

EVALUATION OF KITSCH ART IN A CONSUMER SOCIETY
BY THE ART EDUCATORS



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PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct.

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10/05/2022
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ABSTRACT

Kitsch, like many art concepts, went beyond the boundaries of art and began to affect individuals and also society. In fast consumption era, it is seen that many imitations, cheap, serial, fake and effortless design products repeat themselves. With its lack of artistic concern, creativity and originality, kitsch products have caused art to lose its autonomy and enter into a commercial configuration. In this thesis, a survey study and online interviews were conducted to reach the opinions of art educators about Kitsch products. It was considered that the most important points of the literature review were utilized to develop survey questions, which included demographic questions and propositions. According to this study, which supports literature review, art educators are concerned about the rising consumption of kitsch items, as well as the commercialization of art, creativity, and uniqueness, and its service to capitalism. In the survey findings, different outcomes were obtained based on age groupings. Participants were indecisive whether kitsch was aesthetically deficient, and no clear conclusions were obtained.

Keywords: Kitsch, consumer culture, popular culture

ÖZET

Kitsch, birçok sanat kavramı gibi sanatın da sınırlarını aşarak bireyleri ve toplumu etkilemeye başlamıştır. Hızlı tüketim çağında birçok taklit, ucuz, sahte ve zahmetsiz tasarım ürünlerinin kendini tekrar ettiği görülmektedir. Sanatsal kaygıdan, yaratıcılıktan ve özgünlükten yoksun olan kitsch ürünler, sanatın özerkliğini yitirmesine ve ticari bir yapılanmaya girmesine neden olmuştur. Bu tezde sanat eğitimcilerinin Kitsch ürünleri hakkındaki görüşlerine ulaşmak için bir anket çalışması ve internet üzerinden görüşmeler yapılmıştır. Demografik sorular ve önermelerden oluşan anket sorularının geliştirilmesinde literatür taramasının en önemli noktalarından yararlanıldığı düşünülmüştür. Literatür taramasını destekleyen bu çalışmaya göre sanat eğitimcileri, kitsch öğelerinin artan tüketiminin yanı sıra sanatın ticarileşmesi, yaratıcılığı ve benzersizliği ve kapitalizme hizmeti ile ilgilenmektedir. Anket bulgularında yaş gruplarına göre farklı sonuçlar elde edilmiştir. Katılımcılar kitsch'in estetik açıdan yetersiz olup olmadığı konusunda kararsız kalmış ve net bir sonuca varılamamıştır.

Keywords: Kitsch, Tüketim kültürü, Popüler kültür

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1. INTRODUCTION

In the 19th century, due to capitalism and the commercialization of art, popular culture emerged. This situation has caused to the emergence of non-artistic products and led to the production of works of art with a low level of aesthetic appreciation (Şahin, 2016). Unqualified items have been presented as a qualified high art with the help of new marketing and advertising agencies (İlkyaz, 2015). In that time, the phenomenon of kitsch, which expanded swiftly, having a powerful influence on the masses, has become a part of modern culture and continues to proliferate.

Kitsch, like many art concepts, went beyond the boundaries of art and began to affect individuals and also society. In fast consumption era, it is seen that many imitations, cheap, serial, fake and effortless design products repeat themselves. With its lack of artistic concern, creativity and originality, kitsch products have caused art to lose its autonomy and enter into a commercial configuration. Kitsch leads to rise in wannabe and copycat items that appeal to the consumer society on a low level, rather than unique and lasting works. Thus, for kitsch products, the notion of aesthetics is overlooked.

Kitsch products were first utilized as poor taste, tacky, gaudy, and inexpensive souvenirs, but over time, they became prominent with their visually attractive objects and distinct styles. Kitsch, of course, is not authentic and does not hold the same aesthetic value as creative and high art. It is more of a reflection of popular culture and commercial

art. Therefore, popularity and commercial concern have led to the imitation of works of art.

Being an easy, ready-made, easy-to-digest shortcut away from elusive art has been the most important factor in the popularity and spread of kitsch. Kitsch applied for commercial purposes has successfully competed with serious art; advertising agencies and many brands have employed kitsch in their marketing strategies all the time.

In other respects, it is seen that old period paintings and sculptures are kitschized with garbling instead of creative and original art in many exhibitions. While kitsch is attractive for many people, the reaction of those who have art education to kitsch has been a matter of curiosity. This reminds us of Adorno's (1960) remark, "Light art is the social bad conscience of serious art." In our age, where lightness and not making you question, or think are regarded to save the day, it is vital to discuss aesthetic values and artistic concerns.

As a result, is a work that develops as kitsch regarded fake art, or does it fall into the category of entertaining the consumer society rather than fake art? The aim of this thesis is to make a conclusion based on the opinions of people who have artistic knowledge.

The thesis consists of six chapters. After the introduction chapter, in the second chapter kitsch notion was examined from modernism to postmodernism, kitsch notion in art and design, photographic art, architecture and sculptor were analyzed by the examples and kitsch and its relation with consumer culture was discussed. In this thesis, a survey study and online interview was conducted to reach art educators' opinions about Kitsch products. Educators working in various departments of fine arts faculties were emailed and asked if they agreed with the thesis opinion. Quantitative research and qualitative research methods was used. The five-point Likert scale was used to develop options for the questions. It was considered that the most important points of the literature review were utilized to develop survey questions, which included demographic questions and propositions. The methodology of this thesis was explained in detail in the third chapter. After the results chapter, the questions with substantial variances in the questionnaire were compared and discussed in the discussion chapter. Finally, in the sixth chapter, the significance of the findings and recommendations for the future was presented.

2. LITERATURE REVIEW

2.1. THE NOTION OF KITSCH

Kitsch, which was initially used only in Germany, quickly expanded and became popular in England, France, and Italy. Together with Herman Broch's and Ludwig Giesz's articles, the notion of kitsch refers to the 'person with poor taste,' that is, how a person with poor taste enjoys and acts when confronted with a piece of art (Dorfles, 1968).

The term Kitsch had caught on internationally in art jargon in the late 1920s, entering all European languages for cheap and clichéd paintings, which were initially presented to American and British clients about a century before in Munich, Germany. The term kitsch comes from the German verb *verkitschen* (mess things up, making it cheaper). *Kitschen* is a word that implies to pick up trash on the street. In France, kitsch is used in the opposite sense of elegance (Kulka, 1992). The etymological foundation of the word kitsch, on the other hand, is the word sketch (Kulka, 1992), which is conveyed from Latin to English. This term is equivalent to the Turkish words for cheap, fake, tawdry, and imitation.

Kitsch, in general, has become a notion that selling items with have no artistic value cheaply and in the quickest time possible without exhausting people by using all marketing tactics are permitted, even the roughest, most fake, ugliest, wildest, and most exaggerated manner (Gümüslü, 2013). Many experts argue that the advent of the notion of kitsch adversely affected art in the second half of the nineteenth century. People often believe that kitsch is artistic garbage, useless, and cheap. According to Calinescu 'It

doesn't matter where or how you use it, kitsch always alludes to the notion of aesthetic deficiency,' says Calinescu (Kulka, 1992).

Kundera (1984) views kitsch to be a ploy and compares it to brainwashing.

Kundera, like Hermann Broch(2005), argues that kitsch is inevitably bad. He states that the consumption and production of kitsch belong to a communist world. Vanity is one of the causes for people's fascination with kitsch and other forms of foolishness. People's fascination with flashy goods is described as a result of social or aesthetic factors. People, who think it's simple, silly, yet flashy, sympathize with kitsch and distance themselves from reality. Some people want to believe in artificiality; they don not actually believe in it, but they enjoy it for a short while, like a fictional character or a video game.

Advertising is the best example of this. Directors attempt to impose pictures not in the form of truth, but rather through diverse fictions, amusing people and creating pleasant illusions (Botz-Bornstein, 2015). German dramatist and poet Frank Wedekind says that kitsch is a modern version of Gothic, Rococo, and Baroque in a theater play written in 1917 (Calinescu, 1977). Hermann Broch, on the other hand, emphasizes that "all kinds of kitsch items owe their existence to Romanticism." While many authors are more concerned in the history, style, and aesthetic aspectes, they consider kitsch to be a product of the Romantic period (Şahin, 2016).

2.1.1. Modernism and Kitsch

Modernism, which arose in the 17th and 18th centuries then appeared everywhere until the middle of the twentieth century, comes from the Latin word modernus, which is derived from root modo "just now". Modernism denotes "new, novel, far from the old.

Modernization has resulted in a fast shift from production to consumption. With the expansion of producing regions, it becomes necessary to alter consumer culture. This divergence in modern society has evolved into a movement by disentangling from its traditional roots and stagnation. Traditional manufacturing and small-scale handicrafts have given way to the mass production of industrial, repetitive, imitation-based kitsch items(Kırılmaz, Ayparçası, (2016)

Kitsch, which is perceived to be lacking in artistic values, is becoming widespread as a result of the general level of appreciation and the culture of intensive consumer that has resulted from mass production. Kitsch, on the other hand, is regarded as an extension of the capitalist system as a word that describes goods that can be purchased cheaply and easily (Artun, 2011).

One of the questions about kitsch is whether it is a modern phenomenon or if it is as old as art itself, which first emerged 150 years ago. Most authors who have researched this topic believe that kitsch arrived even later than Western culture and authors who are interested in the sociological and sociocultural aspects of this phenomenon emphasize that kitsch's conditions in terms of both consumption and production did not exist prior to the modern era (Şahin, 2016). Technological advancement, the rise of the middle class, urbanization, the breakdown of folk culture, the influx of peasant populations into towns, greater free time, and the expansion of mass manufacturing all had a role in the birth of Kitsch.

Kitsch, according to Artun (2011), is a movement toward absolute consumerism. Therefore, kitsch and art are diametrically opposed. Every piece of art might appear

kitsch, and every kitsch object may be deemed art. Each may differ based on its cultural surroundings. Kitsch as an aesthetic category has no relevance in this context.

Clement Greenberg, who sees the concept of kitsch emerging, at the same time as modernism, claims that kitsch is a result of the industrial revolution (Kulka, 1992). Greenberg, a well-known critic of modern art, labels kitsch, as it is named by Germany, as unattractive and poor taste. Kitsch's presence in many popular, commercial arts, literature, magazine covers, illustrations, advertisements, coated paper magazines and comics, and the reflections of popular culture, is seen as reason enough for Greenberg to reject (Şahin, 2016).

Wedekind (1924) develops a disturbing artistic relation (equation) between modernism and kitsch. Wedekind's observations are reinforced by the growth and diversification of fake art in the post-World War II era. Most contemporary art critics agreed with Wedekind's argument in Harold Rosenberg's critical article on popular culture and kitsch, published in the late 1950s and collected in *The Tradition of the New*. Since, modernism and kitsch are mutually exclusive concepts. While modernism represents existentialism, rejecting tradition; kitsch is repetition, imitation, vulgar and stereotypical (Matei, 1977).

Greenberg (1961) describes kitsch as an aesthetic art. Kitsch is characterized by mechanical and formula-oriented, as well as deceitful experiences and false feelings. Kitsch changes with time, yet it's always the same and only demands money from clients. As a result, it is capitalized in return for a financial investment. This investment must be returned, and it must be constantly advertised and spread (Artun, 2011).

According to Şahin (2016), economic and cultural inadequacy are among the most important factors in the spread of the concept of kitsch. Kitsch becomes a product of a revolution that industrializes the masses in Western Europe and America (Greenberg). Kitsch, along with industrial culture, has brought with the sense of “art for everyone”. Because capitalist society is so hungry, according to art’s aesthetic virtues have been destroyed and converted into an easily consumable industrial object for ornamental purposes at the level of general appreciation (Şahin, 2016).

