Portrait Photography and Appropriation

Murat Han Er[1]

Article Info	Abstract
	In the early years of photography, portrait photography has produced quite a lot of different art and style, from the self-portrait of Robert Cornelius (1839) to the 'Self-portrait as a drowned man' (1840) photograph by Hippolyte Bayard, from the pictorial portraits of Julia Margaret Cameron to the present day handled by the artist in different ways. Portrait approaches that go back and forth between reality and fiction have turned into a completely different structure with the Postmodern period. With the postmodern period, a stance was determined in which different understandings were exhibited against modernism by moving away from the existing modernist norms. One of the distinctive understandings of art observed in the postmodern period is Appropriation. This approach manifests itself as an understanding of re-presenting an image by owning it. *Appropriation portrait approach, on the other hand, contains neither Cameron's aesthetic and pictorial understanding nor the concern of capturing the character; Nadar who is trying to capture in the portrait. Appropriation portraits are produced with an understanding that is quite different in the history of photography and far from traditional portrait rules. Appropriation portraits have created images by centered on "reproduction", as the Postmodern destroys originality and is fed by different styles and contradictions. Richard Prince's reproduction of the 'Cowboys' in Marlboro advertisements, Sherrie Levine's re-photographing of modernist photography classics such as Walker Evans, Edward Weston, Alexander Rodtchenko without any changes, Cindy Sherman's frames from films in the Untitled Film Still series as models and even Aneta Grzeszykowska's reproduction of the Untitled Film Still series reproduced by Cindy Sherman are among the significant examples. In this study, 'Appropriation' portraits were examined by considering the portrait approaches created in the context of the new understanding.*

Introduction

With the discovery of photography, portrait photographs began to be taken despite technical inadequacies such as long exposure times. These early portraits resulted in images that had become almost torture rituals due to long exposures. Long periods of standing still in the sunlight to compensate for the lack of light did not affect the portrait photography pretty much. Despite all these problems, Robert Cornelius took a self-portrait in October 1839 and John William Draper took a portrait of his sister. In both portraits, the model had to stand still for more than a minute. As lenses improved and exposure time decreased, the quality of portraits improved. Julia Margaret Cameron used oversized cameras to produce evocative portraits that heralded the pictorialist style.

Due to his pictorialist approach, Cameron's work was quite different from that of Nadar, who significantly advanced the potential of the portrait. Nadar captured the expression of his models' personalities, avoiding the dull and expressionless postures of previous portraits (Smith, 2018, p. 15). Nadar used available technology, including artificial light, in his portraits as an exemplary. Besides that, while mentioning about his work, he spoke of 'capturing the spiritual essence' of his model, and 'a momentary insight that allows it to come into contact with the model.' (Smith, 2018, p. 48). However, with Postmodernism, the approach to portraiture has completely changed. The shift in photography's

[1] Assist. Prof. Dr., Atatürk University, Faculty of Fine Arts, Department of Photography, murathan.er@atauni.edu.tr, Orcid: 0000-0002-3896-2796.

understanding of reality was also reflected in the portrait. Portraits produced in the traditional sense have now begun to be produced as a re-image of an existing image with the understanding of appropriation. Portrait photography, which has been at the forefront of fashion-advertising and documentary until today, has shown itself in the new approaches and practices of artists with the postmodern period and has become a means of expression especially in today's social media and digital world.

Image 1. *Robert Cornelius, Self-Portrait, 1839.*

Image 2. *Portrait of John William Draper's Sister, Daguerreotype*

Image 3. *The Dream, albumen print from wet collodion by Julia Margaret Cameron, 1869*

Image 4. *Eugene Pelletan, by Nadar, 1855–59*

Methods

This study on Portrait Photography and Appropriation is a descriptive study in the research scanning model. Within the scope of the study, the subjects of portrait photography, postmodern art, appropriation in art were scanned in the literature. The Postmodern period, in which appropriation studies were seen, was examined and the Appropriation approach was discussed with its first examples in this period. The portrait photographs produced with this approach were examined and the works created by the artists with Appropriation were exemplified and evaluated. 'Appropriation' portraits were examined by considering the portrait approaches created in the context of this understanding, which is quite different from the traditional and today's portrait understanding.

