

# Appropriation Method in Visual Art Teacher Education Painting Art Studio Course

Handan BÜLBÜL<sup>1</sup>

<sup>1</sup> Faculty of Education, Giresun University, Giresun, Turkey

Correspondence: Handan BÜLBÜL, Faculty of Education, Giresun University, Giresun, Turkey.

Received: April 20, 2023

Accepted: May 30, 2023

Online Published: July 24, 2023

doi:10.5539/ies.v16n4p77

URL: <https://doi.org/10.5539/ies.v16n4p77>

## Abstract

This research is a case study aiming to reveal the experiences of art students towards the activity of “reproduction through appropriation”. During the activity process, students were firstly informed about appropriation and the art of appropriation, especially the works in which two works of art were appropriated by integrating them, and each student was asked to identify two works of art to be appropriated. Students made sketches by establishing relational links between the two works they chose. In the last stage, students were expected to make a new artistic production. In this research, which was conducted with the participation of 8 students attending the art studio course, the experiences of the students regarding the process formed the unit of analysis. Worksheets, process evaluation form and artworks were used as data sources. As a result of the research, it was identified that the students were able to produce thoughts about the concepts emerging with appropriation and appropriation art and question this art practice. The students made an effort to integrate the artistic elements in the two works they used for appropriation in an appropriate way and to create the best visual fiction, and they were able to bring a new interpretation by making use of the artists’ application of the paint technique and their understanding of colour in the appropriated works. They also realised that the artwork they produced was only a tool to force themselves into the artistic creation process and to gain artistic knowledge and skills. In other words, they developed an awareness of the limits of utilising the works in the history of art to ensure originality in their future artworks. It is possible to say that making use of the appropriation method in art studio courses will contribute to the artistic development of students.

**Keywords:** appropriation, pictorial quotation, reproduction, art education, art studio course

## 1. Introduction

Art is closely related to concepts such as creativity, innovation and originality. The connection of art with creativity is a kind of enforcement to produce something new. The reason behind the desire to search for the new and produce something new is chasing for originality. However, this state of novelty usually does not express an absolute novelty. It also involves changing and transforming the old in the history of art, which is the memory of art, with new form and content.

Art history is the cumulative progression of previous art. Artists utilise art’s knowledge of the past while creating their own art (Butt, 2010). Art history, which is a powerful memory, is also the common material storehouse of artists and historians. Whenever the artist wants to create something new or artistic practices force the artist to do so, it is inevitable to refer to the past in art history and discover something there (Toka, 2013). It is possible to see traces of past art even in the works of artists who are considered the most innovative. This connection established with the old in creating the new is a situation that has continued in every period throughout the history of art. This relationship between the old and the new, which is called pictorial quotation or appropriating, sometimes constitutes the artistic attitude of an entire civilisation and sometimes exists as the individual preference of the artist. Aktulum (2016) states that the Romans copying the sculptures and written products of the Greeks and adapting them to their own way of life are the first examples of appropriation in art. The quotations made by Renaissance and Baroque period painters by carrying the sculptures made in previous periods to their canvases are another early example of pictorial quotation (Girgin, 2018). Although referring to and quoting the works of previous artists has been an established practice throughout the history of art, it was only with postmodernism that it became remarkable and began to be called the art of appropriation (Kodal & Köse, 2016; Schneider, 2006). Today, it is characterised as an art form in its own right (McKervey & Long, 2002) and is used by many artists as an

effective method (Özel, 2013).

The widespread use of appropriation art, including various art disciplines, has created the dilemma of “original” and “imitation”, and discussions on whether image transitions between paintings are ethical or not have started with contemporary art (Tatar, 2017). The borrowing and expanding use of artistic images from the past is a radical challenge in terms of creativity and originality in copyright laws (Badin, 1995; Greenberg, 1992). For this reason, appropriation art should be discussed more philosophically (Hick, 2010) and laws supporting this art should be created (Carlin, 1988; McEneaney, 2013). Because the morality of appropriation requires borrowing for the production of artefacts (Hamilton, 1994). Appropriation is never an exact copy but always a process that results in a kind of transformation (Serafini, 2015). The re-appropriation of the past according to the needs of the present involves the conscious choices of the artist rather than the repetition of the past as it is (Bourriaud, 2018; Heindl, 2009). The artist does not formally repeat each part or whole in the work he/she appropriates, but gives it a new meaning (Kodal & Köse, 2016). His/her task is to update a literary or pictorial heritage or knowledge by mobilising old knowledge (Aktulum, 2011).

One of the topics of discussion on appropriation art is its relationship with cultural borrowing (Hick, 2010). The artist's creation of a new cultural dialogue due to appropriation from another culture (Young, 2008) and the questioning of how local forms are put into international circulation in this process of cultural transformation and identity construction (Oguibe, 2002; Schneider, 2006). These debates, which develop on the axis of being local and universal, focus on the concern that works of art that are the product of cultural appropriation will constitute aesthetic failures (Young, 2008). However, a culture can make cultural transitions by utilising new and different cultures while creating its own art (Şenol, 2015). Moreover, the essence of appropriation is to make the other culture recognisable (Schneider, 2003) and to express the past culture in a new way. This possible aesthetic failure can be overcome by the artist making original contributions to the cultural dialogue (Van Camp, 2007). In other words, the artist appropriates an image from another culture, detaches it from the historical context in which it was produced, carries it to the conditions of the new period (Can, 2018), and makes the work original by including parts of himself (Şahin Çeken, 2022). Thus, cultural appropriation can result in works of high aesthetic value (Young, 2006). As a matter of fact, it is possible to find traces of the art of different cultures or past civilisations in various works of many artists recognised by art authorities.

Adopting the art of appropriation as an attitude, postmodern artists have transformed appropriation into a new means of producing meaning. In doing so, starting from the art of the classical period, they have taken and evaluated everything that can be used in the name of canvas painting in the history of art and sought new starting points for themselves (Olgun, 2017). The internal dynamics of this art have developed strategies such as eclecticism, pastiche, simulation and feminism, and with concepts such as appropriation, borrowing, plagiarism or stealing, the modernists' respect for originality has been belittled (Can, 2018). This cynical attitude, which partially or completely developed towards the reading of yesterday through today (Ünlü & Küpeli, 2020), brought along the evaluations that postmodern art jealously embraced the modernists and tried to destroy them by persecuting them (Kuspit, 2011). However, it is also a fact that Modern art has made it commonplace to quote art historical sources in order to create a distinct tension between itself and the traditional formal concerns of post-Renaissance painting (Carlin, 1988). Although appropriation takes place in postmodern art as a type of art, it should not be overlooked that it is a method used in every period of art for reasons such as the reproduction of form or meaning, the construction of identity and society through cultural dialogue.