2.1.2. Avant-garde and Kitsch

Kitsch began with the industrialization and urbanization of culture, at the same time it became widespread as an aesthetic sense against avant-garde and modernity. The avant-garde, like kitsch, emerged at the same time and in the same geography. Both are members of western bourgeois society, which in Europe is characterized by scientific revolutionary thought. However, avant-garde culture has given birth to a new society of historical consciousness and criticism. It is totally belongs to the bourgeois and it is in an elite class of rulers. In avant-garde art, the content is wholly generated in form, and the work does not represent or express anything else. The principle of art for art’s sake is followed. Picasso, as well as painters such as Braque, Miro, and Kandinsky, are key figures in the avant-garde movement (see Figure 1) (Artun, 2011).

Figure 1*Joan Miro's Woman (Opera Singer)*

Note. Taken from wikiart.org https://www.wikiart.org/en/joan-miro/not_detected_227987

2.1.3. Postmodernism ve Kitsch

Postmodernism is a term used in modernism and beyond. It arose in response to modernism and criticizes modernist ideas and theories. Many writers describes postmodernism as a “temporary whim” as Dario Fo put it, or “a deceptive invention of intellectuals in search of new discourse and cultural capital,” as Jurgen Habermas put it or “another conservative ideology that attempts to devalue liberating modern theories and values”, or as Rudolf Pannwitz described it, “another conservative ideology that strives to

devalue liberating contemporary theories and principles,” or “a new militarist movement evolves in the postwars era” (Yıldırım, 2017).

While transitioning from romanticism to modernism, and then from modernism to postmodernism, the new world view of the twenty-first century prepares the evolutionary stages of kitsch with the changes and perplexes that come with it. The countries’ distinctive kitsch art has developed as a result of societal changes and the drive for creativity. After a time, the notion of kitsch expanded not only in cities, but also in rural regions and even outside geographical and national borders around the world (Mamur, 2012).

Postmodernism transcended all necessities and influenced a wide range of lifestyles and activities, resulting in the establishment of a consumer culture. Societies’ consumer culture is propagated not only in apparel and home decoration, but also in a broad range of areas such as leisure and sports habits, pop music genres, and video. This has led to increased production of objects that can be costed cheaply and are easily accessible to everyone (Kırılmaz, Ayparçası, 2016).

Postmodernism combines notions that are typically unconventional, such as those found in the visual arts, architecture, drama, computer graphics, and cinematography. While many movements are seen as forms of social art that represent contemporary reality, postmodernism rejects the reality that art is about the world since there is no reality in the postmodernist viewpoint. While art is regarded as a game, postmodern works are regarded as moves in that game. There are no explicit terms in the work nor do

symbols have any meaning. Starting from this, Kulka argues that postmodernism undermines values and standards in art in a hierarchical manner (Tomas, 1992).

Many artists in postmodernism (e.g. Andy Warhol, Claes Oldenburg, and James Rosenquist) transformed spectators into visual means for purchasing the goods. Rather than document sociological phenomena, the goal here was to employ new iconographic materials. To cite a few examples, Jeff Koons placed kitsch symbols in a fanus to display basketballs floating in the air independently of gravity (see Figure 2). Sherrie Levine displayed exact replicas of the work of Mira, Walker Evans, and Degas. Ashley Bickerton made a self-portrait of the logos of the products she uses in her daily life.

Figure 2

Basketballs floating in the air - Jeff Koons



Note. Taken from Mach Wathieu (2007). Flickr.com
<https://www.flickr.com/photos/marcwathieu/2187096028>

Postmodern works are perceived as confirmation and repetition rather than unique, destructive, and unexpected. The peculiarity of these anti-art movements is that they do not create anything new, but rather showcase unused, waste-proclaimed objects in various forms. With this movement, the renowned curator Bourriaud coined the term “Marketplace” for this art, because different forms of each genre appear in different forms, and artists re-exhibit them.

Postmodernism, on the other hand, is viewed as an assemblage art. The artists’ objective is to reintroduce ready-made objects of various shapes and sizes. They consider all sorts of citations and copying as rightful, and they have no limitations. They disregard the notion of originality; art has died and been consumed. For the artist, beauty has become a tool rather than a goal. Kitsch objects are the shortest way of art to serve this current trend (Aslışen, 2006).

The postmodern artist can work with a wide range of materials and objects to produce artwork. It emerged from the artist’s workshop and blended in with the mediocrity of street life. Şahin (2016) argued that as a result, art and aesthetics have come to an end with the aestheticization of everyday life. With the advent of street aesthetics into life, art and realism have been supplanted by parody, nostalgia, kitsch and pastiche in postmodernism. The artwork, thus, contains images that are more shallow and disconnected from reality (Şahin, 2016).

Postmodern art includes non-homogeneous forms of pluralistic representation. In short, representation has detached from nature and conceptual forms of representation have become widespread. The presentation forms of the representation have altered and

begun to be employed in representation of all kinds of materials instead of canvases, paints and conventional materials. Time and space are decoupled, and space has ceased to be a presenting tool of representation and has become a stakeholder in representation. All kinds of objects have gained the freedom to be artwork. The popular, kitsch, and casual art object or subject has gained the ability to represent. The aesthetic criteria of art have become vague, and when life becomes aesthetic, it has become a matter of debate about what aesthetics is or is not (Şahin, 2016).

Today, everyday items, which are the products of our traditional life, are separated from the usual and presented to the market for the purpose of generating economic income. Accordingly, kitsch items arise, their creators of which are not known. An example of this is hobby training courses. According to Oyman (2016), this is aimed at learning about innovation in society while also causing corruption. The main goal is to adapt the handicrafts he makes for the livelihood of the people to the age and bring them to market. Studies carried out in educational institutions are studies based on imitation and lack design. As a result, imitation creates burnout after a while, and kitsch products are presented to the public with raw pleasure (Oyman, 2016).

Looking at today's technological impacts, photography advanced in the 2000s, and the effects of digital manipulation became noticeable. As a result of the mounting process, kitsch objects used in studios may now be placed in images. The following is the best example to illustrate this situation: In the self-portrait, taken in Dubai, he took the skyscrapers and flowers in the back in the same frame and copied his self-portrait again. Because of its vivid colors and depth of emotion, this composition, which is simple to

grasp and contains lovely and charming objects, is one of the most notable examples of kitsch (see Figure 3) (Ersin, 2017)

Figure 3

Martin Parr Collection - United Arab Emirates - Dubai 2009



Note. Taken from Pekin Fine Arts (2012).

<https://pekinfinearts.com/en/exhibition/martin-parr-luxury-and-beaches/>

Contemporary art is a movement that has created independence and has broken away from agreements that limits its priorities, such as criticism, aesthetics, style, movement, ideas, information, and manifestos. But on the other hand, it's more incarcerated than ever. Because since Romanticism, art has lost its ontological will and gained validity within the market. The market is important for art in the modernist age. Postmodernism does not allow it; as long as it sells everything is deemed art. The fact

that art is so marketable drives artists to stay in more competitive, insecure and risky situations (Artun, 2011).



2.2 KITSCH PHENOMENON IN ART AND DESIGN

To be labeled a product as kitsch, a tangible object and theme must be easily apprehensible. Furthermore, adding emotional themes into the kitsch product helps its kind reception and makes easier to get sympathy from the society. Puppies, crying children, palm beaches at sunset are examples of kitsch (see Figure 4). These examples are far from notions like religion, language, and race, thereby they are essential themes for kitsch like birth, family, love, nostalgia, and sentimentality (see Figure 5). Kitsch can also be seen in the painted small Hellenistic statues made for export in Pompeii (See in Figure 6)

Figure 4

Puppy



Note. Taken from nickandnessies (2004). Flickr.com.
www.flickr.com/photos/nickandnessies

Figure 5

Martin Parr, Self-portrait, 2000, Amsterdam



Note. Taken from Boston Collage.

https://events.bc.edu/event/virtual_docent_tours_of_martin_parr_time_and_place

Figure 6

Painted Hellenistic statues



Note. Taken from Arkeofili (2015). Artemis, the goddess of wilderness and hunting, is seen in the statue of Artemis in Pompeii.

<https://arkeofili.com/orjinal-renkleriyle-20-klasik-donem-heykeli/>

Kitsch is presented to taste of all age groups, cultures and social circles. It can affect the consumption patterns of all world societies, regardless of the spiritual and emotional, ideological and ethnic structure of society. The most significant component in kitsch's efficacy is that it can instantly grasp when the spectator looks; otherwise, the viewer would move away from the object. The most important factor in kitsch's efficacy is that spectator can instantly grasp when s/he looks; otherwise, the viewer would move away from the object. The person who crafts kitsch should offer a natural air without wandering too far from its originality, not go too far out of its ingenuity and originality. Thus, the objects depicted are superficial and may appeal to people of all age groups. Şahin (2016) described the features of Kitsch as follows:

Aesthetically conservative, stylistically reactive, universally accessible, simply intelligible obvious, and one-dimensional, or ambiguous-free can be added to them. Being conservative, even dogmatic, is also kitsch features. Effortless, prepackaged, and cooked kitsch spares its customer the bother of seeking for genuine artwork. It is mechanical in terms of its manufacture, follows a formula, and does not exclude surprises; it is laden with fake sensitivity. Although the style varies, it essentially remains the same everywhere and is recognized in the same way without difficulty or the use of a hound. It takes money but not time.

Intellectual kitsch is also common. It appeals to the mediocre, promising talent to everyone, and makes people eager for easy qualifications. It is an imitation, but it does not duplicate the attributes of the one it imitates, but rather superficializes them. The reduced meaning structure needs no institutional effort or commitment. The lack of self-criticism, the tendency to confuse rather than instruct in theory,

not straying beyond the shallows, adherence to general beliefs, and the state of full of bull in full of contradictions are the major qualities that indicate intellectual kitsch. “Kitsch is a fellow soldier of pornography (Şahin, 2016).

According to Kulka, Kitsch is not the same as bad art. Even though kitsch art is bad, it should not be ascribed to all bad arts. But, without a question, people still love kitsch’s weird appeal. With this dilemma, commercial kitsch and serious art are in some ways competing. Many political parties attempt to impose their ideas through the weird appeal of kitsch (Kulka, 1992).

Kitsch appeals to the audience for what reasons? Why does the other party argue it’s bad art? The other normative question raised by these two tensions is whether kitsch’s attraction may be viewed properly aesthetically. Thomas (1992) asks how to reject kitsch as useless, rubbish art if it is accepted with aesthetically valued assumptions, and argues that beauty is not a notion inherent in items, but rather in the mind of the person looking at it. From this point on, even art-educated people are now shunned for their condescending attitudes toward kitsch. Just as some people prefer coffee over tea, others prefer kitsch over aesthetics and real art (Kulka, 1992).

2.2.1 Kitsch in Photographic Art

The concept of kitsch emerged after the nineteenth century, indicating that it is a modern phenomenon. The origin dates of kitsch and photography are nearly the same. With the invention of photography, the arts became more abstract, and the people found it difficult to relate to this art form. Kitsch works' most basic characteristics have been emotional intensity, ease of comprehension, cheapness, and more tested (well-tried) styles.

Photos are essential for gaining a deeper understanding of kitsch objects and the reality of kitsch. Because of various montages, photos might be classified in kitsch category. Many of the photographs are accompanied by baubles, miniature dolls, and other kitsch objects (see Figure 7). Such consumer-friendly tactics also demonstrate that kitsch appeals to human nature (Berk, 2012).

