

**The Use of Artwork Images in Advertising:
A Visual Rhetorical Analysis**

Fatma Nazlı Köksal

Submitted to the
Institute of Graduate Studies and Research
in partial fulfillment of the requirements for the Degree of

Master of Arts
in
Communication and Media Studies

Eastern Mediterranean University
August 2013
Gazimağusa, North Cyprus

Approval of the Institute of Graduate Studies and Research

Prof. Dr. Elvan Yılmaz
Director

I certify that this thesis satisfies the requirements as a thesis for the degree of Master of Arts in Communication and Media Studies.

Prof. Dr. Süleyman İrvan
Chair, Department of Communication and Media Studies

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Arts in Communication and Media Studies.

Assoc. Prof. Dr. Ümit İnatçı
Supervisor

Examining Committee

1. Assoc. Prof. Dr. Ümit İnatçı

2. Assoc. Prof. Dr. Bahire Efe Özad

3. Assist. Prof. Dr. Agah Gümüş

ABSTRACT

Today, consumption of many products which are not different from each other when their usage values into consideration play a role for the formation of social identities of individuals. At this point, advertisers -to increase the consumption- emphasize that people may have extra positive values in the social structure by having “that” product which is advertised. For this purpose, advertisers use various methods to influence and persuade. One of these methods is to create a rhetorical form of expression in the advertisement. Rhetoric which is the purpose to persuade the audience with the usage of figurative language is a method used in advertising communication today. Moreover, this usage in advertising communication does not need only the formation of verbal figures. Figurative expression created through visual images is analyzed into the area of rhetoric and it is called as “visual rhetoric.” At this point, in an effort to create a visual rhetorical language, variety of visual elements used as a message transmitter in the advertisements. One of these, the usage of artwork images in advertisements to constitute a visual rhetorical language.

Therefore, the aim of the present study is to examine the visual rhetorical language of print advertisements which use the well known artworks of Leonardo da Vinci, Vincent Van Gogh and Maurtis Cornelis Escher.

Keywords: Advertising, Work of Art, Visual Rhetoric

ÖZ

Bugün, kullanım değerleri göz önüne alındığında çoğu birbirinden farklı olmayan ürünlerin tüketimi, kişilerin toplumsal kimliklerinin oluşumunda rol oynamaktadır. Bu noktada reklamcılar da tüketimi artırma adına reklamı yapılan “o” ürünü kullanmakla kişinin toplumsal yapı içinde artı değerlere sahip olabileceğini empoze etmektedir. Bu amaçla reklamcılar etkileme ve ikna etmeye yönelik çeşitli yöntemler kullanmaktadırlar. Bu yöntemlerden biri de reklamda retoriksel bir anlatım biçimi oluşturmaktır. Amacı dilin figüratif kullanımı ile dinleyiciyi/izleyiciyi ikna etme olan retorik, bugün reklam iletişimde kullanılan yöntemlerdendir. Üstelik reklam iletişimde bu kullanımın salt sözel figürlerden oluşması da gerekmez. Görsel imgeler üzerinden oluşturulan figüratif anlatım da retorik alanı içinde incelenmekte ve “görsel retorik” olarak adlandırılmaktadır. Bu noktada görsel retoriksel bir dil oluşturma çabasıyla çeşitli görsel öğeler reklamlarda mesaj aktarıcısı olarak kullanılmaktadır. Bunlardan biri de sanat eserlerinin görsel retoriksel anlatım oluşturmak için reklamlarda görsel imge olarak kullanılmasıdır.

Mevcut çalışmanın amacı ise sanat eserlerini kullanan basılı reklamların oluşturduğu görsel retoriksel dili, Leonardo da Vinci, Vincent Van Gogh ve Maurtis Cornelis Escher’e ait bilinen sanat eserlerini kullanan basılı reklamlar üzerinden incelemektir.

Kelimeler: Reklam, Sanat Eserleri, Görsel Retorik

To anyone who outside the circle...

ACKNOWLEDGMENTS

I would like to express my special thanks to Assoc. Prof. Dr. Ümit İnatçı for his endless support, guidance and of course for generously sharing his books with me. Without his presence everything would have been more difficult for me in this process...

Also I would like to thank employees of Faculty of Communication and Media Studies Ms. Ayşe and Teslime and Mehmet Kumral for their effort; my friend Shahryar Mirzaalikhani and my best friend Tolga for their support, and of course to my mother for her love in this process.

TABLE OF CONTENTS

ABSTRACT	iii
ÖZ	iv
DEDICATION	v
ACKNOWLEDGMENTS	vi
1 INTRODUCTION	1
1.1 The Purpose of the Study	4
1.2 Research Question.....	4
1.3 The Limitations of the Study.....	4
1.4 The Importance of the Study.....	5
1.5 The Layout of the Study.....	5
2 LITERATURE REVIEW.....	7
2.1 Advertising and Consumer Society Relations.....	7
2.1.1 The Advertisement Sells “Thing”	9
2.2 Art and Advertising.....	13
2.2.1 Historic Connection of Art and Advertising.....	14
2.2.2 Reasons for Usage the Artworks in Advertisements	15
2.2.3 Forms of Usage the Artwork Images in Advertisements.....	18
2.2.4 Reproducing Works of Art in Advertising	19

2.2.5 The Advantages and Disadvantages of Using Artwork in Advertising..	21
2.3 Visuality as a Communication	23
2.3.1 Rhetoric and Visual Rhetoric.....	25
2.3.1.1 Rhetoric	25
2.3.1.2 Visual Rhetoric.....	26
2.3.1.2.1 The Use of Visual Rhetoric in Advertising.....	27
2.3.1.3 Psychological, Social and Cultural Dimension of Visual Images....	29
2.3.1.3.1 Psychological Dimension of Visual Images	29
2.3.1.3.2 Social and Cultural Dimension of Visual Images	32
2.4 Theoretical Framework	32
2.5 Related Research.....	34
3 METHODOLOGY	37
3.1 Visual Rhetoric.....	37
3.2 Data Collection Process	39
4 ANALYSIS	41
4.1 Mauritz Cornelis Escher, “Relativity” and “Waterfall”	43
4.1.1 “Relativity”	44
4.1.2 “Waterfall”	44
4.2 Leonardo da Vinci, “Mona Lisa” and “Last Supper”	46
4.2.1 “Mona Lisa”	47
4.2.2 “Last Supper”	51
4.3 Vincent Van Gogh, “Self-Portrait” and “The Bedroom”	54

4.3.1 Self-Portrait.....	55
4.3.1 The Bedroom	59
4.4 Findings from the Analysis	62
5 CONCLUSION	64
5.1 Conclusions Drawn from the Study	64
5.2 Recommendations for Further Research.....	66
REFERENCES.....	67

LIST OF FIGURES

Figure 1. Mauritz Cornelis Escher, Relativity, The Escher Museum, Netherlands, (1953).....	42
Figure 2. Advertisement for Volkswagen Technology 4 Motion by DDB Advertising Agency, (2009).....	42
Figure 3. Mauritz Cornelis Escher, Waterfall, The Escher Museum, Netherlands, (1961).....	43
Figure 4. Advertisement for Volkswagen Technology 4 Motion by DDB Advertising Agency, (2009).....	43
Figure 5. Leonardo da Vinci, Mona Lisa, Musee du Louvre, Paris, (1503-1506)....	48
Figure 6. Advertisement for Rowenta vacuum cleaner by Publicis Advertising Agency, (2004).....	48
Figure 7. Leonardo da Vinci, Mona Lisa, Musee du Louvre, Paris, (1503-1506)....	50
Figure 8. Advertisement for Pantene shampoo by Grey Advertising Agency, (2007).	50
Figure 9. Leonardo da Vinci, Last Supper, Santa Maris delle Grazie, Milan, (1495-1498).	52
Figure 10. Advertisement for La Table Event Catering by Change Communication Advertising Agency, (2004).....	52
Figure 11. Leonardo da Vinci, Last Supper, Santa Maris delle Grazie, Milan, (1495-1498).	53

