

Research Article

Women as the Subject of Art and The Object of Popular Culture: A Critical Perspective on Arts Marketing Through Milliyet Art Magazine

Sanatın Öznesi Popüler Kültürün Nesnesi Olarak Kadın: Sanat Pazarlamasına Milliyet Sanat Dergisi Üzerinden Eleştirel Bir Bakış

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Abstract

The research conducted within the framework of art marketing and the art-society relationship focuses on the objectification of women and their use as a kitsch element in the art marketing process. The main purpose of the research is to comprehensively evaluate the use of 'kitsch', which is defined as 'degenerate taste' and 'fake aesthetics', by art magazines that connect society and art, and the fact that women, who are the subjects of art, are included in art magazines as an object of popular culture, as kitsch. The research is based on the content analysis method, examining the elements of popular culture and women found in all the covers of Milliyet Sanat Magazine published between January 2002 and April 2023. Milliyet Sanat Magazine has been continuously published since 1972 and was chosen as it serves as an important medium of mass communication, playing a significant role in the communication process between art and society by featuring works, events, news, and articles related to all branches of art. The research discusses the use of kitsch on magazine covers as means of reaching wide audiences in the process of arts marketing, as well as the objectification of women and the emphasis on their sexual aspect. A total of 255 covers of Milliyet Sanat Magazine published in the last 20 years were analyzed through content analysis, focusing on art disciplines, women, and popular culture visuals and headlines. This research is important as it demonstrates the utilization of women as kitsch in the process of arts marketing, their dehumanization and objectification over the years, and explores the impact of this phenomenon on art, the relationship between art and society, and the perception of women in society.

Key Words: Arts Marketing Art, Kitsch, Popular Culture, Women, Milliyet Sanat Magazine

Öz

Sanat pazarlaması ve sanat-toplum ilişkisi çerçevesinde yapılan araştırma, sanat pazarlaması sürecinde kadının nesneleştirilmesi ve kitsch öğesi olarak kullanılmasına odaklanmıştır. Araştırmanın temel amacı, 'yozlaşmış beğeni' ve 'sahte estetik' olarak tanımlanan 'kitsch'in toplum ile sanat arasında bağ kuran sanat dergilerince kullanımına paralel olarak, sanatın öznesi olan kadının sanat dergilerinde popüler kültürün nesnesi biçiminde, kitsch olarak yer almasını kapsamlı bir şekilde değerlendirmektir. Araştırma, Ocak 2002-Nisan 2023 tarihleri arasında yayınlanan Milliyet Sanat Dergisi kapaklarının tamamında yer alan popüler kültür ve kadın öğelerinin içerik analizi yöntemi ile incelenmesine dayanmaktadır. Milliyet Sanat Dergisi, sanat-toplum iletişim sürecinde önemli bir rol üstlenen bir kitle iletişim aracı olarak 1972'den beri kesintisiz yayınlanmış ve tüm sanat dallarına ait eserler, olaylar, haberler ve makaleler içermesi nedeniyle seçilmiştir. Araştırmada, sanat pazarlaması sürecinde sanatın geniş kitlelere ulaştırılması amacıyla dergi kapaklarında kitsch kullanımı ve kadının nesneleştirilerek cinsel yönünün vurgulanması konuları ele alınmaktadır. İncelenen 255 Milliyet Sanat Dergisi kapağı, içerik analizi yöntemiyle sanat dalları, kadın ve popüler kültür bağlamında görseller ve manşetler odaklı olarak son 20 yılda yayınlanmıştır. Bu araştırma, sanatın öznesi olan kadının yıllar içinde farklı boyutlarda kitsch

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olarak kullanılmasını, kimliksizleştirilmesini ve nesneleştirilmesini göstermesi ve bu durumun sanata, sanat-toplum ilişkisine ve toplumda kadın algısına olan etkilerini sorgulaması bakımından önemlidir.

Anahtar Kelimeler: Sanat Pazarlaması, Sanat, Kitsch, Popüler Kültür, Kadın, Milliyet Sanat Dergisi

1. Introduction

This research focuses on the objectification of women and their utilization as kitsch in the context of art marketing and the relationship between art and society. It analyzes how women are positioned within art, popular culture, and art marketing. Throughout the ages, women have been presented in art, inspiring both male and female artists in their various roles of weakness, strength, beauty, ugliness, love, and influence within daily life. The concept of women, both individually and socially, is reflected in art in an endless variety, diversity, and richness across all artistic domains. The representation of women in art varies across different societies, eras, religions, traditions, and customs, continuously evolving but remaining an undeniable reality. Women have served as a source of inspiration for artists, providing aesthetic and intellectual perspectives, resulting in a plethora of artistic expressions (Broude & Garrard, 2018). However, in written and visual communication, the use of women's bodies as objects in advertising has contributed to an increasing aesthetic degradation, as seen in art magazines that aim to disseminate art to wider audiences and meet society's need for artistic and cultural development. In these magazines, women are often dehumanized, their sexual identity emphasized, leading to emotional exploitation (Gökbulut, 2009).

The research aims to comprehensively evaluate the presence of women as subjects of art in art magazines, specifically their portrayal as objects of popular culture and kitsch, in alignment with the usage of "corrupted taste" and "fake aesthetics" defined as "kitsch" by art magazines that establish a connection between art and society. The study employs the content analysis method, examining the inclusion of popular culture elements and women in all the covers of Milliyet Sanat Magazine published from January 2002 to April 2023. This study is significant in demonstrating the incorporation of women as kitsch in the arts marketing process, their dehumanization and objectification over time, and delving into the implications of this phenomenon on art, the relationship between art and society, and the perception of women in society.

This research is important and contribute to literature both in theory and practice. In theory part diferent concepts are integrated in an interdisciplinay aproach and the women issue is considered in arts maarketing by reffering popular culture and kitsch. In practice side paper is valuable to fill the gap in this local and global issue on women perception. In that manner the reseach is important in practice as well as it demonstrates the utilization of women as kitsch in the process of arts marketing, their dehumanization and objectification over the years, and explores the impact of this phenomenon on art, the relationship between art and society, and the perception of women in society.

This study examines the evolving role of women in art and popular culture over time, exploring the different manifestations through analyzed examples. The presence of women in art, popular culture, and art marketing is approached from an interdisciplinary perspective. Before delving into the content analysis, the conceptual background of arts marketing, popular culture, and kitsch is presented.

This research critically examines the marketing of art to society from a macro perspective, addressing a significant gap in the existing literature. Its primary focus is he complex relationship between art and society, specifically exploring the objectification and portrayal of women as kitsch in the field of art marketing. By conducting an extensive analysis of mass media, a crucial mediator in the art-society relationship in Turkey, this study provides a comprehensive assessment of the current state of art presentation in the country. Through this investigation, the research aims to contribute valuable insights into the understanding of how art is marketed to society and the implications of such practices.

Referring to the initial research of Gökbulut (2009) on the same topic conducted with a sample of Milliyet Sanat magazines (1972-2009) and providing a comparison of Milliyet Sanat with some other magazines, in this research it is aimed to analze issues of Milliyet Sanat published since 2002. In this manner, this research is conducted with all covers between 2002-2023 and the findings are discussed by referring initial research of Gökbulut (2009). The paper is structured with the theoretical concepts on arts marketing, popular culture, kitsch, women subjects and qualitative research findings shared in the following parts.

2. Arts Marketing

Arts marketing employs a range of methods to introduce artists' works to a wide audience. These include exhibitions, galleries, art festivals, and other events where artists can display their creations and interact with potential buyers and art enthusiasts. Through these platforms, artists have the opportunity to gain exposure, create connections, and establish their presence in the art market. The mass media art magazines play a vital role in the promotion and dissemination of artists' works. They serve as influential publications that provide in-depth coverage of the art world, featuring artist profiles, exhibition reviews, and critical analysis of contemporary artworks. Popular art magazines act as intermediaries between art world and public, bridging the gap between art and society.

Arts marketing, as an interdisciplinary field that draws upon a wide array of disciplines to understand and address the unique challenges of promoting and selling artistic products and experiences, offers a holistic and comprehensive approach to navigate the complex landscape of the arts sector (Colbert, 2017; Dennis et al., 2011; O'Reilly, 2011). By integrating knowledge from arts management, marketing, business studies, economics, and cultural policy studies, arts marketing provides a valuable insights into the strategies and techniques required to effectively promote and market artistic offerings. François Colbert (2007) has been at the forefront of conceptualizing arts marketing, making consistent efforts to differentiate it from a consumer-centric approach and advocating for a product-led perspective. However, in recent years, both Colbert and other scholars in the field of arts marketing have recognized a notable shift away from the traditional "supply-side marketing" in the arts (Colbert and St-James, 2014). This paradigms shift (Walmsley, 2019) is primarily driven by the emergence of participatory cultures, co-creation practices, and an increased focus on audience-centricity. These costumer engagement related concepts and co-creation (Fillis, Et.al.,2023; Gökbulut, Et.al., 2020; Corner, 2013; Jancovich, 2011; Kerrigan and Dennis, 2011; O'Sullivan, 2007) practices are essential for art and society integration in practice as well.

In the context of arts marketing, women and kitsch, the paper focuses on this relationship between art and popular culture and considers kitsch as an arts marketing tool. This relationship between art and popular culture is evaluated in literature in different perspectives. For instance; Art and celebrity offer several advantages, such as attracting critical attention, generating higher demand for artwork, garnering media coverage, gaining free publicity, and acquiring wealth (Walker, 2003). Nevertheless, a common drawback is that the produced art is frequently perceived as traditional, conventional, risk-averse, and of inferior aesthetic quality, often labeled as kitsch (Fillis, 2015). Popular American painter Kinkade is a related case in this perspective. Many art critics consider Kinkade more of a business person than an artist, as his artwork is frequently labeled as kitsch within the art world. Kinkade's commodification of art is seen as a response to the demands of a customer base that is attracted to kitsch and celebrity, as noted by Fillis (2015).

3. A Critical Perspective to Popular Culture

Referring different perspectives and theories there are some common approaches of popular culture such as (Parker, 2011): 1) quantitatively superior, 2) qualitatively inferior, 3) mass culture, 4) a product of "the people," 5) a battleground for hegemony, or 6) a chimera to be deconstructed by postmodernism, offer valuable perspectives but none of them is entirely satisfactory.

