ART IN PUBLIC WORKS AND KITSCH OBJECTS FROM AN AESTHETIC POINT OF VIEW

Mustafa Cevat ATALAY[1]

[1] Namık Kemal Üniversitesi Faculty Of Fine Arts, Design And Architecture

Abstract: The main purpose of this article is to aesthetically evaluate the overall status of works of art and kitsch objects in public areas in terms of existing problems. The importance of a work of art in the formation of a culture of high aesthetic value can be seen. People who understand the difference between kitsch and aesthetic and use it in their lives can contribute the aesthetic and culture of the society and divide works which are consistent or not. The importance of public art on human life is known. When the aesthetic works are applied in public areas and the kitsch objects will be separated from each other, environmental aesthetic will have done an important duty on making the human to possess aesthetic. We can see works of plastic arts in many different channels in Turkey. The works applied or exhibited in public can be examples. These works of art - objects are applied by being selected in a competition, by a special board or by the public rating and so on. The works of art as applied to public area are naturally under many preference judgment and some of these assessments can be very negative and positive. Sometimes, applied works of art can be evaluated as kitsch objects. The objects that were evaluated as kitsch have sometimes been taken as a result of the strictures and sometimes they can't have been taken out by some excuses as the strictures are objective. An aesthetic environment and the possibility of ideal existence of human can be achieved with the aesthetic of public art works and making people aesthetic at first. Ideally, if environmental aestheticists are able to distinguish between public art works and subjects, field experts contribute actively and the users of public domain join the democratic process of choosing, public art works are determined and appiled.

Key Words: Kitsch, Public Domain, Work Of Art

INTRODUCTION

Public domain is described as 'belonging to the public, a place in which public related matters are carried' (www.tdk.gov.tr: 2009). Such social agoras which are used by the public can be given as examples; squares, sidewalks, parks, beaches, markets, government buildings, public libraries, galleries and etc. A geographical place, either urban or rural could be a public domain. Likewise, a square, a bus stop, a street could be a public domain (Özbek, 2004: 20; Eren, 2007).

There are many debates about the individual use of the public domain and these debates could be related to philosophy, geography, visual arts, culture, social sciences and urban aesthetics. Therefore, other disciplines and sciences could be involved in the definition of public domain. Public domain is based on human aesthetics as a place which is

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designed and applied according to the human. In short, Erzen (2006: 80) asserts that public domain differs according to the individual's psychological, cultural and social condition.

Public art is a work of art which can take place in any place and physically displayed as a public property and a work which is shown in open spaces and can be reached by all people. 'Public art is a kind of art which is displayed in public domain that is either an open space or a building open to public' (Kurt, 2007: 49; Aksoy and Ertürk, 2008: 26). Public art could be in all forms as long as it is reached by the public and is in a public domain aside from galleries. The performing of the public art could include several small pieces or a bigger display. As public art is miscellaneous, today everything from buildings to graffitis on the walls can be accepted as public art.

There are public Works of art that are displayed to raise the importance of 'beauty', 'aesthetic' and 'public domain' (Atalay: 2013). Public art projects lie wall paintings or statues does not always exist to transfer a message. Though it is their most common kind, public art projects posses 'dimension' and 'common features'. Artists in the project determine these physical common features.

The history of public art date back to old times and pyramids in Egypt, Orkhon inscriptions and Greek statues can be given as an example. There are various architectural and artistic works in public all domains as there are in important places. All of these works served to the purposes of government and religion bearing an urge to give a certain message to the public (Şaşmazer, 2006, 47; 93, E. Beksaç and Akkaya, 1990: 96). The

most common plastic arts that can be considered as public art are statues, monuments, paintings and artistic architectures. The significance of these works stems from the historicity of the works and at the same time from the reciprocal relationship between power, religion and art.

Public domain arts fixed its position to a greater extent in the 20th century. In fact, many public art works appeared which do not serve to the interests of a certain group or an individual. Contemporary arts produced works of art that are unrealistic and ahead of the public. Henry Moore's works in Argentina, Australia, Belgium, Bulgaria, Canada and Canary Islands can be given as examples (www.henry-moore.org).

It is obvious that not all works of art are received with the same aesthetic results by people. However, debates arise as the work exists in a public domain.

Differences in dimension and perspective in public domain arts is not a surprise but a condition that shifts according to the expectations. Public domain arts could be either abstract or concrete. Tha aim of public art could be to beautify a place with environmental aesthetics or increase and enhance our aesthetic sensitivity. Some of them could even be subjected to our inquisition and raise open ended questions.

Collective expression could have a different statement in public domain arts as works are supposed to bear such a feature. Whether they are contemporary or not the evaluation in works of art is an answer to our common aesthetic sensitivity. Public art, which serves as a ground

for us to wander in the cultural texture, helps us to acquaintance with the identity of the public.

Public art bears a meaning apart from the usual art forms. Limits of public domain art are quite different; their appearance could be identifying with the place, belonging to the place or out of the place (Bakçay, 2007: 22).