Figure 7

Martin Parr, Self-Portrait, 1999, Dhaka, Bangladesh



Note. Taken from martinparr.com/

<https://www.martinparr.com/>

A photograph must satisfy the sentimentality to be classified as kitsch. While people responded very well to photographing the sunset exactly, they called it kitsch when the same photograph was turned into a picture. Nature itself cannot be kitsch in this scenario, but nature's representations may be called kitsch. While photography accurately depicts nature, picture contains a narrative. According to Kulka (1986), the difference between pictures and paintings is attributable to the materials used by the photographer and painter. The photographer can select features by adjusting the camera's settings, but this is not the same as the flexibility an artist has while painting. Hence, their creative

criteria differ. Although a kitsch photograph actually has the qualities of a kitsch picture, it is difficult to call it kitsch. One of the most fundamental characteristics of photography is that it mirrors reality. A photograph may become kitsch when it moves away from the perception of reality. Getting away from this reality is possible thanks to kitsch effects, photomontage, and colored filters (See Figure 3,8,9,10). Martin Parr, the artist, manage to kitsch the photographs by getting away from reality by the virtue of his photomontages (see Figure 11) (Kulka, 1992).

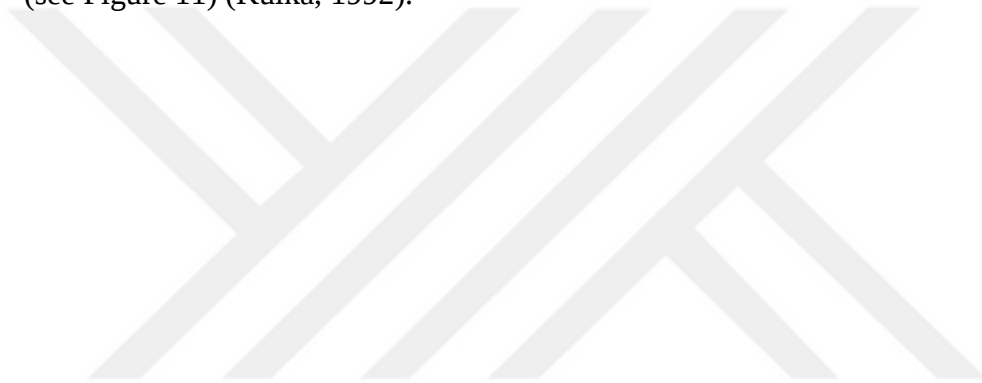


Figure 8

Bride – Groom pictures



Note. Taken from Ybhaber (2015).

https://www.ybhaber.com/galeri/komik-gelin-damat-resimleri_g278-p23.html

Figure 9

Bride – Groom pictures



Note: Taken from Cnnturk.com (2014).

<https://www.cnnturk.com/fotogaleri/yasam/en-komik-dugun-fotograflari?page=7>

Figure 10

Bride – Groom pictures

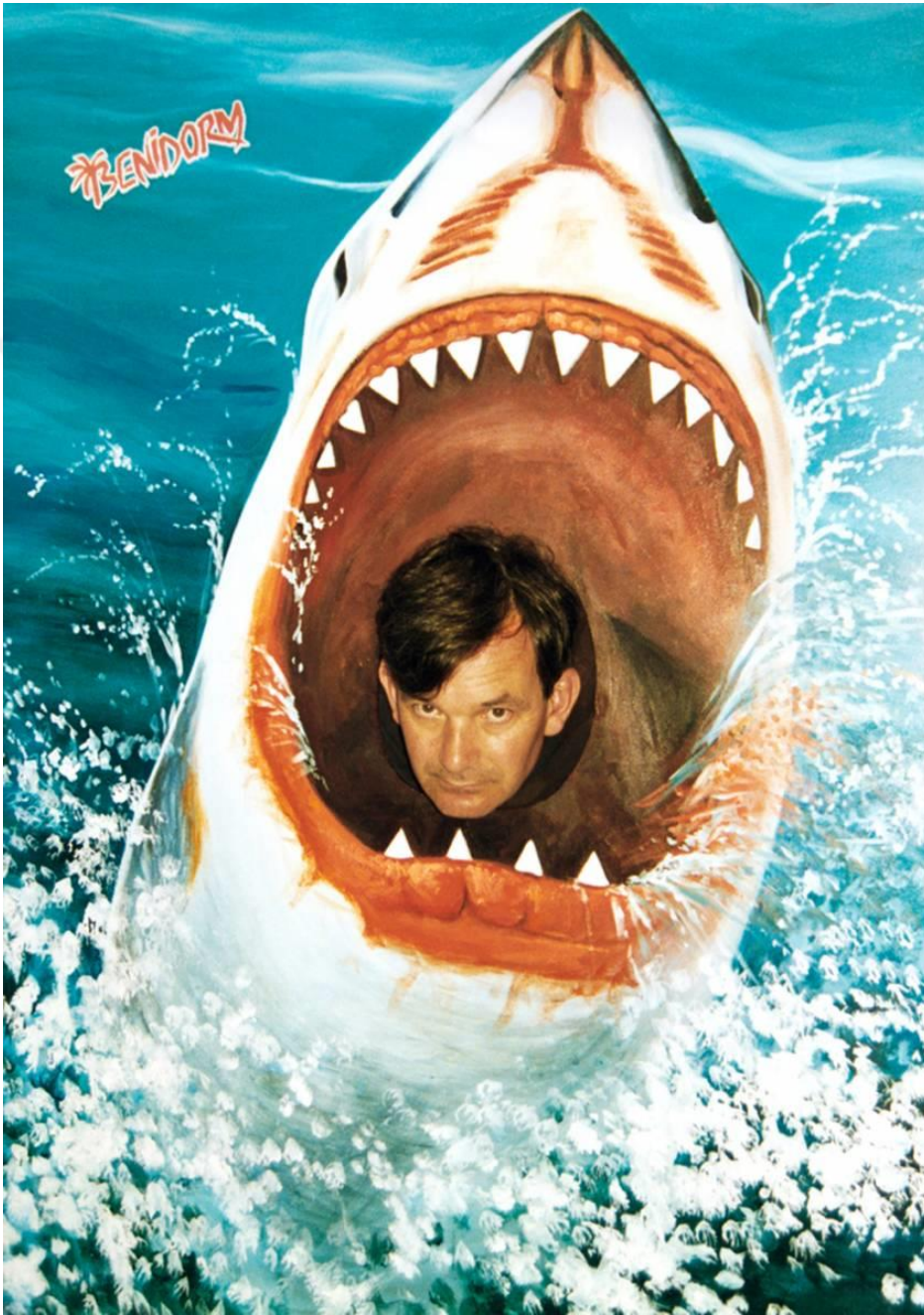


Note. Taken from Uludağ sözlük galeri.

<https://galeri.uludagsozluk.com/r/yaran-düğün-fotoğrafları-389199/>

Figure 11

Martin Parr, Self-Portrait, 1997, Benidorm, Spain



Note. Taken from Blind magazine. (2021, September 15). Copyright by Martin Parr/Magnum Photos

<https://www.blind-magazine.com/news/martin-parr-times-fifteen/>

2.2.2 Kitsch in Architecture

The kitsch is valid for architectural products as well as appealing to consumers from all cultures. Kitsch architecture was used in spaces belonging to the masses. Kitsch's imitative and artificial style is reflected in colors and symbols rather than its function in architecture. In architectural use, kitsch has been anonymous rather than privately owned.

Kitsch, a popular culture product, intended to manufacture for the customer, and this situation was designed for architecture as buildings that would appeal to people from all walks of life. Kitsch, which arose as a reaction to modernism, attempted to highlight the architectural incongruity. The slide with the Rolling Stones logo in the garden of a pink motel building, and a huge cookie placed on top of the restaurant building may be cited as examples of kitsch architecture (see Figure 13).

In the concept of kitsch, the most inconsistency in terms of functionality and form is seen in architecture. However, with the development of new building materials and new techniques today, artistic decline has occurred and directed towards completely utilitarian, ornate and unnecessary forming. Kitsch architecture can be considered in two basic directions: various animations of the past century are shown as abstracts or imitations of works.

Kitsch architectural traces can be easily found on the roof of large-scale infrastructures such as urban squares, large cities or hotels, shopping malls, office buildings. There is often crowding and insensitivity in places where these examples are found. However, buildings and objects have lost their importance or even their identity (Gillo, 1969).

The reasons for the increase of kitsch architecture are thought to be linked to the development of the urbanized environment, the technological processes of mass production and the spread of communication systems. Another reason is the current cultural trends. The blindness of subculture and industrial production gives a sympathy for the concept of kitsch and the opportunity to be adopted (see Figure 12) (Gillo, 1969).

Figure 12

It's an image from our country. Rize –Tea cup building



Note. Taken from Sanalsantiye.com, (2021). The Concept of Kitsch in Architecture – Tea Cup Monument in Rize.

<https://www.sanalsantiye.com/mimaride-kitsch-kavrami-rizedeki-cay-bardagi-aniti/>

Figure 13*Rolling Stones- Memory Motel*

Note. Taken from Ronald Sarri.Ronsaari.com.

<http://www.ronsaari.com/stockImages/motels/MemoryMotel.php>

2.2.3. Kitsch Concept in Sculpture Art

Jeff Koons, known as the contemporary era's last representative, is notable for reproducing balloon animals and everyday things with mirror surfaces made of stainless steel. He is widely recognized as the most famous artist of the time (Salvador Dali, Andy Warhol), having sold more than many of these painters he considered his masters and being the most expensive living artist. In the 1990s, he created enormous trinkets based on popular culture motifs like as The Pink Panther and Michael Jackson. It is also

regarded as the forerunner of the so-called art of consumer object by alluding to the phenomena of kitsch in art works (Kavrakoğlu, 2016) .

Figure 14

Jeff Knoos' Balloon Dog



Note. Taken from Thad Zajdowicz, (2019). Flickr.com
<https://www.flickr.com/photos/thadz/>

Balloon Dog (1994-2000) with polished stainless steel, transparent paint-plated mirror surface produced by Jeff Koons as a similar work to Puppy (1992) sold for \$58 million (see Figure 14). His work Balloon Flower sold for £12.9million at Christie's auction in London, the highest figure ever given to a living artist's work.

According to Baudrillard (2010), Knoos's works consist of sculptures that have no aesthetic form, lack art and sense, and do not gain anything for their audience.

Baudrillard "Anything deprived of its cannabism and illusion is doomed to existence, to visible appearance; he's doomed to make himself believe in advertising, to put himself on display, to make himself valued. The essence of our modern world is advertising", and says that Knoos does its advertising well.

The way the artist makes his work visible in the display window is not about what he does, but about who he markets it to (see Figure 15, 16, 17,18). The right relationships with galleries, auction houses, critics, curators will increase the likelihood that they will appear in the window (İlkyaz, 2015).

2.2.3.1. Kitsch Sculptures in Turkey

In our Turkey, sculptural art has not reached the public in the same way that other forms of art have, and it is culturally incomplete. Existing examples of the statue can be seen primarily in the monuments of the Independence War and other national struggle, where Mustafa Kemal ATATÜRK is emphasized. In all of the sculptures, the nationalist imagination of the period and appealing to the feelings of nationalism of the whole people, and at the same time, it is applied in a way that everyone can understand with a realistic figurative description. Yet, local sculptures put in city squares or conspicuous places of the city have recently increased in various regions of Turkey. The local characteristics of the places they are found in, there are cherry, rooster, grapes and peppers among their foods. These sculptures, which were made by the heads of provinces or districts, sometimes by carpenters or iron masters, are far from the discipline of

sculpture and are insufficient in terms of aesthetics. However, one of the closest branches of art that will contribute to the art and aesthetic sense of the society is sculpture. There are many sculptures in city squares that most people can see without going to museums or art galleries. However, the presence of kitsch works with poor aesthetic value in city squares can cause corruption in the aesthetic appreciation of the society and is a serious obstacle to cultural development (Toygar, 2018).

