

# INTERPRETATION, PARODY, PASTICHE AND PLAGIARISM IN VISUAL ARTS

Chapter  
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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](http://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 eclectical 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 (Atilgan, 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 transitivities 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](http://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](http://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](http://www.theguardian.com)).

**Resim 2** "Jean-Marie Dedecker" Katrijn Van Giel tarafından fotoğraf

([www.diyphotography.net](http://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](http://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](http://www.abc-people.com)

**Resim 8**

Rembrandt  
Harmenszoon  
van Rijn,  
Self-portrait  
with Saskia  
1676  
Rembrandt  
Harmenszoon  
van Rijn  
1606 - 1669  
Original  
dimensions:  
161 X 131 cm  
Location:  
Gemäldegalerie  
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](http://www.upsd.org.tr)). This is a part of whole statement offered to public.

The most spectecular 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: Kiran, 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.

Descriptions like disappearance of inspiration in a situation of transcendence in *never* is adopted by people who want to see the description 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 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 Mengüsoğlu (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 artsist 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, occurance 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 synthesis 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](http://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 Balthaus, 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 intellegence 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” phenomenons 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.

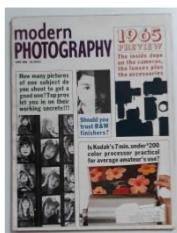
For an artist, in order to sense belonging to work he/she produces, it's required to leave copying in ethical, namely educational stage and to know nuances between types of attribution if he/she will generate it. For instance exhibiting several visuals taken from artworks in certain collages etc. In 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 conflictin 1989-1992 between Art Rogers and Jeff Koons, painter Jeef 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 occur a claim of picking about the photo and two artist went on trial. The similarity between the sculpture and the photo can clearly be seen. Except fort he flowers clipped on the woman’s ears and some changes on the forms of the dogs, a work resembles very much to photos 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 Jeef 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](http://www.designobserver.com)). The sculpture of Koon’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 eachother 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](http://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](http://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 Meninas 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. Orginal

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



**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](http://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](http://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 Poussin and even if he essentially took the fiction, he defined all the figures with a new and critical manner of telling without Poussin’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,<sup>71</sup> 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 seisin 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 eclectical 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 resurrection 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 familiarness. They are as powerful as icon that will influence the ideas of artists. They are redscribed in many different ways like parody and pastiche due to their familiarness, 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](http://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 imformation 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 origianal 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 og 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 artsits 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 reusage 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 inspitation 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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