Figure 12. Advertisement for Mortein Rat Kill by Euro Rscg Advertising Agency, (2007). 53

Figure 13. Vincent Van Gogh, Self-Portrait, Kröller-Müller Museum, Otterlo, (1886-1887). 55

Figure 14. Advertisement for Garanti Bank, Shop&Miles credit card, by Alametifarika Advertising Agency, (2004). 55

Figure 15. Vincent Van Gogh, Self-Portrait, Kröller-Müller Museum, Otterlo, (1886-1887). 58

Figure 16. Advertisement for Skenpoint Printing House by Newmoment Advertising Agency, (2009)..... 58

Figure 17. Vincent Van Gogh, The Bedroom, Van Gogh Museum, Amsterdam, (1888). 59

Figure 18. Advertisement for Placar Magazine by Mccann Erickson Advertising Agency, (2006)..... 59

Figure 19. Vincent Van Gogh, The Bedroom, Van Gogh Museum, Amsterdam, (1888). 61

Figure 20. Advertisement for Guide For College Applicants by Young & Rubicam Advertising Agency, (2003)..... 61

Chapter 1

INTRODUCTION

In this section, a general framework for the present study “the purpose of the study, the importance of the study, research questions, the limitations of the study, and the layout of the study will be described.

Mass production which occurred during and after the industrial revolution brought mass consumption, too. It created “new needs” for the more consumption of consumer goods and relative meanings which are installed to these needs created a consumer society and culture, pulling the people into the act of consuming. At this point, the need for mass consumption of mass produced goods changed the role and increased the importance of the mass media and advertising as one of the mass media tools. With mass production, advertisements played the role to influence and persuade rather than to inform and have been used to be preferred for the products which are increasingly similar to each other.

Today, the purpose of the advertisements which are used as an influencing and a persuasion tool in mass communication in order to ensure the continuity of consumption by creating pre-defined and targeted behavioral changes on individuals. Accordingly, the increase in the number of advertising messages whereas the decrease in attention and interest of the people against the intensity of these messages every day have forced the advertisers to use the most effective way of the

communication process. Therefore, today the form of communication which is performed by the advertisers is influence and persuasion oriented rather than the exchange of mutual communication. Becer described this aspect of communication as a kind of duel. According to him;

“All communication tools, try to lure the reader and continually to pull into their message areas. Communication organs are in a quite tough fight to seduce the audience who choose only one of the many message to draw attention. Because there is any audience does not have the ability to detect all messages at the same time.”(Trans.: F.N.K.¹, Becer, 2006, p.12).

The declining response of people against the chaos of the commercial messages has directed the advertisers to use various methods to influence and persuasion. Therefore, advertisers try to strengthen the expressions and make communication more effective by integrating different disciplines such as psychology, sociology, linguistic, literature and semiotics and certainly one of these is rhetoric which is the subject of this study. Rhetoric which comes from Aristotle to today, and -referred to as the art of discourse- is related with how to transfer the most effective way of expression with verbal elements in the current situation. However, today rhetoric which is the original influence of people by using verbal figures is able to integrate all kinds of visual images in its area and this is called “visual rhetoric”. Visual rhetoric related to creating the most effective expression by inverting and aestheticizing visual images. For this reason, advertisers try to influence the audiences by using the power of visual images in order to create a rhetorical expression in their messages and by this way they try to direct the communication process. Advertisers try to use different ways to create a visual rhetorical language in their messages and one of these is using the artwork images as a manipulative visual figure in advertising, according to the message the advertisers would like to give.

¹ F.N.K.: Fatma Nazlı Köksal

The starting point of the intersection of art and advertising goes back to the 15th century. With the invention of the printing press, the possibility of multiple publications and the opportunity to spread the wide audiences occurred. This situation led to the development of poster art. The work of artists in the era of Art Nouveau (19th century) such as Jules Cheret, Alphonse Mucha can be considered as the first known examples of printing advertising. Therefore, these artists can be accepted as the first advertisers.

Today advertisers use the work of art in their advertising and thus transfer the connotations of the artwork in the social structure such as prestige, high culture, and wealth. Communication that is created by visual images generates primarily an association and then a signification process. However, this process takes place very quickly and spontaneously in people's mind. At this stage, to use especially well known art work images in advertising as a visual imagery provides to transfer the association of the artwork which is created spontaneously by human mind to the advertised product. Thus, a positive value for the product is created in people's mind. Therefore, most of the time in terms of advertising, the use of works of art in advertising creates an advantageous situation, especially for the advertisers.

In addition, although the usage of artwork images in advertising by manipulating, direct quote or metaphorical image, the purpose is different according to the message the advertiser intends to give. Therefore, how and why works of art are used in advertisements will be discussed in detail in the literature review chapter.

1.1 The Purpose of the Study

This study examines how works of art that are used in advertising to constitute a visual rhetorical narrative create a meta-language. So, the aim of the present study is to explore the meta-language exposed through the case of visual rhetoric based on the work of art used in advertising for inspiring, influencing and convincing the consumer.

For this purpose, on the basis of the concept of advertising and consumption, the usage of advertisements as an influence and persuasion tool in consumer societies is focused. Next, the usage of artwork images in advertisements to create a visual rhetorical expression is shown through the analysis of 10 different printed advertisements.

1.2 Research Question

What is the meta-language exposed through the case of visual rhetoric based on the work of art used in advertising for inspiring, influencing and convincing the consumer?

1.3 The Limitations of the Study

In this study, the basic criterion of the examination of advertisements is the promotion of a product or service that has made the advertisements selected by using the work of art as a visual imagery. Therefore, selected advertisements are only print advertisements which are using the most well known art work of Leonardo da Vinci, “Mona Lisa” and “Last Supper”, Vincent Van Gogh, “Self-Portrait” and “The Bedroom”, Maurtis Cornelis Escher, “Relativity” and “Waterfall”. Similarly, some criteria such as the media channel which publishes the advertisements, country and

date do not affect or change its content, and therefore, they are not within the scope and limitations.

1.4 The Importance of the Study

With this research, the concept of advertising, art and visual rhetoric are bringing together and how the use of artwork images in advertisements to constitute a meta-language have been analyzed.

While existing studies about the use of work of art in advertisements, the absence of examination of them from the perspective of visual rhetoric and critical theory has brought a new perspective to research on this issue. This situation increases both the need and the importance of the present study.

1.5 The Layout of the Study

This study consists of five chapters including the introduction, the literature review, the methodology and the theoretical framework, the analysis and finally the conclusion.

In the introduction chapter, a general framework for the study is drawn and the aim and importance of the study, the research question and the limitations of the study are all described.

The literature review chapter discusses how advertisements are used as a media tool in order to ensure the continuity of consumer societies is discussed on the basis of the relationship of advertising, consumer and consumption societies. Then, one of the methods which are used by advertisers, rhetoric, visual rhetoric, and the usage of

visual rhetoric in advertising are focused. The last part of the literature review discusses how the works of art has become a rhetorical visual image by advertisers and the relationship of art and advertising are examined by exemplifying the current studies.

In the methodology chapter, visual rhetoric which is used as a method of analysis is discussed.

In the analysis chapter, 10 different print advertisements which are used the artworks of Leonardo da Vinci, “Mona Lisa” and “Last Supper”, Vincent Van Gogh, “Self-Portrait” and “The Bedroom”, Maurtis Cornelis Escher, “Relativity” and “Waterfall” are analyzed from the perspective of visual rhetoric.

The conclusion chapter evaluates the findings obtained from the analysis taken into the consideration of the literature section.