Statues made for purposes such as objects and promotions representing the province as cultural emblems to the provincial border entries in Turkey, city squares are of great interest to social media users nowadays and many people in these cities are not aware that the statues are kitsch.

Figure 15

İnegöl meatballs with a fork



Note. Taken from i.imgur.com. Republic of Turkey Bursa/ Inegol. Monument to the famous inegol meatballs.

<https://www.pinterest.com/pin/521713938058699933/>

There is comic banality to the sculptures of Inegol meatballs (see Figure 14) attached to fork, apricots, carrots placed at the entrance of cities such as Malatya, Nevsehir, Amasya, Konya, Isparta and Kahramanmaraş of Central Anatolia. These sculptures can be mocked and laughed at, but how these sculptures are placed in public spaces under the name of art is a more important issue. Therefore, according to Altuğ, kitsch is a dangerous concept and impossible to define as art (Altuğ, 2015).

In addition to sculptures of meatballs, peanuts, melons, and carrots, dinosaurs, robots, ducks, and the Şehzade Mustafa Statue, which took selfies that caused violent reactions, emerged increasingly in our Turkey (see Figure 15). Cumhuriyet newspaper devoted an entire page to this subject, with the headline interpreting these works as “squatter’s sculpture.” Hilmi Yavuz labeled them as “orientalism” of political groups seeking to rebuild the Ottoman Empire and “art of the lumpenized Turkish society” on the same page, calling them kitsch and oddities (freak of nature). Erda Aksel, on the other hand, referred to these “funny cuties” as “naive” sculptures. Aksel also brought attention to the idea of kitsch in these artworks, which he described as “possibly hard to define.” Erdağ Aksel, on the other hand, saw the “naive” sculptures as “funny cuties.” In these sculptures, Aksel also drew attention to the notion of kitsch, which is described as “a notion that is possibly hard to define like art” (Artun, 2015).

Figure 16

Statue of the sultan's son taking a selfie – Amasya



Note. Taken from skop bülten, (2015). Prince Taking Selfie, Dinosaur, Meatballs and Contemporary Art, Ali Artun.

<http://www.aliartun.com/yazilar/selfie-ceken-sehzade-dinozor-kofte-ve-cagdas-sanat/>

Figure 17

Giant kemencha statue that also functions as a clock – Trabzon



Note. Taken from spektakulersehirheykelleri, (2010). Tumblr.com

<https://spektakulersehirheykelleri.tumblr.com/post/2156894313>

Figure 18

Giant grape statue – Nevşehir



Note. Taken from Şehir Heykelleri, (2011). Tumblr.com

<https://spektakulersehirheykelleri.tumblr.com/post/3035053065>

2.3. KITSCH AND CONSUMER CULTURE

Kitsch is a notion that emerged with industrialisation. This notion may be considered from two perspectives. The first is the industrialization of popular culture, and the second is the increase of production opportunities through industrialization. As a result, the products produced were comparable. The greatest explanatory example for the concept of kitsch is that world-renowned magnificent pieces of art can be found in almost every house (see Figures 19, 20, 21, 22.). Thus, the nature-inspired artwork lost its purpose and became an industrial design product (Güven, 2016).

Figure 19

Golden coffee range



Note. Taken from woodstockdesign. Gold coffee service Boho kitsch.
(Copyright De Webontwikkelaar 2019).

<https://woodstockdesign.nl/product/goud-koffieserviesje-boho-kitsch/s>

Figure 20

Kitsch store



Note. Taken from Verokitschy, (2011). Flickr.com

<https://www.flickr.com/photos/verokitschy/13917685502/>

Figure 21

Istanbul guide of kitsch identity



Note. Taken from Vitra, Vbenzeri.com, (2019). Architectural.
<https://www.vbenzeri.com/mimari/tasi-topragi-kitsch-istanbul>

Figure 22

Clock inspired by mosque minaret



Note. Neredeyaziyor.blogspot.com, (2014).

<http://neredeyaziyor.blogspot.com/2014/12/kitsch-nedir-ve-ornekleri-nelerdir.html>

It has devalued critique with the inclusion of art to consumer culture, because critique is dysfunctional in a place where art is utilized for advertisement. Art is now oriented towards a purpose in which market value is measured. It is no different than an ad text. However, in order to meet the requirements, economic consumption has been replaced by cultural consumption, which means indicator production over time. Thus, consumption has become a production quality. Objects have more expectations of

meaning, symbols, status, image and functionality than material qualities. In this way, consumption became a cultural event (Artun, 2011).

On the other hand, there are several reasons for kitschization in consumer culture. The first is the efficiency that will enable the consumer to meet their demands quickly. The second is that products are calculable by reducing them to the most ordinary. The third is the worldwide standardization and routinization of products. There is a distinction here. Cultures differ from each other because of certain characteristics. They manifest themselves with their characteristic features such as world view, religious view, aesthetic concept, object selection. The most important point that separates cultural factors from each other is aesthetic perception. The main issue that makes aesthetics different is how the other person perceives it. It should be emphasized that kitsch culture is related to one's culture. Kitsch can be evaluated in a sociological or anthropological category rather than an aesthetic concept. With this evaluation, it becomes difficult to determine what will distinguish a structural analysis of kitsch from aesthetic deficiencies or real art (Güven, 2016).

The power of money becomes one of the primary objectives of art during the industrialization process. In order to generate money, many authors and artists had to surrender to beliefs, relationships, and powers they disliked. Therefore, modernism evolved as desperation at its deepest. Although culture and economics were inextricably linked in the postmodern age; finance, which encompassed life and politics, also surrounded the art that stood in the opposite corner. As a result, art lost its autonomy, and modernism gave way to contemporary art culture. Contemporary art culture is more

adaptable and fluid than modernism, shifting places and forms consistently. Thus, art is no longer restricted to disciplinary venues like museums, auctions, galleries, academies, and workshops, but rather to biennials, fairs, and financial markets. As a result, the art market has evolved into a lucrative business (Artun, 2011).

Kitsch and popular culture have been introduced into post-modern theories and tawdriness has become pleasure. Hypothesis, thereby, have been proposed that in a place where everything is art, nothing can be art at the same time (İlkyaz, 2015).

Andy Warhol viewed money as art and argued that the greatest art was trade. He warned his audience to look at their work for commercial purposes only (Artun, 2011). Kuspit (Donald Kuspit, 2006,) said Warhol devalued both by seeing money and art as equivalent. So, he argued that Warhol did not have a definitive expression of what art was and what it meant because of the objects he produced under the name of art and his view of art (see Figure 23) (Ataseven, 2017).

Figure 23

Andy Warhol – Campbells Soup 1969



Note. Taken from Brenna Miller, (2012). Origins.osu.edu

https://origins.osu.edu/milestones/november-2012-andy-warhol-s-campbell-s-soup-cans-1962?language_content_entity=en

At that time when art is losing its autonomy, the artist who can best promote themselves will climb quickly. Artists such as Jeff Koons and Andy Warhol have employed all kinds of objects that are kitsch and banal in consumer markets (see Figure 24). They did not critique popular culture, but they praised the art of kitsch. This led to the end of the domination of high art and the rise of kitsch (Ilkyaz, 2015).

Figure 24

Jeff Koons, Michael Jackson and Bubbles



Note. Taken from Sokleine, (2015). Flickr.com

<https://www.flickr.com/photos/sokleine/15811778714>

Figure 25

Contemporary İstanbul (2018) – Divine Selfie (Herkul) – Emre Yusufi



Note. Taken from Mellini Caan NC. Affetmeyensanat.com

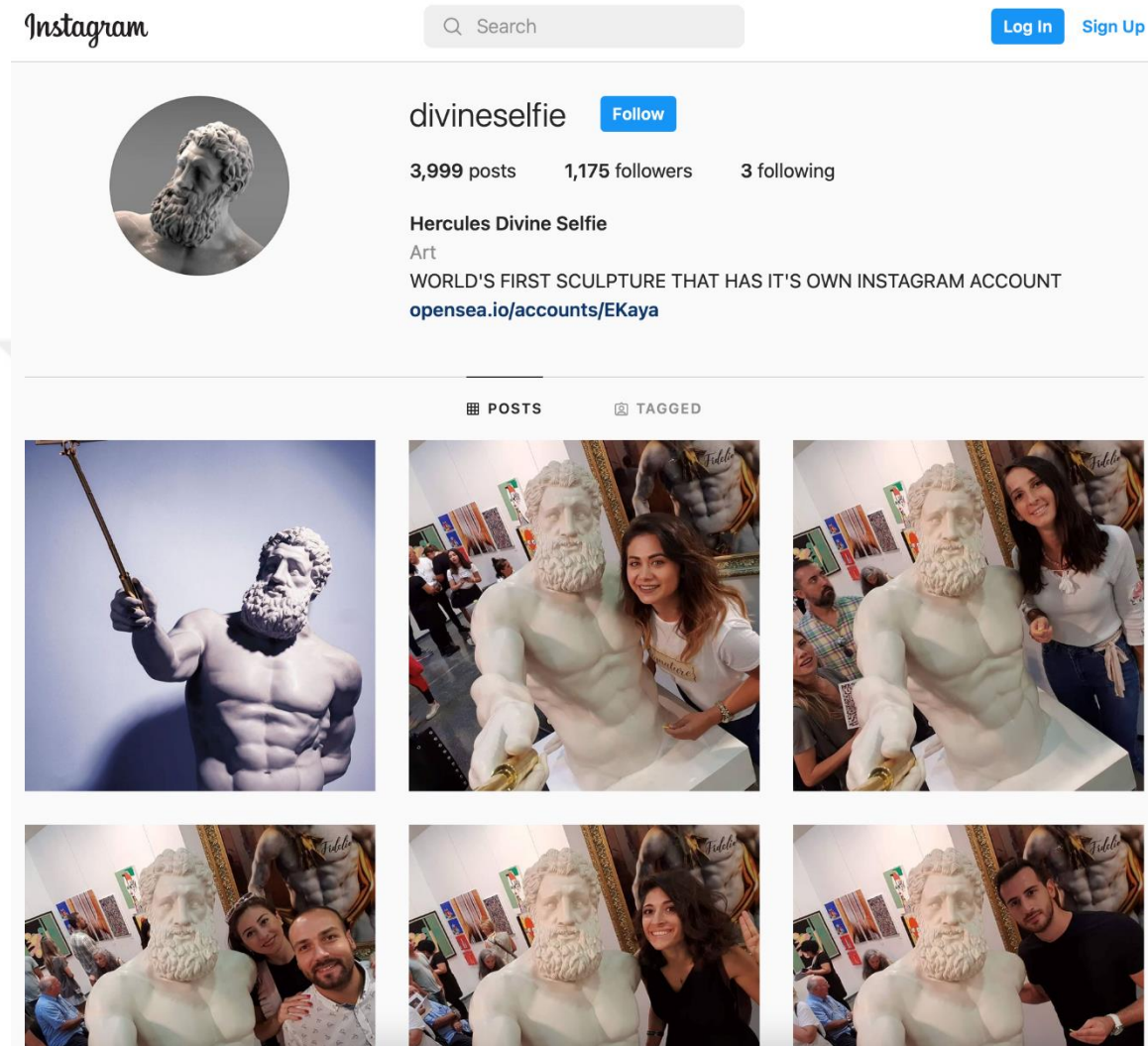
<http://affetmeyensanat.com/2018/10/02/sanat-mi-meta-mi-contemporary-art-mi-contemporary-bir-arti-mi-contemporary-istanbul-mu-marjinal-sanat-piyasasi-mi/>

At the crossroads of Europe and Asia, Contemporary Istanbul brings together the finest examples of Turkish and international contemporary art. It offers a platform for the art market and collectors in Istanbul, which has been growing for 14 years. The goal of this exhibition is to develop contemporary art, promote it at home and internationally, and establish Turkey as one of the world's major international art hubs. Every year, Contemporary Istanbul brings art enthusiasts together with various initiatives (contemporaryistanbul, 2020). The purpose of Emre Yusufi Samsung collaboration is to

promote the Galaxy Note series. Emre Yusufi introduced the audience to the selfie-taking Hercules, dubbed Divine Selfie, for this debut (see Figure 25). The statue has captivated a large art audience, and all selfies taken have been posted on Hercules' Instagram account, divineselfie (see Figure 26).

