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The severity of domesticated presences, politeness and fatalism that one sees in the artists in Turkey is quite perplexing. Although it is not how you expect an urban artist to act like, it is an anchor of situatedness. They are the epitome of the not-avant-garde, i.e. there is no imagination of the possibility of fighting one's way out of the system, no visible transgressions, and no road maps.

The artists, when looked from the outside, are conservative and lead conservative lives in a self-perpetuating continuum of accepted norms. They will not take risks, no self-imposed exiles, no down and out trips and sojourns abroad, no desire to learn a second or third language, self-defeatingly bad at promotion.