


Fine Arts Research Papers



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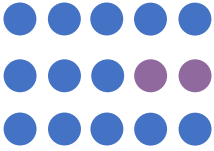
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**INTERPRETATION,
PARODY, PASTICHE
AND
PLAGIARISM IN
VISUAL ARTS**

**Chapter
1**

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Abstract

The aim of this study is to reveal the difference/s between plagiarism which is regarded as unethical in visual arts and inspiration, parody and pastiche as description types. In visual arts, to be influenced by former artists is examined as many different concepts. There exists an amorphous effect between the level of influence by the artists and the fictions they prefer in descriptions. Within the historical process and the artist productions, the universe and applications of this domain, however, are defined using various criteria. While these interactions stemming from other artists or human being productions are sometimes interpreted as pastiche or influence by the rules of law and experts, in some other cases, they are regarded as copy, plagiarism or imitation depending on the geography, conjuncture and historical period, and moral or material penalties can be in question.

As a method, in the study, literature analyses were made and resources regarding the works discussed and accused of plagiarism were strived to be reached. According to the investigations made, some of the artists accused have defended their works by defining them ‘within the definition of parody’ and tried to prove that parody does not mean imitation.

As a result, it is obligatory and natural that visual artists are influenced or inspired by other works of art. Artists, especially along with modernism, are naturally influenced by art productions and man-made works in the past or present at different levels. There are also a number of indicators that we can assume this influence

will continue. It is understood that the artists experience problems in terms of the ratio of these influences and what ratio they were involved in plagiarism. Artists are required to do their work in such a way that they do not interfere with the rights of previous artists' works, for whatever the reason, and refer to the previous artist when necessary. This requirement is essential for the rights of art production.

Keywords: Plagiarism, Citation, Inspiration, Imitation, Parody, Past

INTRODUCTION

In Today's communication era, people access information and visuals via improving technology with dizzying speed. In such an environment, it's inevitable to be impressed one another indirectly. This circumstance of being impressed is not regarded as stranger, but it brings about some act of plagiarism.

The word of "plagiarism" has Arabic roots and it is defined as "picking and stealing" by Turkish Linguistic Society. Plagiarism is usage of some idea, sentence or some genuine formation such as tune completely or partly that was already used in some scientific or artistic work without attribution as if it is his/her own work (Yıldız, 2016: 9; Sengel, 2009: 77; Tek, 2014: 43; Jereb, Urh, Jerebic ve Sprajc, 2017: 410). Briefly, (Sternberg, 1919: 394) plagiarism is some method of picking. "Plagiarism is a practise of taking somebody else's work or idea and transferring it as if his/her own" (www.en.oxforddictionaries.com).

In The Dictionary of Turkish Law, Plagiarism is defined as “Attributing some reconciliation, some work of art to him/herself that essentially belongs to someone else, attributing some phrase of a book, a tune of musical composition to him/herself via presentation, delaying or overall manipulation of the original work’s wording considerably”. (Sengel, 2009:77; Bakırman, 2015: 61).

Plagiarism is to steal (copy) and transfer some literary work, someone else’s words or ideas for his/her own benefit without specifying the origin (Akt: Park, 2003). In plagiarism, there is a case of taking the work from the owner and serving it as if it’s his/her own. It can be also considered as plagiarism to take a writing, visual or any kind of thing that produced by somebody else from internet or transfer a long part from a literary work (D’Alleva, 2015).

Amongst many different sorts of plagiarism, forgetting plagiarisms that are generated inadvertently take lead. After some amount of time, it is possible to use previous information. “That which harder to avoid is the kind of plagiarism we do without thinking” (D’Alleva, 2015: 113).

Nowadays, plagiarism is an important issue for people who produce artwork and make research. “...Researchers and art historians can write several things under this title, if they generate a study and examine the production in any branches of art such as literature, plastic or music.” (Çizgen, 2007).

One of the most important obstacles preventing the cultural development is plagiarism at scientific and artistic area. One of the concerns of researchers is

protecting the ideas from others during the process of creation and core. Alongside the concept of plagiarism is explained only by such a subtle nuances, one other factor that makes plagiarism so important is not possessing of enough information by producers of the area such as researchers or artists etc. Most of the academicians avoid to share their work, before it is published (Vaccaro, 2000). The reason of this circumstance is concern of usage of the studies by other people without permission. According to Evering & Moorman, (2012), a great deal of experts do not know plagiarism adequately or can not determine the borders concretely. Besides, it is important that the definition of plagiarism is not understood in depth, reason of occurrence and method of preventing is not paid sufficient attention and is not discussed enough.

Visual Arts and Plagiarism

Plagiarism in visual arts is an important problematic that has been discussed today. It is important with regard to protect the artworks, to encourage the effort, creation, production and to respect.

The societies that produce ideas and transform the information into output, give importance to originality and also keep away from imitation (Eliri, 2010: 63). Protection of artwork is important in respect to existence and reaching the deserved value of art.

To quote directly an artwork that belongs to other artist without attribution can be evaluated as plagiarism/art picking. Aim of art production decides the result and description. Consignments having the aim of examine a case, recommends and inspirations, usage of some parts

of an artwork to a certain extent can be evaluated as plagiarism or not.

In today's information and internet era, benefitting from an other work of art has a undefinable eclectic structure. From time to time, artworks can be accepted as a "new" piece by art institutions that has never seen in history. "The original has an aura that the imitation has not... Conversely, the imitation is virtual; out of place and out of history... Reproducing something means break off it from its place, make it homeless" (Groys, 2017: 121).

Today, being influenced and inspired become both an obligation and an ethical problem for artists. "When an artwork is exhibited, we come across some discussions about the quality of the work other than good or bad... The name of the discussion is "Plagiarism" – with today's turkish, is "Picking" (Çizgen 2007: 64). "Picking... is consist of to present someone else's work as if his/her own" (Hünler, 1998; Ferry, 2012). In the method of picking, the artworks belong to second category gain value that is not deserved.

Inspiration in Artworks

It's known that, an art producer can be impressed or inspired of anything he/she listen, watch or see and all of these factors also affect the process of producing. "All kinds of art is partly about the world it was born into." (Barret, 2014). One of tools of the artistic impression is social structure.

In our era, there are great amount of works on different theorems on themes. These works of art gain

original identity via different themes, efforts and intertextual syntesis. “Art does not keep away from bringing together different manners. Moreover, it reproduced the works that were produced before.” (Kahraman, 2015: 125). Today’s artworks can be used in order to generate any kind of “new factors” and set ups from anywhere. Description of two independent expression takes place of previous “original” works and composes a new organization. This is not confined with reconstruction of the pieces (Debort, & Wolman, 1956).

Artists constantly interrogate, search, examine and filter on their original seekings with regard to ideas and production. “All kinds of art is partly related to other types of art...” (Barret, 2014). Because creativity in all the scientific branches work in direct proportion with the ability of controlling the human mind that was informed by researches (Atılgan, 2014: 473). Artistic ideas come into existence in mind are included to artworks to a certain extent. “Actually, art doesn’t recognize an obstacle of its nature, it seeks and finds, it gains impressions from its environment. Briefly, art is open for everything that set in motion its instinct of creativity.” (Özsezgin, 2013: 44).

All forms of arts are in interaction dependently and independently according to their types and their historical process. In historical process, we see artists that are in a universe which is out of the definition of time unlikely moving forward. Modern artists that are impressed by African sculptures or Hellenism inspired by Egyptians. Also being impressed with a reverse timing is possible. “The art does not born into emptiness, Artists generally know the works of other artists” (Barret, 2014: 19 – 21).

Does inspiration pose problem for productive artists? Is it possible to demolish inspiration completely with the aim of genuinity? Is it possible to product a piece of art without inspiration? When we examine the outputs of art, we know that it is impossible to exclude abovementioned concept completely and we have an art history which is impressed by a universe that involves nature, environment and man-mades.

Inspiration can be defined in many different forms spesificly. In inspiration, it is possible to be impressed both by artworks and on ideas, subjects etc.

Do we really want an art world without restoration, eliting, qualify, raising consistency and inspiration? Even if we have a solution that recognize the difference between picking and inspiration concretely, this restriction of interaction and forcing for originality, "...can inhibit the production of new artworks." (Sengel, 2009: 127).