“First and foremost, Samsung embraced power with the debut of the Galaxy Note 9,” artist Emre Yusufi said in a statement. *‘I felt it would be appropriate for the Galaxy Note 9 to unite as a demigod signifying strength. We noticed with the statue I made last year that when a posture is used to have the sculpture interact with people, people follow along and take photographs with it’* Emre Yusufi (TechnoLogic, 2018).

As a result, even if artists claim they are not doing it to sell their work, they cannot escape the culture of consumerism. Every fair has a market that is totally focused on sales and preventing return. Let the artist preach all he wants about not bowing to anyone, but eventually the art that exists is giving in or giving up art (Mellini, 2018).

Figure 26*Hercules' Instagram account*

Note. Hercules Divine Selfie [[@divineselfie](https://www.instagram.com/divineselfie/)] (2019, September, 24)

[Photograph]

Instagram: <https://www.instagram.com/divineselfie/>

3. METHODOLOGY

The aim of the research is to reach the opinions of people, who have studied art and also teach at universities in various arts branches. Questions developed in line with the literature review were asked to educators in several art branches of the fine arts faculties. The goal is to determine the faculty members evaluations and how much they support the kitsch phenomenon in art.

Quantitative research method was used in this thesis. Quantitative research method is the research method that can be observed, measured and expressed numerically by embodying events and facts. This thesis intends to measure the research objectively by means of experimentation and to express it in numbers. Quantitative research is of numerical origin and usually requires the collection of numbers. Numerical research is to determine the similarities, proportions or differences of various groups within a certain dimension (Girgin, 2020). In the thesis, it is aimed to reach a clear conclusion by collecting certain numerical data using quantitative.

In addition, qualitative research method was used in this study. Qualitative data collection techniques such as observation, interview, document, and speech analysis are used in qualitative research. Qualitative research examines the problematic in its own context, with an interpretative approach. Art educators were interviewed on the internet and the question "Is kitsch art or adjective?" was asked. All of the interviewees answered "it is adjective". In this thesis, questions were asked to art educators.

The Likert scale is a closed-ended, mandatory selection scale used in the survey that provides a range of responses. A scale that starts with strongly agree can end with

options that end with strongly disagree and specify three less certainty in the middle. Likert scales are widely used in psychology and other social science research (greelane, 2019). The reason for the use of this scale is that quantitative and statistical data can be easily analyzed. It enables the collecting of clear data that gives detail and insight into the opinions of the participants. It saves time and speed for participants. It is a closed-ended, required selection scale that allows responder to choose from a linear response set. In survey questions, there are 5 options that help collecting data in the form of strongly agree, agree, undecided, disagree and strongly disagree in the survey questions.

In this study, e-mails were sent to 428 academicians from fine art faculties in Turkey between April and May 2021, and 56 people responded to the mail. Educators were selected from the painting department by random sampling method.

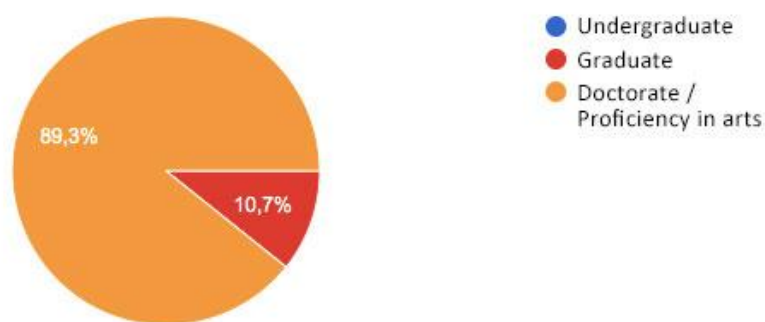
Participants were asked 26 questionnaires consisting of demographic questions and kitsch-related propositions. Survey questions were prepared by determining the most important points in the literature review, and the number of questions was minimized in a way that would not bore the other side. Most of the 56 participants answered all of the questions. Since the beginning of the thesis, the questions have been submitted to the participants via Google survey by e-mail as there is a pandemic in the country. It has been observed that this situation causes less participation.

4. RESULTS

In the first part of the survey, it is aimed to reach the demographic characteristics of the participants. As mentioned previously, the participants consist of faculty members who give art education in the Fine Arts Faculties. In the second part of the survey, the statements about kitsch are asked to respondents.

Figure 27

The graphics about the statement of 'The educational attainment of the participants'?
(n=56)



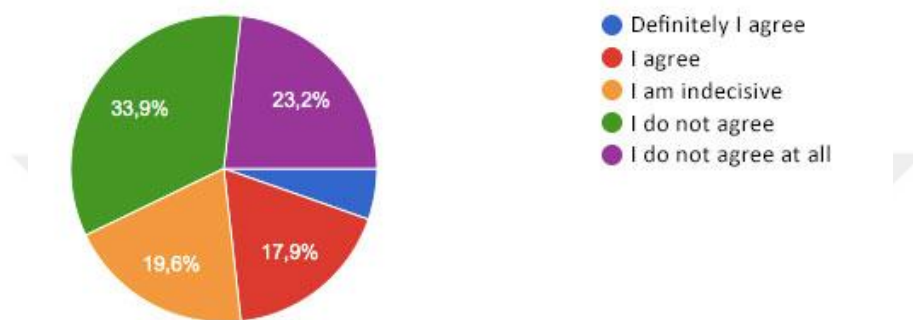
As seen in the table above, the majority of participants are PhD graduates.

Do you attend contemporary art exhibitions and fairs? (n=56)

Respondents were given yes or no options for this non-Likert question. 66.1 % went to art fairs, yet 96.4 % more encountered Kitschized artwork than those who went to the art event. The age group of the faculty members who expressed support for the survey question is mostly between the ages of 36-45.

Figure 28

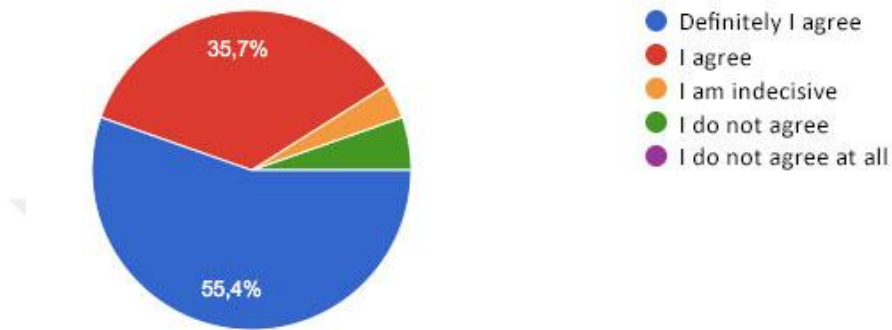
The graphics about the statement of 'Kitsch is an art in itself'. (n=56)



While the matter of debate whether kitsch is art or not was raised as we encountered in the literature review, 17.9 % responded that they agreed with this statement. 32 people disagreed. There was a 34.8 % difference between those who agreed and those who disagreed. The responses support the literature review. On the other hand, 75 % respondents believe that kitsch boosts unqualified production, while just 16.1% disagree. According to the survey results, those who view kitsch is not art are between the mostly ages of 36-45, and the majority of those who say it is art are between the ages of 46-59. It has been concluded that whether a kitsch production is an art or not has not been clarified by those who give this education.

Figure 29

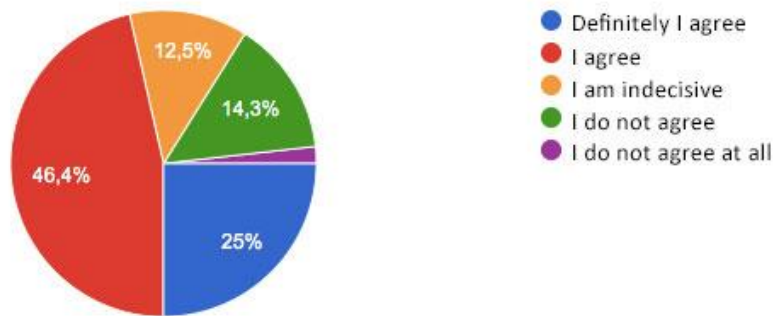
The graphics about the statement of ‘There is a difference between original art objects and kitsch objects’. (n=56)



In the literature review, it is stated that kitsch works are seen as repetitions, not to produce something new, but to display objects declared waste in different types. As seen in this table, the vast majority of respondents (91.1%) support this premise. The age group of the faculty members who expressed support for the survey question is mostly between the ages of 36-45.

Figure 30

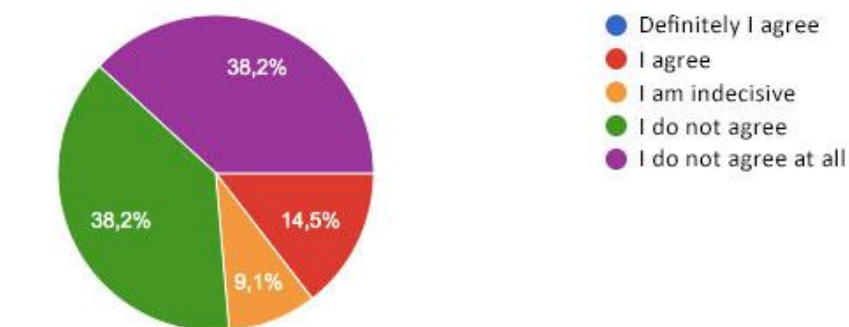
The graphics about the statement of 'I am concerned that, as kitsch product consumption rises, art, creativity, and uniqueness will be commercialized'. (n=56)



As stated in the literature review, various copies of kitsch have been seen in various art media such as many popular, commercial art, literature, magazine covers, illustrations, advertisements, coated (art) paper magazines and comic strips. Greenberg (1939), the art critic, has rejected kitsch for these reasons and describes Kitsch as unpleasant and poor taste. It solely asks for money from clients. Therefore, it is capitalized in exchange for an investment. While 71.4% of participants were concerned about the increase in kitsch works, 16.1% said kitsch objects were not in a creative position. A lot of the participants who supported this proposition were 36-45 years old and their answers supported the literature research.

Figure 31

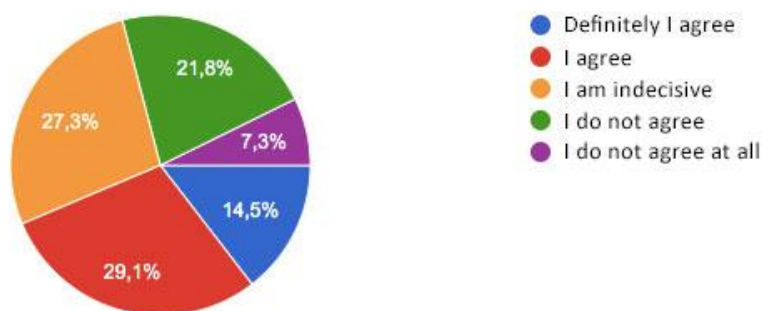
The graphics about the statement of 'I incorporate kitsch into my daily life'. (n=56)



According to another graphic, 76.4% who teach art at various universities do not incorporate kitsch objects in their everyday lives, and 76.4% do not buy kitsch objects. Kitsch items, on the other hand, are viewed as an industrial object for ornamental reasons by 50% of participants. The majority of those who said they favor this proposition are between the ages of 36 and 45.