Popular culture is the dominant culture that appeals to a large number of people and prevents the formation of opposing subcultures (Mutlu, 2001). According to Sözen (2001), popular culture represents what is preferred by many individuals, not what belongs to the people. It is commercially produced and marketed, as highlighted by Erdoğan (2001). Sexuality plays a crucial role in popular culture, as it can easily exploit and objectify women for economic and political interests. This exploitation of women aligns with the arguments: "women are forced to identify with a passive object to be looked at" made by Mulvey (1997) in her seminal work on the male gaze:

"Woman then stands in patriarchal culture as signifier for the male other, bound by a symbolic order in which man can live out his phantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning."

Mulvey (1997) illustrates the concept of the male gaze by using the popular figure Marilyn Monroe as an iconic representation of femininity. Monroe is seen as an object created to cater to the desires and fantasies of the male gaze, embodying notions of possession and control over the female body (King, 2020; Oliver, 2017).

Popular culture's emphasis on commercial viability and exploitation stands in contrast to the essence of art, which is freedom-oriented, boundless, and creative (Storey, 2018). The wide audience influenced by popular culture expects practices to be easily comprehensible, lacking depth, and avoiding questioning, as noted by Featherstone (2007). Mutlu (2001) points out that popular culture is often perceived as ordinary and produces products oriented towards pleasure, escapism, and instant gratification, contrasting with high culture and folk culture. Mutlu (2001) further argues that popular culture utilizes elements from both high culture and folk culture, but with a superficial approach, it eliminates their originality, corrupts their characteristics, and distorts their meanings.

In addition to preventing the formation of oppositional subcultures, popular culture serves to incite desires and ensure the continuity of the capitalist economic system through the production of commercial commodities (Jenkins, 2006). From a critical perspective, popular culture, as emphasized by Baudrillard (1998), essentially reproduces an artificial reality that alienates society from actual reality. Popular culture has been seen the rise of another aesthetic of security specifically meant for the consumption by the mass audience (Kurylo, 2022).

4. Kitsch in Popular Culture and Arts Marketing

Within the realm of arts marketing, the concept of kitsch holds a multivalence that intersects with various related terrains, such as commercialism, artistic and aesthetic fakery, and standards of taste associated with class (Kjellman-Chapin, 2010). Despite the widespread appreciation for kitsch inclinations and behaviors in Western societies, it is not often considered as a means of challenging cultural and aesthetic elitism but rather reflects a pervasive prevalence of inferior taste, as noted by Castelli and Sonzogni (2022). Dorfles and McHale (1969) delve into the use of kitsch in different domains, including politics, religion, advertising, film, architecture and design, "pornokitsch," and the modern trappings surrounding birth, family life, and death.

Despite its origins going back to ancient times, kitsch has found its place in the indispensable formations of today's world after 19th century Industrial Revolution due to mass production and popular culture. Besides industrial production basing on the aesthetic appreciation of the general public referring to popular culture perspective transformed art in to a commercial commodity and kitsch appeared in arts industry as a marketing interface of art as well as the artwork itself. As a result, the aesthetic values of art have transformed itself into an easily perceptible industrial object based on decorative at the general taste level as a "depreciation" in art (Walter Benjamin, 1995).

Kitsch is characterized as being illegitimate, insincere, or inauthentic (Kulka 1996). In the well-known paper *Avant-Garde and Kitsch*, Greenberg (1939) defines kitsch as:

“Popular, commercial art and literature with their chromeotypes, magazine covers, illustrations, ads, slick and pulp fiction, comics, Tin Pan Alley music, tap dancing, Hollywood movies, etc. ... Kitsch is mechanical and operates by formulas. Kitsch is vicarious experience and faked sensations. Kitsch changes according to style, but remains always the same. Kitsch is the epitome of all that is spurious in the life of our times. Kitsch pretends to demand nothing of its customers except their money – not even their time.”

Greenberg (1939) considers kitsch as an inexpensive political tool of totalitarian regimes and says: *“Kitsch keeps a dictator in closer contact with the ‘soul’ of the people.”* By going out of the cultural criticism theory and visiting the psychology in terms of kitsch context; the cognitive difference between art and kitsch can be seen as the focus of the researches (Ortlieb and Carbon, 2019; Wassiliwizky and Menninghaus, 2021). When we consider functional model of Ortlieb and Carbon (2019) mapping aesthetic preference by novelty (or familiarity), complexity (or simplicity), and ambiguity (or determinacy) referring universal human needs for autonomy, security, and arousal. In psychology, basing Zurich Model of Social Motivation, kitsch and avant-garde art is considered as two complementary of aesthetic by Ortlieb and Carbon (2019): a fluent one that allows for immediate emotional gratification (kitsch) and a disfluent one that requires cognitive elaboration (art):

“Whenever we feel safe and self-sufficient, an appetite for arousal (curiosity) is likely to arise that increases our interest in unfamiliar conspecifics as well as in innovative, cognitively challenging aesthetic stimuli (art). By contrast, when we feel vulnerable and dependent, a longing for safety and

relatedness (nostalgia) attracts us not only to familiar and trustworthy individuals but also to conventional aesthetic stimuli charged with positive emotions (kitsch).

Baudrillard (1991: 10) has expressed the replacement of art by the phenomenon of kitsch in the following way while analyzing kitsch: *"The high real, that is, the production of models through models and the model itself becoming a model for another model... Therefore, the disappearance and loss of reality, and the substitution of the unreal for reality."*

Today, both the production of kitsch in new media and discussion on kitsch in academia is going on. While the researches and discussions on kitsch is varied in different social disciplines this paper focuses the topic in the scope of arts marketing in a critical perspective. Referring the theoretical relationship between art, kitsch and society, the aim of the paper is to analyze the covers of a popular art magazine in Turkey and their way of marketing art as well as its transformation in terms of time.

5. Women in Art and Popular Culture

While the representation is defined as political issue (Marshment, 1997) representation of women is discussed in different fields in different scopes from economics to politics, culture to sports (Temblay, 2007; Lundberg and Stearns, 2019; Hessami, et. Al. 2020) and the question is asked again and again (Junk et. Al. 2021): "Is this a men's world?"

Women have been a part of art throughout the ages, and in their various roles in daily life—weak, strong, beautiful, ugly, loving, loved, influential, or insignificant—they have inspired both male and female artists in terms of both intellectual and aesthetic dimensions. The concept of woman, appearing in both individual and societal contexts in artworks, is reflected in endless diversity, vibrancy, and richness across all realms of art. The depiction of women in art varies across societies, eras, religions, traditions, and customs, continuously evolving and yet remaining an indispensable reality. The female figure has served as a source of inspiration for artists, offering an inexhaustible variety and richness in aesthetic and intellectual terms (Broude & Garrard, 2012). In the realms of written and visual communication, however, the use of the female body as an object of advertising not only diminishes the identity of women but also reinforces their sexual identity. This increasingly prevalent practice is leading to a cultural decay, even in art magazines whose purpose is to disseminate art to wider audiences and address the societal need for artistic and cultural development.

On the other hand as mentioned by Mulvey (1997), the concept of the "male gaze" dominates a world structured by sexual inequality, dividing the pleasure of looking into active/male and passive/female roles. The male gaze imposes its fantasies on women, who are presented and styled accordingly. Women are simultaneously objects of observation and displays, with their appearance designed to have a powerful visual and erotic impact, symbolizing their status as objects to be looked at. Similarly, McRobbie (2004) underlines the power of media for defining codes of sexual conduct and considers it as judgement and establishes the rules of play.

Although there is lack of knowledge about the reactions of consumers from different cultural backgrounds to sex appeal (Ekici et. Al, 2020); according to marketers, the use of sexual appeal in a common advertising tool (Cummins, et. al., 2021; Chang and Tseng, 2003; Longani, 2019; Nagi 2014; Rana et. Al, 2020). Women are frequently featured in advertisements as a means to convey the concept of beauty to consumers (Das and Sharma, 2016). Women are often portrayed as objects of beauty and sexuality, leading to a strong emphasis on their physical appearance in advertisements that rely on sex appeal (Shahwar, 2018). According to Fredrickson and Roberts (1997), the culture as a whole extends the sexual objectification of women, where there is a prevailing emphasis on female appearance, causing women to adopt a detached view of their own bodies as third-person (Haslam, 2006).

6. Methodology

This research explores the historical portrayal of women in art and popular culture. The examples demonstrate that the way of women have been depicted has evolved over time, and these depictions are influenced by the perspectives of those addressing the subject matter. The study examines the presence of women as subjects and objects in art and popular culture, as well as in magazines, which serve as communication tools to contact with the masses. The research aims to present and question the current state of affairs and is based on providing a brief explanation of popular culture, kitsch, and art, as well as evaluating the data obtained from the covers of Milliyet Sanat Magazine through content analysis.

The reason to chose Miliyet Sanat to analyze as a mass media is that Milliyet Sanat Magazine has been continuously published since 1972. It is also seen essential to analyze as it serves as an important

medium of mass communication on art and plays a significant role in the communication process between art and society by featuring works, events, news, and articles related to all branches of art. The research discusses the use of kitsch on magazine covers as a means of reaching wide audiences in the process of arts marketing, as well as the objectification of women and the emphasis on their sexual aspect. A total of 255 covers of Milliyet Sanat Magazine published in the last 20 years(2002-2023) were analyzed through content analysis, focusing on art disciplines, women, and popular culture visuals and headlines.

Using women as the sex object in visuals of cover is decided basing on traditional western style beauty in face and body, wearing sexy clothes, sexy gaze and posture. Traditional Western standards of beauty, which emphasize certain facial and bodily features. These standards typically promote a specific body type, such as being slim, toned, and possessing specific facial features that are deemed attractive. Additionally, women featured in these visuals are often portrayed wearing provocative or revealing clothing, with an emphasis on highlighting their sexuality. Moreover, the gaze and posture of these women play a significant role in reinforcing their objectification. In text perspective, content analyses focused to headlines of covers and feminity related words such as directly “women” “queen”, “fairy”, etc. are demonstrated in lists in order to reflect the representation of women.