Findings; Postmodern Art

According to Richard Appignanesi and Chris Garratt Latin origins of "post" and "modern" translate "postmodern" as "immediately after". The postmodern has origins dating back to the 1950s or 1970s, but it can be placed even earlier. The consumer society, the image society, the information society, the spectacle society (Guy Debord), the post-industrial society (Daniel Bell), and what Fredric Jameson has referred to as multinational or late capitalism are just a few additional names for postmodernism (Warren, Sheikh, 2006, p. 1294). It has often been pointed out that 'Postmodernism, in some respects, became a term used by critics long before it became an art movement' (Braudbury, 1983:325 cited by Featherstone, 2013, p. 83).

In fact, one of the most important features of postmodern art in the 1960s was its attack on institutionalized art, museums and galleries, the hierarchies of critical academic taste, the sanctification of works of art as demarcated display objects. This attack on autonomous, institutionalized art was not new. As Bürgen (1984) showed, this attack was marked by the historical avant-garde of the 1920s, which rejected aestheticism. In this context, it should be noted that interest in dadaist and surrealist movements and especially in the works of Marcel Duchamp revived in the 1960s (Huyssen, 1984 cited in Featherstone, 2013, p. 81). Various currents have emerged that can be considered the heirs of Dada. Whether they have a true Dada spirit is still a matter of debate today. In a letter he wrote to his friend Hans Richter in the 1950s, Marel Duchamp wrote, "Neo-Realism, Pop Art, Assemblage, and many other movements, which are called Dada, rise on the foundations of Dada and use Dada as an easy way out. When I discovered the ready-made object, I aimed to destroy the aesthetic phenomenon. He is the person who started this discussion himself by stating that Neo-Dadaists, on the other hand, find aesthetic beauty in ready-made objects,' (Antmen, 2008, p. 175). Although postmodernism is seen as an opposition and rebellion, its roots are actually based on Modernism and it is encountered with the fact that its existence was formed there again.

Foster stated that there was no sharp transition between the two periods; As Walter Benjamin once stated, while each period imagines the next, it also revises and corrects the previous one. There is no simple now: no present is simultaneous, it is a mixture of different times; therefore, there is no temporal transition between the modern and the postmodern" (Foster, 2009, p. 254).

Cevizci, (1999) on the other hand, states that the following elements are among its basic and determining features, considering that the term Postmodernism first emerged in the field of art; postmodernism shifts the emphasis from content to form or style. Postmodernism, which attaches importance to bringing together stylistic elements selected from context and historical periods, accordingly denies regularity, logic and symmetry; and likes conflict and confusion. Postmodernism represents the intensification of self-consciousness and is distinguished by its desire to erase the boundaries between art and everyday life, to transcend the traditional distinctions between elite and popular culture and different art forms. Postmodernism vehemently opposes the originality of artistic production and destroys the thesis that the real work of art is the product of geniuses. Postmodernism challenges the author's authority and power as the creator of the text, giving importance to eclecticism, narration, artifact and randomness. Postmodernism is characterized by a violent critique and attack on modernity. As it is known, it entered the history of modernity as a progressive force that promised to save humanity from ignorance, superstition and irrationalism. Whereas, in the second half of the twentieth century, the record of modernity is deteriorated with two world wars, the rise of Nazism, concentration camps both in the East and the West, genocide, worldwide depression, local wars, etc. All this has eroded the belief in the idea of progress expressed by modernism. Hence, in this context, postmodernism criticizes everything created by modernity: the accumulation of experience created by Western Civilization, industrialization, urbanization, advanced technology, the modern nation state. Postmodernism, within the same framework, opposes all modern priorities, career, individual responsibility, bureaucracy, liberal democracy, tolerance, humanism, egalitarianism, neutral transactions and processes, impersonal rules. Postmodernism strongly opposes the moral claims of modernity, a universal moral thought based

on the modern subject, especially the ethical understandings expressed as creativity and individualism, and advocates an 'ethic of the other'. Postmodernism objects to all global, all-embracing worldviews of a political, religious or social nature. (Cevizci, 1999, p. 699). As a result, the whole of artistic approaches, seen in the process described as postmodern, has created a new conceptualist understanding of art with different forms of expression such as painting, sculpture, installation, photography, regardless of a certain medium. He brought an interdisciplinary and pluralistic understanding by putting an end to the dominance of a single art branch -for example painting- over others (Antmen, 2008, p. 277).