Chapter 2

LITERATURE REVIEW

In this section, based on the concept of advertisement and consumption, the use of advertisement as a means of mass communication for ensuring the continuity of consumption and consumer society through passivization of individuals is discussed. Then, in order to maintain the cycle of consumption and profit brought by the capitalist system visual rhetoric which become one of the method used by advertisers to create desired shape of behavior, the role of visual rhetoric in advertisement, integration of artwork images to constitute a visual rhetorical language and relationship between art and advertising are discussed in this context.

2.1 Advertising and Consumer Society Relations

“The process, then, is simply this: The product becomes a commodity, i.e. a mere moment of exchange. The commodity is transformed into exchange value. In order to equate it with itself as an exchange value, it is exchanged for a symbol which represents it as exchange value as such. As such a symbolized exchange value it can then in turn be exchanged in definite relations for every other commodity. Because the product becomes an exchange value, it obtains, at first only in the head, a double existence. This doubling in the idea proceeds (and must proceed) to the point where the commodity appears double in real exchange: as a natural product on one side, as exchange value on the other” (Marx, 1972, p.139).

The mass production with the Industrial Revolution and the ongoing process also brought the mass consumption and created a consumer society and culture. As a result of this situation;

“With advances in post-industrial revolution, with the start of the consumption to a mass level primarily in the UK and after the other western countries, differentiation of needs and the creation of new needs to sell the produced goods has emerged as a fundamental principle and purpose” (Trans.: F.N.K., Yanıklar, 2010, p.27).

For consumption of more consumer goods, the new “needs” created and people tried to socialization in the consumer society installed relative meaning of these needs. So that, if we accept the fact that social relations exist only by producing – here the production is not only commodity production- people socialize by consuming instead of producing for the realization of profit which becomes the need of the capitalist system. In this point according to Dağtaş and Dağtaş, the effect of consumer society and lifestyles which is supported by mass communication to the process of socialization contributes to the creation of hedonistic individuals (Trans.: F.N.K., Dağtaş & Dağtaş, 2006, p.5). Hedonism which is mentioned here is a short-term and never completely satisfied. In order to continue the process of consuming there must be a point left open and incomplete. In this process, commodities are loaded positive values as well as their “usage value”² and imparted to them an “exchange value”³ and people are involved in this process by leaving free only in an independence defined by the system. In this point, as a statement of Yanıklar, to sell the product which is produced for profit and often occurring as a meta to persuade or convince the consumer is required an in consumer society the most important tool that plays a role in the fulfillment of the mission of persuasion is advertisement (Trans.: F.N.K., Yanıklar, 2010, p.30-31).

²Smith, D.,& Evans, P. (2009). Karl Marx Kapital Yeni Başlayanlar İçin. İstanbul: Versus Kitap, p.29-30

³ Smith, D.,& Evans, P. (2009). Karl Marx Kapital Yeni Başlayanlar İçin. İstanbul: Versus Kitap, p.29-30

“The concept of advertisement which is come from the word of ‘advertere’ “to direct someone’s attention” in Medieval Latin is a communication discipline that changes and transforms the lifestyles, consumption patterns and behaviors by affecting with its own discourse” (Trans.: F.N.K., Yazar, 2011). Today, the purpose of advertising which is used as a means of communication to influence and persuasion, not to give only information to sell the product, but also to create a pre-determined and targeted behavioral changes on their target audiences. For this purpose, advertisers consider social and cultural values of people, not only the characteristic of product itself and they refer some images and myths to complete their impressive process of communication. But at this point, the transmission role of advertisement is persuasion oriented rather than constituting a mutual interaction with its audiences. It tries to convince the audiences “on a voluntary basis” for its own believes as a truth. Here, the communication process performed by advertiser intends to manage rather than transmitting something. Therefore, the transmission role of advertisement actually its management and control function too, can say that advertisement is a process of influence and persuasion.

2.1.1 The Advertisement Sells “Thing”

Today, when we consider the products alone –with their usage value- while they not express a meaning, the meaning transferred carried out by advertisers, makes products “more” for the audiences. According to Featherstone, advertisements attaches a different –change- values to the products after remove the original usage values of them. For example, they attach the exoticism, desire, beauty and satisfaction to the ordinary consumer goods such as soap, dishwashers, car and alcoholic beverage (Trans.: F.N.K., Featherstone, 2005, p.39).

In the capitalist system, for the “necessity” of mass consumption of mass produced goods, people should be included in this process “voluntarily” and they should want more. At this point, we meet again the mass media and one of them, advertising. Advertisements try to get audiences into the endless consumption activity by installing some meanings or values in the goods. According to Yanıklar, all of values which is attributed to the consumption goods direct the consumer to more consumption and so it undertakes the mission of persuasion (Trans.:F.N.K., Yanıklar, 2010, p.31). In this whole process, advertisements refer to myths, social and cultural values on behalf of the increase the consumption. Because with differentiating products that increase with mass production and in fact become similar most of the time, it must generate an extra meaning or value for the audiences; “the differentiation of products, through their exchange with images of value represented simultaneously in the ad, allows the differentiation and appellation of concrete individuals as subjects”(Williamson, 2002, p.60). And now, people who use the product which is advertised have the societal meaning of the product also, not only the product itself. According to Williamson, to bring the inevitable and never ending process the act of consuming more of advertisement, inherent characteristics of products is not enough. There is a function of advertisement as a “to sell things to us” and in this process, products need to refer something for us (Williamson, 2002, p.60). Exactly, at this point, advertisers bring an “exchange value” to the products by installing them several meanings.

In this process,

“Relationship of advertisement between the myths and cultural elements closely related with the fact of consumer society; because in the consumer society, consumption is made symbolic values such as prestige, diversity, belonging to a group, to obtain identity, inclusion in a class rather than requirement”(Trans.: F.N.K., Dağtaş, 2003, p.72).

Relevantly, the product which is advertised reflected as a mythical event and thereby a bond is formed between the product and the person in a signification. In this point, according to Baudrillard, there is no meaning of advertisement, it has only significations (Trans.: F.N.K., Baudrillard, 1998, p.104). Advertising text aims to manipulate and create the desired changed on the audiences by using cultural and social values and stating that the advertised product is more than just a product rather than giving the information about the advertised product.

Nowadays almost everything is able to convert to a commercial meta, even as it has become a common place, advertisements as a media text, trying to impress the people about “what” or “who” that they may be, by using the advertised product. People, in connection with the advertising messages, think or are forced to think, and thus might have positive values as belonging to a certain class or status and might be different from “others” by using the advertised product. Today, mass media emphasize the social functions of consumer goods instead of their real functions and selection of products transformed into a lifestyle by the media.

The product or brand that is used by the person is also considered as his/her “lifestyle”. At this point, the idea of Descartes “I think, therefore I am” has almost evolved into the idea “I consume, therefore I am”.⁴ Because people constitute their material existence with the things that they have and believe, or are convinced to be existing just by consuming.

⁴ Odabaşı, Y. (2006). *Tüketim Kültürü Yetinen Toplumdan Tüketen Topluma*. İstanbul: Sistem

Yayıncılık, p.38-52

On the other hand, created false needs which is created for the functioning of the system's wheels and to avoid deterioration of the profit cycle, offered to promise "to resolve" these needs by advertised products which are all the same in fact, at this point affect not only the individual, but also affects the society through the individual and the relationship between the society and the individual. According to Bauman about this, if a person does not consume as others in consumer society, an artificial situation is created that is person feel him/herself culturally debased (Bauman, 2000 p.25). Although advertisements address a community, in fact they want to give their message directly to the individual. Differentiated products through advertisements, in time become the difference of individuals who use it and the individual thinks that he/she has the extra value that the product has. However, this owned positive value makes sense only in the social structure, and it can be said that advertisements have power to influence firstly individuals, and then the social structure and practices through individuals. Individuals who are assured to earn a place in a society by only consuming become more and more passive to continue the functioning of the endless consumption mechanism and become a part of the existing system.