7. Content Analysis and Findings

This research provides a nuanced exploration that not only encompasses the realms of marketing and art but also touches upon societal and political issues, particularly those concerning women. For analyzing the use of women as objects and kitsch in art magazine covers content analysis is preferred. Content analysis involves systematically examining and interpreting various forms of communication, such as text, images, and symbols, to identify patterns, themes, and meanings.

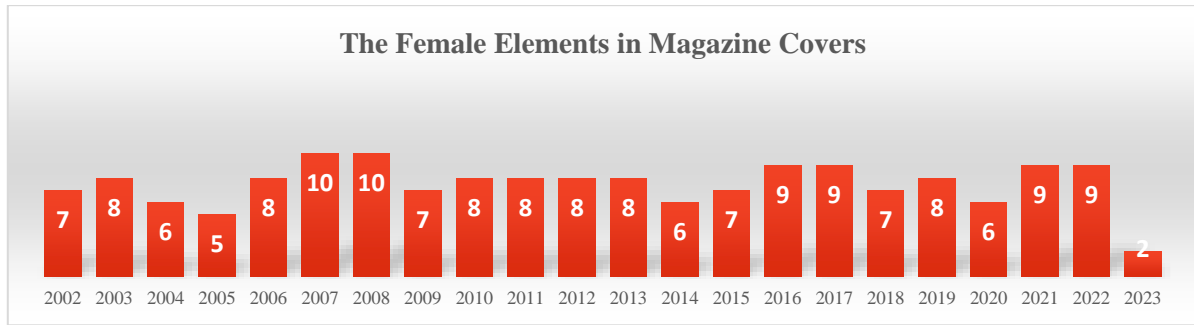
The distribution of examples for the summary presentation of the data obtained from the covers of Milliyet Sanat Magazine varies by year, and content analyses related to popular art disciplines such as literature, music, cinema, as well as popular portraits and visual arts are presented in tables. Additionally, the female elements and popular slogans / headlines used on the covers are included in the lists. Due to the art diciplines can be considered in terms of their relationship with popular culture categorizing art diciplines for analyses preferred. For example popularity of cinema and music is higher in society than visual arts and opera. On the other side some artists in all diciplines are famous and known by society than the others. In order to demonstrate the relationship among art diciplines, popular culture and women content analysis are conducted in this perspective. The analyses includes female elements, popular portraits, artworks and women artists representation both with images and texts (headlines).

Graphic 1: Distribution of Magazine Covers with the Female Element by Years is developed basing on Table 1 and it gives information about The Female Elements in Magazine Covers. As demonstrated in Table 1. the total number of covers reviewed is 255 and the female elements in covers is 165, accounting for 64.7%, feature female elements.

Table 1: The Female Elements in Magazine Covers

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Total
2002	X			X		X	X		X	X	X		7
2003			X	X	X	X	X	X	X			X	8
2004	X	X	X				X	X	X				6
2005		X			X	X	X	X					5
2006	X	X	X	X	X			X			X	X	8
2007	X	X	X	X	X		X	X	X	X	X		10
2008	X	X	X		X	X	X	X	X	X	X		10
2009	X	X	X	X		X	X					X	7
2010	X		X	X	X	X	X				X	X	8
2011	X	X	X	X		X		X	X			X	8
2012		X	X	X	X		X	X	X			X	8
2013	X		X		X	X	X	X		X	X		8
2014	X	X		X					X		X	X	6
2015	X	X		X	X		X	X	X				7
2016		X	X	X	X	X	X	X			X	X	9
2017	X		X	X	X	X	X	X			X	X	9
2018		X	X	X	X			X	X	X			7

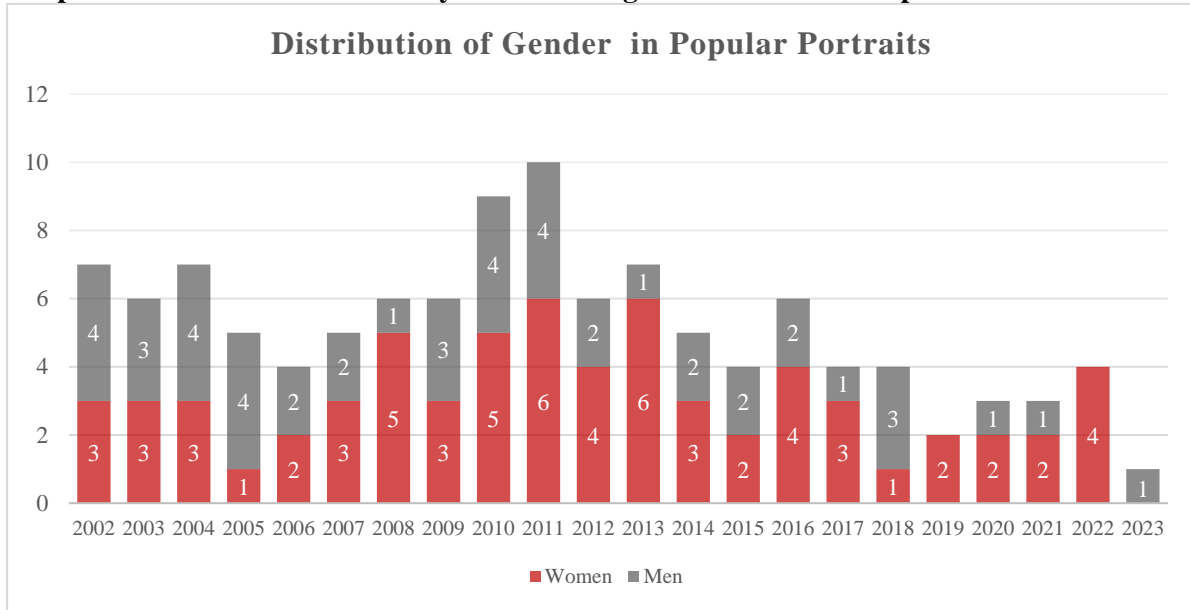
2019	X	X	X	X		X			X	X	X		8
2020		X	X		X			X	X		X		6
2021	X	X	X	X			X	X	X	X	X		9
2022	X	X	X	X		X	X	X			X	X	9
2023	X	X											2
												TOTAL COVERS REVIEWED RATIO	165 255 %64,7

Graph 1: Distribution of Magazine Covers with the Female Element by Years

Graphic 2: Distribution of Gender by Years on Magazine Covers with Popular Portraits is developed basing on Table 2 and it gives information about Magazine Covers Featuring Popular Portraits (Highlighting the Popular Person). As demonstrated in Table 2, the total number of covers reviewed is 255 and the popular portraits elements in covers is 114, accounting for 44.7%. 67 of 114 popular portrait covers are female, accounting for %58.8.

Table 2: Magazine Covers Featuring Popular Portraits (Highlighting the Popular Person)

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Total
2002	W	M	M				W	M		W		M	7
2003		M		W			W	W		M	M		6
2004			W	M	M			W	W	M	M		7
2005		W	M	M					M			M	5
2006									M	M	W	W	4
2007						M	W	W		W		M	5
2008			W			W	W	W	W			M	6
2009	W		W		M			M	M		W		6
2010	W	M		W		W		M	M	M	W	W	9
2011	W			W	M	W	M	W	W	M	M	W	10
2012	M		W		W		W	W			M		6
2013	W	M	W			W		W		W	W		7
2014	W			W		M			W	M			5
2015							W	W			M	M	4
2016	M		W			W		W		M	W		6
2017		M	W				W	W					4
2018	M						M		W			M	4
2019	W					W							2
2020			W				M	W					3
2021	W				M						W		3
2022			W					W			W	W	4
2023				M									1
												TOTAL COVERS REVIEWED RATIO	114 255 %44,7
												FEMALE ELEMENT INCLUDED RATIO	67 %58,8
<i>W: Women</i>													
<i>M: Men</i>													

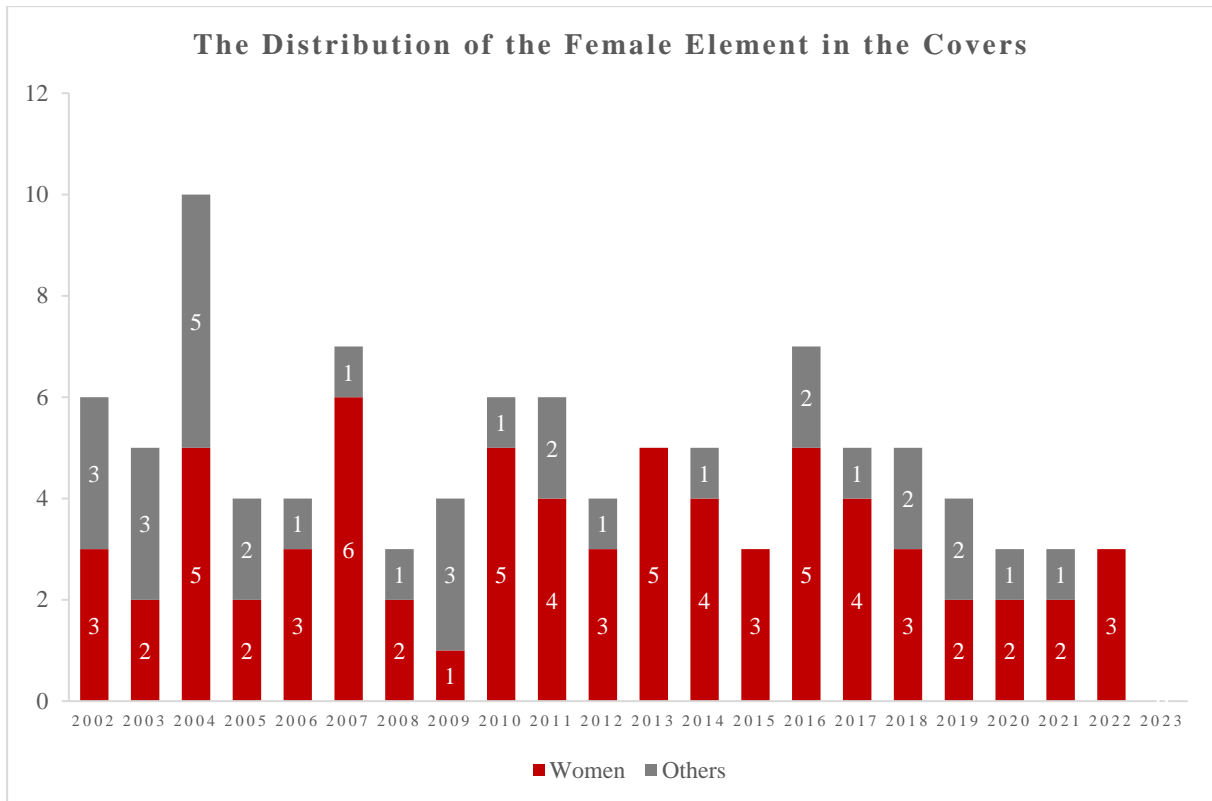
Graph 2: Distribution of Gender by Years on Magazine Covers with Popular Portraits

Graphic 3: The Distribution of the Female Element in the Covers with the Theme of Cinema by Years is developed basing on Table 3 and it gives information about Magazine Covers About Cinema. As demonstrated in Table 3. the total number of covers on cinema is 102 in 255 covers, accounting for %40. Female Element in the Covers with the Theme of Cinema is 69 in 102 covers, accounting for %67.6.