The fact that imitation is the essence of appropriation also gives it a pedagogical feature. As a matter of fact, Bandura draws attention to the existence of learning through modelling and imitation in social learning theory (Üstündağ, 2021). On the other hand, Plato's explanation of art with imitation in his theory of mimesis (Bozkurt, 1995). Moreover, the evidence presented by the Wilsons' that imitation is at the basis of children's drawings as a result of their research (cited in Karaca, 2011) form the basis that the copy method can also be used in artistic learning. The copy learning method contributes to students' learning basic artistic knowledge and techniques (Hurwitz and Day, 2007). For this reason, it has been one of the methods used by art educators in every period. However, in order to prevent students from being stuck in certain moulds and not to hinder their creativity, it should be considered only as one of the tools, not a goal in art education (Kırıçoğlu, 2005; Yılmaz, 2015). Since the essence of appropriation is to bring a new interpretation and reproduce, the studies to be carried out by art students through appropriation can eliminate the possible reservations arising from the traditional copy method. However, as in the traditional copying method, it should not be overlooked that such practices should not be repeated continuously.

Today, appropriation is considered as an artistic attitude as well as one of the processes of art education (Verwoert, 2007). Learning by appropriation has a dual structure as art students and artists. Just as artists have learnt from

other artists throughout the history of art, this is also true for students (Butt, 2010). It also ensures the transfer of cultural accumulation to new generations due to the connection it establishes between the past and the present by evaluating the artistic understanding of different periods (Arıkan, 2016). Therefore, contemporary art education should also focus on issues such as appropriation, recontextualisation, and juxtaposition (Atkinson, 2002; Walker 2014). Those practices not only offer new ways for students to learn and internalise history, art and culture (Trafi-Prats, 2009), but they also help them gain technical knowledge and skills. In this study, appropriation, which has been used by artists in every period of art history, was evaluated as a pedagogical method. In this framework, an answer to the question “what are the experiences of painting studio students towards appropriation practices?” was sought.

## 2. Method

### 2.1 Research Design

The research is a case study in which the process of reproduction activity through appropriation is analysed in the painting studio course. Creswell (2013) defines a case study as a qualitative research approach in which information collected with various data sources about a limited situation or multiple limited situations is revealed. Since the focus of the research is to determine how the activity reflects on the artistic learning process in the art studio course, there is only one limited case. The unit of analysis is decisive in case studies. A single unit of analysis such as an individual, a programme, a school is examined with a holistic single case design (Yıldırım & Şimşek, 2011). Since the students participating in the activity constitute a situation and the experiences of the students regarding the activity constitute the unit of analysis, “holistic single case design” was adopted in the study.

### 2.2 Study Group

The study group of the research is 8 students attending the “Painting Art Studio” course of a faculty of education. The study group was determined by homogenous sampling. In homogenous sampling, small and homogenous groups should be studied in depth (Patton, 2014). The fact that the students in the study group were admitted to the school with an aptitude exam and were at the same grade level was accepted as an indicator that they had similar characteristics in terms of knowledge and skills.

### 2.3 Implementation Process and Data Collection

The collection of research data progressed in coordination with the implementation process. The data were obtained from worksheets, process evaluation form and artworks created by the students. Kırıçoğlu (2009) describes the art teaching process as students acquiring information about the subject to be studied, designing it by researching and thinking, and producing an artwork. In this direction, the application content of the research was organised in three stages: “acquiring knowledge and comprehension”, “research, thinking and designing”, “practice and product creation”. The duration of each phase was determined by taking into consideration the experiences of the researcher from a similar study in the previous academic year. The process, each week consisting of 6 lesson hours and covering 4 weeks, is given in Table 1.

Table 1. Application process

Week	Application	Content
1	Preliminary information polling	Knowledge acquisition and comprehension
	Written and visual source examination	
	Preliminary research for artwork, discussions	
2	Making sketch studies and selecting the appropriate one	Research, thinking and designing
3	Artwork practice	Application and product production
4	Artwork practice	

The implementation process was started by probing the students’ prior knowledge. The responses demonstrated that the students had not heard of the concept before and did not have any idea about appropriation. In the next stage, the students were informed with written and visual resources on the subject, the works made by the artists by appropriation and the works made with the art of appropriation were examined and it was stated that artworks would be made through appropriation in the lesson. During workshops discussions were held in order for students to question the concept of appropriation, the reasons for appropriation by artists and their own reasons for making such a work. The comments of the students were collected with the help of worksheet 1 (ws1) including the following three questions.

- 1) Give brief information about the concept of appropriation and types of pictorial quotation.
- 2) Why might artists have made appropriation?
- 3) What could be the reason for doing such a work in the art studio course?

In the first week of the activity, the students were told that they needed to identify two artists and one work by each artist for the artworks to be made with the foundation, and students were encouraged to conduct preliminary research. This process was carried out through a cycle of “preliminary research-exchanging opinions-re-research”. The students were left completely free about the works they would choose, but some of the students who had difficulty in finding and choosing appropriate works were guided and a joint decision was made.

The second week of the activity was planned for sketching. The researcher held separate discussions with each student on how to integrate the two works to be based on, and sketching was started in line with the preliminary thoughts and designs developed. Arnheim (2012) defines visual thinking as a cognitive problem-solving process that involves processing visual information and developing new and original ideas. Sketches enable seeing new things, making new connections and basically visual thinking (Yılmaz Satılmışoğlu, 2022). Sketches are seen as a valuable tools for students to establish new relationships and produce alternatives between the artefacts they will appropriated through visual thinking. In order to reveal their experiences regarding this process, worksheet 2 (ws2) consisting of the following questions was used.

- 1) What is your reason for choosing the pieces you chose?
- 2) Which parts of these two works did you combine and arrange?
- 3) How did you determine the colours in your artwork? (Were the colours in the paintings you chose effective or will you go in search of new colours yourself? Explain).

In the sketching phase, students made various draft works by integrating various indicators from both works. With the joint decision of the researcher and each student, the most appropriate one among these was determined and the artwork was started. The artworks produced by the students at the last stage of the activity were also evaluated as a data source.

After the application, the Process Evaluation Form (PEF) consisting of the following questions was used to reveal the students' experiences about the whole activity process.

- 1) How did you plan the process of creating your artwork?
- 2) What did you learn in this process?
- 3) What were the ease and difficulties you experienced while creating your artwork?
- 4) What were the things you enjoyed and disliked in the process of creating your artwork?
- 5) What would you say about the effect of this study on your future artwork?

The worksheets and process evaluation form used in the study were developed by the researcher and presented to two field experts for validity. After the opinions received, the questions were rearranged and the data collection tools were finalised. The questions were read to a student outside the study group who participated in the same activity in the previous year and it was determined that they were clear and understandable.

#### *2.4 Analysing the Data*

The data were analysed by content analysis. The data set consisting of worksheets, process evaluation form and artworks were analysed as research data. In order to ensure reliability, the researcher worked with a field expert in the analysis of the data.