In terms of the social implications of this situation, the occurrence of consumer societies materializes human relations, too. People make a place with commodities that they have in the community, and they start to establish their identity by this way. The usage of consumption as identity construction and the convincing of people to create their material existence by consuming legitimize and make natural the capitalist ideology. In this perspective, there is also the dominant ideology reproduction itself through advertising.

Furthermore today, advertisements which are used as a means of ensuring the continuity of “endless consumption” in consumer societies emphasizes to people that it “may be different” by using the advertised product. According to Williamson, “The function of differentiation rests totally on making a connection with an image drawn from outside the ad world”(Williamson, 2002, p.25). At this point, the usage of artwork images in advertisements as a message transmitter is the example mentioned in the function of differentiation. Advertisements, convert a symbolic meaning, that the artworks by removing their own meanings. Thus, a “change value” is created for the product by the created symbolic meaning. This change value is the ideological message of the advertisements in the social structure. Therefore, the relationship of art and advertising will be discussed in ongoing section.

2.2 Art and Advertising

The function of advertisements is actually to bring together disconnected pieces like a bricolage and to create a new semantic meaning structure. At this point, the disconnection between the product and the visual image is compensated by the knowledge of the audiences and beforehand, the association would not be possible. From this point of view, the artwork which is used in advertisements makes sense by the connotation of audience’s mind, not only with its own meaning.

Basically advertisement, which is the purpose is based on influence and persuasion, transfers the value that are inherent the artwork to the product by inverting the artwork according to message they want to convey, and by this way they create a value for the product. These two fields that become different form each other integrated together by advertisers and the work of art converted to a commercial

commodity. Also in this context, a visual rhetorical expression is constituted. Therefore in the following section, the beginning and development of the relation of art and advertisement, how and why the work of art is used and advertisement and advantages - disadvantages of this usage will be discussed.

2.2.1 Historic Connection of Art and Advertising

The starting point of the intersection of art and advertising goes back to the 15th century. With the invention of the printing press of Gutenberg in 1450 to print of multiple announcements become possible. After this point, poster as a written and illustrated product of graphic design has started to develop with the invention of the printing system. Posters that only become a paper on the walls until the invention of the printing press could reach a wider audience with print production technique and started today's impersonation. Posters which hung on the door of a church in 1480s in London is recognized as the first known wall poster. At the same time, a manuscript which is includes a picture of Virgin Mary and promotional posters about Salisbury Baths in England are shown as the first advertising posters (Trans.: F.N.K., Çetin, 2005, p.43).

“The main function of a poster is to promote a product or service. Despite of people who shaped the history of poster were graphic designers or artists, not advertisers or marketing experts” (Trans.:F.N.K., Becer, 2006, p.204). According to statement of Çetin, (2005), poster which is prohibited to hang in public spaces until the 18th century found its own identity with the freedom of press at the end of this century. Also, with the industrial revolution in the 19th century and commercial purposes at the same time affected to poster art.

With Art Nouveau movement in 19th century contemporary poster art starting with Jules Cheret was continued by artists such as Alphonse Mucha, Henri de Toulouse Lautrec and Rene Magritte. Poster which is designed by Jules Cheret, referred as a “Father of Poster”, to announce a game of Sarah Bernchandt at the beginning of the 1860s can be considered as the beginning of the poster with the meaning is known today (Trans.:F.N.K., Çetin, 2005, p.42-44).

Furthermore, in this century, poster designers such as Mucha and Cheret, started to make posters about irrelevant issues with them. They designed advertising posters for detergents, foods, dairy products, bicycles, cigarettes, soaps, theaters and dance halls (Trans.:F.N.K., Çetin, 2005, p.42-44).

Also, Toulouse Lautrec is another artist in this term who brought a new dimension to this area with his advertising poster for Mougline Rouge. Lautrec’s posters are totally artistic and have been innovative in terms of the use of a combination of text and image.

In this century, the relationship of art and advertising changed and advertisers prefer to use artwork images in their advertising as a message transmitter. They try to create a connotative relation between the work of art and advertised product and by this way they want to create an extra value for their product.

2.2.2 Reasons for Usage the Artworks in Advertisements

Today, mass media which is used to ensure the continuity of the act of consuming in the capitalist cycle and advertisement as one of them use a variety of methods to

influence and persuade the audience. One of these methods is the use of artwork images in advertising as a visual imagery. While there are different purposes and ways to use work of art in advertisement, the main objective is to add the attractiveness to the message through aestheticizing the expression by using the work of art. For this reason, especially well known artwork images used as a message transmitter in advertisements suffered several transformations by advertisers. Studies conducted on the use of work of art in advertising explain the reasons for using artworks in several ways. For example, in his study, “Visual Arts and Symbolic Value of Consumer Goods: The Use of Paintings in Print Ads” (2007), Baltzis said that;

”In order to understand what makes the images produced by visual artists necessary to the advertisers, the status of the visual arts needs to be taken into consideration. Associated with leisure and wealth, requiring high cultural capital and related with power elites, the possession of art objects and art appreciation have been symbolic expression of prestige and luxury” (Baltzis, 2007, p.2-3).

On the other hand, Dietzmann in his thesis, “Possibilities of Art Appropriation in Print Advertising” (2008) mentions the reasons of using the artworks in advertising.

According to him;

“In today’s advertising, with the established technology for reproduction and manipulation of images, advertisement can implement works of art in numerous ways, reaching from mere objects of decoration to the control tool of communication. Through various techniques of manipulation, the message and appearance of the works of art can be adjusted to perfectly suit the desired message of the advertisement...The art can also be used to visualize services or products which are otherwise intangible or difficult to present and add attributes like status or innovative that the product might originally lack” (Dietzmann, 2008, p.47-48).

When looking at the result of both two studies, the common reason is primarily inverting the work of art according to the message that they want to give, convey the artwork’s status, luxury, prestige to the product in the social structure.

At this point, to look at the research of Bickelhaupt quoted by Dietzmann, which is about the reasons of usage the artworks in advertisements will be useful. According to the study, the primary reason for advertisers to use the work of art is the “ennoblement of the product” (Quoted from Bickelhaupt by Dietzmann, 2008, p.26). At this point, particularly the usage of known artwork in advertisements, transfers the “sublimity” that is residing in the work of art itself and thereby creates a value for the product or service being advertised. However, the use of work of art in advertising for sublimation the product constitutes a rhetorical expression form. Here, figurative language that is created by visual images takes on the role of influencing and persuasion and creates a visual rhetorical expression form in advertising itself. At this point, visual rhetorical expression which is constituted in advertisements and the usage of artwork image for this will be discussed in the following sections. Referring again to the research of Bickelhaupt, the second reason of advertisers to use the artworks in advertisement is “synonym for a certain place” and third reason is “visualization of abstract product” (Quoted from Bickelhaupt by Dietzmann, 2008, p.26). Finally, again according to a study conducted by Dietzmann,

“A formal relationship between the work of art and the product can only be found in %8 of the cases. However, in %42 a semantic relationship was found. This leads to the assumption that a connection is mainly made through the content of a work of art rather than through its form” (Dietzmann, 2008, p.25).

As a result, primarily the reasons of the usage of artworks in advertisements is directly proportional with the message of advertisers that they want to give, and generally create a semantic relationship between the artwork image and product by transferring the same values of luxury, high culture and sublimation. Thus, a value is created for the product.

2.2.3 Forms of Usage the Artwork Images in Advertisements

Besides the reasons of the work of art used in advertising, I will also be discussing how they are affected in the communication process. Advertisers can use the work of art by manipulating, it's original form or just uses it as a decorative visual image. Here the important point for advertisers is directly proportional in the form of usage of the artwork images with the conveying of the message. In contrast, the work of art will not transfer the message to be given semantically and the communication process will be ineffective or inadequate.