Table 3: Magazine Covers About Cinema

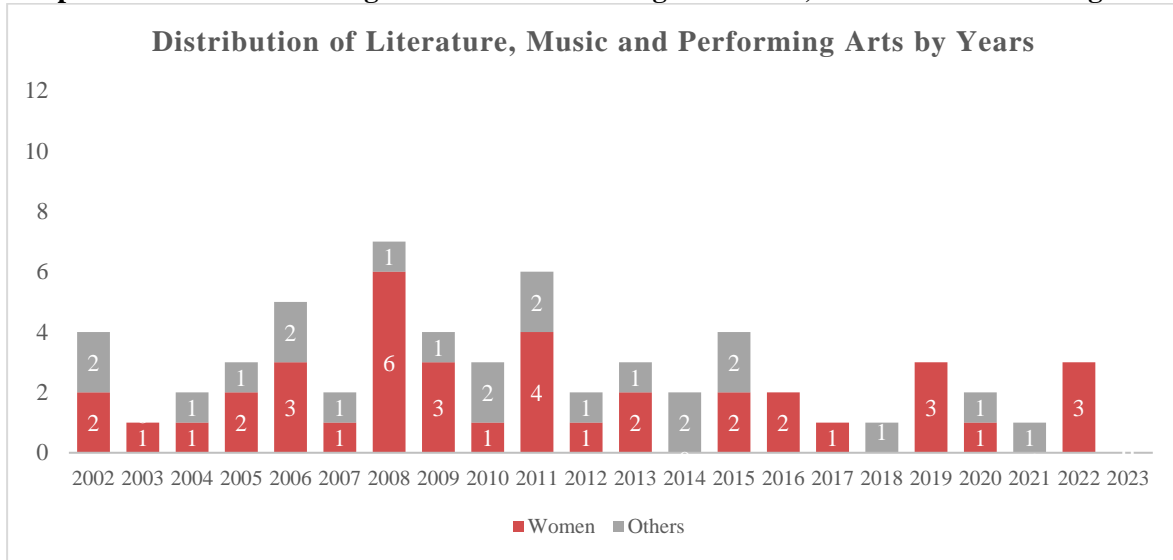
	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Total
2002	W	X		W	X					W		X	6
2003		X		W			W			X	X		5
2004	W		W	X	X		W	W	W	X	X	X	10
2005		W	X	X	W								4
2006		W		W					X		W		4
2007	W			W	W		W	W		W		X	7
2008			W			W						X	3
2009				W	X				X		X		4
2010	W		W	W			W			X	W		6
2011			W	W				W		X	X	W	6
2012					W		W	W			X		4
2013	W		W		W			W			W		5
2014	W			W		X			W			W	5
2015		W		W				W					3
2016	X		W	W				W		X	W	W	7
2017		X	W	W			W	W					5
2018	X			W				W	W			X	5
2019	W			W				X				X	4
2020		W	W				X						3
2021	W				X			W					3
2022			W				W	W					3
2023													0
TOTAL COVERS REVIEWED RATIO													102 255 %40
FEMALE ELEMENTS INCLUDED RATIO													69 %67,6
W: Women included X: Other themes													

Graph 3: The Distribution of the Female Element in the Covers with the Theme of Cinema by Years

**Table 4: Magazine Covers Including Literature, Music and Performing Arts**

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Total
2002			Literature				Music	Music		Music			4
2003								Music					1
2004							Music	Literature					2
2005						Theatre	Music			Literature			3
2006	Theatre				Theatre	Music				Literature		Literature	5
2007						Literature	Music						2
2008				All	Theatre		Music	Music	Dans	Literature	Theatre		7
2009	Theatre		Literature					Music				Theatre	4
2010						Music		Music	Literature				3
2011	Music	Show			Literature	Music	Dance		Music				6
2012	Music		Music										2
2013		Music					Literature			Theatre			3
2014							Music	Music					2
2015	Opera						Music				Music	Literature	4
2016					Theatre	Music							2
2017												Theatre	1
2018							Music						1
2019		Musical				Music					Theatre		3
2020						Music		Music					2
2021												Music	1
2022				Theatre							Music	Literature	3
2023													0
TOTAL												61	
COVERS REVIEWED												255	
RATIO												%23,9	
FEMALE ELEMENTS INCLUDED												39	
RATIO												63,9	
■ Female Element included													

Graph 4: Distribution of Magazine Covers Including Literature, Music and Performing Arts is developed basing on Table 4 and it gives information about Magazine Covers Including Literature, Music and Performing Arts. As demonstrated in Table 4, the total number of covers on cinema is 61 in 255 covers, accounting for %23.9. Female Element in the Covers with the Theme of Cinema is 39 in 61 covers, accounting for %63.9.

Graph 4: Distribution of Magazine Covers Including Literature, Music and Performing Arts

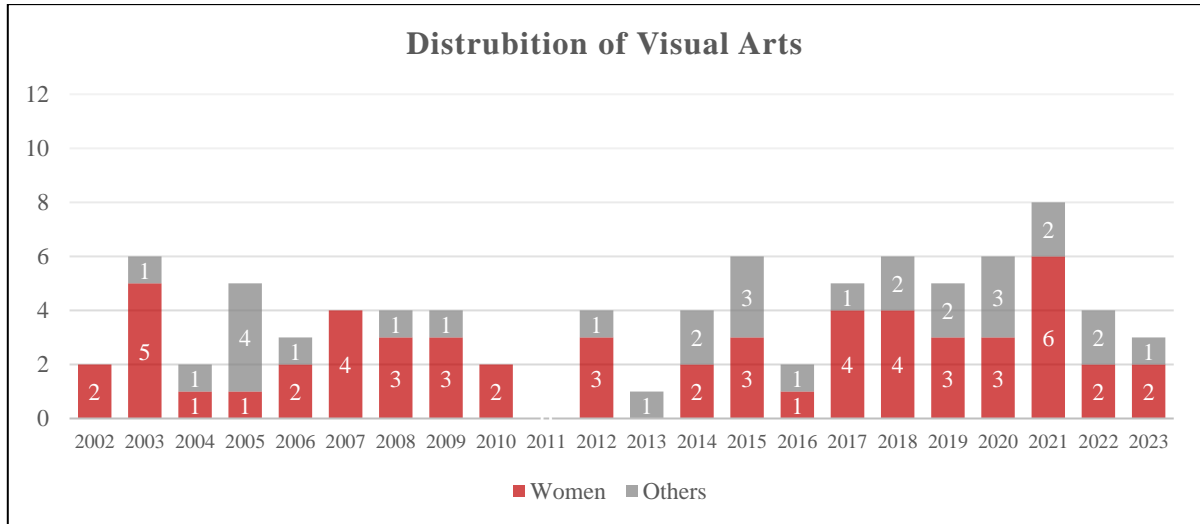
Graph 5: Distribution of Magazine Covers Including Visual Arts by Years is developed basing on Table 5 and it gives information about Magazine Covers with Visual Arts. As demonstrated in Table 5 the total number of covers on visual arts is 86 in 255 covers, accounting for %33.7. Female Element in the Covers with the Theme of Visual Arts is 56 in 86 covers, accounting for %65.1.

Table 5: Magazine Covers with Visual Arts

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Total	
2002						Painting					Painting		2	
2003	Painting		Painting		Painting	Painting			Biennial			Painting	6	
2004		Painting				Painting							2	
2005	Painting							Installation		Biennial	Painting	Painting	5	
2006			Painting				Sculpture	Painting					3	
2007		Painting	Cartoon						Biennial		Painting		4	
2008	Painting	Painting		General					Painting				4	
2009		Painting				Painting	Painting			Painting			4	
2010					Painting							Painting	2	
2011													0	
2012		Painting		Painting						Painting		Performance	4	
2013									Biennial				1	
2014		Sculpture	Exhibition		Painting						Design Biennial		4	
2015		Painting	Sculpture		Painting	Painting			Biennial	Painting			6	
2016		Painting							Painting				2	
2017	Painting				Painting	Painting			Biennial		Ceramic		5	
2018		Painting	Painting		Painting	Sculpture				Painting	Painting		6	
2019			Painting		Installation		Sculpture		Biennial	Painting			5	
2020	Painting			Miniature					Painting	Design Biennial	Painting	Fair	6	
2021		Painting	Painting	Painting		Sculpture	Painting		Painting	Fair		Sculpture	8	
2022	Painting	Painting			Painting				Biennial				4	
2023	Exhibition	Painting		Painting									3	
													TOTAL COVERS REVIEWED RATIO	86 255 %33,7
													FEMALE ELEMENT INCLUDED RATIO	56 %65,1

■ Female Element included

Graph 5: Distribution of Magazine Covers Including Visual Arts by Years



Considering Graph 3, Graph 4, Graph 5 we can see that the cinema is preferred more than the total of other arts including Literature, Music and Performing Arts, which is the reason of demonstrating them in acumulative table. Female elements in all covers are high (more than %60) which can be evaluted as regardles art field female element is preferred in covers. The highest ratio of female elements can be listed as cinema, visual arts and others (Literature, Music and Performing Arts)