In content analysis, the collected data are subjected to a deep analysis process and similar data are collected under certain concepts and themes (Yıldırım & Şimşek, 2011). In this direction, the researcher and the field expert independently coded the data set and determined a draft code list. After the coding was completed, both experts came together, common codes were determined, and the codes were finalised by reaching a consensus on different codes. The finalised similar codes were grouped under the themes associated with the content of the implementation process. The determination of direct quotations in the data accepted as research findings was also carried out with the joint decision of the researcher and the field expert.

Abbreviations were made to define the data source of the codes reached after the analysis. Worksheet 1 was referred to as ws1, Worksheet 2 was referred to as ws2, and the Process Evaluation Form was referred to as PEF. Each student participating in the application was given a code name, and real names were kept confidential. Direct quotations were presented in a way to show the data collection tool and the code names of the students. For

example, the direct quotation given as “*I researched the artists in the style I want to study.*” (SN, PEF) reflects the statement of the student coded SN in the Process Evaluation Form.

### 3. Findings

The research findings were explained under four themes: making sense, discriminating, creating connections and re-producing. *Making sense* includes perceiving the subject, questioning the reasons for artists to produce works through appropriation and the rationale for doing appropriation work in the main art studio course. *Discrimination* includes searching for artists, identifying the works to be appropriated, preliminary thoughts and designs on the subject. It consists of *creating connections*, visual fictional searches and colour searches. *Re-producing* consists of artistic productions made through reproduction, appropriation, inferences about the activity process, evaluations and emotions formed in the process.

#### 3.1 Making Sense

The students made explanations with concepts such as renewing, changing, being inspired, being inspired in relation to the comprehension of the subject. For example, the student coded SR emphasised the search for originality and novelty in the works made with appropriation with his/her statements as “*Starting from the work of an artist is to create a new work.*” (ws1). However, the statements of the student coded SU, “*We can neither call these paintings the same as that painting, nor can we say that they are not the same.*” (ws1) and the statements of the student coded SM, “*When the resulting works are made under the name of appropriation and in accordance with its essence, they do not constitute copying or plagiarism.*” (ws1) reflect the fine line between plagiarism and originality in appropriation. The students’ explanations related to art history about the art of appropriation are as follows:

It is identified with post-modernism. But it is also seen in modernism. (SE, ws1)

The artists of the old period were always influenced and quoted from each other. (SL, ws1)

The above statements show that students comprehend what appropriation means in art and the periods most identified with the concept. Kırıçoğlu (2009) points out that knowledge about art provides accumulation for future designs and applications. Especially in artistic productions made with foundation, students’ explanations about the search for innovation and creating something new give clues that the knowledge they have acquired is a guide for artworks.

Regarding *the reasons why artists appropriated*, students developed ideas that artists may have appropriated for reasons such as the desire for self-improvement, originality - the search for new styles, individual preference and the desire to be visible. For example, the student coded SM said, “*Great masters often improved themselves by imitating the works of their predecessors.*” (ws1), the student coded SF said, “*It may be to increase the power of interpretation before making original works.*” (ws1) and the student coded SN pointed out that appropriation can be a stage in artistic development with statements such as “*To ensure their own development.*” (ws1). On the other hand, the student coded SE commented that appropriation can be the individual preference of the artist with the statement “*It may be due to the fact that artists want to reinterpret the original painting with their own creativity in a humorous or realistic way.*” (ws1). The most frequently repeated theme of the students is the search for originality and new style. The opinions of the students about this are as follows.

Artists have made appropriation works in order to improve themselves or to improve their styles and to create new styles. At the same time, there is a desire to become a master like those artists. (SR, ws1)

I think they did it because they wanted to find their own point of view by making use of different points of view, to find their own style by trying different styles, or to adopt and maintain those styles. (SN, ws1)

Artists have benefited from the past knowledge of art through appropriation in order to create their own art (Butt, 2010). However, they did not take a work as it is, they transformed it and made it original with a new expression (Şahin Çeken, 2022). The above statements of the students show that they bring accurate interpretations about the reasons for appropriation and how artists apply it.

Regarding the reason for *doing appropriation work* in the art studio course, the students made explanations in the direction of strengthening creativity and artistic development. For example, the student coded SL said, “*In order to analyse the styles of two artists and interpret them according to my own style. We will use our creativity by combining two independent paintings.*” (ws1) and the student coded SE said, “*In order to adopt the separate styles of the paintings we are studying and then reinterpret them by quoting them, blend the two paintings, both to understand them better and to develop our creativity and bring them together in common colour, technique and*

*style.*" (ws1) points to the relationship between the artworks to be done with appropriation and creativity. Some students stated that appropriation would contribute to their artistic development with the following statements.

It is like a map or a compass for students who are in the process of learning and do not know exactly what to do or how to do it, or for beginners. It can be for improving ourselves in terms of colour, composition and aesthetics. (SM, ws1)

How can we do our next original work more accurately? How should colour and composition be in a work? How should we create sketches? What can we learn from the works of artists? To create our own style and learn more by answering questions. (SN, ws1)

Artistic practices through appropriation can be the beginning of a lifestyle full of creativity for students. It can prepare the ground for them to learn artistic concepts and skills (Kodaman & Yılmaz, 2014). The students emphasised that this activity would create an infrastructure for their future original works. In addition, there are also explanations showing that they had to reveal their individual creativity while doing this work. Therefore, the comments of the students indicate that they were able to question the rationale for this study.

### 3.2 Discrimination

*The search for artists* during the appropriation process progressed for the students in the form of prioritising artists whose styles were liked and doing subject oriented research. Some students expressed their reasons for searching for artists, for example; "*Based on the subject of women, I thought that Modigliani and Neşe Erdok figures could be compatible.*" (SE, PEF), "*I searched for artists in the style I wanted to study. I chose two artists who were similar to each other in terms of subject and composition.*" (SN, PEF). However, the explanations of the student coded SM as "*I identified two artists whose style is close to me, whose works I like, who lived in different countries.*" (PEF) and the student coded SU as "*I identified artists who are suitable for the space I want and the techniques I want to do.*" (PEF) reflect that some students prioritised the artists they found close to them in terms of style in the search for artists.

The creative process of the artist and this process experienced by the student are similar to each other (Kırıçoğlu, 2014). As seen in the students' expressions, the desire to identify with an artist has been a determining factor in the search for an artist. This can be explained by the idea of making this process easier for themselves by making use of the methods of coping with artistic problems of the artists they find close to them. As a matter of fact, an artist with whom the student connects with himself/herself can be a good guide for him/her.

*Determining the artworks - preliminary thoughts and designs* could be defined as an intertwined process. The students made explanations indicating that they prioritised compositional harmony and individual tastes in determining the artworks. For example, the student coded SF said, "*I caught the harmony of the two paintings with each other.*" (ws2), and the student coded SM said, "*I chose the paintings of the two artists whose works were suitable to combine...*" (PEF).