Postmodernism and Photography

Since the early 1960s, many avant-garde photographers or artists using photography have tried to come up with new forms in order to transcend the traditional format (Bajac, 2011, p. 71). The concept of postmodern has been widely used since the early 1970s, with the understanding that the attitude that characterized the modernist period, and especially belief in fundamental truth, was gradually moving away from it. Artists began to reject the traditions of style and form and to break down the differences between high culture and low culture (Lewis, 2018, p. 108). Artists from cross-disciplines also started to use photography, causing it to be increasingly accepted within the scope of contemporary art (Lewis, 2018, p. 108). The revival of the interest of contemporary art circles in photography brought about a re-reading of the history of photography from its origins (Bajac, 2011, p. 58). In addition to reading traditional forms, traditional methods were started to be used again and turned into a means of artistic expression.

Artists from Ed Ruscha to John Baldessari, from Jan Dibbets to Robert Heinecken, who question the modernist dogma that defends the purity of the medium, have used photography by feeding it with external influences: cinema, literature, sculpture and painting. Returning to photography at the same time, William Klein, like Robert Frank, increasingly turned to hybrid forms, moving away from his black and white works of the 1950s and nurturing different applications such as cinema, video, writing and painting. These tendencies have become stronger since the 1980s. The title of the exhibition on contemporary photography opened at the Paris Museum of Modern Art in 1980 was 'Ils se disent peintres, ils se disent photographes' (Bajac, 2011, p. 71). This ambiguity also characterizes the convulsions in the plastic arts, highlighted by the possibilities offered by technical developments (video, camera) and by the increasing circulation of images. Photography began to feed off of new narrative schemes and formal models: Time, as many historical and contemporary exhibitions show ['Fotografie als Kunst, Kunst als Fotografie' (Kassel, 1975), 'Malerei und Photographie im Dialog' (Lozan, 1977), ' The Artist and Camera (London, 1980)] is a time to combine, share and reflect on mutual contributions. Time is also a time of photography art that rediscovers its own history, overturns its traditional uses, questions its nature and explores new relationships to be formed with other art disciplines, and reflects on its own essence (Bajac, 2011, p. 71).

While the artists described as 'postmodern' adopted many different approaches from each other, they were suspicious of the capitalist society and were aware of how they should show this to the society. In the 1970s and 1980s, philosophy was vital in establishing the 'culture of criticism' that shaped this view. Walter Benjamin's article 'The Work of Art in the Age of Mechanical Reproduction' took on a new meaning in the context of mass media, and from this Martha Rosler and Allan Sekula carefully examined the role and obligations of documentary photography (Lewis, 2018, p. 108). Photographic technology and self-reproduction instinctively deal with matter of depiction: original and copy, authentic and fake. However, at the same time, it also creates the matter of dominant discourse, power, and perspective. Postmodern photograph artists like David Hockney and Barbara Kruger have highlighted the mentioned phenomenon via irony, parody and double coding. Photography, the technology of representation, has been accepted and often addressed, making visible the conventional presumption that pure, unaltered reality is carried by the medium in an empty state. (Warren, Sheikh, 2006, p.1295).

Poststructuralist theory also shaped the new devastating tone, using art as a tool of deconstruction. 'Appropriation' emerged as an important feature; artists adopted forms or styles to undermine the meanings of their subjects. Artists from the 'Pictures Generation', including Richard Prince, Cindy Sherman, and Sherrie Levine, who quoted advertising, film and social documentary photography, respectively, identified with this style. Sherman's own photographs were among the canonical works that Yasumasa Morimura re-enacted in the 1980s to challenge the Western art history narrative. Deconstructing the ways women are represented in the media was one of the most important areas of Postmodernism (Lewis, 2018, p. 108). Photography considered to be a defining symbol of a postmodern style aesthetic and era (Warren, Sheikh, 2006, p.1295). Feminist artists questioned the role of television and the illustrated media in generating beliefs about gender and sexuality and used photographs as tools to enact change (Lewis, 2018, p. 109).