Figure 32

The graphics about the statement of 'Kitsch always refers to the concept of aesthetic inadequacy'. (n=55)

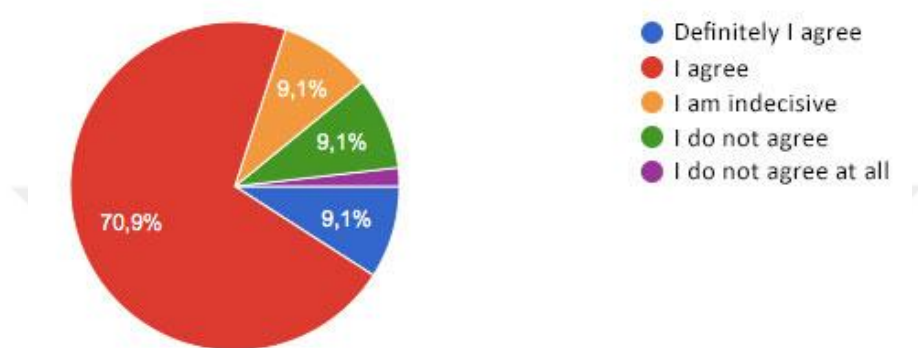


In this table, the findings were shown to be equal. One segment is indecisive, while another agreed. According to the answers of the participants, there was no clear result. 43.6% said they agreed and 27.3% disagreed. It was observed that the age group of a lot of participants who remained indecisive was 25-35 years, while the 36-45 age group is the majority of those who agree.



Figure 33

The graphics about the statement of 'Modernization has made it necessary to change the consumer culture'. (n=55)

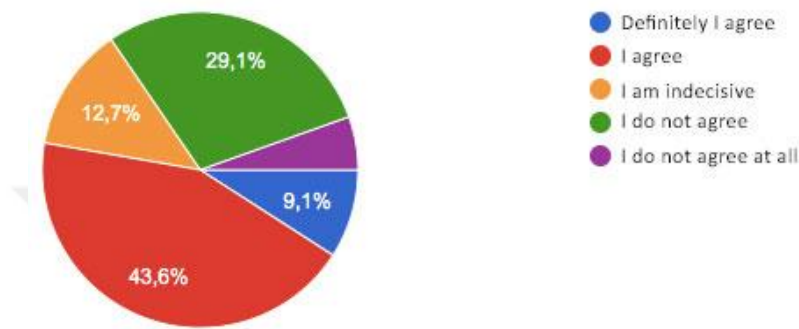


There is a fairly obvious result here. As stated in the literature review, with the expansion of production areas, it has become necessary to alter the consumer culture. This divergence in modern society has become a movement, breaking away from traditional foundations and stasis. With industrialization, there has been a fast shift from production to consumption. The great majority of respondents believe that modernisation necessitates a shift in consumer culture. The majority age range of the educators who stated that they agreed with the opinion in the survey is 36-45.

Figure 34

The graphics about the statement of 'Kitsch evolved in line with an economic need'.

(n=55)

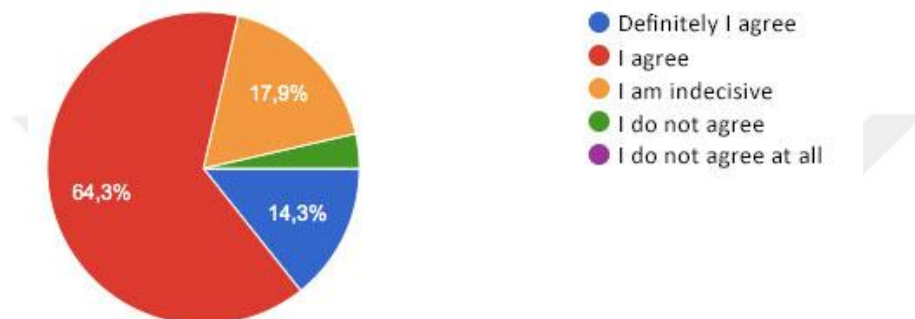


As previously said, cultural deficiency is the most important factor in the spread of the kitsch concept, and the industrializing society is more economically, politically, and commercially prone to the concept of kitsch. According to the study results, 52.7% of respondents agreed, while 34.6% disagreed. According to the study results, the 36-45 age group is the majority of those who agree with this proposition, while the 46-59 age group is the majority of those who disagree.

Figure 35

The graphics about the statement of 'In today's conditions, kitsch can be easily obtained'. (n=56)

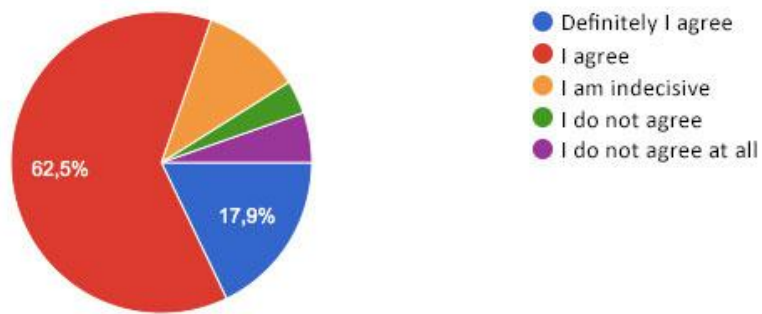
56 Answers



As it is mention in the thesis (modernism and kitsch), kitsch, which is perceived as deficient in aesthetic values, becomes widespread as a result of the general level of appreciation and the culture of intensive consumerism brought about by mass production. Kitsch, at the same time, is regarded as an extension of the capitalist system as a term to describe goods that can be purchased cheaply and easily. This proposition has been supported by a substantial number of fine arts teachers. The majority of supporters were between the ages of 36 and 45.

Figure 36

The graphics about the statement of 'Even if kitsch art is bad, not all bad art should be called kitsch'. (n=56)



This proposition was agreed by 80.4 % of those surveyed. Although artists and critics in the literature study regard kitsch as poor, imitative, and banal, the participants believe that not all bad art should be labeled as kitsch. The majority of supporters were between the ages of 36 and 45.

Online interviews are consistent with survey results. Both art educators associate kitsch with education, knowledge and living conditions. They argue that there is a difference between those who have received an art education and those who have not, that people who do not have an education are more open to kischization. In addition, Assistant prof. Dr. Ezgi Yemenicioğlu Negir from Çanakkale Onsekiz Mart University Department of Painting thinks that the concentration of technology and communication tools causes these products to appear in large numbers. With the development of technology, we can market all kinds of items, and from an aesthetic point of view, insignificant products are shown as value. Çanakkale Onsekiz Mart University painting department lecturer Vahid Novruzov thinks that society should be educated in order to produce more qualified and striking works. Although both art educators do not include kitsch in their daily lives, they stated that we will encounter them in every aspect of life. The answers of the interview support survey result (see Appendix C).

5. DISCUSSION

Art is a type of conveyance in which something is given to its audience.

Artworks' contents and their expressive power are intense, and emotions are accurately conveyed to the audience. In order for art to be "art", its content must be important, convey the spiritual feeling and be instructive (Büyükdüvenci, 2006). On the other hand, artworks that have detrimental impacts on people are generally considered bad art or non-art.

As stated in the literature review, Kulka (1992) points out that kitsch is not equivalent to bad art. According to him, kitsch art can be high art and every bad art should not be defined as kitsch. This situation reveals that aesthetic feeling and objective beauty must be separated from each other. The results of this study support this idea. According to art educators, although kitsch art is bad art, all bad works cannot be called kitsch art. One of the contradictions that emerge here is why the audience finds it appealing? On the other hand, why do they argue that it is bad art? Thomas (1992) asks the question of how to dismiss kitsch as worthless, garbage art if it is accepted based on aesthetically appreciated assumptions and argues that beauty is not a concept inherent in objects; it exists in the mind of the beholder.

Art has begun to appear in all channels as a result of its involvement in consumer culture. The monetary worth of art is now being assessed for promotional purposes as well. Objects, thereby, have intended meaning, symbol, status, image, and functionality rather than material properties. Thus, the consumption has become a cultural

phenomenon. All of these phenomena, such as the development of competing lifestyles, the frequent usage of varied styles in the house, and the promotion of unrealistic representations of items in commercials, have become the social reality that ties consumer culture and daily life as a result of modernization. In short, modernisation has necessitated a shift in consumer culture. In today's consumer society, art has been commodified, and works have been transformed into representations and displays. Art, along with objectification, surrendered its sovereignty and prepared for a position among consumer items. Art is now a consumable product, adaptable to industrial production, marketable, and exchangeable (Adorno, 1960). As mentioned in the literature research, with the increase in production areas, it has become necessary to change the consumption culture. Kitsch is viewed as a concept that reflects objects that may be purchased inexpensively in modern society. This divergence in modern society has become a movement, breaking away from traditional foundations and stasis. With industrialization, there has been a fast shift from production to consumption. Society's consumer culture is disseminated not just in apparel and home decoration, but also in a wide range of areas such as leisure and sports activities, mainstream music genres, and video. Hence, the production of low-cost items that are easily available to everyone has increased. The great majority of art-teaching participants stated that modernity necessitates changing the consumer culture.

It can be said that kitsch emerged for a commercial purpose, and it competes with serious art. This study found that people giving art education prefer kitsch less, whereas people who merely participate in art as viewers believe it is attractive.

The results of the study confirm the association between economic needs and kitsch products. The great majority of people surveyed in this study think that kitsch is an economic necessity. According to Adorno (1960) all production in modern capitalism, is for the market. Many things are manufactured not to meet the needs of people, but to maximize profit and capital. What distinguishes capitalist economies is that commerce rather than usage is universal. A strict approach to defending high art and culture is based on the identification of culture, and this approach causes culture to maintain its economic status. The purpose of culture is to eliminate commercialization. This fusion of culture and society will eliminate imitation and simple art (Adorno, 1960). According to the literature review, the most important factors in the dissemination of the notion of kitsch are cultural inadequacies and the economic, political, and commercial predisposition of the industrializing society to the concept of kitsch. The products we use in our everyday lives are altered somewhat from their natural state and sold in the market for a profit. As a result of this kitsch objects with unknown creators emerge.

Kitsch is defined by cheapness, imitation, meaningless wannable, vulgar expressiveness, and technical and aesthetic inadequacies. With its easy and clear vocabulary that emphasizes on quick consumption, mass and popular culture, it is now visible in many industries, media, and advertising products. It is the opposite of art, yet it may also be considered pseudo-art. Instead of genuine artistic endeavors, simple and superficial works are created (Yılmaz, 2011). Kitsch is a vulgar and fake notion that has no aesthetic value, does not fatigue people, and attempts every possible means to sell in the shortest way. Kitsch, which is perceived to be lacking of artistic worth, represents the notion of aesthetic deficiency. Kitsch, according to Artun (2011), is a drive toward

absolute consumption. That is why kitsch and art are diametrically opposed. Each artwork may be perceived as kitsch, and every work of kitsch can be seen as art. Each may differ depending on its cultural climate. Kitch as an aesthetic category has no relevance in this context. The survey findings also support the notion that kitsch is not an art form in and of itself.