After determining the artists to be appropriated, the students' decision on which works to choose from these artists was made possible through the mental design process. The students' explanations about *the preliminary thoughts and designs* they developed for the subject are given below.

While analysing Turkish painters, Nuri İyem's paintings attracted my attention. He described a screaming Anatolian woman. It was very appropriate with Edvard Munch's *Scream* painting. (SL, ws2)

One of the main reasons why I chose these pictures is that I find the two pictures very harmonious with each other. (SK, ws2)

The students gave priority to the works to be compatible with each other in terms of subject, colour and space. This situation is closely related to visual perception. In the perception process, fixation on the target and discrimination of depth are in question (Arnheim, 2012). Visual perception consists of processes that require mental effort such as looking, noticing and making sense (Genç & Sipahioğlu, 1990). It has a feature that can be developed through art education (Okan Akın, 2023). The above statements of the students show that they focused on some of the works among the many works they examined and were able to make visual discrimination by selecting them among the others. In other words, as a result of a deep focus, the students gained the ability to select the works they think are the most appropriate.

### 3.3 Creating Connections

The visual fictional searches before the artistic productions were a process in which the students were able to see various possibilities through the material by making sketches. At this stage, they looked at the art objects in the works they identified in depth and made a new synthesis. For example; "*I thought that the background of both*

*paintings was not suitable for the painting I wanted to make and I wanted to use a different background.”* (SN, ws2), *“I changed many parts at first and this was the most appropriate.”* (SU, ws2) show that many options were tried by the students. Some of the students’ explanations about visual fictional searches are as follows.

I thought about Dali’s whole body in the painting, but I decided that it would not be suitable for Medusa. And I think he achieved that harmony by taking only his face. I’m talking especially about the harmony in the moustaches. (SK, ws2)

I paid attention to the harmony between the background and the table. I thought that the ball would look better instead of the vase on the table. Thus, I tried to make a connection with Picasso’s painting. (SF, ws2)

The students explained the difficulties they experienced in this process with expressions such as *“I had some difficulty in composition, but I found the right composition as a result of my long research.”* (SM, PEF), *“It was quite difficult to combine two important works.”* (SF, PEF). On the other hand, the student coded SU drew attention to the ease of examining the works he based on in depth with the statement *“Although the periods and painting styles of the painters were different, I did not have many difficulties because I examined the painting a lot before drawing it and designed it in my mind”* (PEF). The student coded SN, on the other hand, reflected that the sketch studies facilitated the process with the statement *“It was easy to create sketches by making use of two artists”*.

Visual fiction can be defined as bringing together the elements that make up a artwork in certain order relations (Ocvirk, et al., 2015). The artist places all pictorial elements according to the visual fiction he/she has designed. The aesthetic value of the work is determined by how this order is achieved. The current arrangement of each of the works that the students identified for appropriation has an aesthetic value. However, it is possible to produce new solutions for a new artwork to be made with the combination of these works belonging to different artists and periods. The above statements of the students reflect their efforts to solve the new problem encountered and to create the most appropriate visual fiction.

Regarding *the search for colours*, the students stated that they generally tended to use colours similar to the colours in the works they appropriated, and that they would search for new colours when necessary. For example, the student coded SR said, *“I will not change the colours. I will go through the colour researches made by the artists as much as I can.”* (ws2), and the student coded SK said, *“Looking at the harmony of the paintings with each other after this moment, such a thing does not seem possible. Because they have achieved a harmony among themselves.”* (ws2), they stated that they were not in search of new colours. However, both appropriated works have different colour arrangements. A new artwork formed by integrating them brought new problems related to colour and forced the students to think about colour again. For example, the statement of the student coded SU, *“I analyse similar paintings and try to have new ideas in myself for some situations.”* (ws2) shows this search. The following statement of the student coded SF reflects a similar search.

I chose white and light blue because the background was dark, so that it would not be overwhelming and the figure would be more in the foreground. I made sure that they were all in order. I made the green part of the background lighter for the change in colours. I will make the colours on the table in Picasso style. (SF, ws2)

There are also expressions of the students that they reconsidered the colour arrangement in their artworks without moving away from the appropriated works but due to the problems brought by the new visual fiction. For example, the student coded SN said *“I will use similar colours, but I will make changes in some details.”* (ws2), the student coded SM said *“I will make changes in certain places, but I will use similar colours without completely changing the colours.”* (ws2), the student coded SL said *“I will use similar colours in the background. In the foreground, I want to make changes in the figure. Maybe I can play with the colours of the dress. I can put more emphasis on the foreground.”* (ws2), and the student coded SE stated with explanations such as *“I will make changes in colours, but I will not go too far from the essence.”* (ws2).

Colour has long been a subject of research for scientists and artists working in many disciplines. For painting artists, especially impressionist artists, colour has always been one of the main problematics. Grzymkowski (2016) states that the artist’s decisions about colour in the creation process are in line with artistic and scientific purposes. This rule is valid for art students. Depending on the above mentioned statements, it can be said that students are in search of solutions regarding the arrangement of colour due to the necessity brought by the newly created visual fiction.

While some students had difficulties in the use of colour, others stated that they did not have any difficulties. For

example, the student coded SN said, “*I had difficulties with colour.*” (PEF) and the student coded SS said, “*I had difficulties with colour tones because there were two artists with different styles.*” (PEF). The student coded SM said, “*I did not have much difficulty in colour determination.*” (PEF) and the student coded SL said, “*I tried to use the colours correctly. It cannot be said that I had difficulties.*” (PEF).

### 3.4 Re-Producing

An eclectic structure is observed in the artworks of all students. There was no radical deconstruction of the two appropriated works, and the general tendency was to treat these works as primary and secondary. In their reproductions, the students made use of the primary work in the space and background, removed some indicators from the foreground of the primary work, added one or more indicators from the secondary work to the primary work, extracted some indicators from both works, transformed the formal characteristics of some indicators in both works, and took the colour harmony in the primary work as a basis. Examples of student works are given below.



Figure 1. Edvard Munch  
“Scream”, 1893



Figure 2. Student's artwork (SL)



Figure 3. Nuri İyem  
“Çığlık”, 1977

Figure 2 shows the artwork of the student coded SL. It is seen that the student utilised the indicators in Munch's work (Figure 1) in the space and background. However, he removed the orange region in the background of this appropriated work. The figure in the foreground is depicted by making the body of the female portrait in Nuri İyem's work (Figure 3) more visible. Again, the direction of the visible left hand of the female figure has been changed, and it has been interpreted with a stance similar to the hands of the screaming figure in Munch's work, but in a more realistic way. In the student's artwork, it is possible to see the effects of both works that the student appropriated, as well as the individual interpretation of the application technique of paint, the arrangement of shapes and the use of colour.