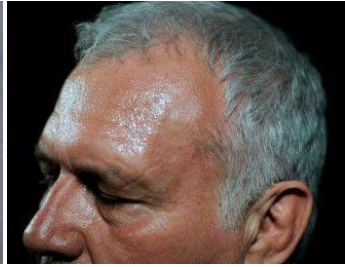
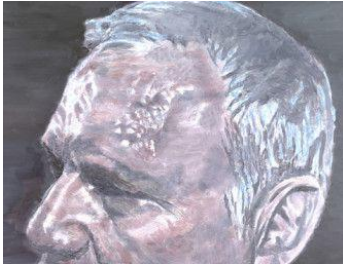
It's not easy to determine the difference between plagiarism and inspiration. Alongside determining the differences and similarities of works, production era, exhibiting, reputation the artwork gained and most importantly aim of the artist produced the artwork are important. In an artwork produced with the act of plagiarism carries the features of artist rarely. The problem is, there are many transivities between plagiarism and inspiration. In many countries over the World, whenever the discussions pass over the inspiration and come to the point of picking, the ethical rule is defined at the point of *gaining favour for artist*.

Not to be impressed by any visual image for an artist is unthinkable. It exists in nature of art. For instance, “even if two painters had painted same landscape or same portrait, none of the works are counted as plagiarism”, because painter has an individual and special psychology and he/she reflects this to his/her work. This influence renders appearance of different works possible (Sternberg, 1919: 394).

Following the invention of photograph, photographers inspired by painters formerly give inspiration to painters nowadays. These works that have a proper fiction of composition, sketch are used by many artists. In Belgium, painter Luc Tuymans was sued with the accusation of violation of a copyrights of a photographer via picking. According to judgement of court, the painter was inspired by the photograph more than necessary. The painter accepted that he benefitted from the photo, but he made a powerful self defense by explaining that his painting is actually a criticism in kind of parody (www.news.artnet.com).

In his defence, he emphasized that “The scale, the colours, the shades were reshaped and were resynthesized.” As a result he pointed out that the photograph was recommended and changed (www.diyphotography.net).

The court did not accept that the photo as a parody, evaluated the work as a copy and fined the painter.



Resim 1 “Jean-Marie Dedecker” Luc Tuymans. tarafından Tuymans'in resmi

(www.theguardian.com).

Resim 2 “Jean-Marie Dedecker” Katrijn Van Giel tarafından fotoğraf

(www.diyphotography.net).

As we see in Picture 3 – 4, a work of Makovsky was repainted by Nagornov. In general, it's seen that original fiction, colour and shape were appeared in so “similar” form in the other work. There are some differences, for instance posture of the hands has partial differences in two paintings. Also red drape on the figure differentiated substantially in terms of shape and colour. Testimony of the first portrait and the second one have different emotions.



Resim 3 Konstantin Egorovich Makovsky (Russian, 1839-1915). Oil on canvas.

56 x 44.5 cm "The girl in pearl necklace"



Resim 4 A Vladislav Nagornov. “Madam Madam”.

(www.usaartnews.com).

Examples in Picture 5, 6 and 7 carry the discussion to a different dimension. The paintings done by Jean Augustie Ingres that belong to same subject but different time zones were handled again and again. The painter also has interventions which do not differentiate from essential plan or plastic factors. This is an act that has been generated in art history in order to create “more aesthetical one” on other painter’s work. This method is to experience the aesthetical for many painters and the aim is to examine his/her work towards better, more accurate, the most ideal.

In the painting that was painted by Rembrandt Harmenszoon van Rijn, paintings of Jean Auguste Dominique were based on and models were renewed. In this work, it can be accepted that there were consignments to the painter on a certain extent. At the same time, this can be evaluated as a respect to the master. (Picture 5-6-7-8).



Resim 5

*Jean Auguste
Dominique
Ingres
Raphael
and La
Fornarina
Oil on
canvas c. 1827
Kettaneh
Collection,
New York*

Resim 6

*Jean Auguste
Dominique
Ingres
Raphael
and the
Baker's
Daughter
Oil on
canvas, 1840,
14 × 10.75 in
(35.6 × 27.3
cm).*

*Columbus
Museum of
Art*

Resim 7

*Jean Auguste
Dominique
Ingres (1814).
Raphael
and La
Fornarina
Oil on
canvas, 1814
71 cm × 71
cm (28 in × 28
in).*

*Cambridge
, Fogg Art
Museum,
Massachusetts,
USA*

*Fogg Art
Museum,
Harvard
University,
Cambridge,
www.abc-
people.com*

Resim 8

*Rembrandt
Harmenszoon
van Rijn,
Self-portrait
with Saskia
Self-portrait
with Saskia
1676*

*Rembrandt
Harmenszoon
van Rijn
1606 - 1669*

*Original
dimensions:
161 X 131 cm
Location:
Gemäldegale
rie Dresden
Germany*

There are some criticisms based upon the picking indications on artworks. “Plagiarism – picking discussions never lack at the painting area of plastic arts.” (Çizgen, 2007). Seemingly, these discussions will go on as the arguments about who products more original works. Today, there are several discussions in our country upon different types of contests and happenings generated on social media and other blogs etc. The Art Institution +RH, related to artworks that were claimed with picking, declared their opinion to public criticising the people who claims the artworks are copies of one another.

In the statement, it was pointed out that “there really are some people that do not quote a reference, copy the works from other artists one to one, reckon themselves very crafty and lack of ethical understanding. This is an eternal reality and there is an intellectual fraud that exploits the rights of genuine, real, creative artists.” (www.upsd.org.tr). This is a part of whole statement offered to public.

The most spectacular extent of the statement, the necessity of exposing the concrete difference between original artworks and copies.

In the history of art, painters produced works have similar problems in many different places and seasons. But this circumstance can not be accounted as picking. There is no agreement on the method and way of resolution of original and plagiarism. Furthermore, description of picking can be made different according to eras in art history.

Inspiration

Inspiration is accepted as an obligation and a requirement for artwork and for artist. Inspiration also means “oracle” and works that produced with oracle.

According to Freud, life instants we experienced and loaded to our memories via our sense organs are kept in our “minds.” And this come on the scene under suitable conditions “on a sudden.” This is called “inspiration” by Freud (Akt: Kıran, 2011: 108). Being influenced is a requirement and also an obligation for art. This is “act of being impressed from outer world’s realities and to head for working for artist before creating the artwork.” (Sözen & Tanyeli, 1999: 79).

In the history of visual arts, maybe the greatest professional acts are inspiration and being impressed... The authors, artists and composers of the nineteenth century were influenced the former ones... This circumstance can be observed in the works of artists like Manet (Rosen, 1980), in the resources of Renaissance at the branches of painting, music, literature.

Discriptions like disappearance of inspiration in a situation of transcendence in *never* is adopted by people who want to see the discription of inspiration in a mystical zone. However, “...artistic inspiration is not a case of drunkenness, and artistic imagination is not a dream or hallucination (delusion)” (Cassirer, 1997: 193).

Inspiration can occur in a form of getting inspired from other artist’s work, from human made, nature and environment. “Being inspired can be possible via a real incident, phenomenon or creature, as well as another work of art or manner.” (Sözen & Tanyeli, 1999: 79).

Inpiration can occur from an artist. This process is examination of a meaning upon a description that includes a communication between the artist and inspiring work. Dubos asked "...Can not an artist able to compensate his/her own insufficiency and infertility via transferring the beauty in a grandmaster's work into his/her works?" (Ferry, 2012: 64). Being inspired doesn't include only being influenced, but an effort of doing better and compensating self deficiencies.

Furthermore, in visual arts the same situation is valid for the photographs that were taken by other artists. It's known that painters produce paintings inspiring by photos too. For instance, "Ara Güler" produced paintings attributing photos of "Mount Ararat." However, here the point that we need to think is that "inspiration" which means retell better than the original one found by someone else. (Çizgen, 2007: 67)

Imposes can be at the level of copying and imitation. This imposes occur as an effort of internalization and getting bottom of an artwork or the nature. According to Mengüşoğlu (2008: 218), the art can be "imitated". Because in art, it's important to grip the subject's depth or not. Plagiarism in science or philosophy is different from the plagiarism in art. Once the importance of it is understood, the work gains the feature of work of art.

"The influence of an artist to another can be in several different forms from plagiarism, loaning, quotation to deep but almost invisible form that we see at Plato and La Fontaine." (Rosen, 1980). An artist is a person who doesn't just produce but sees, listens and

comments as well. Also he/she comments and criticises both his/her own work and the other's. "The quality of the works belong to his/her area including his/her own works are important in terms of his/her productivity and viability..." (Çizgen, 2007). This circumstance of "emulation" of an artist is an obligation in terms of producing.

In the World we live in, number and duration of taking part in our lifes of visual products increased excessively. The number and visibility of resources artist are fed increased as well. Artists are able to get media information about any artist and his/her work in anywhere in the world in a very short while. Increasing of these medias is extremely important for an artist. "It's possible to handle everything as a part of seeking, being fed, benefitting and affect." (Çizgen, 2007: 66). Besides, such an increasing in visibility causes some problems in transmission between inspiration, being influenced and plagiarism. "...in our era, digital reproductions of artworks can be easily obtained just with a searching on internet" . Medias belong to different artists and people are able to be copied and arranged by means of internet and computer softwares (Callander, 2012).