Despite various studies and examples about the usage of work of art in advertising, Dietzmann's research will be useful in terms of usage patterns.

Primarily according to the survey of Bickelhaupt transmitted by Dietzmann, 71% of artwork images used without being manipulated in advertisements. 29% has changed as the color or composition (Dietzmann, 2008, p.24).

Dietzmann, in his work categorizes the usage of artwork images in advertisement. These; "unaltered original" to use the work of art without any manipulation, "quote of detail" to use the necessary or meaningful part or detail the artwork image in accordance with the message to be given, "manipulated work of art" to manipulate the work of art accordance to the message to be given, "tableau vivant" is the reproduction of the work of art by referring the artwork images, "framing" exhibit the product as an artwork, and the final category is "arrangement". Dietzmann separated the arrangement in itself into three categories. These; "stylistic element" to design the advertised product and other visual images in the advertisement such as an

artwork, “quote of style” to quote from a well known artist or a certain period of art, and finally “quote of motif” to quote from a well known art work (Dietzmann, 2008, p.18-19-20).

On the other hand, the examples of advertisements both in this thesis and in other studies, artwork images are used usually in the center of the design and as a dominant image. According to Dietzmann, to use the artwork image in the center of an advertisement creates an impression as increasing the importance of the advertising message. In addition, “the main intention of putting a work of art in the centre of the advertisement is to use its topic or picture to present the product and reinterpret it in a way that represents the advertiser’s desired message” (Dietzman, 2008, p.17).

Consequently, while there are several ways to use work of art in advertising, usage form shapes according to the message of advertisers want to give.

However, the use of works of art in advertising can be considered as a reproduction of the image of the work. For this reason, in progress the section of the reproduction of works of art through advertisements will be handled.

2.2.4 Reproducing Works of Art in Advertising

With the integration of artwork images into advertisements in order to strengthen and make visual narrative more effective, advertisements transmit some values of artwork images semantically that have already been considered as; luxury, prestige,

sublimity, and popularity. Therefore, the product being advertised associated with the values of artwork images, creates a positive effect on the audiences mind.

Relatively, the use of artwork images in advertisements can be considered as the reproduction of the image of artwork. In this re-production, the meaning of the image of artwork now is a transferred meaning to the advertised product. According to Berger,

“In the age of pictorial reproduction the meaning of paintings is no longer attached to them; their meaning becomes transmittable: that is to say it becomes information of a sort, and like all information, it is either put to use or ignored; information carries no special authority within itself. When a painting is put to use, its meaning is either modified or totally changed. One should be quite clear about what this involves. It is not a question of reproduction failing to reproduce certain aspects of an image faithfully; it is a question of reproduction making it possible, even inevitable, that an image will be used for many different purposes and that the reproduced image, unlike an original work, can lend itself to them all” (Berger, 1972, p.24-25).

From this point of view, when artworks are used in advertising the meaning of artworks are shifted or completely changed and they turn to a message transmitter.

However, while advertisements use the work of art, they transfer the originality, the uniqueness of the artwork image to the advertised product and also the message at the same time. Berger talking about the uniqueness of the artwork in “Ways of Seeing”, and he said that “the uniqueness of every painting was once part of the uniqueness of the place where it was resided. Sometimes the painting is transportable. However, it can never be seen in two different places at the same time” (Berger, 1972, p.19). Today, while the uniqueness of work of art continues the image of artwork can be reproduced through advertisements. Thus, the reproduced artwork image, removed from its context, adapted to the message of advertiser wants to

convey and it is snapped into a semantic frame according the purpose of the advertiser. The semantic structure of artwork is shifted and turned into a commercial object. “Consequently a reproduction, as well as making its own references to the image of its original, becomes itself the reference point for other images. The meaning of an image is changed according to what one sees immediately beside it or what comes immediately after it. Such authority as it retains, is distributed over the whole context in which it appears” (Berger, 1972, p.29). Therefore, the use of artworks in advertisements can be considered as a revitalization of the image of artwork in a different narration.

2.2.5 The Advantages and Disadvantages of Using Artwork in Advertising

There are several advantages and disadvantages of the use of artwork images in advertisements for advertisers. First of all, the usage of artwork images in advertisements as a visual image provides a metaphorical expression power by transferring the aura of artwork to the advertised product. It constitutes a visual rhetorical expression form. However, with the usage of artwork images in advertisements, some values that the work of art has already been such as; prestige, luxury and sublimity which is transferred semantically to the advertised product and a value for the product created in this way. For these reasons, the use of work of art in advertisements as a visual imagery creates an advantageous situation for the advertisers.

However, it is acceptable that advertising is a persuasion and influential process, and the use of artworks is an impressive image while providing advantages, it can create a disadvantageous situation in this process. Accordingly, advertisements directed to

communication process their wants in order to persuade and influence the audiences and they try to create targeted behavioral changes towards their audiences. In this process, advertisers want to convey the right message to their audiences. At this point, the visual images used in advertising may adversely affect the communication process. This condition is associated with the use of artwork images in advertisement, the usage form of artwork images can affect the communication process to be established. If advertisers want to create a semantic link between the artwork and product, the target audiences should have information or knowledge about the artwork images which have been used. In contrast, audiences are not able to make a connection, and as a result communication will be unsuccessful. However, if the work of art is only used to draw attention rather than create a semantic link, in this case the lack of knowledge of the audiences about the work of art that is used can not affect the communication process itself. Finally, the use of especially well known artwork images in advertising, or not to use the artwork as a dominant image in the advertisement, again affects the communication process. At this point according to Dietzmann, “to reach target groups that have only little or no interests in the art world as well as less educated people, art can still be appropriated. It just has to be either less dominant, serving mainly decorative purposes, or be world famous like e.g. the “Mona Lisa””(Dietzmann, 2008, p.37). As a result, the usage form of artwork images in advertisement and the knowledge of audiences about the work of art are effective in terms of advantages or disadvantages.

Furthermore, the usage of artwork images in advertising constitutes some situations for the artwork which is used not only for the advertising communication. The use of work of art in advertising as a visual imagery can be considered as a reproduction of

the artwork. Certainly, at this point, the image of the artwork is reproduced, but not the artwork itself. While preserving the uniqueness of the artwork, the image of it can be reproduced. In relevance, to look Benjamin's discourse about the reproduction of artwork images through technology will be useful which is transmitted by Dellaloğlu. According to Benjamin, along with this reproduction the work of art has lost its authenticity and "the halo of artwork" has been destroyed (Trans.: F.N.K., Dellaloğlu, 2007, p.120). Again according to Benjamin, there is a missing side of the reproduction of an artwork in any case and this missing side is its uniqueness because of its place (Trans.: F.N.K., Benjamin, 2008, p.53). Even in the best way, the reproduction of artwork lacks the impact of time and place which the original contains. Equally important, the reproduction of artworks by advertisements, during the reproduction of the image makes the impact of time and place uncertain. For this reason, the reproduction of work of art by advertisement for mass consumption transforms the artwork into a commercial commodity.

2.3 Visuality as a Communication

"When Aristo defined the five senses approximately 2500 years ago, the first thing he had said was vision. After 2500 years later, we can say that vision has been replaced by visuality. Visuality perceived as a form, shade, color, saturation, depth, motion, but all of them are coordinated in brain" (Trans.: F.N.K., Batı, 2010, p.34). In this regard, it can be said that communication which is generated via visual items is different from classical communication process generally. In the process of communication that occurs outside the "intra-personal communication" which is defined as one's own internal communication, presence of at least two people are required. Moreover, intra-personal communication also can be accepted as the first

leg of mutual communication which is established in order to socialize. From this point of view, communication occurs automatically in people's mind.