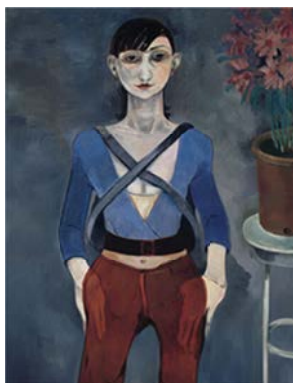


Figure 4. Neşe Erdok, “Zaman Kuşu”, 1970



Figure 5. Student's artwork (SE)



Figure 6. A. C. Modigliani, “The Black Dress”, 1918

Figure 5 is the artwork of the student coded SE. The student shaped the background in his work based on Erdok's work (Figure 4). The figure has created a fiction similar to Erdok's by making slight changes in the pot, flower and coffee table in the background. It is possible to see similar effects to Modigliani's work on the head and shoulders



of the figure. Although the face of the figure refers to Modigliani's work (Figure 6), it can be said that there are original searches in the details of the face and the arrangement of the hair. It is clear that Erdok's work is taken as a ground in the application of colours and paint technique as well as in the fictional production process of the artwork. However, the change in the values of the colours reflects the individual search of the student.



Figure 7. Pierre-Auguste Renoir, "La Loge", 1874



Figure 8. Student's artwork (SM)



Figure 9. Osman Hamdi Bey, "İstanbul Hanımefendisi" 1881

Figure 8 shows the artwork of the student coded SM. In this artwork, the student took the figures and background in Renoir's work (Figure 7) as a basis. The head of the female figure is taken from Osman Hamdi Bey's work (Figure 9). Renoir's influence is predominantly seen in the colours. However, the green colours used in the background and the repetition of the blue in the head covering of the female figure in the clothes of both figures show that the student has preferred making some changes in colour. In addition, the student also reflected a cultural appropriation in this work. As a matter of fact, the student's statement as "*Because my aim was to interpret Renoir's painting by adding an Orientalist atmosphere.*" (SM, ws2) indicates that there is also a concern for cultural appropriation in artwork.



Figure 10. Pablo Picasso, "Child with a Dove", 1901



Figure 11. Student's artwork (SF)



Figure 12. Diego Velázquez, Portrait of the Infanta Margarita", 1659

Figure 11 shows the artwork of the student coded SF. The student created the background in the artwork with the influence of Picasso (Figure 10). The space on the left side of the figure was rearranged by referring to the table in Velázquez's work (Figure 12). Again, the ball on the floor in Picasso's work was used instead of the vase in Velázquez's work. The posture of the figure is similar to the figure in Picasso's work, but also has a schematic similarity with the clothing and hair of the figure in Velázquez's work. Although Picasso's influence can be seen in the arrangement of colour and the application of the painting technique, the student used different tonal values of colours and varies with appropriated works in terms of colour arrangement from both works he appropriated.

Appropriation does not involve repeating each part or whole in the work formally (Kodal & Köse, 2016). It requires the artist to include parts of himself/herself to make the work original (Şahin Çeken, 2022). As can be seen in the artwork examples given above, it can be said that the students borrowed various indicators from both works

they appropriated in line with their individual preferences. It gives the impression that these borrowed indicators were appropriated with a new fiction and colour search.

The students' *inferences* about the activity process were as follows: the necessity of research, acquiring art knowledge and developing design power. For example, the student coded SL, "...I realised that our power of observation improved more by researching." (PEF) and the student coded SU, "...while doing research, I learnt information about artists and their works. I learnt that I need to examine many more paintings. I learnt that I need to examine many more paintings." They stated the contribution of their research on many artists and works to their own artistic development. The student coded SF said, "I learnt that appropriation is more than imitation and copying, and that it has a place in art." (PEF) and the student coded SM said, "I learnt that many artists were inspired by the artists of the past and created their unique works by finding their own styles over time, that not every inspiration is theft, and that as time progresses, art develops in this context." (PEF) and made inferences about the place of appropriation in art history. The students explained that this application process improved their design power with the following statements.

Until I came to the paintings of the artists I chose, I saw how the artists processed the paintings in many paintings by examining how they processed the paintings. (SL, PEF)

In this process, I realised that the use of basic elements in painting is very important. When I examined the works of artists, I understood how they use composition, light-shadow, dark-light-medium tone values. (SE, PEF)

I learnt many things such as harmony-incompatibility of colours, proportion-proportion, creating space. (SN, PEF)

In the art of painting, it is important to benefit from the experiences of the "master" in learning meaning, form, technique or knowledge. This master refers not only to an artist but also to his/her work (Tetikçi, 2017). The students' explanations emphasise that the examination of a large number of artworks in the first stage of the activity was a guide for their own artwork. In addition, it is understood from the above statements that the students were able to distinguish the fine line between appropriation and imitation or copying and to realise that appropriation is an artistic practice for some artists.

The students explained *the experiences* gained from the activity process as its contribution to producing original works, its contribution to gaining knowledge about design and technique, and the benefit of making visual analyses. For example, the student coded SM said, "The effect on my future works in terms of composition, colour, aesthetics and stylistic approach is a fact that cannot be overlooked. I will be more careful and selective especially when creating compositions." (PEF), and student coded SF, "It contributed to my thoughts in making original work." (PEF), stated that the application process contributed to the search for originality in their future artworks. Other evaluations of the students regarding the process are as follows:

It enabled me to analyse very important artists and works of art. And I have seen many techniques and methods, and one of them will be my technique in the future." (SR, PEF)

The most important effect was that I was influenced by the artists whose paintings I analysed, and thanks to this study, I learnt to analyse more paintings and work more efficiently. (SU, PEF)

The appropriation method can enable students receiving art education to learn artistic concepts and skills. It can be an important tool for them to open the door to reveal their creativity and direct their art experiences (Kodaman & Yılmaz, 2014). As a matter of fact, the students mentioned the benefits of visual examinations during the application process, and thanks to these examinations, they made explanations that they provided infrastructure and awareness in order to produce original artworks after all these searches.

The students evaluated *the emotions* that occurred during the activity process as enjoyment and boredom. For example, the student coded SF said, "It was not easy to do research." (PEF) and the student coded SM stated that they were bored at the selection stage of the artefacts to be appropriated with the statements such as "The part I did not like was determining the tables suitable for the composition I was going to create and that it took a very long time." (PEF). However, the students generally enjoyed the activity process; "I didn't dislike it because it was a different experience." (SK, PEF), "I enjoyed painting, I liked that it was so compatible with each other." (SL, PEF), "I enjoyed the whole process, there were no things I disliked." (ÖN, PEF). As seen in the explanations, it can be said that the activity was a pleasant process for the students despite the various difficulties experienced in the process.