Approach of 'Appropriation' in Art

'Appropriation' is a term that refers to re-presenting a pre-existing work of art, image or object in another work (Emerling, 2012, p. 197). The French avant-garde artist Marcel Duchamp's iconic Fountain, which he created in 1913, the Dadaist collages and photomontages created by Kurt Schwitters and other artists, Rauschenberg's 1950s, which included his use of found objects in his late "assembly" works (which he accomplished by collecting advertisements from different magazines), or the Pop Art and Fluxus act of the early 1960s are examples of art history precedents for the appropriation strategy. Andy Warhol's landmark photographic screen prints depicting Campbell's Soup cans, Coca Cola bottles, and multiple representations of Hollywood celebrities like Marilyn Monroe have become benchmark for later Appropriation practitioners like the American sculptor Jeff Koons (Warren, Patrick, 2006, p. 46). Another example is Marcel Duchamp's 1919 work, L.H.O.O.Q., in which he reconstructed the Mona Lisa, one of Leonardo Da Vinci's most important works.

Image 5. *Richard Hamilton, Just What Is That Makes Today's Homes So Different, So Appealing?, 1956*

Image 6. *Andy Warhol, Campbell's Soup Cans, 1962*

With postmodernism, appropriation practices have become the primary means of challenging the ideas and myths of modernism. The aim of 'appropriation' is to create a new situation for a familiar image and thus a new meaning or set of meanings. The art of appropriation raises questions about the value of originality, authenticity and authorship in art (Emerling, 2012, p. 197). The art of 'appropriation' raises originality, authenticity and authorship. This is an anti-aesthetic tactic because artists forgo art to be self-expressive, original, and unique in order to save its ability to present a political critique (Emerling, 2012, p. 102). One of the most important features of Postmodern is its stance against the original and the unique.

Appropriation has emerged as a defining artistic movement of the 1980s, but perhaps like some other contemporary conceptions, its potential and effect seems to have diminished somewhat after the period of excessive exposure. Nonetheless, ownership has also evolved into one of many Postmodernist tools that contemporary artists are still actively using in the context of their diverse work, in a more positive

meaning. The approach of merging borrowed images is expected to continue unabated in the contemporary art world due to the ease of access to technology in the early 21st century, usage of digital reproduction widely and recurrence in advertising, music and film, and more or less guarantees it (Warren, Patrick, 2006, p. 47).

'Appropriation' in Photography

Appropriation, which emerged in the postmodern process, was also used quite a lot in the field of photography. With the appropriation approach, the artists created their works by using the images they appropriated without making any changes.

One of the most perplexing and contentious techniques employed by artists since the 1980s and onward is appropriation. The most efficient way for artists to borrow, take, steal, or otherwise replicate current images from the public domain, the works of other artists, or the broader cultural context was through the photographic medium, which was a crucial component of this strategy (Warren, Patrick, 2006, p. 46). In the appropriation approach, it is mostly aimed to question the original meaning of a particular work or to put it into an appropriate context, and even the concept of authorship is questioned (Smith, 2018, p. 187). Also, the emergence of Appropriation, a theory-oriented technique, stemmed from a vision of a dystopian world dominated by images. Appropriationists have freely seized and used images owned or created by others to underline the plethora of photography (Marien, 2015, p. 200). Appropriation has also become a representation of one of the most important features of the postmodern, the stance against originality.

In early examples of Appropriation, photography was simply part of the artwork, as was often the case with the work of Rauschenberg and Warhol. Robert Rauschenberg included portraits in silk prints or newspaper clippings with photographs in his work. Andy Warhol went even further: Warhol's silk prints were color variations of existing photographs of well-known people (Smith, 2018, p. 187).

Image 7. *Andy Warhol, Marilyn Monroe (Marilyn), 1967*

The collection and reuse of images, which has been popular with avant-garde artists since the 1990s, is often associated with the archival model. The most important example of this is Gerhard Richter's L'Atlas, which consists of images he collected from here and there, arranged and articulated according to exhibition areas since 1972, in the style of "wall newspaper". Christian Boltanski's autobiographical and reflective series, or Annette Messager and her critiques of public spaces, are among the researches and works that emerged in the 1980s and 1990s, apart from Hans-Peter Feldmann's forty years of work conducted in this way by Michael Schmidt (Einheit), Zoe Leonard (The Fay Way Archives), Hannah Collins (War Damages), or, more recently, Peter Piller's systematic classifications, Erik Kessels (In Almost Every Picture) and Joachim Schmid and his archive of found footage ('Found in the Street')

(Bajac, 2011, p. 27,91). From the 1980s onwards, Joachim Schmid made claiming and reusing found photographs the main thrust of his work. The 'Found in the Street' series, which brings together a few

hundred photographs -forgotten, lost, unsuccessful, discarded- found on the roads all over the world, stands tall as a monument to the "abandoned" in the history of photography (Bajac, 2011, p. 91).