According to Batı, in visual communication the presence of eyes and brain is necessary to make sense of the data and most of the time individuals are affected from visual images without being aware of them. There is a beginning and ending in verbal communication. But, there is not time oriented approach in visual communication because images are timeless (Trans.: F.N.K., Batı, 2010, p.36). For this reason, the use of visual items as a communicative tool in advertising provides an advantage in terms of the concept of "time". Moreover, the usage of artwork images in advertising as a visual figure is one of the most obvious examples of this situation.

Today, advertisements which is used to influence and persuasion in visual communication required visual reading rather than just linguistic reading. Because visual images used in advertisements are brought a message transmitter status and they often removed from their semantic structure and they are associated with new context. At this point, the emerging semantic structure complete itself firstly an association, and then a signification in the individual's mind. Therefore, advertisements require a semantic review and in this point, according to Batı, to examine the advertisements semantically, rhetorical figures should be taken into account (Trans.: F.N.K., Batı, 2010, p.106). For this reason, in the ongoing section, rhetoric and visual rhetoric as an analysis method of the present study will be discussed.

2.3.1 Rhetoric and Visual Rhetoric

2.3.1.1 Rhetoric

Rhetoric, which comes from the ancient times of Aristotle and also referred to as the art of discourse, relates with how to import the most effective way of expression in a current situation. Rhetoric, which is about strengthening and making more efficient expression by using some linguistic figures such as metaphor, metonymy, irony and rhyme, today integrates areas such as sociology, psychology, semiotics, literature to itself in order to create targeted behavior on audiences. In this way, the expression is aestheticized and strengthened.

Aristotle has defined this art of persuasion with a variety of ways in his book, “Rhetoric”. On the basis of these definitions in the most general sense “rhetoric, in a certain situation, the ability to use the available methods of persuasion” as defined (Trans.: F.N.K., Aristo, 2008, p.37). Aristotle categorized the rhetoric under three main categories. These are; ethos “revealing the power of a personal character in order to make convincing the orator’s speech”, pathos “the power of activation of enthusiasm of the audiences”, logos “proof strength of a truth by convincing evidence”(Trans.: F.N.K., Aristo, 2008, p.19). Rhetoric which is about using the most effective way to convey the subject of the speaker to the audiences, aimed at making the communication process more persuasive by using the trilogy of ethos, pathos and logos. In this perspective, the importance of the style of discourse emerging is much more effective in advertising communication. Because, the way something is expressed, is much more important than what is said itself. The purpose of rhetorical expression is the use of the most effective method to convey the message, rather than just simply passing it on. Moreover, Aristotle talked about the

importance of style in “Rhetoric” (2008). According to him, “That is not enough to know what to say; we have to tell it as it should; so that the work of to create a right impression will become easier” (Trans.: F.N.K., Aristotle, 2008, p.165). At this stage, although the usage of rhetoric in persuasive communication as one of the methods frequently used by advertisers, rhetorical language especially used in the advertising communication does not need to consist of only verbal elements. Also figurative expression through visual images is analyzed within the discipline of rhetoric, and it is called “visual rhetoric.”

2.3.1.2 Visual Rhetoric

Basically, visual rhetoric which can be described as a figurative expression was created through visual images, defined in various ways by different authors.

According to Bulmer & Oliver;

“Visual rhetoric may be described as a form of communication that uses images for creating meaning or constructing an argument. Hence, an analysis of visual rhetoric considers how images work alone and collaborate with other elements to create an argument designed for moving a specific audience (Bulmer & Oliver, 2006, p.55).

As the statement of Tom and Eves,

“A theory of visual rhetoric would recognize that pictures are a symbol system employed for the purpose of persuasion. Pictorial elements are altered, combined, arranged, adopt viewpoints, and focus to create artful deviations, characteristics of visual figures (Tom and Eves, 1999, p. 40).

According to definition of Foss,

“Visual rhetoric is the term used to describe the study of visual imagery within the discipline of rhetoric. As a branch of knowledge, rhetoric dates back to classical Greece and is concerned with the study of the use of symbols to communicate” (Foss, 2005, p.141).

“Visual rhetoric as an artifact is conceptualized broadly to include both two and three dimensional images such as paintings, sculpture, furniture, architecture, and interior design. The images included under the rubric of visual rhetoric are equally broad in terms of their function. Both aesthetic and utilitarian images constitute visual rhetoric –works of art as well as advertisements, for example (Foss, 2005, p.144).

On the basis of these definitions, visual rhetoric is a form of communication created by combining the visual images in a variety of ways for the influencing and persuasion that can be achieved.

2.3.1.2.1 The Use of Visual Rhetoric in Advertising

Looking at the usage of visual rhetoric in advertising, primarily visual images which are used in advertisement should be examined as a whole rather than a stand-alone and be justified in this way. Because each visual image that is used in advertisements are linked semantically to each other and they are intended to provide a single message. A single visual image which is used in advertisements can be associated semantically with one another or many different images. In accordance, a wider connotation and signification process will occur. It is for this reason that, in the visual rhetorical approach, the communication process which is intended should be addressed and examined as a whole.

While examining the visual rhetorical aspect of advertisements, not only the visual figures but also linguistic figures should be addressed. Because, linguistic text used in advertisement is capable of supporting the visual text and the complements of the rhetorical expression. Linguistic text used in the whole composition reinforces the expression by referring to implicit meaning created with visual figures and in this way written and visual text which is used to create a sense of integrity.

Batı, in his book “Reklamın Dili” (2010), examined the relationship of rhetoric and advertising and reached the conclusion that there was no random case that the use of rhetorical figures in advertising. He stated that, by looking at the etymological origin of the word of figure Latin word *figura* which means to give the appropriate form and shape and to mold something comes from the word *finco*. Also the word of figure means form, shape, which is a deceptive image in Greek. Relatively, figures in the rhetorical expression have been used to add charm and attraction by giving the desired direction to the expression. The visual figures used in advertising, in the name of creating expressions, optimized the message to be given by being inserted into the desired form by advertisers. Therefore according to Batı, the usage of rhetorical figures to influence and persuade by advertisers is not a coincidence at all (Trans.: F.N.K., Batı, 2010, p.74). Advertisers by inverting the visual figures according to the message that they want to convey, bring the desired form and try to make a more effective communication process.

However, it may not generate every visual figure used in advertising, to form of rhetorical expression. Therefore, to look into the study of Foss about the cases used in visual figures constitute a rhetorical expression that will be useful. In his work “Theory of Visual Rhetoric” (2005), Foss stated that every visual figure does not have a visual rhetorical narrative and a visual element that must have three main characteristics to create a rhetorical expression (Foss, 2005, p.144). These are “the image must be symbolic, involve human intervention, and be presented to an audience for the purpose of communication with audiences” (Foss, 2005, p.144).

According to Foss,

“Visual rhetoric as artifact, then, is the purposive production or arrangement of colors, forms, and other elements to communicate with an audience. It is a

symbolic action in that the relationship it designates between image and referent which is arbitrary, it involves human action in some part of the visual communication process, and it is communicative in its address to an audience. As a tangible artistic product, such a visual artifact can be received by viewers and studied by scholars as a communicative message”(Foss, 2005, p.145).

Therefore, visual figures that used in advertisements should constitute a rhetorical expression to create a visual rhetorical language.

2.3.1.3 Psychological, Social and Cultural Dimension of Visual Images

One of the ways used by advertisers is to persuade the audiences to use the power of visualization. Advertisers use the visual images as a metaphorical power and in this manner they try to complete “their” persuasive communication process. At this point, the most important thing is how to make an image persuasive? How visual images are used to affect the people’s opinions and behaviors? To find and understand the answer of these questions, the psychological, social and cultural influences of images should be analyzed together in the process of persuasive communication. In this process they must work together to constitute a visual rhetorical power.