Quality is not essential for kitsch objects. They are objects that are liked and favored by the majority and do not wear the customer out. It is created by haphazardly combining various objects, with no symbol or mystery. It does not take risks like art, it lacks nuance and multiple meanings, it does not provoke thought and questioning, and it is ubiquitous; familiar, predictable. In television programming, soap operas, entertainment competitions, publications, and commercials are seen as kitsch. Colored plastic objects, simple baubles, truck and minibus ornaments and their writings, ducks and sculptures used in garden decorations, artificial flowers, ornamental objects with dazzling glittering gold stars. According to the review of literature, kitsch works are considered as confirmation and repetition rather than displaying the unique, destructive, and surprising. These anti-art movements are distinguished by the fact that they do not produce novel works, but rather re-exhibit discarded, waste artifacts of various forms. Along with this movement, renowned curator Bourriaud named this art the Marketplace. Because distinct shapes of all types appear in various forms and artists re-use and present them.

The artists' objective is to reintroduce ready-made objects of various shapes and sizes. They consider all sorts of adaptation and copying as rightful, and they have no limitations. For the artist, beauty has become a tool rather than a goal and kitsch objects are the shortest way of art to serve this movement. According to the study results, there is a distinction between kitsch and genuine art objects.



6. CONCLUSION

The following conclusions were made as a consequence of the analysis of the data acquired by the survey used within the scope of the study conducted in this chapter.

The concept of kitsch, which has been in our lives since the 19th century, has become widespread with popular culture and mass production of works based on imitation has started without any artistic concern. Statues, baubles, household appliances, and diverse furnishings have been manufactured with the distortion of actual art or its original state and have begun to embellish every house day by day. It has a strong trade power since it is inexpensive. When purchasing an item, they are not valuable or perfect to think about, but they are popular, and many people believe that kitsch is more fascinating. Kitsch, a rapidly rising phenomenon due to its low price, quick manufacture, and widespread availability, has begun to call creative concerns and aesthetic values into question today. Works that will be popular and consumed quickly are exhibited in contemporary art exhibitions today are presented after artists such as Jeff Koons and Andy Warhol, and many people are not disturbed by this circumstance; they even take photographs with the piece and share them on digital platforms. The pursuit of popular or possibly popular works is a source of concern for real art.

This study intends to make a conclusion based on the opinions of educators who have received art education and also teach art. While kitsch may be fascinating and appealing to those who have not received an art education and do not have aesthetic eyes, it is not so for those who are involved with art and whose goal is to create original works.

According to the questionnaire responses, all of the educators regard kitsch as an industrial object for decorative purpose that is aesthetically deficient and entertaining to society.

However, studies show that, while the great majority of faculty members do not purchase kitsch objects, a significant proportion of them argue that not all bad art should be labeled as kitsch. According to this study, which supports literature review, art educators are concerned about the rising consumption of kitsch items, as well as the commercialization of art, creativity, and uniqueness, and its service to capitalism. In the survey findings, different outcomes were obtained based on age groupings. Participants were indecisive whether kitsch was aesthetically deficient, and no clear conclusions were obtained. While 25 - 35 year olds are indecisive on whether kitsch is art, 36-45 year olds are strongly opposed, while 46-59 year olds are more open to kitsch. The fact that the 46-59 age group is more open to kitsch can be associated with nostalgia. For example, arabesque music, rug-patterned sweaters, macrame flowerpots, wallpapers, lace are called kitsch. But Kitsch was unconsciously in our lives at that time. Most of the people aged 46-59 used these objects for decorative or entertainment purposes. This can be related kitsch more positively as the age scale increases. Kitsch, which has become fashionable today, is consumed more consciously. Every artist who wants to appeal to the popular culture and consumer society refer to kitsch. As an example, we can give the selfie-taking Hercules, which it was mentioned in the literature review. While this skulpture is very popular with a certain group, many of the 36-45 age group are against it, as seen in the literature review. Such works are well received by many and are shared on social media.

In this thesis, the expectation of people between the ages of 36-46 who received art education is disruptive, sincere and more elegant works of art.

The survey findings are limited to 56 people. Face-to-face meetings have been unable to hold since the study's beginning owing to the global epidemic. A survey was sent to the e-mail addresses obtained by searching the university websites. However, few people and data were reached in this manner. The targeted number was not met in the survey conducted by e-mail, with just 56 responses received from 428 people. Further studies may conduct a collaborative study of all universities with a broader reach; face to face interviews can be used to gather more data. Few questions were asked in the survey in order to promote faculty members' involvement and not to bother them with too many questions. Face-to-face interviews allow for faster access to specific information, more questions, and can be more useful for further studies. In addition, the studies will be conducted should not only work with people who give art instruction, but also with people who have diverse interests and think kitsch is interesting, and their thoughts should be examined.

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Appendix A: Kitsch Questionnaire

Education status?

- ☐ Licence
- ☐ Master Degree
- ☐ PhD/Proficiency in arts

Age?

- ☐ 25-35
- ☐ 36-45
- ☐ 46-59
- ☐ 60-and above

Do you attend contemporary art fairs?

- ☐ I agree
- ☐ I do not agree

Do you encounter kitschized works?

- ☐ Yes
- ☐ No

Kitsch is an art in itself.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indeciseve
- ☐ I do not agree
- ☐ I do not agree at all

Kitsch emerged as an economic need.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecesive
- ☐ I do not agree
- ☐ I do not agree at all

Kitsch has led to an increase in unqualified production.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecesive
- ☐ I do not agree
- ☐ I do not agree at all

There is a difference between original art objects and kitsch objects.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecesive
- ☐ I do not agree
- ☐ I do not agree at all

I am concerned about the fact that art, creativity and originality have entered a commercial configuration with the increase in consumption of kitsch products.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecesive
- ☐ I do not agree
- ☐ I do not agree at all

Kitsch objects entertain society.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecive
- ☐ I do not agree
- ☐ I do not agree at all

Kitsch objects are in a creative category.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecive
- ☐ I do not agree
- ☐ I do not agree at all

As a consumer, I find it right to use kitsch in the marketing strategies of brands and advertising agencies.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecive
- ☐ I do not agree
- ☐ I do not agree at all

I incorporate kitsch into my daily life.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecive
- ☐ I do not agree
- ☐ I do not agree at all

Kitsch always refers to the concept of aesthetic inadequacy.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecesive
- ☐ I do not agree
- ☐ I do not agree at all

With the formation of capitalist culture, the aesthetic values of art have decreased.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecesive
- ☐ I do not agree
- ☐ I do not agree at all

Kitsch objects are for decorative and industrial purposes.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecesive
- ☐ I do not agree
- ☐ I do not agree at all

I feel uncomfortable when I see kitsch works around me.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecesive
- ☐ I do not agree
- ☐ I do not agree at all

I buy an object that I think is kitsch.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indeciseive
- ☐ I do not agree
- ☐ I do not agree at all

Modernization has made it necessary to change the consumer culture.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indeciseive
- ☐ I do not agree
- ☐ I do not agree at all

Traditional production and handicrafts have been replaced by kitsch products based on imitation.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indeciseive
- ☐ I do not agree
- ☐ I do not agree at all

Kitsch is a modern phenomenon.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indeciseive
- ☐ I do not agree
- ☐ I do not agree at all

In today's conditions, kitsch can be easily obtained.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indeciseive
- ☐ I do not agree
- ☐ I do not agree at all

Even if kitsch art is bad, not all bad art should be called kitsch.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecisive
- ☐ I do not agree
- ☐ I do not agree at all

I think many political parties are trying to impose their ideologies using kitsch marketing strategies.

- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecisive
- ☐ I do not agree
- ☐ I do not agree at all

I find it right that fashion designers bring the kitsch fashion to the present.

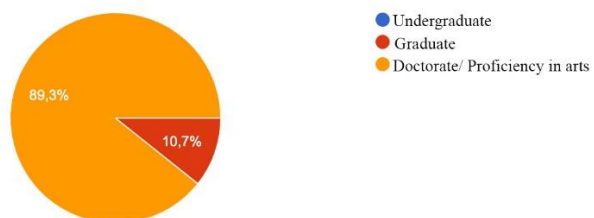
- ☐ Definitely I agree
- ☐ I agree
- ☐ I am indecisive
- ☐ I do not agree
- ☐ I do not agree at all

I think that consumers prefer the popular culture of the new era over the old period works.

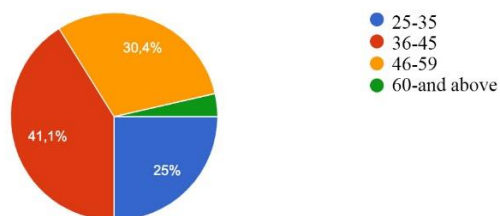
- ☐ Definitely I agree
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- ☐ I am indecisive
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- ☐ I do not agree at all

Appendix B: Kitsch Answers

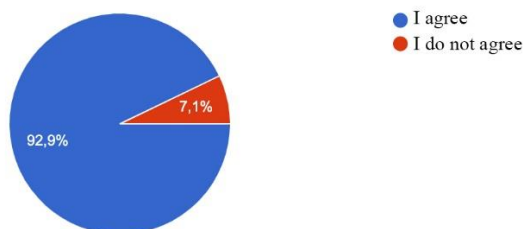
Education status?



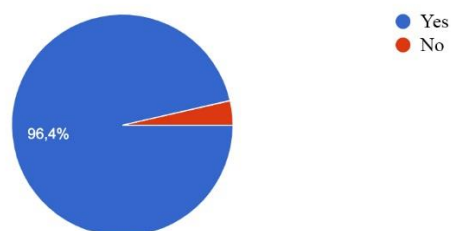
Age?



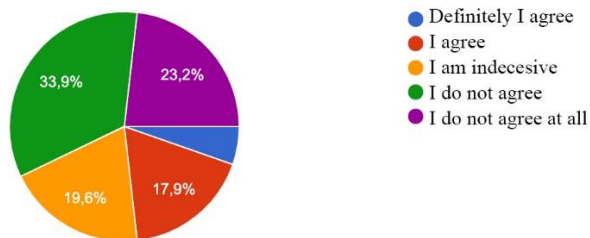
Do you attend contemporary art exhibitions and fairs?



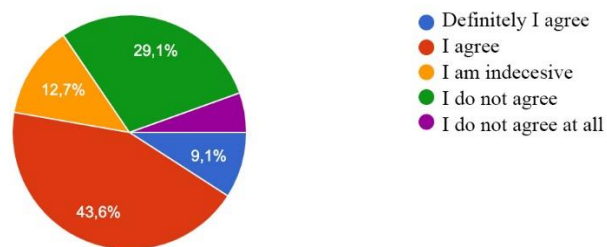
Do you encounter kitschized works?



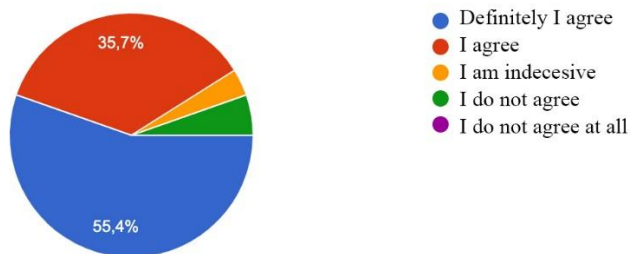
Kitsch is an art in itself.



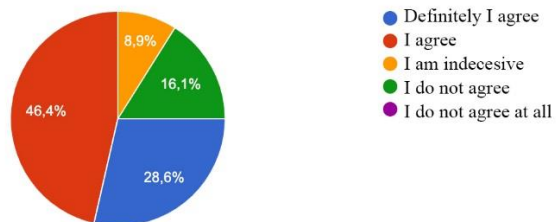
Kitsch evolved in line with an economic need.



There is a difference between original art objects and kitsch objects.