Image 8. *Gerhard Richter, L'Atlas, 1962-2013*

Image 9. *Joachim Schmid, Found in the Street, April 1990*

Levine, Prince, Goldstein, Lawler, and Sherman were some of the most significant artists to emerge with Appropriation. Each of these photographers employed methods that weakened photography's ability to capture reality, produced several unique works, and widened the concept of fine art photography. Levine questioned the great Modernist masterpiece myth of Walker Evans, Edward Weston, and Aleksandr Rodtchenko in his re-photographic works, such as the series After Walker Evans. Goldstein (re)presented brief film snippets, such the looping scream of an MGM lion, and Prince magnified images from magazine advertisements that featured the classic Marlboro cowboy, distorting the images (Warren, Patrick, 2006, p. 46). His works, which he adopted almost without any change, have become one of the most talked about and discussed works in the context of art. Prince's Cowboy series has also resulted in lawsuits for copyright reasons.

Image 10. *Lack Goldstein, Metro-Goldwyn-Mayer, 1975*

Image 11. *Richard Prince, Untitled (Cowboy)*

In 1933, Prince renamed the photo Untitled (Cowboy) in which he re-photographed photographs of the cowboy in an advertisement for Marlboro cigarettes, originally taken by Sam Abell, which is sold for $1 million at Christie's New York (Smith, 2018, p. 187). Prince's photographs of the Marlboro campaign as a reproduction of reproduction have been interpreted as incitement against the notion of originality and authorship in media culture; it was also perceived as a refutation of the concept of the American dream (Lewis, 2018, p. 108). The American master critic Douglas Crimp certainly found Prince's re-photographing of the photographs interesting because they were 'detaching and moving away from a root, a producer, originality (Higgins, 2014, p. 58). Also, today, the reclaiming of iconic 'images' - and their often-mirrored distortions has become a completely different genre, featuring artists from different perspectives such as Morimura, Vik Muniz, Aneta Grzeszykowska (referring to Cindy Sherman's 'Film Stills') or Joan Fontcuberta (Bajac, 2011, p. 90).

Criticism of Appropriation came from inside and outside the art world. Intellectual property claims were brought against those who seized the works in this way, and, as with Prince, they were threatened with lawsuits and prosecuted. Martha Rosler, whose extensive critical writing is as influential as her photographs, has written a highly controversial essay that delves into the role of Appropriation in the twentieth century. He observed that irony is necessary to break up the new context of the original purpose of the appropriated photograph, arguing that many forms of appropriation from advertisements can unwittingly make commercial products and stereotypes more appealing. His anti-war series House Beautiful: Bringing the War Home combines photographs from architecture and design magazines with photographs of soldiers or suffering villagers from documentaries about the Vietnam War, creating an unwelcome contrast between exquisite interiors and images of war (Marien, 2015, p. 201). Encouraging viewers to rethink the "here" and "there" of the world picture, these activist photomontages reveal the extent to which a collective experience of war is shaped by media images (martharosler.net). Rosler has stated about himself and his colleagues who are undertaking similar work in what is called the "new social documentary" that they "want to be documentarians in a way that documentarians are not. With this approach, theatrical or dramatized sequences or performance elements combined with more traditional documentary strategies, text, irony, absurdity, all kinds of overlooked forms, Rosler also likens this approach to Heartfield's photomontages of Berlin Dada in the mid-1930s, which opposed the rise of Nazism (Emerling, 2012, p. 102).

Image 12. *Marta Rosler,* House Beautiful: Bringing the War Home, 1967-72

While appropriation continues as a strategy in contemporary art and photography, copying photos for adding to their personal collections or for reuse has become a daily experience for millions using digital technologies. Flickr supports a variety of like-minded Appropriation groups that make appropriation a daily business (Marien, 2015, p. 201). Sometimes the use of these communication technologies turns into a form of criticism. Just as postmodernism has witnessed the appropriation of images in the mass media as a means of questioning, Post-Internet artists adopt digital media aesthetics to reveal their prevalence in contemporary visual culture. Stock images, corporate branding, emojis, GIFs and caps; Personalization of Tumblr, Instagram and Facebook pages all play a role. To provide an example, Kate Steciw, Constant Dullaart, and the DIS Collective, have all appropriated or created stock images in their work, as in the DIS case. They draw attention to their ubiquity in everyday life and also explore how such images can assume a new cultural and economic value when reintroduced as a branch of fine art (Lewis, 2018, p. 141).