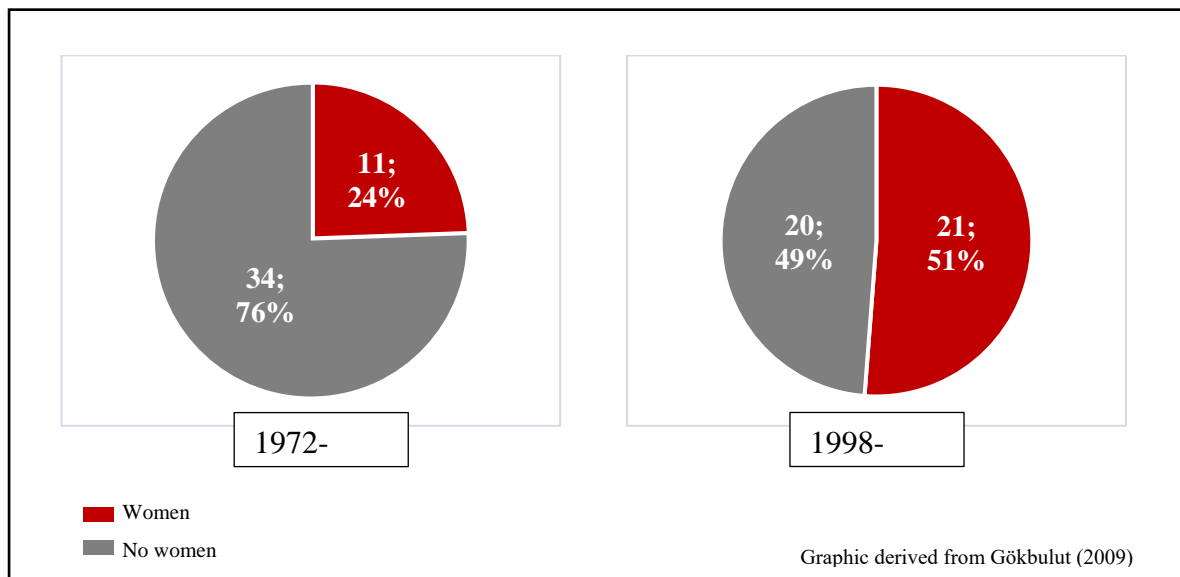
Evaluation of Women Elements Used on the Covers:

The findings of this study, which covers all issues published between January 2002 and April 2023 (255 covers), indicate the intense usage of the women elements in all years. Graph 7 shows the distribution of Women in Magazine Covers (2002-2023) in three term and the last term (2016-2023) indicates an increase (%68) comparing the earlier two terms: 2002-2008 (%64) and 2009-2015 (%62).

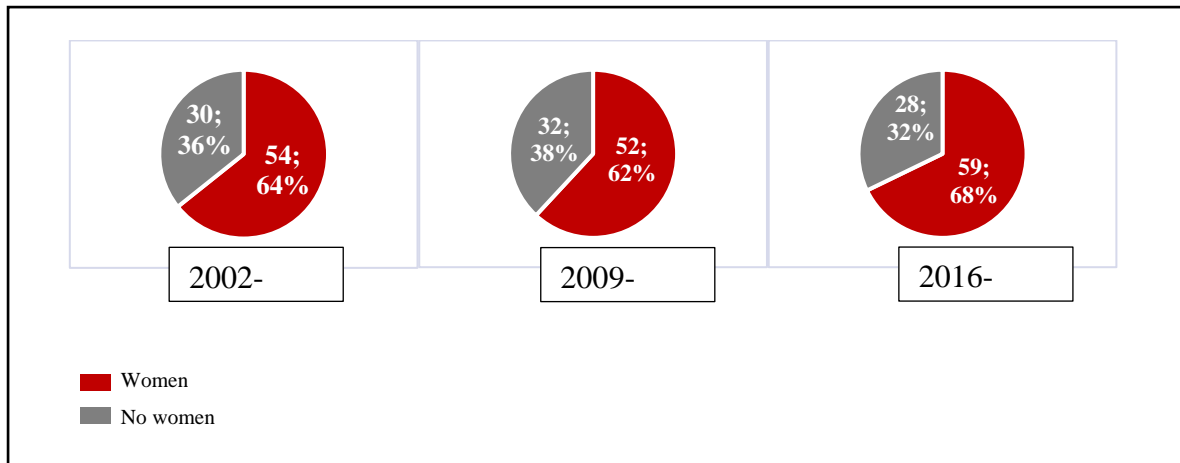
When comparing the findings of this study, which covers all issues from 2002 to 2023, with the initial study conducted for 1972- 2009 with a similar focus by Gökbulut (2009), it shows a signifacant increase in the usage of women elements since 1998 and an increase in the portrayal of women as sexual objects in the works featuring women elements in Milliyet Sanat Magazine covers (Gökbulut, 2009).

As demonstrated in Graphic 6 derived by Gökbulut (2009) among 45 samples published between 1972 (the year the magazine started) and 1997, 11 of them contain women elements. Out of the 41 samples analyzed between 1998 and 2009, 21 of them contain women elements.

Graph 6: Distribution of Women in Magazine Covers (1972-2009)



Graph 7: Distribution of Women in Magazine Covers (2002-2023)

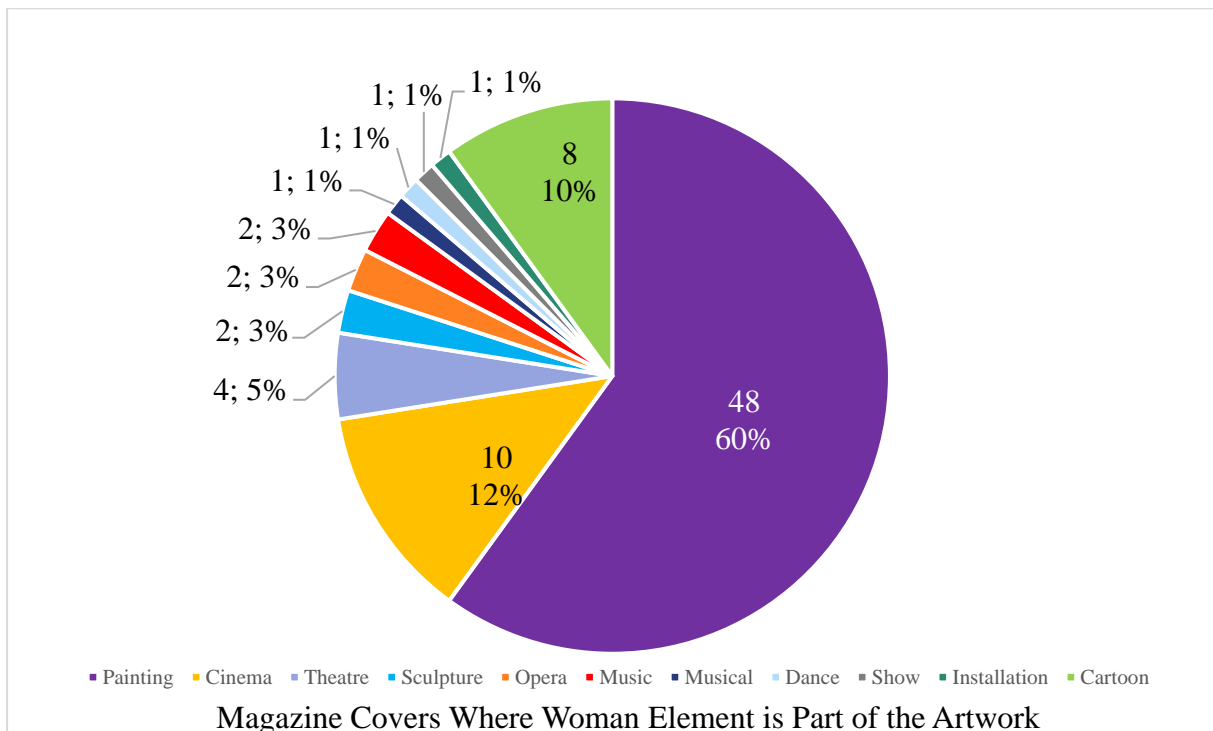


The Subject of Art: Women in Artworks

The research is also focused to analyze representation women artists and art works in art magazines. Out of the 255 covers published between 2002 and 2023, 165 of them contain women elements, and in 80 of them, women elements are part of the artwork. The distribution of the magazine covers containing women elements as part of the artwork according to the fields is shown in the graph.

Out of the 80 magazine covers where women elements are part of the artwork, 48 of them are in the field of painting, ten of them are related to cinema, four of them are related to theater, two of them are related to opera, two of them are related to sculpture, two of them are related to music, one of them is related to musicals, one of them is related to dance, one of them is related to performance, one of them is related to installation, and eight of them are related to drawing/caricature.

Graph 8: Magazine Covers Where Woman Element is Part of the Artwork



While the quantity of women usage in these artworks is notable, it is crucial to examine the manner in which women are depicted, portrayed, or utilized. The content, context, and artistic intent behind these

representations need to be scrutinized to ensure that women are not objectified, stereotyped, or marginalized. It is essential to consider whether women are portrayed in empowering, diverse, and authentic ways that respect their individuality and contribute to a more inclusive and equitable representation of women in art.