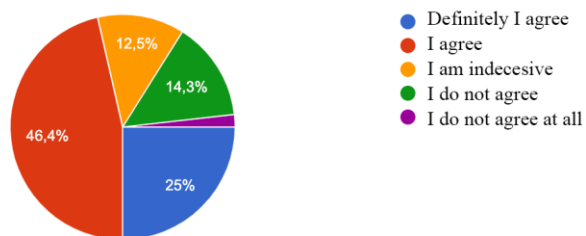


Kitsch has led to an increase in unqualified production.

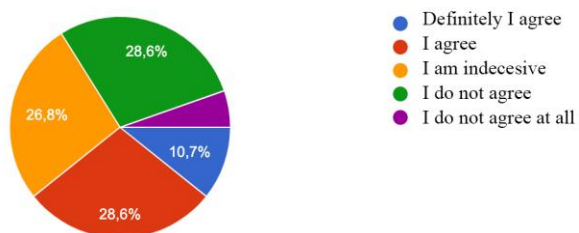


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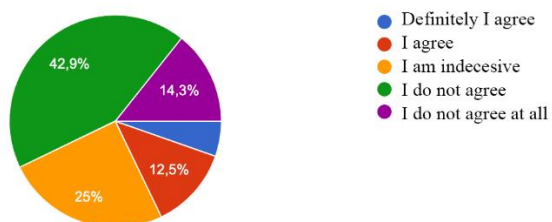
I am concerned about the fact that the art, creativity and originality of kitsch products have entered a commercial configuration with the increase in consumption.



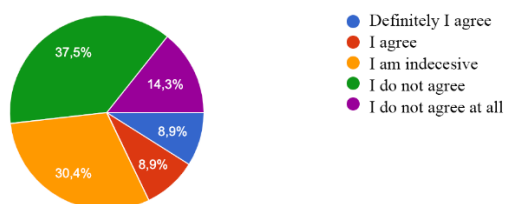
Kitsch objects entertain society.



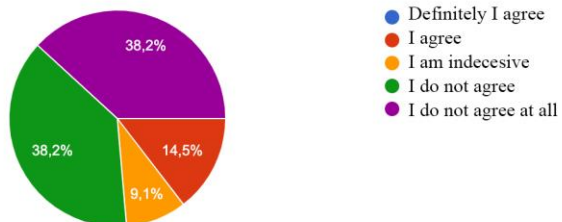
Kitsch objects are in a creative category.



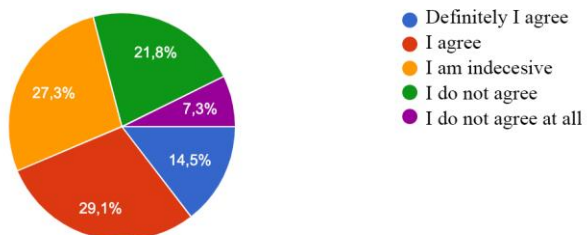
As a consumer, I find it right to use kitsch in the marketing strategies of brands and advertising agencies.



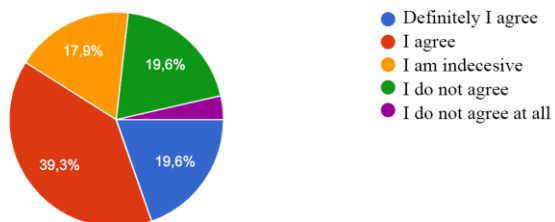
I include kitsch objects in my daily life.



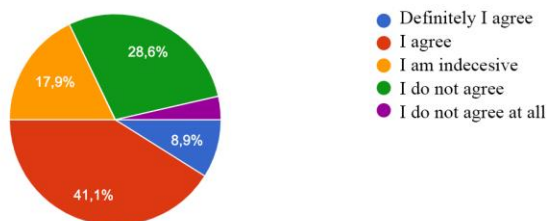
Kitsch always refers to the concept of aesthetic inadequacy.



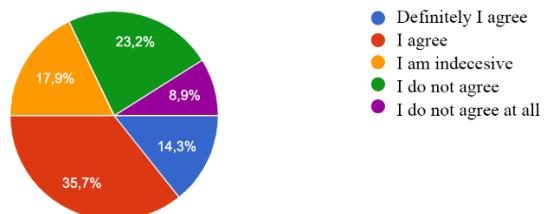
There is a difference between original art objects and kitsch objects.



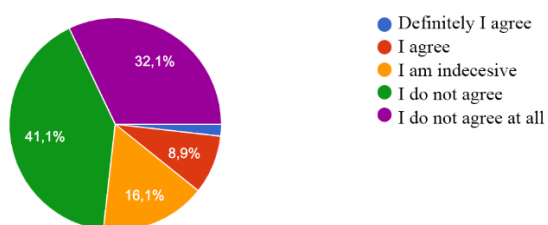
Kitsch objects are decorative, industrial objects.



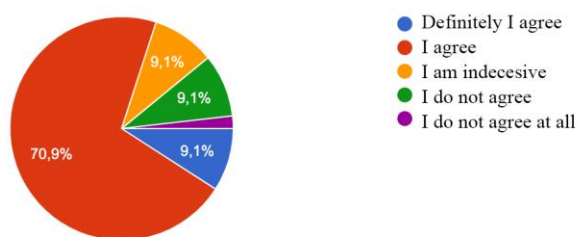
Kitsch objects are decorative, industrial objects.



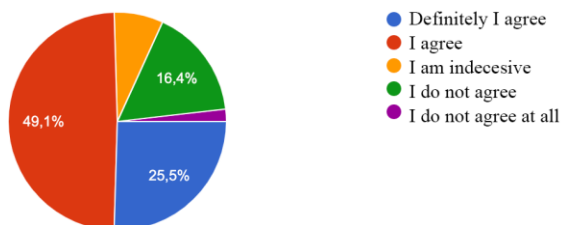
I buy an object that I think is kitsch.



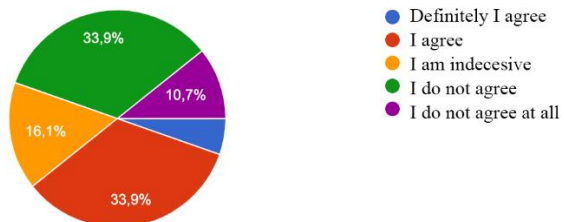
Modernization has made it necessary to change the consumption culture.



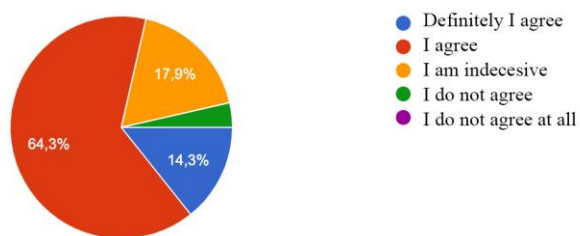
Traditional production and handicrafts have been replaced by kitsch products based on imitation.



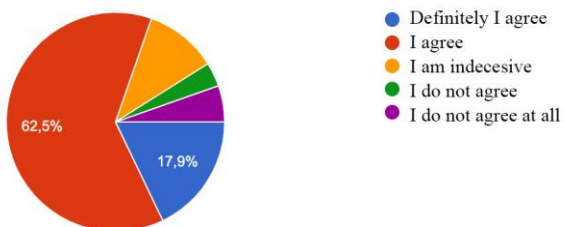
Kitsch is a modern phenomenon.



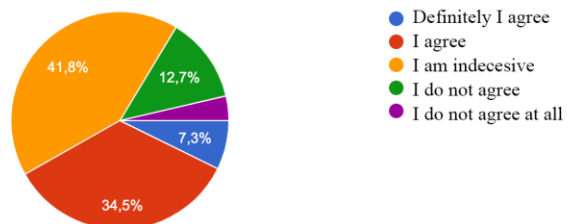
In today's conditions, kitsch can be easily obtained.



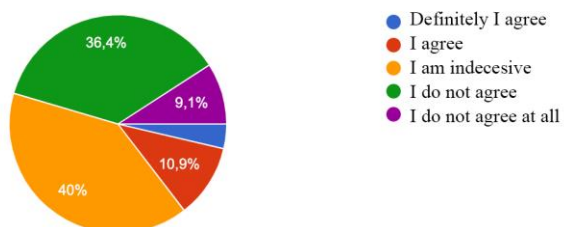
Even if kitsch art is bad, not all bad art should be called kitsch.



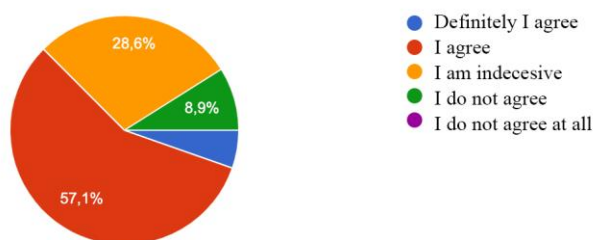
I think many political parties are trying to impose their ideologies using kitsch marketing strategies.



I find it right that fashion designers bring the kitsch fashion to the present.



I think that consumers prefer the popular culture of the new era over the old period works.



Appendix C: Qualitative Research Answers

Interviewee: Dr. Instructor Member Ezgi Yemenicioğlu Negir

Çanakkale Onsekiz Mart University Art Department

Question: Is it art or an adjective?

Answer: Calling it an adjective makes more sense to me, umm because we do not only qualify works of art as kitsch - we come across kitsch objects a lot in consumer products. These may be found aesthetically pleasing by some segments of society. It totally depends on perspective. There are kitsch artworks of course. There are also moments when it is considered as art, but even then it is possible to talk about a perspective and interpretation. When we say kitsch, I think we can use it as an adjective when evaluating all kinds of consumer products we see around us in our daily life. We live in an environment where we can record and market all kinds of images with the help of the consumer society and technological developments, where they can see even products that have no value in terms of aesthetics as a value and share them in a medium. Today, the fact that there are so many technological communication tools causes these products to appear in large numbers. What is aesthetically pleasing for some may not be for others, this can of course be connected with sociological and social factors such as the education they have received, the environment they come from, the living conditions they are in. There is also kitsch in art. People who have received an artistic education and have developed an aesthetic taste, emotion, and view tend to use kitsch in order to express something, perhaps to do things that will strengthen the impact effect. But my own personal effort, pursuits, orientation, and approach reach a place where a more sincere

person blends and expresses the effects of the outside world through their own inner life. That's why I think that kitsch objects can be considered valuable in terms of art only as an extension of popular culture.

Interviewee: Lecturer Vahid Novruzov Çanakkale Onsekiz Mart University Art Department

Question: Is it art or an adjective?

Answer: It is necessary to know the concept of art itself. Art takes courage. The painting becomes simpler as it becomes more and more masterful. It is necessary to say more than little. For this, you need to have read a lot and be very knowledgeable. You become so proficient at painting that you catch something there with one stroke of the brush. Some make eyelashes and eyebrows, like the real thing... Simplicity is important, minimalism is important in art. But kitsch is just the opposite. Some people go to amateur courses. They come to consult me, but there is no philosophy in speaking. (Laughs) It's like he's making a movie, trying to do everything. But the picture is nothing like that. If you go to Macedonia, Skopje, there are lots of kitsch sculptures. There is no quality. There are also many sculptures in Italy, but they are striking, art-based sculptures. (Immm) There is a difference between a picture of an educated person and a picture of an uneducated person. When science, science and craft come together, it becomes art. Educated people do not make fun of art. There are biennials, you go, you see that they have made a pile of garbage...

I agree with you too. There are statues of Nasreddin Hodja, he's horrible... his mouth, face, nose are crooked, like a pile of garbage. I went to Kırklareli, there are such funny

sculptures...they made a compromise with a certain municipality. Kitsch is an unnecessary waste. You can't say anything else.

