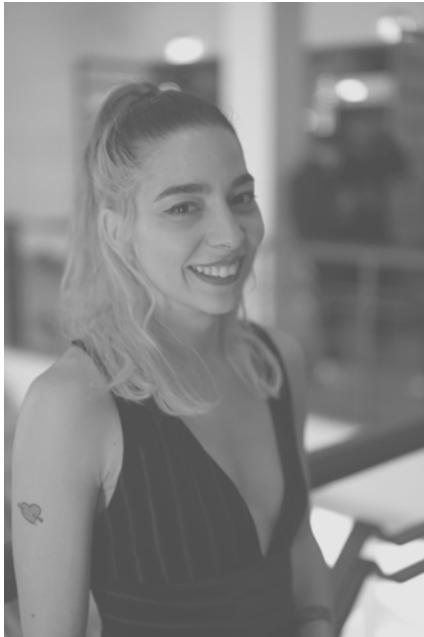
Metal Profile and Florescent Lighting, 2019





SHELTER

Metal Profile and Lighting Sytem, 2021



ECEM DILAN KÖSE
WITNESS

2019

THE CHILD

Holographic Installation, 2021

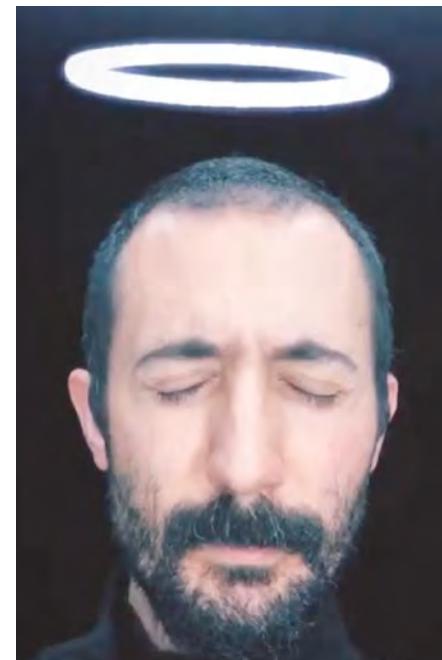
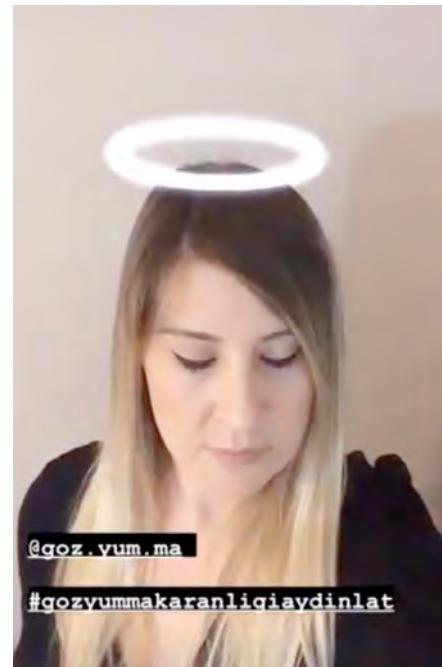
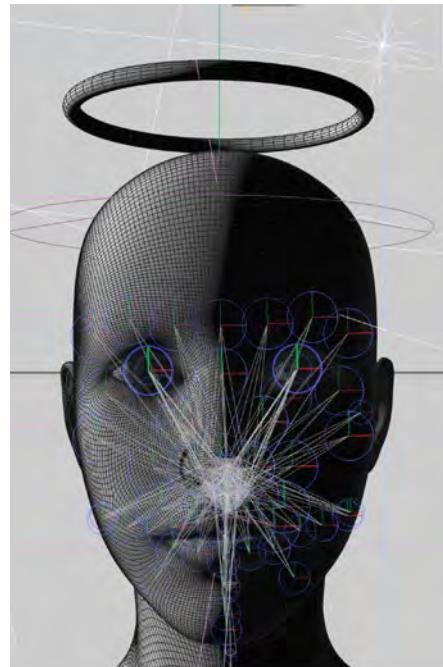