2.3.1.3.1 Psychological Dimension of Visual Images

Firstly, according to the psychological aspect of visual images and their rhetorical power, visual texts create emotional reactions in the mind of audiences and therefore, advertisers prefer to use the persuasive power of visual images to give their messages. There are existing researches about the psychological side of visual images. For example, Hill and Helmers states as follows in his research “The Psychology of Rhetorical Images” (2008),

“To ask how images work influence viewer’s beliefs, attitudes, and opinions is ultimately to ask about the very nature of images and about how people

respond to them. Conventional wisdom says that representational images tend to prompt emotional reactions and that, once the viewer's emotions are excited, they tend to override his or her rational faculties, resulting in a respond that is unreflective and irrational (Hill, 2008, p.26).

Also visual images activate the information which is stored in both the right and the left side of the brain and it enables faster association in the mind of audiences. For this psychological aspect, Dietzmann says that "images are also encoded in the brain twice, increasing the rate of both recall and recognition...they can be used to communicate more messages in the same or even shorter amount of time than text"(Dietzmann, 2008, p.47). Therefore the usage of visual images in advertisement creates an advantageous situation for advertisers to create the desired behavioral changes on their target audiences.

Furthermore, the usage of visual images to create an emotional reaction is called "vividness and vivid information" (Hill, 2008) in psychology.

"The relationship between the creation of mental images through reading text and the process of developing or revising one's beliefs and attitudes based on these mental images has been studied by psychologists as the concept of vividness. In psychological studies, vivid information is identified as information that is emotionally interesting and concrete" (Cited in Misbett and Rose, cited in Hill, 2008, p.31).

In brief, vivid information can prompt emotional reactions and it can create the desired changes on the attitudes and opinions of people. In this respect, Hill mentioned some examples about vivid and non-vivid information. According to him, while "actual experience, moving images with sound, static photographs, realistic painting, line drawing, narrative descriptive account and descriptive account" constitute most vivid information, "statistics" constitute the least vivid information (Hill, 2008, p.31).

Generally, if a text has vivid information, it can prompt an emotional reaction from the audience. However, there is an important and critical point in vivid information which is about its intelligibility. If vivid images are clearly and explicitly relevant with the message, vivid language can be more effective and memorable. Otherwise, the argument will be complex and so, it will lose its effectiveness and memorability. Therefore, vivid information should constitute a clear expression to create an emotional response from the audience.

On the other hand, the usage of visual images constitutes an inter-textual relationship between the visual images products and service which is advertised, and thus creates a mental signification in the mind of people. Whereas, when advertisers use visual images as a rhetorical item in advertising, they constitute a semantic relationship between the image and product. They create an inter-textual relationship between them. In his discussion of the visual rhetoric, Hill and Helmers talk about this inter-textuality. As a statement of them;

“One of the ways that images may communicate to us is through intertextuality, the recognition and referencing of images from one scene to another. The reader is active in this process of constructing a reference. If the reader is unaware of the precursors, the image will have a different meaning, or no meaning at all” (Hill & Helmers, 2008, p.5).

In this point if we associate this approach of Hill and Helmers with using the artwork images in advertising as a visual rhetorical item, there is an inter-textual relationship between the artwork images and the product. Advertisers transfer the meaning of artwork images to the product which is advertised within a different context, and therefore they constitute a mental bridge between them. Therefore, they generate an emotional expression with vision and they create a value for their product.

2.3.1.3. 2 Social and Cultural Dimension of Visual Images

Besides the psychological dimension of the use of visual images in advertisements there are also social and cultural sides. Firstly, the social and cultural structure of the audience at any given of the advertising message is effective for the selection of the visual images used in any advertisement. A visual image evokes more than one image at the same time and creates a wide signification. Relevantly, the process of signification that will occur in the mind of audience will vary according to him/her social and cultural structure. For this reason, the use of visual images as a message transmitter in advertising also brings a semantic review.

However, the psychological, social and cultural side of visual communication can be associated with the use of work of art in advertisement which is the subject of this study. Firstly, with the usage of artwork images in advertising, the transfer of information or images about the work of art in the audience's mind to the product is expected. Also, in terms of social and cultural aspects, some values such as luxury, prestige, high culture of the work of art in the social structures, are semantically associated with the product and tried to create a meta-language for the product. In this way, the person who uses the product thinks that he/she will have the connotative meaning of the product, not just the product physically.

2.4 Theoretical Framework

In this present study, Critical Theory is used as a current of thought developed by Frankfurt School. Especially five theorists from Frankfurt School: Herbert Marcuse, Theodor W. Adorno, Max Horkheimer, Walter Benjamin and Jürgen Habermas provided to exist of theory. So, it is also known as the theory of Frankfurt School.

Members of Frankfurt School suggest making drastic changes both in theory and practice as a cure of diseases of modern societies and unbridled technology. All doctrines seen as a one-sided, including Marxism criticized by school (Trans.: F.N.K., Güçlü, Uzun, Uzun, Yolsal, 2008, p.575).

One of the most effective area of critical thinking is culture. School especially focuses on mass culture and culture industry. The term of culture industry was used first time by Horkheimer and Adorno in the book *Dialectic of Enlightenment* (Adorno, 1991,p.85) and according to Adorno,

“The culture industry fuses the old and familiar into a new quality. In all its branches, products which are tailored for consumption by masses, and which to a great extent determine the nature of that consumption, are manufactured more or less according to plan” (Adorno, 1991,p.85).

Mass media and advertisements as a mass media tool is one of the product in culture industry. Because, there is a manipulative effect of advertisements on the culture of masses and advertisement is used as a gun in culture industry. According to Adorno, there is a connection between the advertisement and culture industry, because, everything should be striking, familiar, memorable, and at the same time artful and simple in both areas. The aim is to influence the customer that is thought resistant (Adorno, 1991, p.73). Therefore, mass media and advertisements reproduce the social reality to manipulate the masses. In this manipulation process, everything and everyone have been identified by capitalist system and people are free within a social structure only defined by system.

Furthermore, culture become as a meta in culture industry and mass media encourage the people to consume the appropriate status groups which they belong. In this point,

with the statement of Althusser, advertisements interpellate⁵ the people for consumption and it highlights that the life of individual will be better by consuming the advertised product.

In this interpellation process of advertisements in culture industry as a mass communication vehicle, everything can be an object and can be used to affect the masses. The usage of artwork images in advertisements is one of the methods. Advertisers use the artwork images by removing them from their own context and they configure them in a new meaning structure.

2.5 Related Research

While current studies on the usage of artwork images in advertising, there are a few studies about the integration of advertising, art and visual rhetoric together. Also, the present studies examined the usage of artwork images in advertising in terms of semiotic perspective, the applicability of the work of art and the usage of visual metaphors.

The first study on this point is a Master Thesis, which is about the “Sanat Eseri Kullanılan Reklamların Göstergibilimsel Açıdan İncelenmesi” which is written by Pelin Öztürk Göçmen at Gazi University Graduate School of Education in 2006. This study examined the usage of artwork images in magazine advertisements which were published in Turkey between the years 1999-2006 according to the scale of Arthur Asa Berger, based on the semiotic examination of magazine advertisements. In this study, with the use of the terminology of semiotics, Göçmen (2006) found that

⁵ Althusser, L. (1971). Ideology and Ideological State Apparatuses. In L. Althusser (Ed.), Lenin and Philosophy and other Essays. New York: Monthly Review Press.

advertisers try to consubstantiate the work of art with the product being advertised. However, she found that well known artworks are used in advertisements and albeit limited, and that there is some information about the work of art which is used in advertisements (Göçmen, 2006).