Genuineness

One of the main purposes of producing artwork is to able to create an original work. In general, occurrence of an original work by means of just a single imagination of a painter is not possible anymore. We can say that, many works described as original are generated by syntesis of some elements that were produced formerly. It's known that even the most genuine work was

influenced by some other painter's works and human imagination make use of several subjects while day dreaming.

However, according to Özgür, genuineness should not be one of the most important criterias in terms of evaluation of an artwork. An authorized affirmation of genuineness is not possible. "Because there is no such a thing as genuineness in art." Genuineness was described according to demands of economical environment (www.sanatatak.com). Art was not born into never, it was generated by human being as an humanitarian act. Interaction of artists as a part of society is inevitable.

Copy

"Decent artists copy, great artists steal"

Pablo Picasso

Copying practices were preferred extensively since the academy settled in art education. As we know, copying from classical Greek and Roman sculptures and two dimensional paintings is preferred for a long while. Especially some certain master's works has been subjects to practices. Copying is not just a way of gaining technical skill, but an important process of understanding the set up logic of artwork as well. "The imitational way of looking to a liked, felt close and accepted master for a painter or candidate painter in every period of his/her carrier is completely normal but on condition that produce original works." (Özsezgin, 2013: 44). Students and art lovers can imitate works of masters in ethical rules. Works of masters constitute excellent resource in

terms of being examined, analysed and completed. The aim of practising these works is to become skilled by way of examining implementation stages.

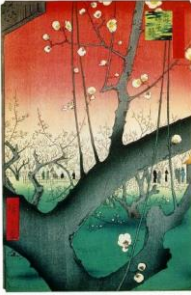
In plastic arts as we remind of, being a part of the art education is the best known function of copying of some master's works. In a figurative context, some subject is copied getting inspired by an original work. In this sense, copy is confused with imitation or mirroring (Aktulum, 2016 142).

For instance, when we examine the works of Balthus, we can point out that most of the figures he used were quoted from Piero della Francesca and Poussin that he feel admiration when he was young. However, he used this as a 'resource' and an 'allusion' (Kahraman, 2015: 124). In most of the artworks, there are emulation to some subjects, to nature or to some artworks. This emulations can be in various ways. It can appear as a respect to master or to indicate that the new one is better. The emulation in art is an open ended concept.

Besides these, imitation and copying are allowed around the boundaries of being inspired. "on the condition of not generating as ... a plagiarist, taking/stealing from other's ideas can always be allowed" (Hünler, 1998: 117). The practice of getting for his/her own advocated by Hünler can be accepted to a certain extent. The ones that were plagiarized or not plagiarized can be ambiguous from time to time. "It's always allowed to get benefit from other's intelligence on condition of not to plagiarize..." (Ferry, 2012: 64).

There is a distinction between the copy works and original ones. A “copy” is lack of originality not because of being different visually, but for the reason of not having a historical origin” (Groys, 2017: 121). Despite that, there are some critics who find copies valuable and see the original work as a fetish object. And also, conceptually it is clear that “...original” , “imitation” and “copy” phenomena are different.” (Shiff, 1984). This clarity enables us to make distinction.

Great artists preferred “learning, commenting” by way of copying method as well. For instance, the work with the name of “Blooming Plum Tree afterwards Hiroshige, 1887” (oil on canvas) painted by Vincent Van Gogh is an important piece of art that is clearly attributed to Hiroshige and also shows respect to the artist (Visual, 9-10)



Resim 9: Utagawa Hiroshige
Edo'nun Yüz Ünlü Manzarası'ndan No:30 Erik Ağaçlı Arazi Kameido 1857
Ahşap Kalıp baskı



Resim 10: Vincent Van Gogh
Açan Erik Ağacı, 1887 Tuval
Üzerine Yağlıboya (Resmin tarihi David Hockney, 2016, Martin Gaybord, YKY, 282).

Copying can be evaluated as picking by a part of critics, when it is practiced without educational processes. Benefitting from a master's work by means of changing it by numerous methods and to serve it as if his/her own is not considered ethical. It is necessary to consider judgmental attributions, deformations, parody copies and consignments that expanse in practice of more painters with modern art in a different context.

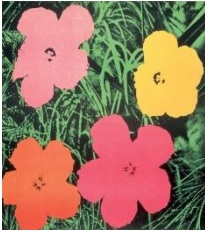
For an artist, in order to sense belonging to work he/she produces, it's required to leave copying in ethical, namely educational stage and to know nuances between types of attribution if he/she will generate it. For instance exhibiting several visuals taken from artworks in certain collages etc. In general, one of the dilemmas for candidate artists is to attribute the photos taken by

someone else professionally or amateurishly to their own creativity while working on it. However it is required to obtain permission from the photographer or if not possible, to make attribution. In order to produce completely original works, it would be more proper to retake photos personally.

There is actually a dilemma between accomplishing the best and stay original in copying. Producers can think that the work belong themselves when they change the photo in some extent, rearrange the colours or replace the forms completely. However there is a certain dilemma between staying original and the work in terms of genuineness. The painters who think the part does not refer the whole must know that every single work belongs to its real owner even in details.

The act of attributing himself/herself can become a judicial problem on many aspects. In pictures 11 – 12 – 13 – 14, the original photograph of Patricia Caulfield that was published in a magazine was used without “permission” in the work named “Andy Warhol, Flowers, 1964”. Photo artist Caulfield sued Warhol. The works of Warhol were imposed to fine even if they were changed in many aspects as we see in the visuals.

Upon this, Warhol understood that he should be more careful in order not to be accused and must take photos personally.



Resim 11-12 *Flowers 1964*
Print, Offset lithograph on
paper
58.4 x 58.4 cm
Edition of 300
(www.artspace.com).

Resim 13-14 *Patricia
Caulfield's pictures of
hibiscus flowers on the cover
and two spreads in Modern
Photography, June 1964.*
(www.warholcoverart.com).

In the method of imitation, there are some limits for the artists in America who defend their works for the reason of being ironic imitation or parody. The works which reflect the whole original work, or the works that have completeness with original work and eventually the works come into focus in extent of preventing the interest and wonder of original work can be considered as plagiarism.

In the incident took place in America, in the judicial conflict in 1989-1992 between Art Rogers and Jeff Koons, painter Jeff Koons and photo artist Art Rogers took a black and white photo of a couple sitting on a bench and holding 8 baby dogs called “puppies”. They printed this photo on several greeting cards and on other media products. There occurred a claim of picking about the photo and two artists went on trial. The similarity between the sculpture and the photo can clearly be seen. Except for the flowers clipped on the woman’s ears and some changes on the forms of the dogs, a work resembles very much to photos that was produced. The work was defended for the reason of being a criticism to “world of increasing objects and images” and a “parody” of the society by Jeff Koons.

Judge C. Haight from Manhattan Federal Jurisdiction Court made a specific decision for the claimant. “The photo of Rogers is a creative work”, it is not a “cupcake” and not an ordinary record; it is fascinating. (www.designobserver.com). The sculpture of Koons’s is clearly similar to the photo and this similarity can be easily realized by anyone who even not produces art. The sculpture is a copy of the work of Rogers.

Judgemental side decides via focusing on the factors preserved by copyrights and considering “whether two works are essentially similar to each other or not”. Courts tried to describe “important similarity” as a proof of copying (Wallace, 2014)., (pictures 15-16).



Resim 15 *Puppies Dize, Jeff Koons (b. 1955). 1988, polikrom ahşap Boyutlar: 42 x 62 x 37 in (106, 7 x 157, 5 x 94 cm). Whitney Amerikan Sanatı Müzesi, New York City*

Resim 16 *Photograph: Art Rogers, Puppies, 1985. Offset lithograph on coated paper; 4 5/8 x 5 3/4 ins. © Art Rogers www.designobserver.com,*

Since 1976, copyrights were included in law in America. According to legal base described the boundaries under 4 basic titles, and decision is made upon the items like “(1). Aim and characteristics of usage of the work including trading or not; (2). Qualification of work including having unprotected elements or not; (3). Quantity and size of the original work; (4). Affect of the usage on the market value of the original work (www.artsy.net) etc.

Parody is a kind of artistic description that handles and criticizes the forehanded works in a humorous manner. Parody is not considered as a type of plagiarism. Moreover, it's known that some artists defence themselves when they come across copyright problems on the concept of parody if necessary. Since parody

hangs on imitation, it is separated from the original work by means of “being parody”. This critical circumstance can be stem from directly on an artwork or can be speculated on anything else.

In order not to come across with judicial problems, the works produced by interaction should have feature of commenting and must be reflected by means of parody if not have educational aims.