#### 4. Discussion, Results and Recommendations

In this study, it was aimed to reveal the experiences of art students in the process of reproduction activity through appropriation. In this direction, firstly, the students were given information about appropriation and the art of appropriation, and they were enabled to question the justifications of the artists for appropriation. Although appropriation has been a method used by artists in almost every period of art history, after its transformation into an art form with postmodernism; many concepts on the axis of originality and imitation have become debatable. The analyses made through sample works forced the students to think about these concepts. They explained their knowledge and ideas on the subject with concepts such as renewing, changing, being inspired and being inspired. These enquiries also formed the basis for them to understand the reasons for the artistic production that they themselves would make through ownership as a artwork practice. The students' predictions about the reason for this artwork are that it will contribute to strengthening creativity and artistic development.

The artefacts in the history of art are a good learning area for art students as well as for artists. (Butt, 2010) The artefacts made by artists of the past contain clues about how the external reality was interpreted by the artists, in other words, how the artists applied the basic principles of art while creating their works. For this reason, works of art can guide students by showing how master artists solved problems such as creating a composition scheme, using colour and applying painting techniques. Within the scope of the research, students had to identify two works of art for appropriation. Although it was an exhausting process, the artist research and artwork identification phase forced the students to get to know many artists and examine their works. Tuna (2009) states that aesthetic perception is necessary in artistic creation and that in order to develop aesthetic perception in students, they should be confronted with aesthetic objects. This stage of the activity directed the students to examine artefacts with aesthetic value. It also prevented them from using visual images without artistic value, which they can easily access through virtual environments, in their artworks. After the preliminary research, the students were able to choose the works of artists whose works they found close to them by focusing on a subject or whose style they found close to them among a large number of works, and they made an effort to integrate the artistic elements in the two works they would appropriately integrate and to create the best fiction. The sketches made at this stage contributed to the artistic development of the students on how the fiction of an artwork can be created. Hotaman & Erdoğan (2022) reached a similar conclusion in their research in which they examined the effect of sketching in art lessons. The authors stated that sketching improved students' drawings. The result obtained is similar to the result of this study.

In the artworks produced by the students within the scope of this research, it is possible to see traces of the appropriated works. However, these artefacts were not imitated exactly, the students' individual interpretations were also visible. The scheme pattern and the arrangement of colour in the artworks show that students are in search of innovation. In addition, the students gained experience about the artists' handling of the subject, their approach to colour and their application of paint technique through the works they appropriated and transferred this experience to their own artworks. Graham (2008), in a study on comic books in high school art classes, concluded that students were able to transfer the knowledge they gained about the artist's technique and style by analysing various comics in class to their own artworks through reproduction. Similarly, İnceağaç (2022), in his research in which he examined the screen prints made by students by reinterpreting contemporary artworks, concluded that this practice enabled the production of original artwork. Similar results were obtained in Kodaman & Yılmaz's (2014) research with art students. Therefore, these overlapping results suggest that artists can guide art students through their works and play an instructive role in their artistic development.

Appropriation or the art of appropriation continues on its way in a separate channel with the debates within itself. While some art authorities and writers support this understanding, others are of the opposite opinion. For example, Kuspit (2011) considers appropriation as uncreative, unimaginative, paranoid and callous. Lesper (2022) mentions that the aim of this understanding is to dilute, destroy and belittle art. Leaving all these debates aside, it should be taken into consideration that appropriation can be especially helpful for art students in forming their own artistic identities. Because, according to many art educators, the copying method can also be used in the teaching of art. Yanık's (2015) research, in which he took the opinions of educators teaching in higher education institutions that train art teachers in Turkey, shows that educators sometimes resort to the copy method in art studio courses. Although the copying method is seen as a pedagogical approach, it also contains reservations such as that it can squeeze students into certain moulds and prevent their creativity. However, since the appropriation method involves students' reinterpretation of the work, it differs from the one-to-one copying method.

In this study, it was concluded that the activity of reproduction through appropriation contributed to students' acquisition of art history knowledge, development of design power and acquisition of technical skills. In addition to acquiring knowledge about appropriation as an art practice, the students also experienced this knowledge

themselves by transforming it into artistic production. The necessity of integrating the colours and schemes in two artworks confronted the students with an artistic problem and forced them into an artistic creation process to solve the problem. In this process, they acquired skills in the application of colour and the technique of using paint. Moreover, they realised that this artwork they produced was only a tool to provide them with artistic knowledge and skills. In other words, they realised the limits of making use of the works in the history of art to ensure originality in their future artworks.

Based on the results obtained from the research, it is recommended to make use of the appropriation method that allows interpretation instead of the traditional copy method in art studio courses. In this way, a space can be opened for students to produce creative solutions to the problems brought by reconstruction by going beyond the technical skills provided by the exact copy method. On the other hand, it is thought that such applications can also be used in art lessons at secondary and high school levels with appropriate content organisation. These applications can be a tool to offer new ways to students in learning and internalising art history and culture, and to strengthen students' aesthetic perception.

Appropriation provides an infinite field of diversity thanks to the relational ties it establishes between the memory of art and the present. One dimension of this is cultural appropriation. Students' experiences can be revealed by conducting research in which local cultures or the cultures of past civilisations are appropriated and transformed into artworks. With a content arrangement similar to this research, new researches can be conducted in which students' productions such as sculpture, poster designs, video art, installation works are analysed analysed.