'Appropriation' in the Potrait Photography

With the discovery of photography, portrait photography, in which the first examples are appeared, has been handled by very different art and artists with different methods, from Cornelius' first self-portrait, to Nadar's approach to capturing the character in portrait, to Cameron's pictorialist portrait approach, and to the present day. Portrait approaches that go back and forth between reality and fiction have turned into a completely different structure with the Postmodern period. The Appropriation approach, examples of which we have seen in the postmodern period, neither includes Cameron's aesthetic and pictorial understanding nor the concern of capturing the character Nadar is trying to capture in the portrait. Appropriation portraits are produced with an understanding that is quite different in the history of photography and far from traditional portrait rules.

Photographer Sherrie Levine's work for Appropriation is a great example of this knowledge. In the late 1970's Levine created a series of straightforward photographic replicas of modernist masterpieces including Evans, Edward Weston, Alexander Rodtchenko, and then exhibited them on gallery with his own signature (Warren, 2006, p. 1250). Levine selected twenty-two pictures Evans took while working for the FSA between 1935-38. He then re-photographed the images as presented in a catalog of Evans' work. These new owned images were later presented at Levine's solo exhibition at the Metro Pictures gallery in New York City in 1981. These images were hailed as "a mix of excitement and anger" (Button 2009:270 cited by Emerling, 2012, p. 101).

Families that were subjected to the FSA's screening are referenced in the original Evans images. However, the nearly identical Levine prints' meanings have little to do with what they really show. Instead, the "aura" of ownership, authenticity, and the fact that the Levine edition is a replica of the Evans edition are revealed in Levine's images. Levine prints' meanings are derived from their relationships with other prints, not from any relationships with extra-imaginary worlds (Warren, 2006, p.1250). Sherrie Levine's works, which also claim the works of artists like Atget as her own, question some of the basic concepts of modernity: auteur, freedom, truthfulness ('Interieurs parisiens d'Adget', series, paula Cooper) Gallery, New York, 1997) (Bajac, 2011, p. 91)
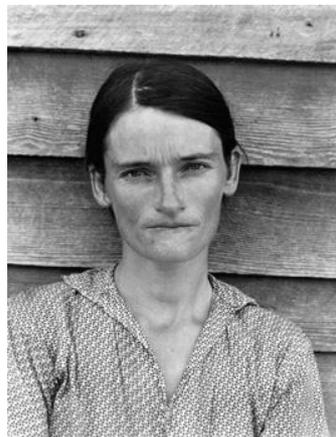

**Image 13.** *Walker Evans, Alabama Tenant Farmer Wife, 1936*
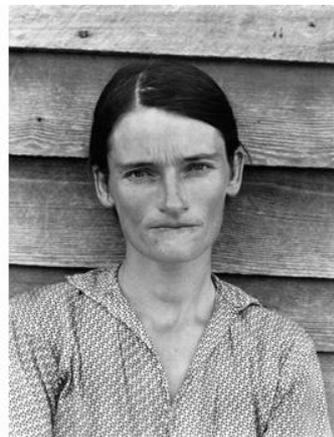
Image 14. *Sherrie Levine, After Walker Evans*

Levine's interest in Appropriation was first reported in Style magazine in March 1982, p. It is revealed in his article published in 48. 'The world is full to the top. Man has left his mark on every stone. Every word, every image, rented and mortgaged. We know that a painting is a space with various images in it, none of the images are original, they mix and overlap. A painting is a fabric of quotations from the myriad centers of culture. Like those eternal copyists Bouvard and Pecuchet, we are denoting the deep

ludicrousness which is in fact the accuracy of painting. We can imitate a gesture that is always a backdoor, never the original. The plagiarist who follows the painter no longer carries passion, temperament, emotion or impression, he only has this giant encyclopedia he draws by looking at it. The spectator is a tablet on which all the quotations that make up a picture are completely engraved. The meaning of a painting lies not in its origin, but in its purpose. The birth of the spectator must come at the expense of the painter '(Harrison, Wood, 2011, p. 1090). Levine's view of this text, his view of the original, and his preference for copying original works reveal his plagiarist attitude.