Commenting by means of being inspired, Parody

Commenting via inspiration in art of painting was more clarified and practiced especially with modern understanding of art, and it can be expressed by means of different concepts by several critics. One of the reasons of this disparity can be different preferences and the works that are generated upon these preferences of artists. The subject which is united on that there is an inspiration from someone else’s work and certain extent of irony, parody and humour were generated. There is a pretty fluid transitivity between these types of descriptions. Slippery slope determines the description preferences of artist as well. Artist’s type and form of description can be evaluated as a respect to former artist. Furthermore, as a new process of consideration, the artist can be able to conduct a more aesthetical and improved approach. The effort of reaching a new comment by means of being inspired by masters is so important too. Examining and discussing the former subjects farther via different painting methods is critical with regard to improvement of an artist. Artists reexperienced the attributed works they were devoted with respect to

composition and shape within their own manners. These works have characteristics of new original works that were inspired by others.

Picasso commented “Las Meninas” serial of Velazquez; Diego Rodriguez as an example of commenting by means of inspiration. And the artist was 75 years old when he began to Las Menines serial. In about fiftyeight cubistic paintings, some original character, object or figures were added or excluded.

Picasso argued and examined cubistic constructivism in the works they produced via being inspired by former painters. He made clear alterations on the subjects of the works belongs to Diego Rodriguez Velazquez too. For this reason, considering this types of works of Picasso as a parody or ironic works can be a judgmental “*unfairness*”. He spared great amount of time and argued, interrogated the works. “Interpretation via getting inspired” would be a proper specification for the works of Picasso. “Even if he adhered to arrangement of work of the spanish painter on a large scale, Picasso did not refrain to add new factors.” (Aktulum, 2016: 28)

Pablo Picasso and Las Meninas. (Picture 17 – 19 – 20 – 21 – 22). “Inspirational Commentation” of works of Velazquez; Diego Rodriguez (Picture 18)



Resim 17 Pablo Picasso. Spanish, 1881–1973. *Las Meninas (Group)*. 1957. Oil on canvas, 2' 1/2" x 8' 1/2" (194 x 260 cm). Museu Picasso, Barcelona. Donated by the Artist. © 2006 Artists Rights Society (ARS), New York, (www.inexhibit.com)



Resim 18 Velázquez; Diego Rodríguez *Las Meninas*. Oil on canvas, 1050 x 910mm (4 3/8 x 36"). Museo del Prado, Madrid.
Original



Resim 19 Pablo Picasso *Las Meninas* Serigraphy 1985 35×45 cm Numbered low left 4/500 (www.dudaradjen.com).



Resim 20 Pablo Picasso. *Las Meninas*. Cannes, 2nd October, 1957. Oil on canvas 161 x 129 cm. Gift of Pablo Picasso, 1968. Museu Picasso, Barcelona.

Resim 21 Pablo Picasso. *Las Meninas* (infanta Margarida Maria). Cannes, 14th September, 1957. Oil on canvas. 100 x 81 cm. (www.blogmuseupica.ssobcn.org).

Resim 22 Pablo Picasso. *Las Meninas*. Cannes, 17th September, 1957. Oil on canvas. 130 x 161.5 cm. Gift of Pablo Picasso, 1968. Museu Picasso, Barcelona. (www.nobleoceans.com).

Berger defined the technique used by Picasso and many other painters as “*metaphorize*”. While being faithful to original work in many aspects, painter’s means of expressions are defined upon objects or figures in this technique. According to Berger, Picasso based on the painting of Pousin and even if he essentially took the fiction, he defined all the figures with a new and critical manner of telling without Pousin’s structure of composition. (Berger, 1992: 115).



Resim 23 *Bacchanal nach Poussin*
1944, Picasso, Private collection
Aquarell und Gouache a. Papier 25 x19 cm



Resim 24 *The Triumph of Pan. Poussin, Nicolas (1594-1665). Oil on canvas. Baroque. 1636. France. National Gallery, London. 135, 9x146. Mythology, Allegory and Literature. Painting.*

One of the remarkable examples belongs to Francis Bacon who quotes from the works of Diego Velazquez. Holy Father's painting was done by Velazquez realistically in a cool and self reliant state of mind in splendid clothes taking care of details. However Bacon applied deformations and converted the Holy Father -who is a spiritual person- to a screaming monster. By means of changing colours, he assigned the volume effect to contours in his composition. He used free and apparent brush strokes and increase the conflict via make use of the yellow and purple contrast. In the painting of Bacon, the figure look likes as if in the cage. Or in a ring of a battle. Also an emotional aura with the help of vertical lines in order to disrupt serenity and to reflect the fluidity

was created while the curtain was placed behind the figure. (Tatar, 2017: 10; Akyürek ve Beyoğlu, 2017: 305). (Pictures 25 – 26). Describing the work as just a parody copy would be deficient. Bacon was inspired by the work of Velazquez and he commented it.

After the Velazquez's Innocent X Portrait, the work of Bacon is to reexamine the painting of Velazquez which was previously updated by Balaz. In order to cause to meet to a contemporary resonance,⁷¹ pastiches unite the Holy Father's powerful monumental artistic legacy with a photographic image. "He aimed to copy a blurry, out of focus and unicolour photo of a newspaper" (Arya, 2009).



Resim 25. Diego Velazquez, (1650).
Papa X. Innocent'in Portresi



Resim 26. Francis Bacon, (1953).
Papa X. Innocent'in Portresi

Seisin

“Seisin” is term, which was suggested by Marcel Marien. It includes the meanings like reversing, appropriation (Can, 2018: 270), taking up. With the purpose of reseizing the meaning vanished in the culture of “entertainment”, it refers to effort of plundering the existing material and to serve them in different perspectives” (Foster, 2009: 42)

In seisin, there is a possession. But there have been changes in the meaning, even if in the same object. For instance, even if Duchamp possessed an object in his work “the fountain” 61 x 36 x 48 cm, 1917, he changed the meaning and indicator of the image related to the stuff completely.

“Mike Bidlo seisins the Brillo boxes were possessed by Andy Warhol, by this means he turned a consumable stuff into an artistic possession and he intimated that Warhol’s images were reduced to consumable items.” (Stallabrass & Soğancılar, 2013).

The seisin can be considered as issuing of forehanded works with a different purpose. “It seems as if eternal retrospective of everything felt into our luck. This situation is valid in art as much as it is in politics, history and ethics – it has no privilege in that respect too... Consignment, simulation, seisin: Today’s art more or less started to seisin all the forms and works belong to distant or recent past or even today in a kitsch and tricky manner.” (Baudrillard, 2011: 27). Nevertheless, considering the artworks in a eclectic form is an obligation from now on in order to conduct new set ups. “The art transformed into attribution, seisin; it seems like

it is consist of ressurection of its own forms infinitely. Eventually, everything is an quotation: everything was textualized in the past, everything existed at one time.” (Badrillard, 2011: 91).

Parody and Pastiche

In visual arts, parody, pastiche and imitation are best known methods that connects intertextual way of working or way of working with visuals. “Parody is “theatrical production written in the way that shapes a serious piece into ridiculous humorous form.” (Arseven, 1998).

“It was derived from an Italian Word “pasticcio” which means using and mixing of components from different roots likewise or via copying, irregular, to mix etc. (Rose, 2016: 104). “Being united in whole without creating an original work and disappearing.” (Sözen and Tanyeli, 1999: 187). Mixing of different materials, mixture.

A parody “imitates an artwork partly or completely, but this “imitation” turns into making fun of the subject. Existence of parody is possible if only there is some “weak points” that can be wounded even though it is vindictive, disruptive or humourous.” (Kağan, 1993: 189). Parody reanimates a subject in a cheerful manner which an original and serious work found important partly or completely by means of irony (Rose, 2016: 91; Ambrose, Harris, 2013: 93). If some ridiculous subjects that can be transformed into a parody from an artwork doesn’t exist, it’s really hard or even impossible to make parody of this type of works. “It is really hard to make a parody of a perfect, flawless classical masterpiece like a

poem of Pushkin or novel of Tolstoy...” (Kağan, 1993: 189).

Effective works which their parody and pastiche were done have recognition and familiarity. They are as powerful as icon that will influence the ideas of artists. They are rediscussed in many different ways like parody and pastiche due to their familiarity, ability of bear in mind and convenience for indicators. In literary usage, pastiche reflects more or less expanded imitation of style of some other author or literal period.” (Detith, 2000: 153).

While generating parody, pastiche and judgmental modification, it is necessary to protect copyrights of original artworks and not to limit freedom of producing new works. Viewers think by means of interacting the original work and parody. Requirement of protecting the copyrights takes place its connection with the parody (www.copyrightuser.org).

