The state of being refugee tried hard to be made sense of through the concepts of heimatlos, completely homeless, ghost etc. is among catchy issues that gain popularity in art as well as in every field. In particular, mediatic, visual and political aspect of the issue being scrutinized in current art environments in the world and in Turkey in recent years is worth-examining and controversial. Chinese artist Ai Weiwei being in the first place, art world in which Syrian artists take place as well as artists Banksy, Oliver Ressler, Francis Alýs, Halil Altındere have put signature to many studies so as to pull attention to difficulties being experienced by “refugees”. Especially Turkey, immigrant-receiving quite a lot and opening its doors to great numbers of refugees, has become a new homeland for refugee artists in which they can express themselves. By arranging artistic events in refugee camps / locations, they perpetuate their struggles for making their voices heard. Similarly, there are also some artists such as Nizar Ali Badr who goes on living in Syria and who tries hard to create awareness from the point they have been to.

Even though art produces projects like a non-governmental organization on humanitarian issues and that it puts its thoughts on word and action has been a common situation, it is open to discussion how effective it is in the face of vital reality. Manipulating of images by artists that belong to refugees shared on media, its use as an advertising material by high society celebrities might lead to the lost of the essence of the matter, going off the track and dislocation of the issue. This stands as a problem before us.