Women Artist As Subject of Art and Object of Popular Culture:

Basing on the aim of the research, representation of women artist are analyzed in terms of text as well as visuals. 165 cover is including women elements. 37 covers are chosen from 165 cover due to their female highlight on representation of women artist. The following headlines represent the covers with the names of women artist or/and works of women artists:

- July 2002: Music's Compassionate Enchanter: Sezen Aksu (Music)
- October 2002: Both Music and Cinema: Jennifer Lopez (Music)
- April 2003: Virginia Woolf brings an Oscar: Nicole Kidman (Cinema)
- January 2004: This **Bride** Will Kill Bill (Cinema)
- March 2004: Cinema's **Mona Lisa**: Julia Roberts (Cinema)
- September 2004: Halle Berry: **Nine-Moment Temptation** (Cinema)
- August 2007: **Hot Sun** (Marilyn Monroe) (Cinema)
- October 2007: Brave and **Beautiful** (Nurgül Yeşilçay) (Cinema)
- March 2008: Oscar's **Sparrow**: Marion Cotillard (Cinema)
- January 2010: Almodovar's **Muse**: Penelope Cruz (Cinema)
- April 2010: **Goddess** of Supporting Roles: Julianne Moore (Cinema)
- December 2010: First Encounter with Frida and Diego (Visual Arts)
- August 2011: The Last Italian **Goddess** of Cinema: Monica Bellucci (Cinema)
- May 2012: Hollywood's **Invincible Woman**: Scarlett Johansson (Cinema)
- July 2012: Hollywood's New **Catwoman**: Anne Hathaway (Cinema)
- December 2012: **Madonna of Performance Art**: Nezaket Ekici (Plastic Arts)
- March 2013: **Alluring Witch**: Rachel Weisz (Cinema)
- May 2013: **French Kiss** of Cinema: Juliette Binoche (Cinema)
- June 2013: Şebnem Ferah Ignites Rock (Music)
- August 2013: Hollywood's **Tough Nut**: Jodie Foster (Cinema)
- July 2015: Our 40-Year Companion in Troubles: Sezen Aksu (Music)
- August 2015: Even More **Mysterious** with Every Look: Audrey Hepburn (Cinema)
- August 2016: **Woody Allen's New Favorite**: Kristen Stewart (Cinema)
- November 2016: Strong, **Female**, Colorful: Nurgül Yeşilçay (Cinema)
- June 2017: **Princess of Painting** at Tate Modern: Fahrelnissa Zeid (Plastic Arts)
- July 2017: **Atomic Blonde**: Charlize Theron (Cinema)
- November 2017: **Modest Queen** of Ceramics: Füreyä (Plastic Arts)
- March 2019: **Bold Woman** of the Painting Scene: Mihri (Plastic Arts)
- May 2019: **Feminine Response** to Masculine Suppression: Nilbar Güreş (Plastic Arts)
- March 2020: **Sweet Smile** in Our Hearts: Demet Akbağ (Theater)
- August 2020: Black **Queen** Ready to Change the Order: Beyoncé (Music)
- November 2020: Delicate Perspective from East to West: Selma Gürbüz (Plastic Arts)
- September 2020: Uncompromising Look at Hypocrisy: Gülsün Karamustafa (Plastic Arts)
- September 2021: Silent Storyteller: Neş'e Erdok (Plastic Arts)
- November 2021: Music+Cinema+Fashion= Lady Gaga (Music-Cinema)
- March 2022: Spain's **Silver Light**: Penelope Cruz (Cinema)
- November 2022: Nilüfer: Once Again, A new (Music)

It is seen that the acknowledgment of accomplished women artists from different domains. Music icons like Sezen Aksu and Jennifer Lopez are recognized for their influential roles in the music industry, while actresses such as Nicole Kidman, Julia Roberts, and Halle Berry are highlighted for their remarkable performances in cinema. The covers also feature renowned visual artists who have made significant contributions to the art world. Frida Kahlo and Diego Rivera, for instance, are mentioned in a cover, emphasizing their artistic partnership and their impact on visual arts. Artists like Nezaket Ekici, Fahrelnissa Zeid, Füreya, Mihri, Nilbar Güreş, Selma Gürbüz, and Gülsün Karamustafa are acknowledged for their distinctive artistic voices and contributions to the plastic arts. By featuring these women artists, the magazine highlights the diversity and richness of artistic expression and showcases their significant role in shaping contemporary art movements. Although it seems positive in first look, in most of these covers women artist are represented referring the female related words (in bold) as a popular figure or sex object. Throughout the analyzed covers in terms of headlines, 26 of 37 covers define women artist by a feminine word, such as: “bride, goddess, invincible woman, madonna, alluring witch, french kiss, tough nut, mysterious, favorite, female, princess, feminine response, black queen, atomic blonde, sweet smile, silver light.

Different Uses of The Concept of Women in The Text

Within 255 covers, there are 26 cover words in which the concept of “Woman” is written. While the word “woman” is used directly in 12 of the 26 covers, the concept of “Woman” related words are used in 14 covers such as: girl (3), queen (2), pregnant (2) witch (2), female (2) bride (1), fairy (1), angel (1). are presented with expressions such as. 8 of 14 covers are fantastic concepts that are far from reality

- June 2002: Matisse for Girls, Picasso for Boys (Painting)
- July 2003: Playful Angel Cameron Diaz (Cinema)
- January 2004: This Bride Will Kill Bill (Cinema)
- August 2004: Goddess of Poetry: Sylvia Plath (Literature)
- May 2005: 2 Young Girls in Cuba (Cinema)
- November 2006: "Return" of Almodovar's Women (Cinema)
- March 2007: Humor, Literature, Cinema, Music, and Women (Cartoon)
- January 2010: Penelope Cruz, Almodovar's Muse (Cinema)
- April 2010: Julianne Moore: Goddess of Supporting Roles (Cinema)
- July 2010: Women Seeking Their Place in Turkish Cinema (Cinema)
- March 2011: Feminine States in Cinema (Cinema)
- June 2011: Troubled Woman with a Black Voice: Amy Winehouse (Music)
- August 2011: The Last Italian Goddess of Cinema: Monica Bellucci (Cinema)
- December 2011: Woman Shattering Cinema Stereotypes: Kate Winslet (Cinema)
- May 2012: Hollywood's 'Invincible' Woman: Scarlett Johansson (Cinema)
- July 2012: Hollywood's New Catwoman: Anne Hathaway (Cinema)
- March 2013: Alluring Witch: Rachel Weisz (Cinema)
- June 2016: Woman Making Lemonade out of Life: Beyoncé (Music)
- July 2016: Amazing Women Breaking Cocoons (Theater)
- November 2016: Strong, Female, Colorful: Nurgül Yeşilçay (Cinema)
- November 2017: Modest Queen of Ceramics: Füreya (Painting)
- March 2019: Bold Woman of the Painting Scene: Mihri (Plastic Arts)
- May 2019: Feminine Response to Masculine Suppression: Nilbar Güreş (Plastic Arts)
- February 2020: Endless Dance with "Little Women" (Cinema)
- August 2020: Black Queen Ready to Change the Order: Beyoncé (Music)
- January 2023: Happy Girls of the Republic (Plastic Arts)

The findings emphasize the intricate relationship between art, popular culture, and the perception of women. By using alternative expressions and fantasy elements, the concept of woman is often commodified and simplified, aligning with popular culture's preferences. For example, in plastic arts, performace artist Nezaket Ekici is represented with the name of a popular figure with the following headline: “Madonna of Performance Art: Nezaket Ekici”.

The rising questions about the impact of popular culture on art, particularly in terms of aesthetics, authenticity, creativity, critical thinking, and the role and position of women. It is crucial to critically examine the portrayal of women in the media and popular culture to ensure their representation remains authentic, empowering, and diverse. By avoiding objectifying and commodifying approaches, both artists and media platforms can contribute to a more creative and thoughtful representation of women, focusing on their talents, achievements, and contributions rather than relying solely on their gender, sexuality, and popularity. Overall, the analysis of the covers in Milliyet Sanat Magazine highlights the complex dynamics between art, popular culture, and the representation of women.

These findings provide insights into the evolving portrayal of women in different artistic disciplines and raise important questions regarding the influence of popular culture on aesthetics, authenticity, and societal perceptions of women.

Women in Artworks and Artworks as Backgrounds on The Covers Without Specifying the Painter:

The examination of the covers in Milliyet Sanat Magazine reveals an interesting pattern in the use of artworks as backgrounds without specifying the painter. There are famous painters not mentioned by their names while their artworks are in the cover as a background of a headline in different field and topic. The following list includes 25 cover including art works as backgroud without artist names. It is seen that only one of the artworks related to the field of painting is a still life (September 2016), while the others depict female figures:

- The Great Survey Has Ended, and Love Said So! (September 2001) - Painting
- Women, Who Are Easily Unforgettable (November 2021) - Painting
- Matisse for Girls, Picasso for Boys (June 2002) - Painting
- Autumn Sonata in Painting, Literature, and Music (November 2002) - Painting
- Lines of Terror (January 2003) - Drawing
- War in the Eyes of Art (March 2003) - Painting
- Mona Lisa Throughout 500 Years (May 2003) - Painting
- Summer Festivals (June 2003) - Painting
- Poetic Justice: Istanbul Biennial (September 2003) - Installation
- Picasso in Turkish Attire (December 2003) - Painting
- This Bride Will Kill Bill (January 2004) - Cinema
- Legendary D Group (February 2004) - Painting
- From Spider-Man to Abdülcanbaz and Gırgır: Comics (July 2004) - Comic
- Record Growth in the Art Market (February 2023) - Painting
- Happy Girls of the Republic (January 2023) - Painting
- Devoted Paintings (February 2018) - Painting
- Feast of Paintings (September 2016) - Painting
- Is Art Still a Good Child? (February 2016) - Painting
- Tim Burton Reveals His Fraud in Great Art: Whose Big Eyes Are These? (February 2015)
- Art in the Shipyard: Contemporary Istanbul (October 2021) - Painting
- How Did Love Change in Life and Art? (February 2009) - Painting
- Dying for Love in Turkish and World Literature (February 2008) Literature
- Modernists of Turkish Painting (January 2008) Painting
- Kınalı Yapıncak as a Posad (November 2007) Cinema

8. Discussion

This research aims to provide a comprehensive evaluation of the presence of women as subjects of art and their representation as objects of popular culture in an important medium of mass media: Milliyet Sanat. In this way, the research both fills the gap between art and society related researches in arts marketing and highlights women issue.

The findings of this research basing on the content analysis of Milliyet Sanat covers in terms of images and texts demonstrate the relationship of art and society in Turkey in time line. While this research includes all published covers of Milliyet Sanat since 2002 and provides a comprehensive analysis on the topic, its findings are compared with the initial research (Gökbulut, 2009) in the same topic including a sample of data from the first issue of Milliyet Sanat to 2009. Before comparing the findings of two research in this part, last 20 years of Milliyet Sanat is evaluated.