There are great deal of discussions over pastiche practices. Parody differentiates from pastiche via certain distinction. “Pastiche is a painting which is produced by means of imitating of style and manner of a painting which was produced by some other painter” (Arseven, 1998). The term of pastiche is derived from “pastry” as a word root, which means “pasticcio” that refers to mess consists of fruits and cakes. Pastiche may seem us even ridiculous due to their differentiation from the works we are familiar with. However, its main goal is not this. Naturally a pastiche is aparted from a parody and it respects to original work. Pastiche praises, exalts and moreover introduces the original work. “Pastiche

provides imitation of both content and shape of a piece” (Rose: 2016, 102).

Eventhough parody and pastiche appeared earlier, they obtained all of their power with modernism and especially with postmodernism. The only common point of parody and pastiche is that both of them gain favour by way of imitating the original work. While parody creates a humoruos and judgmental situation with “irony” on viewers, in pastiche, there is actually a seriousness, a certain consistency and questioning. In pastiche, which imitates and exalts the original with respect, there is a complicated fictional irony. It is a unique work benefits from original work which is rebuilt and consists of several components. In parody, along with irony and humour, there is a new and creative work and a critique. It has a power of creating new interpretations and products via criticizing an original work. Building a new interpretation is an important positive preference in all the parodies.

A pastiche “imitates” the working manner and character of the “original”. This is the point that parts its way from a parody. Parody derides, while pastiche exalts. For this reason, pastiche is a case study to eclectism in art.

In parody, entertaining and humouruos comment about original work can be done. For this reason, some exaggeration and imitation are in question as it is in caricature. The narrative technique of parody is entertaining but also an interpretation is made that can be able to make viewer think in serious subjects. “As in many kinds of the modern arts, parody and pastiche state

that an artist must be a critic as well...” (Churchwell, 2013).

“As we will mention, other’s works are examined and worked by different quotation methods (like consignment, mirroring, emulation, collage etc.) which are grouped upon their functions, aims and forms.” (Aktulum, 2016: 47).

Especially within the scope of adventure of modern and postmodern art, quotation from another work can be seen very frequently. In general, today we can say that there is no real effort for hiding this imitational approach.

Requirement for original work includes obligation and causation for pastiche. In pastiche, there is a emphasis to the former. For this reason having an information about the original work is an obligation for the viewer. The viewer must have information and experience. This is an occasion that increases the effect of pastiche. Reusage of the original work as it is directly is rarely seen in pastiche, accordingly it can’t be considered as imitation properly. “These works called pastiche were not created by copying the original literally. It is used by the meaning of imitating the style and manner” (Arseven, 1998).

Judicially the problem is, work of pastiches can make an amount of quotation that can cause an opinion of plagiarism. “Pastiche is defined as a literal forgery by some law competent authorities. However, it can not be related with cheating or forgery all the time” (Rose, 2016: 102).

Conclusion

Copying is considered as same or quite similar of the original. However, it is not possible to copy of a work of artist entirely in the same way. It's known that even in the works seem like the same to viewers, the artists use several different techniques etc. belong themselves. Picking is copying the techniques, colours, styles from an original in order to get benefit by painters. Even some parts getting from an original work can be evaluated in scope of plagiarism without counting as reuse from time to time. Getting several figuration features of a work and establishing it into our own work instead of being inspired by any "general" feature of it can be considered as picking as well. Usage of components which express the essential characteristics of an artwork without permission can be considered as picking. It would be ethical to take care of the original as needed during copying and gluing of digital medias in order to prevent conscious or unconscious picking. We must not forget that copyrights of the work we make quotation or consignment belongs to its owner and it was produced independently. If there is an inspiration or attribution, trying to hide it would be pointless. If we are copying a copy work with educational purposes, we must make attribution to the painter without considering his/her recognition. If an artist's composition is not based on but his/her technique is preferred as a method, the artist should be respected for the works that can be seen as if belongs to him/her.

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**TECHNO-CULTURAL
CHANGES IN THE AGE
OF DIGITAL
TECHNOLOGY**

**Chapter
2**

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INTRODUCTION

Developments in communication technologies not only improve the means of communication, but also affect communication methods, products, professions, individuals and societies. As a result of the convergence of digital technologies, computers have become a central location in terms of communication tools as in all other areas, and the effects of the changes brought by digital technology to the important application areas within the communication sector have been remarkable.

Nowadays, it can be seen that the known applications and theoretical approaches regarding the field of mass communication are in a process of change. The technical mind behind society being foreseeable, measurable and examinable aims to rapidly transform culture to realize its ideology. With this, in a digital age where daily facts are starting to be replaced by virtual experiences, a new culture is coming into existence with life forms compatible with technologies and practicalities of usage. This form, which is also called “Techno-culture” indicates the integration of technology and culture in a digital age. New technologies provide people with many opportunities that make life easier. Many operations such as being able to instantly communicate through video or voice calls anywhere in the world, being represented in more than one place at the same time without going anywhere, using remote controlled systems to perform surgical operations that were not possible until recently can be done today.

These rapid changes in science and technology have unsurprisingly effected many fields such as education,

culture, economy, agriculture, and industry. Accessing information has become much faster and sources of learning increase day by day with computers, and especially the internet coming into play. Specifically, new media which, in addition to being a technological tool recognised as the pioneer of many transformations that provide practicality, also functions as an environment where cultural processes are experienced and which is an interactive communication model in virtual mediums. However, the weakening connection to reality in individuals who get caught up in the allure of this environment lead to individual and cultural breakdowns in society too. Individuals' attempts to exist and socialise in digital media with false identification causes isolation and alienation from self in those who know about what is going on all around the world but do not even know their next door neighbours, who spend their time playing video games, laughing and crying based on that, and who prefer the virtual to the real. It seems astonishing and frightening that individuals would restructure their identities and societal lives thanks to the new technologies they describe as confidants and friends.

This period that we live in is immensely similar to the period before the Industrial Revolution which lead to agricultural civilisations being replaced by industrial civilisations. With the last quarter of the past century, succeeding the agriculture and industrial revolutions, the third largest transformation in human history has started. In this process, terms such as information society, information economy, techno-culture, new media, globalisation have started to be mentioned more and more. This transformation that still is not completed, is

forcing societies and individuals to change, transform. We are going through a painful process where our old conceptions are weakened and the assumptions we trusted are collapsing one after the other. However, this techno-cultural transformation that is complicating each of our lives is at the same time providing each of us with brand new opportunities. Unfortunately, instead of taking advantage of the opportunities this technological transformation provides, today we frequently come across individuals who have been caught up in its allure and become virtualised to the point that they have lost connection to the real world. For this reason, it is believed that there is a need for the focus to be on the effect created in cultural structures in connection to new technology use, and educational environments that resist these individual and cultural breakdowns become widespread.

Whereas life practices and behaviours displayed while being integrated with technology is explained with the concept of techno-culture, it can be said that new media which forms the foundations of today's cultural properties is, as a whole, the cultural form of technology. It is uncertain where techno-cultural transformation will or will not take societies. Intense arguments regarding this topic are in progress. However, it is certain that societal structures that do not meet the requirements of this transformation are being unravelled, our understanding that guides us in work and social relations is transforming radically. Because, technology is concentric with daily life and infiltrates it in many ways. In short, even if technology does not determine the transformation it leads us in certain directions.

DIGITAL AGE AND THE SOCIALISATION OF TECHNOLOGY

Everything that is seen exists with its own language, perceptive structure and depth. This existence is also the creation process of a communication dimension. However, even though this process might seem as a simple structure, it is actually rather complicated and as old as humanity. Humans who communicate through indicators, have also created a symbolic perception-communication path and have used this system intensively (Uçar, 2004). Throughout history there has always been communication between humans and societies. With the developments occurring from the past to the present, the modes of communication have undergone transformation. When we look at the movies from the 1970's and 80's, the cartoons, the printed magazine and newspapers or all of the predictions and speeches made about the future we are faced with a whole other world. All of these developments occurring in the age of information and new regulations that these developments create are situated far from the 2000's than was imagined 20-30 years ago. No matter how much technological advances based on automation have expanded in every field and has created a brand new world, the fundamental phenomenon that constitutes the core of techno-cultural transformation and has set off the 2000's is the internet appearing, being discovered, or entering our lives.

Those who think that technological advances determine or transform the social structure from which they emerge, the inevitable rise of the internet in the 2000s, and the direction of digital technology entering all

media and communication sectors are tried to be explained by theories such as digital world and digital culture (Ürper, 2012).

Today, computers, internet and mobile technologies provide societies with brand new opportunities. Technical developments based on internet and information technology systems, new tools and possibilities provided by numeric data transmission are affecting the prevailing structure of traditional media and tools. What is being experienced shows a rooted change arising from the divergence from conventional applications in the structure and systems of mass communication (Bilgili&Şener, 2013).