Some Appropriation orientations, such as Sherri Levine, have re-photographed their famous photographs as they appear in books and catalogues. They said the resulting work was theirs, and in a sense, it was, because they copied it and placed it in a different intellectual context—which questions originality rather than glorifying it. Rather than attempting Duchamp-style satire, the photographers of the photograph questioned the value of the original in the age of mass media, as the famous German critic Walter Benjamin underlined in his essay 'The Work of Art in the Age of Mechanical Reproduction' (1936). The work of Levine and others popularized this strategy (Marien, 2015, p. 200). He created the current generation that re-photographed photographs taken by Levine et al., thus widening the distance and separation between the original and the copy, and blurring the concept of authenticity (Marien, 2015, p. 201). One of these artists is Vik Muniz.

Vik Muniz stated that "No matter what we think, art always has something to do with illusion, implicitly or directly." For more than two decades, American-Brazilian artist Muniz has been mixing and reinventing the history of representations in his own way by constantly multiplying photographic images. His playful and not very respectful works play with the distance that exists between the represented subject and the representational technique used; he applies this to reproductions of art and photographic history icons, which he often makes with unusual materials (such as cotton, nails, caviar, chocolate, paper, powder). His works, which he created by making size and volume games with the help of garbage and discarded objects, proceed in this direction (Bajac, ,2011, p.123). Vik Muniz re-photographed Julia Margaret Cameron's 1872 portrait titled 'I Wait' in her own style, using extraordinary materials.

Image 15. *Julia Margaret Cameron, I Wait, 1872*
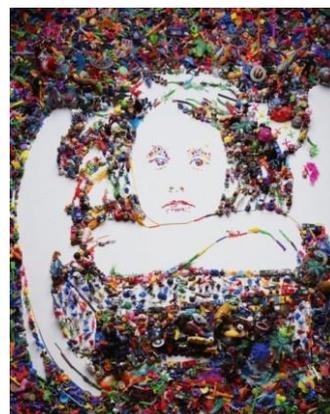
Image 16. *Vik Muniz, I Wait, after Julia Margaret Cameron, 2004*

Levine and other artists found encouragement in the works of critics like Hal Foster and Douglas Crimp. In his remarks as the curator of the 1977 show Images, Crimp stated that artists are now unmistakably in the realm of the Postmodernists and are moving away from existing Modernist norms: the work I am talking about requires uncovering layers of representation...beneath every painting there is always another painting (Patrick, 2006, p. 46)

Meanwhile, in his analysis of appropriation, Foster argues, "this shift in practice requires a change of position: the artist becomes a man who manipulates signs rather than a maker of art objects, and the

viewer becomes an active reader of messages rather than a passive contemplation of works." the aesthetic or consumer of the spectacle." (Warren, Patrick, 2006, p. 47).

Cindy Sherman is one of the most important names who produce photographs using images like Levine. Cindy Sherman, who entered the history of photography directly after playing with many indirect and direct quotations in her fake self-portraits taken in the 1970s-1980s - cinematographic in "Film Stills", pictorial in "historical portraits" - has become the object of Appropriation today (Bajac, ,2011, p. 91). Sherman draws attention to the reductive methods in which 'femininity' is portrayed on the screen by producing 69 black and white images for this series of 'Untitled Film Still', in which he imitates the female archetypes found in different movie clichés from low-budget movies to artistic cinema (Lewis, 2018, p. 108). In the years 2006-2007, young Polish Aneta Grzeszykowska recreated the artist's famous 'Film Stills' series in color, using herself (Bajac, ,2011, p. 91).

Image 17. *Cindy Sherman, Untitled Film Still #3, 1977*

Image 18. *Cindy Sherman*

Image 19. *Aneta Grzeszykowska*

Sherman stated with her works that "There are moments when a person has a choked throat, sometimes from desperation, sometimes from a one's eyes to brim with tear sensuality, and that he wants to convey such complex emotions in his photographs. Sherman thinks that in order for the photograph to reach its own independent existence, the photograph must be able to transcend itself, and on the other hand, the displayed image must be able to extend beyond the medium in which it is shown. While creating her photographs, she expressed the following; 'I try not to show myself in my paintings, but the embodied form of spontaneously expressed emotions. Who the model is may be as interesting as the possible symbolism of any detail, but that's it. When preparing characters, it's important to identify what I'm working against; I must not forget that people will still look for that common denominator under all that makeup and wigs. However, I try to show people what is about them, not myself. I am very afraid that the photos will be perceived as being about me, and the false impression that I am actually a smug and narcissistic person. Then I wonder how I can fool so many people. Am I not actually doing one of the dumbest things in the world? I dress like a child, pick up my camera and try to create

beautiful pictures. And people are catching on to it. (For a moment I have the feeling that what I'm doing isn't that big of a challenge.) As the audience's interest grows, it becomes harder and harder to believe in one's own art (Antmen, 2008, p. 282).