Distribution of Magazine Covers with the Female Element by Years covers reviewed is 255 and the female elements in covers is 165, accounting for 64.7%, feature female elements which is an important finding of the research. Popular Portraits in covers is 114, accounting for 44.7% of total covers and 67 of 114 popular portrait covers are female, accounting for %58.8. When the women usage in all covers is considered it is seen that women are used as a marketing tool and Utilization of women as object by referring the images including underlining feminity in clothing and body language as preferred in fashion magazines. On the other side texts supports this representation referring popular culture and female related world such as: “**Madonna of Performance Art: Nezaket Ekici**”, “**French Kiss of Cinema: Juliette Binoche**”, “**Hollywood's New Catwoman: Anne Hathaway**”.

While findings indicate the intense usage of the women elements in all years. Graph 7 shows the distribution of Women in Magazine Covers (2002-2023) in three term and the last term (2016-2023) indicates an increase (%68) comparing the earlier two terms: 2002-2008 (%64) and 2009-2015 (%62) and when compared the initial reseach of Gökbulut (2009) it is possible to see the increase of women usage as object after 1998.

Considering the usage of all art diciplines in covers as demonstrated in Graph 3, Graph 4, Graph 5, it is can be seen that the cinema is preferred more than the total of other arts Including Literature, Music and Performing Arts, which is the reason of demonstrating them in accumulative table. Female elements in all covers are high (more than %60) which can be evolved as regardless art field female element is preferred in covers. The highest ratio of female elements can be listed as cinema, visual arts and others (Literature, Music and Performing Arts)

As a specific aim of the research representation of women artists and artworks in general is analyzed and shown in Graph 8. Out of the 255 covers published between 2002 and 2023, 165 of them contain women elements, and in 80 of them, women elements are part of the artwork (%31 in total covers). Findings shows that, out of the 80 magazine covers where women elements are part of the artwork, 48 of them are in the field of painting (%60 covers including artwork), 10 of them are related to cinema while other art diciplines has a lower number of representations. These findings show that the magazine prefer to use women not as part of artwork in most of the covers. However women are used as part of artwork it is mostly in painting. It is possible to see that Milliyet Sanat preferred to marketing painting dicipline by using art works including women figure.

When considering using artworks, it is also seen that there is no reference to the artist or painter’s name of the work which can be considered as artworks are just used to get attention as a background. On the other hand, including women artist seems possitive in first look but in most of these cover women artists are represented referring the female related words as a popular figure or sex object. Throughout the analyzed covers in terms of headlines, 26 of 37 covers define women artist by a feminen word, such as: “bride, goddness, invincible woman, madonna, alluring witch, french kiss, tough nut, mysterious, favorite, female, princess, feminine response, black queen, atomic blonde, sweet smile, silver light.

It is possible to say that both as object of popular culture and subject of art or even inside of artworks feminity is highlighted in an obvious way which become very ordinary in male gaze creating women perception (Mulvey, 1997; King, 2020; Oliver, 2017) that is transferred to market as “sex sells” (Ekici et.Al, 2020; Cummins, et. al., 2021; Chang and Tseng, 2003; Longani, 2019; Nagi 2014; Rana et. Al, 2020). The findings demonstrate that the representation of women in analzed art magazines is dehumanized which is commonly discussed in feminist writings on the representation of women (LeMoncheck, 1985; Check & Guloine, 1989; Haslam 2006; Malamuth, et. Al., 2012; Kteily and Landry, 2022).

The initial interaction between the target audience and a magazine primarily occurs through the cover design. While one would expect an art magazine cover to be more aesthetically pleasing compared to that of a car or economics magazine, market conditions and a desire to attract attention for sales purposes can sometimes overshadow aesthetic considerations. Upon examining the examples, it becomes evident that Milliyet Sanat Magazine, which has been delivering artistic news to society for nearly half a century and fulfilling the public's need for artistic knowledge, has increasingly incorporated elements of popular culture into its cover designs. Given that the magazine also covers art fields that appeal to a broader audience, such as cinema and music, it can be noted that the majority of the cover topics are influenced by these mediums. Notably, the approach, perspective, and presentation of the topics, particularly when it comes to women, resemble that of ordinary gossip or fashion magazines. Figure 1 (Gökbulut, 2009) gives a general view about this similarity while demonstrating some examples from different magazines. Figure 1. demonstrates visuals and the positioning of women, popular culture, aesthetic and kitsch; 12 magazine covers including other art magazine covers and fashion magazine covers as well as earlier Milliyet Sanat covers in its foundation years.

Figure 1. Examples from Milliyet Sanat, Fashion Magazines and Other Art Magazine Covers: Covers (Gökbulut, 2009)



9. Conclusion

In conclusion, as Arts Marketing research shifts towards more customer-centric approaches, including concepts such as audience engagement and co-creation, the influence of popular culture becomes evident

in the practice of Arts Marketing in order to promote art to the masses. However, this poses a discussion on the effects of popular culture on aesthetics and authenticity when promoting art as kitsch. Furthermore, women are positioned as objects of popular culture, catering to the male gaze. Milliyet Sanat Magazine serves as a clear example of the pressure exerted by the market and popular culture over time. This pressure hinders art in terms of aesthetics and authenticity, as well as in areas such as creativity, critical thinking, social and cultural development, economic progress, and the role and position of women.

With the rapid spread of popular culture, the authentic portrayal of women is overshadowed and assimilated into popular stereotypes. Even in art magazines, women are depicted in a manner suitable for commodification within popular culture, favoring kitsch art with its familiar, easily understandable, and simplistic qualities. The distortion of the female image is not solely a women's issue but also a consequence of popular culture and a problem within the realm of art.

Based on the research focusing on the examples of Milliyet Sanat Magazine covers, it is evident that popular culture exerts pressure on art, similar to other domains, and utilizes the female image for this purpose. This pressure inhibits creativity and critical thinking, impacting social and cultural development, economic progress, and the role and position of women. For women to become subjects, they must maintain their reality and identity without succumbing to the objectifying efforts of popular culture. Meanwhile, the media should strive for a more creative and thoughtful approach, aiming to capture attention and generate interest through means other than relying solely on women, sexuality, and popularity.

While the quantity of women elements on the covers is significant, the artistic treatment and portrayal of women seem to be overshadowed by the influence of popular culture. The covers prioritize popular trends and themes, potentially compromising the deeper exploration and appreciation of women's artistic contributions. This trend may undermine the value and significance of women artists and their works by reducing them to mere symbols or objects of mass appeal. It is crucial to consider the implications of this trend on the perception of women in the art world. By predominantly highlighting women in a popular or decorative context rather than showcasing their artistic achievements, these covers may perpetuate stereotypes and reinforce shallow representations. This approach runs the risk of ignoring the artistic merit and intellectual contributions of women artists.

Limitations of the study and suggestions for future researches:

This research has some limitations, such as focusing only on one art magazine and solely analyzing the covers in terms of images and headlines of Miliyet Sanat Magazine since 2002. Although the discussion presents a comparison of earlier issues from the 70s and a glimpse of other magazines, future research could analyze the first 30 years of the magazine, which is important for understanding the relationship between art, society, and the portrayal of women in arts marketing through mass media. Furthermore, it is important to analyze the contents and internal aspects of Miliyet Sanat to extend the research. On the other hand, comparing Miliyet Sanat with other art magazines holds potential for both arts marketing practice and theory. It is believed that future researches focusing on the representation of women in artworks and representation of women in other arts marketing practices has a potential to contribute to the literature on art, women, marketing and popular culture in different aspects by interdisciplinary approaches.

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Araştırma Makalesi

Women as the Subject of Art and The Object of Popular Culture: A Critical Perspective on Arts Marketing Through Milliyet Art Magazine

Sanatin Öznesi Popüler Kültürün Nesnesi Olarak Kadın: Sanat Pazarlamasına Milliyet Sanat Dergisi Üzerinden Eleştirel Bir Bakış

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Genişletilmiş Özet

Bu araştırma, sanat pazarlaması ve sanat-toplum ilişkisi bağlamında, kadının nesneleştirilmesi ve kitsch olarak kullanılması konusuna odaklanmaktadır. Bu bağlamda kadının sanat, popüler kültür ve sanat pazarlaması içinde nasıl yer aldığı ele analiz edilmektedir.

Kadın konusu çağlar boyunca sanatın içinde olmuş; kadınlar günlük yaşamın içinde zayıf, güçlü, güzel, çirkin, seven, sevilen, etkili, etkisiz rollerini sürdürürken gerek düşünsel, gerek estetik boyutuyla kadın ve erkek sanatçılara ilham vermiştir. Sanat eserinde hem bireysel, hem de toplumsal anlamda karşımıza çıkan kadın kavramı, sanatın her alanında bitmek tükenmek bilmez bir çeşitlilikte, renklilikte ve zenginlikte yansıtılmaktadır. Kadının sanat eserine konu olması, toplumdaki topluma, dönemden döneme, dinlere, gelenek ve göreneklere göre değişerek, sosyal, siyasi ve doğal farklılıklardan etkilenerek sürekli yenilenen ama hiçbir dönemde vazgeçilemeyen bir gerçekliktir. Kadın figürü, estetik ve düşünsel açıdan sanatçılara ilham kaynağı olmuştur ve sanat eserlerinde bitmeyen bir çeşitlilik ve zenginlik sunmuştur (Broude ve Garrard, 2018). Yazılı ve görsel iletişim alanlarında ise reklam nesnesi olarak kullanılan kadın bedeninin; görevi sanatı daha geniş kitlelere yaymak, toplumun sanat ve kültür alanında gelişme ihtiyacına cevap vermek olan sanat dergilerinde de kadını kimliksizleştirerek ve cinsel kimliğini vurgulayarak, duygu istismarına yol açacak biçimde yer alması giderek artmakta olan estetik açıdan bir yozlaşmaya yol açtığı görülmektedir.

Kadının zaman içinde, sanatta ve popüler kültürdeki yer alışı ele alan bu çalışmada, incelenen örneklerle yer alış şeklindeki farklılığın, zaman içinde değişimini ortaya koymak amaçlanmaktadır. Bu çalışmada sanat, popüler kültür ve sanat pazarlamasında kadının özne ve nesne olarak yer alış disiplinlerarası bir yaklaşımla ele alınmıştır. İçerik analizine dayalı araştırmaya geçmeden önce araştırmanın kavramsal arka planındaki Sanat Pazarlaması, Popüler Kültür ve Kitsch kavramlarına ilişkin yaklaşımlara yer verilmiştir.