Considering the last quarter century when mass media peaked, the development of technology that has fed traditional media in the last century has brought with it new concepts of media and communication with which the experiences in techno-cultural transformations have irreversible qualities. The prominent ones are the concepts of “digital and code”. Today, “programmable” digital codes form the foundations for operations of new media tools. With the emergence of new media, all old media forms have become digitalised. Dijk, bases the characteristic structure of new media on two properties. The first, is “integration” which puts forth the transfer of data, and combines telecommunication and mass communication, and the other is “interaction” (Dijk, 2006). In communication that occurs through new media, the boundaries between the sender and the receiver disappear. Especially with Web 2.0 starting to be used, an interactive communicative media has been formed. This concept describes the process of the activeness of both

sides that is in question. In traditional media the person who sends the message and the one who receives it is known. Facing an active message (newspaper) there is a passive receiver (human). But in new media anyone who joins the communication process can have a voice.

Digital coding only appears in new media events. The fact that potential communication and interaction occurs at the same time can be explained through the “simultaneousness” concept. For example, television, which is one of the greatest inventions of the last century, while incorporating visuals, sound and text at the same time, does not have the properties to transform these into codes and change them or create an interactive environment. Nowadays, the software technologies that are developed transform into new media with the graphics, motion pictures, sounds, shapes, places and texts becoming computer data. To summarise, it is suitable to describe “new media” as a concept that enables individual and mass communication needs to occur both ways and instantaneously, ensures persons or institutions to stay online to manage communicative processes without confining them to time or space, makes media programmable through computers, combines telecommunication and mass communication, embodies integrative properties, thus makes interactive communication possible, provides users opportunities such as sharing, changing and easily accessing data, allows multiple processes to function and to be used in different environments thanks to its modular properties, facilitates new connections between different data with its hypertext feature, transforms the concepts of time and space, represents communication media and tools.

DIGITAL ART AND NEW MEDIA GENERATION

With the innovations brought by technology and the structure covering all areas of life, art and artists have been influenced by the emerging ‘digital culture’. Undoubtedly, it would not be expected that the artists who were fed by the society for the questioning, free, innovative structure of the art and the works they would produce would not be affected from these developments. The concept of ‘digital art’ and its products, which emerged in the 1990s, dates back to the 1960’s. Christiane Paul summarizes this development as follows: The Art and Technology Experiments (EAT), founded in 1966 in the United States, aimed to develop effective cooperation between artists and engineers. The first exhibition, Cybernetics Serendipity, which is considered a pioneer in the field of digital art, opened in London in 1968 (Paul, 2003).

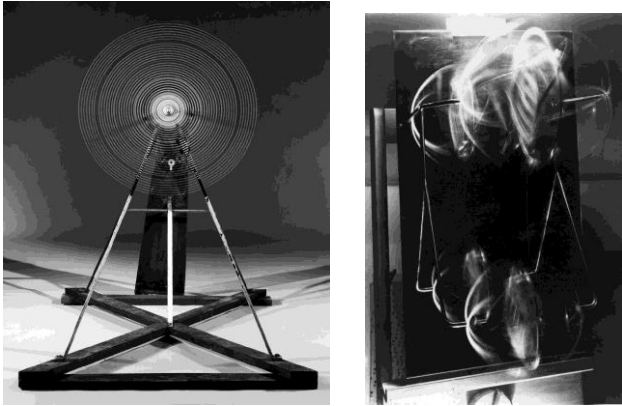


Figure 1. "Cybernetics Serendipity Digital Art Exhibition"

Although there are not many works of art value, research in this field has tried to reveal that artistic creation can be done through computers as well as talent. It was aimed at democratizing the art in the hands of talented people to a wider audience.

Another aspect of research on digital art was the ability to reproduce original artwork via computer. In this way, when a large number of real cheap prints could be produced, a measure would be taken against the deterioration of the works of art over time, and these valuable cultural heritages would be transferred to all humanity.

Parallel to the technological developments experienced in the globalising world, like many things in our lives, possibilities in communication are developing and varying. Tools of communication developing parallel to globalisation at a rapid speed have changed both the form and platforms communication uses, and its speed. The written communication process that starts with the

invention of writing and becomes widespread with printed press has taken on a different dimension with the invention of the radio, and with television, it has gained a significant position in terms of visuals.

The innovations brought by digital technologies to the media, communication and telecommunication fields have brought about radical changes in these fields. With the introduction of computer technology in almost every field, which is also known as the 'digital age', especially since the 1990's, we have been positively or negatively affected by the opportunities and techno-cultural changes brought about by digital technology as a whole world.

One of the most considerable revolutions in the world of communication is the internet developing and becoming widespread. The use of the internet starting in the 1990's has led to a new channel of communication, which is defined as traditional media and has different properties, to come into existence. Specially with Web 2.0 starting to be used the interactive communication media became widespread and a completely different mass communication platform emerged, which is defined as social media, where the content is decided by users, has different properties compared to traditional media channels, is faster and contains up-to-date information (Özutku, *et al.*, 2014). Even though the concept discussions have not yet been resolved, this mass communication media that is mostly called “new media” due to the properties it has brought and the new channels it has opened has started to be named “social media” as it has enabled mutual communication after Web 2.0.



Figure 2. "Social Media"

As it is accepted extensively, new communication technologies create the opportunity for individuals to share their emotions, thoughts and works, where sharing, discussion and in short a media environment where essential feedback is provided. Aside from this "virtual" media that is defined as social media being user based, it is also important in terms of bringing people and masses together and in increasing the interaction between them. Research shows that these individuals spend more time each day in these virtual realities, that they attempt to meet the needs of real life in this virtual reality and once more, that they live constructing a new world inside this (deleteable) virtual reality. While many people do this with their real identities, many people create a false identity and exist in the virtual world with that secondary one. Most of the time these two identities can clash and the boundaries between the virtual world and the real world can be unclear. In summary, friendships, marriage,

interviews, every type of opinion and idea exchange is now done through social media channels. In this context, new media is a general name given to new communication channels that have convergent properties and is also named as multiple media or as “multi-media” which brings together all of the different known media. While new media is all of the microelectronic, computer and telecommunication applications that develop new services or improve the existing ones, according to an alternate view the most important component that separates new media from the old is the transmission of numeric bites instead of physical atoms.



Figure 3. “Telepresence”

For the consumer, the basic difference between new and old media is that there is more control and choice in terms of the user. As it can be understood from these definitions, media being treated as new media is actually about the technological developments in communication and information technologies line of business, and this technology is referred to as “new communication technologies” (Özutku, *et al.*, 2014). Thanks to digital coding using new media as a technological tool, and

graphics, motion pictures, sounds, shapes etc. becoming programmable computer data and with the use of the internet, it is seen as the pioneer of many transformations that provide practicality. New media technologies make every type of news accessible in an instant, being represented in more than one place at the same time without going anywhere “telepresence” (Figure 1.), and to be able to view events all over the world online. Today, computers, cell phones, and satellite systems are presented as the sole means of freedom. Humanity is expected to reach this technological speed and the culture it creates, but in reality, it necessitates a virtual world and culture created by global capital. This case raises the question of how real reality is and how true the truth is. This virtual reality that is presented to society is colonising a universe that is not virtual, by exposing core fantasies that constitute subjectivity. Kongar’s statement “a society shapes its own ideology to the extent that it produces its own technology” (Kongar, 1993) is a perfect explanation to the current case.

Akman, who explains the effects of the cultural establishment taking place nowadays on the new generation, emphasises new media’s weakening aspect on family bonds. While Yaykın draws attention to how new media technologies inspect people and “by making them forget their imprisonment” leads them to the illusion that they feel free (Akman, 2010). Yengin points out that the individuals are not aware of the situation they are in and in this context the individual is exactly living in a “transparent prison” (Yengin, 2012).

People who work hard to have new things think that they will be happy once they have it. However, what is

new is constantly renewing itself and becoming a state where people run after it. The people who are used for the wheels to turn in this never ending process cannot achieve happiness by “consuming”. Individuals only serve it by being a part of the mechanism in the operation of the capitalist system. It can be said that new media is in a position which speeds up this system as an economic and ideological power.

TRAVEL IN THE FUTURE

With computers taking their place on our desktops in the 90's, the technological advancements thanks to some movies in the 70's and 80's were topics that viewers told each other in amazement. With the influence of the political situation, the concept of technology continued to be covered but because they were not quite similar to their foreign counterparts and as they remained poor imitations, they did not attract much attention. A clear example of this is the 1982 movie “The Man Who Saved the World” where background footage from the 1977 movie “Star Wars” was used, monsters were split in two with one blow, will be remembered by the viewers of that era and has taken its place in history.

If “What does all of this have to do with technology and culture?” is questioned, it must not be forgotten that Jules Verne was the inspiration for many inventions with his works written in the second half of the 19th century, such as “Twenty Thousand Leagues Under the Sea”, “Journey to the Center of the Earth”, “Around the World in Eighty Days”. These movies and series' have an important function in setting the course for societies to advance in terms of technology and culture. While these,

and similar productions, give us clues about the boundaries of what we can achieve with our imagination, they point to transforming and developing technology.