EFE ALPAY,
ERHAN TUNALI,
OĞUZ AKIN
STEP BY STEP

Silicone on twisted aluminum profile, 2019





DON'T TURN A BLIND EYE

Augmented Reality Filter, 2021



FIRAT ENGİN **WISHING TREE**

Neon, Steel, 2019





AYKUT ÖZ **INVISIBLE**

*Laser-cut Metal, Metal, Plexiglass and
Various Light Sources, 2019*





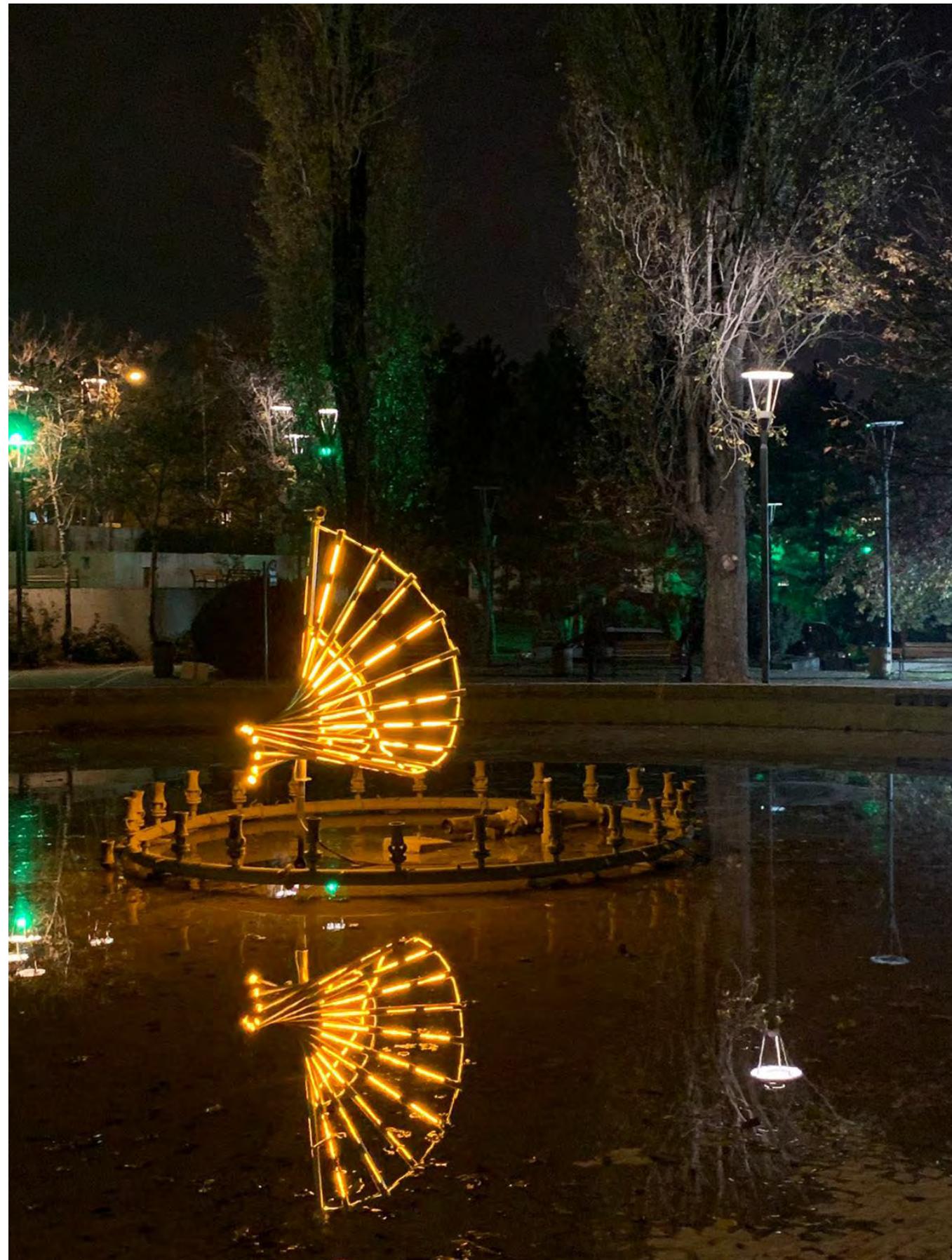
ESRA KORUÇ
A KILLJOY

Timber, LED and Sound System, 2019



EMRE OKÇUER
**WHISPER OF
THE WIND**

Mixed Technique, 2019





ZEYNEP ÜÇÖZ
DEAD ZONE

Rope, Spot lights / Installation, 2019



ALNAÇ

Timber, Spot Lights, 2021





İLKİN ESKİPEHLİVAN **ACTIVISTS** **IF NOT ME, THEN WHO?**

Neon, Frame, 2021





The book for Art and Creativity for Gender Equality is the outcome of the joint efforts of every single person whose path is crossed with UN Women Türkiye since 2019. The book uncovers a strong collaboration culture we have built in our office, where the communications team has mobilised internal resources and capacity. Our efforts were paid off with award winning campaigns that have both increased the visibility of and knowledge about gender equality and gave us further enthusiasm to introduce new ways to support achieving gender equality.

The whole story started when we said we don't want to put all the speakers in a line, take a photo with that big flash, share it on the social media with a caption, and end it with a communique. Rather, we wanted to try new ways of connecting with people, which can better respond to the communications needs of our rapidly changing world.

Today's world requires us to express ourselves in a fast, catchy yet simple manner whilst it's necessary to keep inter-disciplinary approaches at its core. To accelerate the tough journey towards achieving gender equality, we used communication as a tool to galvanise unconventional partnerships, co-create ideas with minds from across sectors and run impact oriented campaigns to reach more people and bring change.

Bearing in mind how art and creativity have an impact on our feelings, we decided to unite our advocacy efforts with art communities and creative industries. When planning our advocacy actions, we used techniques and methodologies of online and offline marketing and tried tools that are unconventional to the international development field and the world of activism. This enabled us to merge knowledge and experience from different sectors and brought achievements which resulted with millions of outreach, thousands of followers, and transformative actions taken by our stakeholders which turned numbers into progressive work.

Communications is inseparable of UN Women's projects and programmes. Implementing communication activities in the right way directly boosts the visibility of our programmes which eventually aims a single objective: Achieving gender equality and women's empowerment. The public advocacy we are doing on diverse platforms supports us to bring gender equality into the public and political agenda and creates advocates on all platforms who walk with us by mobilizing action in their own communities.

Thanks to the special book you are holding now, we enabled a journey through our works which are all part of each other. With every single step we take above and beyond in our actions, we add a piece to the big puzzle that must be completed to achieve sustainable development goals. Together, we will continue using communications as a critical changer to transform our society and create an equal world for all women and girls, because we are only stronger together.

TAYFUN YILMAZ

Communications Lead

THE COMMUNICATIONS TEAM BEHIND THE WORK

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THE WHOLE TEAM BEHIND THE WORK





From
the People of Japan



Norwegian Embassy
Ankara



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ART & CREATIVITY FOR
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