Sanat pazarlaması, sanatsal ürün ve deneyimleri tanıtmaya ve satmaya konusundaki benzersiz zorlukları anlamak ve ele almak için geniş bir disiplin yelpazesinden faydalanan, disiplinler arası bir alan olarak kabul edilmektedir (Colbert, 2007; Dennis vd., 2011; O'Reilly, 2011). Sanat yönetimi, pazarlama, işletme, ekonomi ve kültür politikası gibi disiplinlerden gelen bilgileri entegre ederek, sanat pazarlaması, etkili bir şekilde sanatsal sunumları tanıtmaya ve pazarlama stratejileri ve teknikleri konusunda değerli içgörüler sunmaktadır. François Colbert (2007), sanat pazarlamasını kavramsallaştırma konusunda öncü rol oynamış ve tüketici odaklı yaklaşımdan farklılaştırarak ürün odaklı bir perspektifi savunmuştur. Ancak, son yıllarda

Colbert ve diğer sanat pazarlaması alanındaki akademisyenler, sanatta geleneksel "talep odaklı pazarlama"dan belirgin bir şekilde uzaklaşan bir değişim fark etmiştir (Colbert ve St-James, 2014). Bu paradigma değişimi (Wamsley, 2019) öncelikle katılımcı kültürlerin ortaya çıkması, ortak yaratım uygulamaları ve izleyici odaklılığa yönelik artan bir odaklanma tarafından yönlendirilmektedir. Bu tüketici katılımıyla ilgili kavramlar ve ortak yaratım uygulamaları, sanat ve toplum entegrasyonu açısından da önemlidir (Fillis vd., 2023; Gökbulut, Özdemir vd., 2020; Corner, 2013; Jancovich, 2011; Kerrigan ve Dennis, 2011; O'Sullivan, 2007).

Araştırmada yer alan bir diğer kavram olan popüler kültür ise çok sayıda insana hitabeden egemen kültürdür (Sözen, 2001) ve karşıt alt kültür oluşmasını engellemektedir (Mutlu, 2001). Popüler kültür, halka ait olanı değil, pek çok kişi tarafından tercih edileni temsil etmektedir. Ticari olarak üretilen ve pazarlanandır (Erdoğan, 2001). Cinsellik, popüler kültürün ekonomik ve siyasi çıkarlarını sağlamada kolayca istismar edebileceği ve kadını arzu nesnesine dönüştürebileceği en önemli araçtır. Bu özellikleriyle, özgürlükçü, sınırsız ve yaratıcı olan sanatı karşısına almaktadır. Cinsellik, popüler kültürde kadınları ekonomik ve siyasi çıkarlar için kolaylıkla sömürebilen ve nesneleştirebilen önemli bir rol oynar. Kadınların sömürülmesi, Mulvey'in (1997) eril bakış üzerine yaptığı önemli çalışmasında belirttiği "kadınların pasif bir nesne olarak görülmek üzere kimliklendirilmeye zorlandığı" argümanlarıyla örtüşmektedir:

"Kadın, bu durumda, ataerkil kültürde erkek değerinin belirleyicisi olarak durur, erkeğin dilbilgisel emriyle anlam taşıyıcısı olan sessiz kadın imgesine dayanan sembolik bir düzende erkeğin fantezilerini ve takıntılarını yaşayabileceği, onları dayatma gücüyle yaratabileceği bir ortamda bağlı kalır."

Mulvey (1997), eril bakış kavramını popüler figür Marilyn Monroe'yu kullanarak anlatır. Monroe, eril bakışın arzularını ve fantezilerini karşılamak üzere yaratılan bir nesne olarak görülür ve dışı beden üzerinde sahiplenme ve kontrol kavramlarını temsil eder (King, 2020; Oliver, 2017). Popüler kültürün ticari uygunluk ve sömürüye vurgusu, özgürlük odaklı, sınırsız ve yaratıcı olan sanatın özüyle zıtlık gösterir (Storey, 2018).

Tarihi antik çağlara dayansa da, kitsch, 19. yüzyıl Sanayi Devrimi sonrasında kütle üretim ve popüler kültür sayesinde bugünün vazgeçilmez oluşumlarında yerini bulmuştur. Genel halkın estetik takdirine dayanan endüstriyel üretimin yanı sıra popüler kültür perspektifine dayalı olarak, sanatı ticari bir meta haline getirerek, kitsch sanat endüstrisinde bir pazarlama arayüzü olarak ortaya çıkmıştır. Sonuç olarak, sanatın estetik değerleri, "değer kaybı" olarak kabul edilen genel bir zevk seviyesinde dekoratif bir şekilde algılanabilen endüstriyel bir nesneye dönüşmüştür (Benjamin, 1993). Ünlü makalesi "Avangard ve Kitsch"te, Greenberg (1939) kitschi şu şekilde tanımlar:

"Kromotipleri, dergi kapakları, illüstrasyonlar, reklamlar, cilalı ve ucuz romanlar, çizgi romanlar, Tin Pan Alley müziği, tap dansı, Hollywood filmleri vb. ile popüler, ticari sanat ve edebiyat... Kitsch mekaniktir ve formüllere dayanır. Kitsch, taklit edilen deneyimler ve sahte hislerdir. Kitsch tarzına göre değişir, ancak her zaman aynı kalır. Kitsch, günümüz yaşamında sahte olanın özüdür. Kitsch müşterilerinden sadece para istemekle kalmaz, hatta zamanlarını bile talep etmez."

Sanat pazarlaması ve sanat-toplum ilişkisi çerçevesinde bu araştırmada, sanat pazarlaması sürecinde kadının nesneleştirilmesi ve kitsch ögesi olarak kullanılmasına odaklanılmıştır. 'Yozlaşmış beğeni' ve 'sahte estetik' olarak tanımlanan 'kitsch'in toplum ile sanat arasında bağ kuran sanat dergilerince kullanımına paralel olarak sanatın öznesi olan kadının sanat dergilerinde popüler kültürün nesnesi biçiminde, kitsch olarak sunulduğu araştırmanın çıkış noktasıdır. Araştırma, Ocak 2002-Nisan 2023 tarihleri arasında yayınlanan Milliyet Sanat

Dergisi kapaklarının tamamında yer alan popüler kültür ve kadın öğelerinin içerik analizi yöntemi ile incelenmesine dayanmaktadır. Sanat pazarlaması ve popüler kültürün etkisinin değerlendirilmesinde, tüm sanat dallarına ait eser, olay, haber ve makaleler içermesi, 1972'den beri kesintisiz yayınlanarak sanat-toplum arasındaki iletişim sürecinde önemli rol üstlenen bir kitle iletişim aracı olan Milliyet Sanat Dergisi seçilmiştir. Araştırmada sanat pazarlaması sürecinde sanatın geniş kitlelere ulaştırılması amacıyla popüler kültürün bir unsuru olarak dergi kapaklarında kitsch kullanımı; kadının nesneleştirilerek cinsel yönünün ön plana çıkarılması konusu ele alınmaktadır. Son 20 yılda yayınlanan toplam 255 Milliyet Sanat Dergisi kapağının, sanat dalları, kadın ve popüler kültür bağlamında görseller ve manşetler odağında içerik analizi yöntemi ile incelendiği araştırma, sanatın öznesi olan kadının, sanat pazarlaması sürecinde kitsch olarak kullanılmasını, kimliksizleştirilmesini ve nesneleştirilmesini yıllar itibariyle farklı boyutlarda göstermesi ve bu durumun sanata, sanat-toplum ilişkisine ve toplumda kadın algısına ilişkin etkilerini sorgulaması bakımından önemlidir.

Milliyet Sanat Dergisi kapakları örneğine dayalı bu araştırma, popüler kültürün, her alanda olduğu gibi, sanat üzerinde de baskı oluşturduğunu ve sanat pazarlaması sürecinde kadın imgesini yoğun olarak kullandığını göstermektedir. Sanat üzerindeki bu baskı, yaratıcılığın ve eleştirel düşüncenin önünde engel olarak, sosyal ve kültürel gelişmeyi, ekonomik kalkınmayı ve kadının yerini, rolünü etkilemektedir. Örneklerde de görüldüğü gibi, medyada kadın imgesi kimliksiz olarak yeniden üretilmektedir. Popüler kültürün hızlı yayılışına paralel olarak, gerçek kadının üzeri örtülmekte ve gerçek popülere yaklaştırılmaktadır. Popüler kültürün nesnesi olarak kullanımına uygun bu kadın algısı sanat dergilerinde dahi kullanılmakta ve tanıdık, bildik, kolay anlaşılabilir, yaygın ve basit nitelikleriyle kitsch sanata yeğlenmektedir. Kadın imgesindeki bu yozlaşma bir kadın sorunu olmakla birlikte, popüler kültürün sonucu ve sanatın da sorunudur. Çünkü sanat anlayışı ve dolayısıyla toplumsal gelişim aşağı çekilmektedir. Kadının medyada yer alışı, kadın algısının ve toplumun gelişmişlik düzeyinin de bir göstergesidir. Milliyet Sanat Dergisi kapakları örneğine dayanan araştırmada görülen; popüler kültürün, her alanda olduğu gibi sanat üzerindeki baskısı ve kadın imgesini bu amaçla kullanmakta olduğudur. Sanat üzerindeki bu baskı, yaratıcılığın ve eleştirel düşüncenin önünde engel olarak, sosyal ve kültürel gelişmeyi, ekonomik kalkınmayı ve kadının yerini, rolünü etkilemektedir. Kadının özne olabilmesi için gerçekliğini ve kimliğini koruması ve popüler kültürün nesneleştirme çabalarına teslim etmemesi gerekmektedir. Medya ise dikkat çekmek, ilgi uyandırmak için; kadın, cinsellik, popülerlik gibi kolaycı bir yaklaşım yerine daha yaratıcı ve daha düşünsel çaba içinde olmalıdır.