Based on the idea that nowadays needs trigger discoveries, the military requiring faster computers during World War II, led to the ENIAC being made, which revolutionised computer history. ENIAC was produced by the crew of J. Presper Eckert and John W. Mauchly in 1945. Its greatest feature was the use of RAM memory and electron tubes, which can be considered as the forefathers of the chip we use today. ENIAC, which is considered to be the first computer with its ability to operate designed programmes, was as big as a house (167m²) and used 180kW of electricity in an hour (Özutku, *et al.*, 2014).

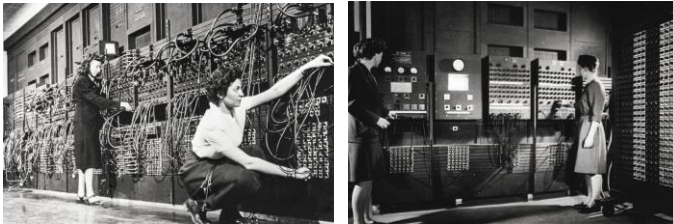


Figure 4. "ENIAC" first computer

Freedman states that he had important methods with which he came into prominence in understanding the past and predicting the future. With this, he expresses that his job is to attempt to see the general structure in the chaos of history and to predict the events, trends, technologies that the general structure will bring with it (Freedman, 2009). Shank points out that "each generation improves the experiences they have left the next and an extraordinary leap will occur in the next generation"

(Shank, 2011), while Gelernter states “fifty years from now technology will be much more powerful and widespread than it currently is and compared to today, we will be less preoccupied with technology” (Gelernter, 2011).

Bill Gates predictions during the opening speech at a trade show opening in Las Vegas in 2008 appear to be an indication of the growing expansion of computer and digital culture. In his speech, Gates said that in the future there will be a world of computerized furniture and household goods, computer use will increase much more, computers will be on the table and everywhere, not just on the desk in 10 years, from people's files and applications. predicted that they can reach. In the new digital era, Bill Gates said that many web activities such as online shopping and online chat will be done in 3D environment and the most important change of the next 10 years will be the ‘natural user interface’ where users can communicate with their computers through hand gestures. Negropente also predicts that, as hyper texts eliminate the limitations of the printed page, the age of the postenformation will eliminate the limitations imposed by geography. Digital life will gradually reduce the difficulty of being in a certain place at a certain moment and the realization of the space itself will become possible (Negropente, 1996).

These intellectuals who make predictions about the future neither have a crystal ball where they can see the future, nor do they have a supernatural gift to foresee the future. What they have is a methodology that, thanks to its reliability and validity, can help predict a reasonable truth in all its details, even though it might not all be true.

RESULTS

New generation consumers, who have been raised with improved opportunities provided by information and communication technologies, are more social, more active, more curious, more dynamic, have higher expectations; thus they are difficult targets for producers. The economic, political and socio-cultural structure changing parallel to the new world order, has brought the concept of mass production and new communication technologies to a different extent. Rapidly changing technologies that we struggle to keep up with are also transforming concepts and applications of global markets besides communication technologies.

It has been established that individuals who communicate through virtual channels using new media opportunities to be aware of what is happening around the world usually, do not know their next door neighbour, are unaware of what is happening right under their noses, and when faced with real events act as if they are watching a video like they can through virtual channels. The people of new technologies that bring the virtually far closer should not ignore what it is distancing them from, including themselves. That is, the surpassing of distances, communication, and socialising using new media technologies takes on a relative state. While new media has many benefits that make life easier, on the other hand it has a negative effect on local cultural values by serving the activation of economic and ideological expansion policies at the global scale. While mentioning the emancipative power of new media, it can also be said that it is used as a means for suppression and manipulation. Following digitalisation, the hierarchy and

references that make culture culture as we know it undergo transformation; apart from the formation of a cultural structure different to post modernism, a digital culture that supports postmodern formations where being shattered and chaos continue. The discourse–images that take place in virtual media by means of technology being effective on individuals in terms of cognition and affection bring with it the shift from interaction with the environment to virtual interaction at the global scale. The transformation and developments occurring in communication technologies in the second half of the 20th century carry strong traces of globalisation in economic, political and cultural fields. Culture is therefore the field that has been affected the most by these changes in the cultural production of humanity in recent history but is also the one that has shaped the change the most. Today, with internet entering our social lives, even though there are no flying cars, meals that are prepared with the push of a button, or robots that look like humans that were imagined for the 21st century, the new techno-cultural world order that the internet formed created a system that brought the world closer to you with the click of a button. Virtual identities brought into circulation through mass communication tools, be it the result of of a struggle to identify or to achieve satisfaction, they are voluntarily serving the network capitalism of tecno-cultural transformations. Today, McLuhan’s concept of “Global Village” have (been) transformed into a “Cyber Village” through new media tools (Facebook, Twitter, blogs, etc.) and enable the techno-cultural tools produced under the hegemony of capitalism to travel at the global scale.

The continuing relationship between culture and technology show that while techno-culture is a part of a continuous project, it is still under construction. There is a continuous relationship between technology and culture and this is why they are tightly bound to each other. In conclusion, it carries great weight that we are intellectually ready for a way of life and that is designed so that what is “technological” cannot be separated from “human” and that accommodates various positive and negative potentials together. For this reason, these technological developments experienced in a post-industrial globalising world creates a techno-cultural environment where technology and humans can no longer be disconnected.

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FIGURES

Figure 1. “Cybernetics Serendipity”

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Figure 2. “Social Media”

<https://www.searchenginejournal.com/measure-roi-social-media-efforts/263259/#close> (Erişim tarihi: 11.11.2019)

Figure 3. “Telepresence”

<https://www.polycom.com/your-workspace/immersive/studio.html> (Erişim Tarihi: 11.11.2019)

Figure 4. “ENIAC”

<https://www.digitaltrends.com/computing/remembering-eniac-and-the-women-who-programmed-it/> (Erişim Tarihi: 11.11.2019)

**DETERMINATION OF
MUSIC EDUCATION
TEACHER
CANDIDATES' VIEWS
ABOUT CRITICAL
THINKING**

**Chapter
3**

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Abstract

This research determines the views of music education teacher candidates related to critical thinking. The data have been obtained using the “California Critical Thinking Disposition Inventory” transcribed into Turkish by Kökdemir (2003). The study sample is composed of 200 students in the department of Music Education in Faculty of Education at Balıkesir University and Canakkale Onsekiz Mart University. Descriptive statistics, t-test and one-way analysis of variance have been used for data analysis. The results show that music education teacher candidates’ critical thinking skills are low. According to gender variables, female teacher candidates reported a more positive opinion of critical thinking than males.

Keywords: Music education teacher candidates, thinking, critical thinking.

1. Introduction

Thinking is a mental process based on establishing meaningful connections and outcomes between concepts or events (Yüceliş, 2003). Cüceloğlu (2001) considers thinking an intellectual process for active and purposeful reasons to understand a situation. According to Reinstein and Lander (2008, p.80), the overall aim of critical thinking is to understand and the underlying aim is to evaluate and judge. Critical thinking is defined as logical and reflective thinking that focuses on what to do and what to believe (Ennis, 1985). Paul and Elder (2007) describe it as the art of analyzing and evaluating to improve thinking. Alternatively, critical thinking can be described as not accepting things as they are seen, read

and presented, but instead constantly examining, questioning and evaluating according to criteria and reaching a judgment (Semerci, 2000).

The three basic components that constitute critical thinking are critical thinking tendencies, logical thinking and critical thinking application skills (Scriven and Paul, 2007). Critical thinking tendencies include possessing an inquisitive attitude and taking responsibility for one's learning (Norris and Enis, 1989: acts. Yeh, 1997). Critical thinking requires prior learning of logical thinking skills (Garcia and Pintrich, 1992: acts. Yeh, 1997). The third fundamental component, critical thinking skills, involves having the ability to apply logical thinking to situations (Norris and Enis, 1989: acts. Yeh, 1997). Therefore, critical thinking encompasses the basic components of analyticity, open-mindedness, curiosity, self-confidence, search for truth and systematic sub-dimensions (Kökdemir, 2003).

Critically minded individuals do not accept information at face value but undertake their own research, evaluate different perspectives, judge the validity of the information and draw their own conclusions. They use verbal and written language effectively. Individuals that engage in critical thinking are more creative, curious, questioning, active, flexible and open-minded than those who do not (Branch, 2002; Facione, 1990).