Sherman; describes her artistic approach in an interview with David Frankel (Artforum, March 2003) as follows; I was aware that from the late 1970s to the 1980s, the world of painting and sculpture looked down on those who used photography. At the same time, I felt that the world of photography was also looking down on what was one foot in the art world. I was quite unfamiliar with both of these worlds and looked at my work as art, but not as 'high' art. That was also a good thing, because I didn't want to do anything too valuable. I didn't want to do 'high' art, I had no intention of using painting, I wanted to find something that everyone could relate to, even if they didn't know about contemporary art. I wasn't thinking about valuable prints or archival quality; I didn't want my work to turn into a product (no one was buying anyway). I started using color around 1980 and printing became a bit more expensive, so I couldn't be as carefree as before. But it was still the idea, not the quality of the print, that was the issue' (Bajac, ,2011, p. 144-145). This idea of Sherman is also seen in Timuçin's (2008) evaluation. 'The artist's orientation is a constitutive orientation; that is to say he tends to form a composition around an idea or sketch. Different elements, which do not seem to go side by side at all, will form a whole that can be called natural in its composition (Timuçin, 2008, p. 198).

However, with the advent of postmodernism, the practices of Appropriation became the primary way to challenge the ideas and myths of modernism. The practical purpose of this is to create a new situation for a familiar image and thus a new meaning or set of meanings. The art of appropriation elevates originality, authenticity, and authorship. This is an anti-aesthetic tactic because artists forgo art to be self-expressive, original, and unique in order to save its ability to present a political critique (Emerling, 2012, p. 102). Gillian Wearing, who gave up originality and re-photographed some images from the past in the Appropriation orientation, took her place in Appropriation with her personal approach to portrait photography.

She takes a three-year-old photograph of herself as a reference and reproduces the photograph she took at the age of three. Wearing uses herself as a model in this photo and other reproductions in this series. This three-year-old used herself as a model by wearing a kind of mask she prepared in the reproduction of her own photograph.

Image 20. *Gillian Wearing, Self-Portrait at Three Years Old, 2004*

Conclusion

From the early years of photography, from Robert Cornelius' self-portrait (1839), to Hippolyte Bayard's 'Self-portrait as a drowned man' (1840) photograph based on a mise-en-scène, from Julia Margaret Cameron's pictorial portraits to the present day, very different art and artist methods have been addressed. Portrait approaches that go back and forth between reality and fiction have turned into a completely different structure with the Postmodern period.

Postmodernism has removed the boundaries between art and daily life, moving away from existing modernist norms and adopting an understanding of opposition to modernism. Appropriation, whose purpose is to own an existing image, to use it without any intervention, with the understanding of ownership, has come into existence together with the postmodern. The Appropriation portrait approach, which we see examples of in the postmodern period, does not contain either Cameron's aesthetic and pictorial understanding, nor the concern of capturing the character; Nadar is trying to capture in the portrait. In this understanding, the important thing is not to be in front of the camera or to be exposed in the traditional sense, but to reproduce an existing image. In this context, Appropriation portraits are produced with an understanding that is far from the traditional portrait rules in the history of photography.

Appropriation portraits have created images by centered on "reproduction", as the Postmodern destroys originality and is fed by different styles and contradictions. In fact, one of the most important features of Postmodern is the stance against the original and the unique. Richard Prince's reproduction of the 'Cowboys' in Marlboro advertisements, Sherrie Levine's re-photographing of modernist photography classics such as Walker Evans, Edward Weston, Alexander Rodtchenko without any changes, Cindy Sherman's frames from films in the Untitled Film Still series as models, and even Aneta Grzeszykowska's reproduction of the Untitled Film Still series reproduced by Cindy Sherman are among the outstanding examples.

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