## References

- Aktulum, K. (2011). *Metinlerarasılık göstergelerarasılık* (1. Baskı). Ankara: Kanguru Yayınları.
- Aktulum, K. (2016). *Resimsel alıntı, resimlerarası etkileşimler ve aktarımlar* (1. Baskı). Konya: Çizgi Kitabevi Yayınları.
- Arıkan, H. (2016). Resimlerarası alıntı bağlamında Eugene Delacroix'in "halka yol gösteren özgürlük" adlı eserinin yeniden yorumlanması. *Eskişehir Osmangazi Üniversitesi Sosyal Bilimler Dergisi*, 17(2), 49-60. <https://doi.org/10.17494/ogusbd.281798>
- Arnheim, R. (2012). *Görsel düşünme* (R. Ögdül Çev.). İstanbul: Metis Yayınları.
- Atkinson, D. (2002). *Art in education, identity and practice*. New York NY, Boston, Dordrecht, London, Moscow: Kluwer Academic Publishers. <https://doi.org/10.1007/0-306-47957-5>
- Badin, R. (1995). An appropriate(d) place in transformative value: Appropriation art's exclusion from campbell v. acuff-rose music, inc. *Brooklyn Law Review*, 60(4), 1653-1692. Retrieved from <https://brooklynworks.brooklaw.edu/blr/vol60/iss4/8>
- Bey, O. H. (1881). *İstanbul hanımefendisi* [Figure]. Retrieved from [https://upload.wikimedia.org/wikipedia/commons/d/da/A\\_Lady\\_of\\_Constantinople\\_-\\_Osman\\_Hamdi\\_Bey.jpg](https://upload.wikimedia.org/wikipedia/commons/d/da/A_Lady_of_Constantinople_-_Osman_Hamdi_Bey.jpg)
- Bourriaud, N. (2018). *Postproduksiyon* (N. Saybaşılı Çev.). İstanbul: Bağlam Yayıncılık.
- Bozkurt, N. (1995). *Sanat ve estetik kuramları* (2. Baskı). İstanbul: Sarmal Yayınevi.
- Butt, R. (2010). Appropriation art and fair use. *Ohio State Journal on Dispute Resolution*, 25(4), 1055-1094. Retrieved from <http://hdl.handle.net/1811/76940>
- Can, G. Ş. (2018). Postmodern süreçte temellük sanatı. *The Journal of Academic Social Science Studies*, 65, 267-279. <https://doi.org/10.9761/JASSS7504>
- Carlin, J. (1988). Culture ventures: Artistic appropriation and intellectual property law. *Columbia-VLA Journal of Law & the Arts*, 13(1), 103-144.
- Creswell, J. W. (2015). *Nitel araştırma yöntemleri, beş yaklaşıma göre nitel araştırma ve araştırma deseni* (M. Bütün & S. B. Demir Çev. Eds.). Ankara: Siyasal Kitabevi.
- Erdok, N. (1970). *Zaman kuşu* [Figure]. Retrieved from <https://www.oggusto.com/sanat/sergi/nese-erdok-zaman-kusu-sergisi>
- Genç, A., & Sipahioğlu, A. (1990). *Görsel algılama "sanatta yaratıcı süreç"* (1. Baskı). İzmir: Sergi Yayınevi.
- Girgin, F. (2018). *Çağdaş sanat ve yeniden üretim alıntı, öykünme, kolaj, taklit* (1. Baskı). İstanbul: Hayalperest Yayınevi.
- Graham, M. A. (2008). Graphic novels as contemporary art? the perplexing question of content in the high school art classroom. *Art Education*, 61(2), 10-17. <https://doi.org/10.1080/00043125.2008.11651136>

- Greenberg, L. A. (1992). The art of appropriation: Puppies, piracy, and post-modernism. *Cardozo Arts & Entertainment Law Journal*, 11(1), 1-34. Retrieved from <https://www.cardozoaelj.com/wp-content/uploads/2013/02/Greenberg.pdf>
- Grzymkowski, E. (2016). *Sanat 101* (O. Düz Çev.). Ankara: Say Yayınları.
- Hamilton, M. A. (1994). Appropriation art and the imminent decline in authorial control over copyrighted works. *Journal of the Copyright Society of the U.S.A.*, 42(2), 93-126. Retrieved from <http://heinonline.org>
- Heindl, G. (2009). *Approaches to origins and originality in postmodern fiction: Julian barnes' england, england, peter ackroyd's chatterton and peter carey's my life as a fake* (Unpublished master's thesis). Universität Wien, Wien.
- Hick, D. H. (2010). Forgery and appropriation in art. *Philosophy Compass*, 5(12), 1047-1056. <https://doi.org/10.1111/j.1747-9991.2010.00353.x>
- Hotaman, D., & Erdoğan, N. (2022). Görsel sanatlar dersinde farklı eskiz çalışmalarına ilişkin öğrenci görüşlerinin incelenmesi. *Ulakbilge*, 79, 1209-1221.
- Hurwitz, A., & Day, M. (2000). *Children and their art: Methods for the elementary school* (7th. ed.). Belmont CA: Wadsworth Publishing.
- İyem, N. (1977). Çılgılık [Figure]. Retrieved from <http://www.nuriyem.com/eser/s131-053/>
- Karaca, G. (2011). Görsel sanatlar eğitiminde kopya yönteminin ilköğretim öğrencilerinin yaratıcılıklarına etkisi. *Mehmet Akif Ersoy Üniversitesi Eğitim Fakültesi Dergisi*, 11(21), 299-321. Retrieved from <https://dergipark.org.tr/tr/pub/maeuefd/issue/19394/205972>
- Kırıçoğlu O. T. (2005). *Sanatta eğitim; görmek, anlamak, yaratmak* (3. Baskı). Ankara: PagemA Yayıncılık.
- Kırıçoğlu, O. T. (2009). *Sanat kültür yaratıcılık görsel sanatlar kültür eğitimi-öğretimi* (1. Baskı). Ankara: Pagem Akademi.
- Kodal, T., & Köse, O. (2016). Türk resim sanatında resimlerarası yöntemlere örnekler. *Mehmet Akif Ersoy Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 8(14), 248-260. <https://doi.org/10.20875/sb.92461>
- Kodaman, L., & Yılmaz, M. (2014). Sanat yapıtlarından alıntılamanın resim anasanat atölye öğrencilerinin çalışmalarına etkisi, *Sanat ve Tasarım Dergisi*, 1(14), 83-101. <https://doi.org/10.18603/std.09604>
- Kuspit, D. (2011). Some thoughts about the significance of postmodern appropriation art. In R. Brilliant, & D. Kinney (Eds.), *Reuse Value Spolia and Appropriation in Art and Architecture from Constantine to Sherrie Levine* (pp. 237-250). England: Ashgate Publishing Limited Farnham Surrey.
- Lesper, A. (2022). *Çağdaş sanatın sahtekarlığı* (E. Imre Çev.). İstanbul: Tellekt Yayınları.
- McEneaney, C. L. (2013). Transformative use and comment on the original threats to appropriation in contemporary visual art. *Brooklyn Law Review*, 78(4), 1521-1552. Retrieved from <https://brooklynworks.brooklaw.edu/blr/vol78/iss4/8>
- McKervery, H., & Long, D. (2002). Makers and takers: Art and the appropriation of ideas. *Circa Art Magazine*, 101, 32-35. <https://doi.org/10.2307/25563844>
- Modigliani, A. C. (1918). *The black dress* [Figure]. Retrieved from <https://www.wikiart.org/en/amedeo-modigliani/the-black-dress-1918>
- Munch, E. (1893). *Scream* [Figure]. Retrieved from [https://tr.wikipedia.org/wiki/%C3%87%C4%B1%C4%9F%C4%B1k\\_\(tablo\)#/media/Dosya:The\\_Scream.jpg](https://tr.wikipedia.org/wiki/%C3%87%C4%B1%C4%9F%C4%B1k_(tablo)#/media/Dosya:The_Scream.jpg)
- Ocvirk, O., Stinson, R., Wigg, P., Bone, R., & Cayton, D. (2015). *Sanatın temelleri: Teori ve uygulama* (N. Balkır Kuru Çev.). İzmir: Karakalem Kitabevi Yayınları.
- Oguibe, O. (2002) Appropriation as nationalism in modern African art. *Third Text*, 16(3), 243-259, <https://doi.org/10.1080/09528820110120704>
- Okan Akin, N. (2023). *Bez bebek kültür estetik bez bebekte saklı estetik değer* (1. Baskı). İstanbul: Efe Akademi Yayınları. <https://doi.org/10.55205/jocsosa.11202220>
- Olgun, E. (2017). *Postmodernizm ve 1970 sonrası resim sanatında kendine mal etme ve uygulamaları* (Unpublished master's thesis). Kemerburgaz Üniversitesi, İstanbul.
- Özel, Z. (2013). Postmodern dönem fotoğraf sanatında kendine mal etme: Sherman, Morimura, Ungun. *Selçuk İletişim*, 4(2), 158-174. Retrieved from <https://dergipark.org.tr/en/pub/josc/issue/19011/200779>