Each lesson in the learning process should enhance critical thinking skills. In order for the students to be successful, it is important that critical thinking is part of the educational process and that critical thinking skills

are acquired (Dutoğlu and Tuncel, 2008; Elias and Kress, 1994). Smith (2003) stated that educational programs should ensure that students become critical thinkers. Undoubtedly, the most successful classes are those in which students are encouraged to create their own ideas and to think critically (Halpren 1996, actor Crawford, Saul, Mathews and Makinster, 2009).

Teachers responsible for preparing classroom environments to support the development of skills and remove obstacles hindering success should be knowledgeable about these concepts (Özcan, 2007). Therefore, it is necessary for teachers to have a good understanding of the field, to think critically and have a deep learning approach (Beşoluk and Önder, 2010; Gutek, 2011). The teacher's approach effectively incorporates critical thinking when the planning provides inter-class interaction, uses appropriate methods and techniques and guides the ability to think while transferring knowledge. Research suggests that teachers who adopt critical thinking components contribute to the cognitive development of students and increase their positive attitudes towards critical thinking (Seferoğlu and Akbıyık, 2006).

The course content taken during university education should be rearranged to include critical thinking practices. With this type of education, teachers with reasoning skills, who can think and with high communication skills can be trained (Kökdemir, 2003). However, teachers should allow their students to be active and ask questions (Demir, 2006). In this context, it is important to educate teacher candidates to be critical thinkers and researchers in the music teaching profession.

Together with technological changes and improvements in the field of music, the music teacher needs to have critical thinking skills for researching and questioning innovations. In this context, this study determines the tendencies of music teacher candidates to think critically. Based on this reasoning, the following questions were addressed:

- What are the views of music teacher candidates about critical thinking?
- Do the opinions of music teacher candidates differ according to gender?

2. Methodology

The research aimed to reveal an existing situation regarding the opinions of music teacher candidates about critical thinking. For this reason, a descriptive study based on the screening model was performed.

2.1. Study Sample

The working group of the research constitutes 200 teacher candidates educated at Balıkesir University and Çanakkale Onsekiz Mart University Fine Arts Education Department Music Education Branches. A total of 200 students, 125 female and 75 male, participated in the research.

2.2. Data Collection Tools

In this study, the “California Critical Thinking Tendency Scale” by Kökdemir (2003) was used. The Turkish version was assessed via a validity-reliability study originally developed by Facione, Facione and

Giancarlo. As a result of the analyses, the scale consists of 51 items, 29 positive and 22 negative. The items are rated on a six point Likert scale: "I totally agree, I agree, I partly agree, I partly do not agree, I do not agree, I never agree". Positive items were graded as 6, 5, 4, 3, 2, 1 respectively and negative scores were scored as opposite. A total score of general critical thinking tendencies lower than 240 indicates poor critical thinking, those between 240 and 300 indicate adequate critical thinking and those higher than 300 indicate advanced critical thinking. The scale consists of six factors: analyticity, open-mindedness, curiosity, self-confidence, seeking and systematization. In terms of these sub-dimensions, scores less than 40 are low, 40-50 are positive and 50 or greater are high. The reliability coefficient of the scale is 0.88. Internal consistency coefficients for each dimension are between 0.61 and 0.78. In this study, reliability of the scale was 0.86; internal consistency coefficients of sub-dimensions were between 0.58 and 0.77.

2.3. Data Analysis

The mean and standard deviation scores were calculated for both the general and the sub-dimension basis to determine the critical thinking tendencies of the music teacher candidates. A t-test was conducted to determine whether participants' scores significantly differed according to gender.

3. Findings

The first question was "What are the views of music teacher candidates about critical thinking?" Descriptive analysis was performed to assess this question (Table 1).

Table 1. Music teacher candidates' critical thinking scores

	N	Lowest score	Highest score	\bar{X}	SD
Analyticity	200	34.00	61.00	51.12	4.78
Open-mindedness	200	25.00	73.00	51.68	8.06
Inquisitiveness	200	19.00	54.00	42.09	5.83
Trust yourself	200	17.00	41.00	30.46	4.77
Search for truth	200	11.00	40.00	25.96	5.76
Systematicity	200	15.00	37.00	25.51	4.25
Total	200	174.00	283.00	225.89	21.14

The lowest total score possible from the scale used in the research is 51 and the highest is 306. If the total score is less than 240, the tendency of the individuals to think critically is low and if it is more than 300, it is high (Kökdemir 2003). In Table 1, the lowest score was 174, the highest score was 283 and the average score was 225.89. In this context, the general critical thinking tendencies of the students were low. On the sub-dimensions of the scale, less than 40 is low, 40-50 is positive and more than 50 is high (Kökdemir 2003). Thus, students had a low tendency in the sub-dimensions of self-confidence, seeking and systematization for critical thinking, a positive tendency in the sub-dimension of curiosity and a high tendency in the sub-dimensions of analyticity and open-mindedness.

The second sub-objective of the research addresses the question “Do the opinions of music teacher candidates about critical thinking differ by gender?”

Table 2. Students' critical thinking scores by gender

Dimension	Gender	N	\bar{X}	SD	sd	t test score	p
Analyticity	Female	125	51.23	4.21	198	3.44	0.02*
	Male	75	49.88	5.10			
Open-mindedness	Female	125	54.13	6.68	198	3.31	0.00*
	Male	75	48.56	5.53			
Inquisitiveness	Female	125	43.46	6.04	198	0.74	0.47
	Male	75	42.78	5.66			
Trust yourself	Female	125	31.90	4.14	198	1.53	0.14
	Male	75	29.81	5.35			
Search for truth	Female	125	26.38	5.24	198	3.64	0.00*
	Male	75	25.34	5.89			
Systematicity	Female	125	25.78	4.03	198	0.97	0.32
	Male	75	25.24	4.46			
Total	Female	125	228.00	17.88	198	3.86	0.00*
	Male	75	218.73	21.23			

In table 2, the total [$t(198) = 3.86, p < 0.05$], analyticity [$t(198) = 3.44, p < 0.05$], open-mindedness [$t(198) = 3.31, p < 0.05$] and searching for truth [$t(198) = 3.64, p < 0.05$] showed a significant difference according to gender. Female students tended to have a more positive tendency to think critically than male students did. No significant differences were found in the curiosity, self-confidence and systematic dimensions of the scale according to gender.

4. Discussion and Conclusion

Critical thinking skills are of utmost importance in the teaching profession (Yapıcı, 2007). High critical thinking skills in candidate teachers are considered a professional necessity (Korkmaz, 2009). Thus, this research determined the tendencies of music teacher candidates to think critically.

Based on the results, the tendency of the music teacher candidates to think critically was low. Other studies in the literature show candidates have a tendency to have low critical thinking skills (Alkın-Şahin, Tunca and Ulubey, 2014; Open, 2016; Şenşekerci and Kartal, 2010). Various results have found teacher's critical thinking skills to be at least "moderate" (Bayat, 2014; Gedik, 2013; Korkmaz, 2009; Türnüklü and Yeşildere, 2005). In terms of the dimensions of the scale, the students showed a low tendency in the sub-dimensions of self-confidence, seeking and systematization, a positive tendency in the curiosity sub-dimension and a high tendency in the analytical and open-minded sub-dimensions. Various studies support this finding (Gulveren, 2007; Zayif, 2008). Türknüklü and Yeşildere (2005) found that prospective teachers showed a low tendency in the self-confidence and truth seeking sub-dimensions and moderate positive tendencies in the analytical and open-minded sub-dimensions. Dutoğlu and Tuncel (2008) emphasize that participants tend to "participate" in the analytical, open-mindedness and curiosity sub-dimensions and "partially agree" in the dimension of self-confidence, truth seeking and systematization. Karalı (2012) suggests that teacher candidates' critical thinking tendencies are at a sufficient

level. Güneş, Barış and Kırbaşlar (2013) are all sub-dimensions; Dutoğlu and Tuncel (2008) found that in analytical, open-mindedness and curiosity sub-dimensions. Yüksel, Uzun and Dost (2013) emphasize that teacher candidates tend to be positive in the sub-dimension of analyticity and open-mindedness.

Students' scores on total critical thinking, analyticity, open-mindedness and correctness differed significantly by gender. Thus, female students tended to have a more positive tendency to think critically than male students did. These results are supported by others (Beşoluk and Önder, 2010; Güneş, Barış and Kırbaşlar, 2013; Yıldırım, 2005). There are also a number of studies that show that gender does not make a meaningful difference in opinions about critical thinking (Çetin, 2008; Ekinci and Aybek, 2010; Kawashima and Shiomi, 2007; Wangenstein, Johansson, Björkström and Nordström, 2010). In this study, there is no significant difference in gender in other subscales. Çubukçu (2006) reports significant difference in favor of men in the dimensions in which women scored lower: inquisitiveness and truthfulness in the open-minded sub-dimension. In addition, the researcher emphasizes that there is no significant difference in the analyticity, self-confidence and systematic sub-dimensions, paralleling the results of this study.

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