Public domain art is an interactive process which involves artists, architects, design professionals, common people, civil leaders, politicians, notifying bodies, financial institutions and construction crews. Tools and methods vary according to the needs of the contemporary culture.[1]

The participation of individuals who use that public domain to the design planning and application stages is crucial for sustainable development and increasing the beauty and quality of the public domain. According to Hill (2012), in terms of development and democratic administration, the involvement of people in public domain is a sign of civilization (www.theguardian.com).

All the subjects in the public domain have an effect on the visual view. In Turkey, places are designed with works that are constructed with different purposes and displayed in different ways. In public domains there are also corrupted and broken designs and applications apart from public domain works. These are usually called 'kitsch' which is a deformed version of the word 'sketch' in English. It is usually described as subjects which do not have aesthetic value, sold at cheap prices and leveled up[2] to the common taste (Lukacs, 1988: 204). 'Kitsch is not the product of wit and inspiration but of work and craft (Solhelj, 2010: 99).[3]

According to Stubben (2013), the existence of public art in public domain leads us to make a choice between work of art and kitsch.

Our choices, though authentic, leads us to choose according to our aesthetic and visual taste (Hume, 1997: 49). 'Aesthetic perception is an unending kind of perception which continuously explores new features of the subject and verifies the secretive force of the subject by realizing the momentary awareness in the dynamism of life. If it discovers the new dimensions that this dynamic process establishes, it is an unending perception that does not abandon its subject, nor classify it but reveal its uniqueness' (Erzen, 2006: 21).

When evaluated technically, it can be seen that Kitsch works are quite different from works of art. Ersen points out that in order to understand the condition of aesthetics it is enough to look at architectural regulations, construction, color and light (2006: 121). Most common mistakes in technical evaluation are incorrect geometrical applications, ratio-proportion problems, material,

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[1] In public domain arts the process that is led by professional expertise and public attendance, helps to find a bridge between the artist and public. Likewise, the artist's work should meet with unity, union, creativity and ability. With the cooperation of public and artist and juries, kitsch works could be isolated (Selvi. 2008: 5; Atar and Ergüven, 1992).

[2] 'kitsch culture is the culture of the middle class and with a low degree of education in which popular taste is common and is affected by consumption industry…' (Demir, 2009).

[3] 'Kitsch, as is called by the German, is a blind spot in taste for the valueless, affecting every part of life from industrial products to traditional handicraft, from poetry to architecture, from art to sculpture, from music to things expressed with fake emotions' (Turani, 2009: 46).

and failure to apply in practice despite acquiring the knowledge. [4]

Other problems of kitsch are expressing emotions excessively[5] while applying, some corrupted notions, ugly compositions, excessive use of color and expression while describing emotions. The fact that some works are kitsch, make them a 'subject' rather than a 'work'. There are two kinds of evaluation criteria of these kitsch. 'Popular taste is supported and developed in the same way as artificial aesthetics is developed in the environment. With forced designs[6], kitsch, artificiality and a bombardment or a suppression of emotions, urban environment is evolving to a place in which perception gets lazier' (Erzen, 2006: 126). See pictures 1,2,3,4,5,6,7,8,9,10,11.

Conclusion

Public domain art is a reflection of culture, technology and the concept of contemporary aesthetics and a sign of common consciousness. Therefore it serves to urban, human and life aesthetics. Public domain works of art or public domain kitsch are constituted as a sign of the public and an inner vision and creation of the artist.

The existence of works that have a low aesthetic value in public domain could lead to corruption in our aesthetic taste.

Development of individual perception in public domain will help the individual to select aesthetic structures. Thus, democratic public projects can be applies in all places that are used by people. This will not only be for the aesthetic taste of the individuals in the public domain but also enable the public domain to become centre of tourism and entertainment.

Public art contributes to urban appearance with its lively character. Public art makes more green spaces, pedestrian corridors and public parks and helps to the development of the public. Public art is a variety in the city and an investment to the public identity and the future of the people.

Suggestions

In order to carry out artistic works, 'Art Boards' should be founded for the public domain in big cities. This board should have criteria with such topics; quality of the work, design, suitability for the place, sustainability, maintenance, security and variety. It should be enabled that within all public domain an artistic work could be carried out except for private property and also art lovers should be encouraged to participate in the process with the observation of a board or an artistic circle.

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4   'Undoubtedly, apart from the functional and beautiful works of art, with the growing amount of industrial products enabling the kitsch, there are numerous 'properties' that are superficial, flamboyant and obedient to a plain comfort' (Bodei, 2008: 78)

5   'Peculiarities of the kitsch are that they are emotional and straight to the point of concern. According to Kahraman, kitsch objects carry intense emotions and cannot be expected to give convey universal messages' (Kahraman, 2002).

6   'the emotion that the kitsch evokes should be shared by the masses' (Kundera: 2012; Brüger: 2012: 18).

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