- Patton, M. Q. (2014). *Nitel araştırma ve değerlendirme yöntemleri* (M. Bütün & S. B. Demir Çev. Edt.). Ankara: Pegem Akademi.
- Picasso, P. (1901). *Child with a dove* [Figure]. Retrieved from [https://en.wikipedia.org/wiki/Child\\_with\\_a\\_Dove](https://en.wikipedia.org/wiki/Child_with_a_Dove)
- Renoir, P. A. (1874). *La loge* [Figure]. Retrieved from [https://upload.wikimedia.org/wikipedia/commons/7/79/La\\_Loge\\_de\\_P.-A.\\_Renoir\\_%28Fondation\\_Vuitton%2C\\_Paris%29\\_%2846499625955%29.jpg](https://upload.wikimedia.org/wikipedia/commons/7/79/La_Loge_de_P.-A._Renoir_%28Fondation_Vuitton%2C_Paris%29_%2846499625955%29.jpg)
- Schneider, A. (2003). On “appropriation”. A critical reappraisal of the concept and its application in global art practices. *Social Anthropology*, 11(2), 215-229. <https://doi.org/10.1017/S0964028203000156>
- Schneider, A. (2006). *Appropriation as practice art and identity in Argentina* (1st ed.). New York NY: Palgrave Macmillan.
- Serafini, F. (2015). The appropriation of fine art into contemporary, narrative picturebooks. *Children's Literature in Education*, 46, 438-453. <https://doi.org/10.1007/s10583-015-9246-2>
- Şahin Çeken, K. (2022). Popüler kültür nesnesi haline gelen “inci küpeli kız” ve temellük sanatı, *Atlas Journal*, 8(17), 2650-2663. <https://dx.doi.org/10.31568/atlas.835>
- Şenol, T. (2015). Fransız resim sanatının Türk resim sanatına etkisi üzerine karşılaştırmalı örnek eser incelemeleri. *Uludağ Üniversitesi Eğitim Fakültesi Dergisi*, 28, 153-168. <https://doi.org/10.19171/ueufd.14859>
- Tatar, M. (2017). Resim sanatında parodi, pastiş ve intihal, *Sanat-Tasarım Dergisi*, 8, 7-12. <https://doi.org/10.17490/Sanat.2018.15>
- Tetikçi, İ. (2017). Resim sanatında kopya, taklit ve esinlenme. *İdil*, 6(36), 2273-2290. Retrieved from <https://www.idildergisi.com/makale/pdf/1502289479.pdf>
- Toka, S. (2013). Üç figür diyalektiği. *Sanat ve Tasarım Dergisi*, 1(12), 157-170. Retrieved from <https://dergipark.org.tr/tr/pub/sanatvetasarim/issue/20655/220373>
- Trafi-Prats, L. (2009). Art historical appropriation in a visual culture-based art education, *Studies in Art Education*, 50(2), 152-166. <https://doi.org/10.1080/00393541.2009.11518763>
- Tuna, S. (2009). Görsel algı ve imgelem gücü. In L. Mercin, & A. O. Alakuş (Eds), *Sanat eğitimi ve görsel sanatlar öğretimi içinde* (pp. 150-152). Ankara: Pegem Akademi. <https://doi.org/10.14527/9786055885182.11>
- Ünlü, M. M., & Küpeli, A. E. (2020). Postmodern sanatta ifade aracı olarak ironi. *Fine Arts*, 15(3), 186-199. <https://doi.org/10.12739/NWSA.2020.15.3.D0260>
- Üstündağ, A. (2021). Gelişimsel bakış açısıyla “Wonder” filminin analizi. *Fırat Üniversitesi Sosyal Bilimler Dergisi*, 31(2), 615-631. <https://doi.org/10.18069/firatsbed.880976>
- Van Camp, J. C. (2007). Originality in postmodern appropriation art. *The Journal of Arts Management, Law, and Society*, 36(4), 247-258. <https://doi.org/10.3200/JAML.36.4.247-258>
- Velázquez, D. (1659). Portrait of the infanta margarita [Figure]. Retrieved from <https://useum.org/artwork/Untitled-Diego-Velazquez-1653-2>
- Verwoert, J. (2007). Living with ghosts: From appropriation to invocation in contemporary art. *Art & Research*, 1(2), 1-7. Retrieved from <http://www.artandresearch.org.uk/v1n2/verwoert.html>
- Walker, M. A. (2014). From theory to practice: Concept-based inquiry in a high school art classroom. *Studies in Art Education*, 55(4), 287-299. <https://doi.org/10.1080/00393541.2014.11518938>
- Yanık, Y. (2015). *Türkiye’de sanat eğitimi lisans programlarında sanat eserlerinden kopya uygulamalarına yönelik öğretim elemanları görüşleri* (Unpublished master’s thesis). Anadolu Üniversitesi, Eskişehir.
- Yıldırım, A., & Şimşek, H. (2006). *Sosyal bilimlerde nitel araştırma yöntemleri* (8. Baskı). Ankara: Seçkin Yayınevi.
- Yılmaz Satılmışoğlu, A. C. (2022). *Tasarımda yaratıcılığın görsel düşünme ve eskiz ile ilişkisi* (Unpublished master’s thesis). Anadolu Üniversitesi, Eskişehir.
- Yılmaz, M. (2015). Toplumun sanat kültürünün biçimlenmesinde taklit, kopya ve şablon çalışmalarla yetişen nesillerin etkisi. *Akdeniz Sanat*, 8(15), 104-112. Retrieved from <https://dergipark.org.tr/tr/pub/akdenizsanat/issue/27662/291615>
- Young, J. O. (2006). Art, authenticity and appropriation. *Frontiers of Philosophy in China*, 1(3), 455-476.

<https://doi.org/10.1007/s11466-006-0019-2>

Young, J. O. (2008). *Cultural appropriation and the arts* (1st ed.). Malden, MA: Blackwell Publishing.  
<https://doi.org/10.1002/9780470694190>

### Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).