Another study which has been considered as a Master Thesis about the “Possibilities of Art Appropriation in Print Advertising,” was written by Franz Dietzmann at the Kajaani University School of Business in 2008. In this thesis, Dietzmann “analyzed the possibilities that the appropriation of work of arts can offer advertisers” and he found that “The art can be used to reach almost every target group, if implemented in the right way”. Also there is “positive attitude towards the art, as well as its aura and creativity, can draw attention towards the advertisements and evoke strong emotional stimuli” (Dietzmann, 2008).

The last study is a Master Thesis about the “Reklamda Kullanılan Görsel Metaforların Reklamın Beğenirliği Üzerindeki Etkisi” which is written by Naim Çınar at Anadolu University, Institute of Social Sciences in 2009. The aim of Çınar in this study (2009) was to examine the impact of levels of richness and complexity of visual metaphors which were used in magazine advertisements for the desirability of advertisements. For this purpose, he used the metaphor typology consisting of nine categories created by Phillips and McQuarrie. Finally, he determined that as the level of richness and complexity of visual metaphors increases, the desirability also increases in magazine advertisements (Çınar, 2009).

This present thesis has brought a new perspective to the field by examining visual rhetorical language which is constituted by using the artwork images in advertisements on the analysis of ten different print advertisements that use the artworks of Leonardo da Vinci “Mona Lisa” and “Last Supper” Vincent Van Gogh, “Self-Portrait” and “The Bedroom”, Maurtis Cornelis Escher, “Relativity” and “Waterfall”.

Chapter 3

METHODOLOGY

In this section, “visual rhetoric” as a method of analysis of the present study and underlying criteria in the data collection process are discussed.

3.1 Visual Rhetoric

Rhetoric which is about how to transfer the most efficient expression in a current situation is one of the methods used by advertisers to influence and persuade. As mentioned in chapter two, according to Aristotle, rhetoric is basically accepted under three main categories. These are; ethos “revealing the power of a personal character in order to make convincing the orator’s speech”, pathos “the power of activation of enthusiasm of the audiences”, logos “proof strength of truth by convincing evidence” (Trans.: F.N.K., Aristo, 2008, p.19). In rhetorical expression, the speaker-orator- in order to make credible and effective speech is trying to get hold of the listener by using a single or a combination of ethos, logos and pathos trilogy. In this sense, the use of rhetoric to influence and persuade is an intersection point of rhetoric and advertising. Moreover, when Meyer talks about this situation in his book “Rhetoric”, he describes the advertised product or brand as an “Advertising Orator” (Trans.: F.N.K., Meyer, 2009, p.128). At this point, “advertising orator” i.e. product, uses the rhetoric to impress the audience, i.e. the receiver, being addressed. For this purpose, rhetorical expression, especially used in advertising, need not be only verbal figures.

Figurative expression created through visual figures examined within the discipline of rhetoric and is called “visual rhetoric”.

Visual rhetoric can be defined as the usage of visual figures in a certain composition as a meaning transmitter to give the desired message to the contacted audience and to create targeted behavior. Studies conducted on visual rhetoric, describe this area in various ways. For example, according to definition of Foss;

“Visual rhetoric is the term used to describe the study of visual imagery within the discipline of rhetoric. As a branch of knowledge, rhetoric dates back to classical Greece and are concerned with the study of the use of symbols to communicate” (Foss, 2005, p.141).

Also Tom and Eves claims that;

“A theory of visual rhetoric would recognize that pictures are a symbol system employed for the purpose of persuasion. Pictorial elements are altered, combined, arranged, adopt viewpoints, and focus to create artful deviations, characteristic of visual figures” (Tom and Eves, 1999, p.40).

According to Batı, visual rhetoric is a form of expression created with visual elements and particularly the usage of visual elements in the process of persuasive communication is not a random situation. Figures used in rhetorical expression are used to add charm and attraction to the statement by inverting the expression in the desired direction. Visual figures used in advertising, inserted into the desired form by advertisers to create a rhetorical expression (Batı, 2010, p.74).

Meyer, while talking about the effect of the image in his book, emphasized this effect due to rhetorical expression. According to him, the effect of an image reserved in its rhetorical power and images creates or destroys values by influencing the people with the power of inspiration. But it also has the power to activation. For example,

buying things that are desired to be sold, or believing in things that they want to be believed (Meyer, 2009, p.126).

At this point visual figures are used in various ways to create rhetorical expression by advertisers. There is a parallel relation between the rhetoric which is related with strengthening the speech of orator by aestheticized his/her expression through the sublimation and the use of work of art in advertising. Advertiser constitutes a rhetorical language by transferring the “glory” of artwork. However, the impressive and convincing form of expression is supported by transferring some values such as luxury, prestige, and reputability. At this point, the usage of especially well known artworks, reactivate the information about the artwork on the people’s mind and communication process will be quicker and much more effective.

Therefore, the present study examines visual rhetorical languages that are created by the work of art.

3.2 Data Collection Process

The process of data collection of the present study, print advertisements that use a work of art researched. During the research, existing studies which is about the use of artworks in advertisement were examined. After obtained secondary information from these studies, advertisements which use the artwork images have been reached by research conducted over the internet. As a result of the research period, 114 advertisements have been reached from the web site, “<http://www.coloribus.com>”.

Existing advertisements used most famous artworks of painters such as Boticelli, Cezanne, Durer, Egon Schiele, Escher, Goya, Joan Miro, Leonardo da Vinci,

Magritte, Matisse, Michelangelo, Modigliani, Monet, Munch, Picasso, Salvador Dali, Toulouse Lautrec, Van Gogh and Vermeer. In this thesis, advertisements which use the two well known artworks of Leonardo da Vinci, “Mona Lisa” and “Last Supper”; Vincent Van Gogh, “Self Portrait” and “Bedroom”; and Maurits Cornelis Escher, “Relativity” and “Waterfall” are analyzed from the visual rhetorical perspective based on the “ethos, pathos and logos” trilogy of Aristotle.

However, the main criteria for choosing an advertisement is the usage of artwork images as a visual imagery to create a visual rhetorical language. In addition, some criteria such as the media channel which publishes the advertisements, country, date, or product/service which is advertised does not affect or change its content, and therefore, they are not taken into consideration in the process of data collection.

Chapter 4

ANALYSIS

The aim of the analysis chapter is to find the answer of the main question of the present study, through the visual rhetorical perspective 10 different print advertisements that use the artwork images of Leonardo da Vinci, Vincent Van Gogh and Maurtis Cornelis Escher are analyzed in this chapter by considering the information in the literature review part.

“Ultimately advertising works in a circular movement which once set in motion is self-perpetuating. It ‘works’ because it feeds off a genuine ‘use-value’; besides needing social meaning we obviously *do need* material goods. Advertising gives those goods a social meaning so that two needs are crossed, and neither is adequately fulfilled. Material things we need; the point of exchange between the two is where ‘meaning’ is created” (Williamson, 2002, p.14).

Therefore, advertisers try to make more effective communication process by using some methods to create this artificial meaning structure and use of artwork images is one of them. Advertisers use the artwork images to create a social meaning for advertised product by removed the artwork images from their own semantic structure in an intertextual⁶ relationship. Therefore, coming section aims to show the meta-language of advertisements that use the artwork images in visual rhetorical context.

⁶ Kristeva, J. (1980). *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press.

The first example of advertisements which use the artwork image as a visual rhetorical item is the advertisement for the product of Volkswagen Company, “Volkswagen Technology 4 Motion” by DDB advertising agency in New Zealand, 2009. This advertising agency made two similar type advertisements for the same product in a same year and they use the two different artworks of Mauritz Cornelis Escher which is titled “Relativity” and “Waterfall”. Figure 1 and 3 show the original artworks of Escher and 2 and 4 show the usage of Escher artworks in advertisements.

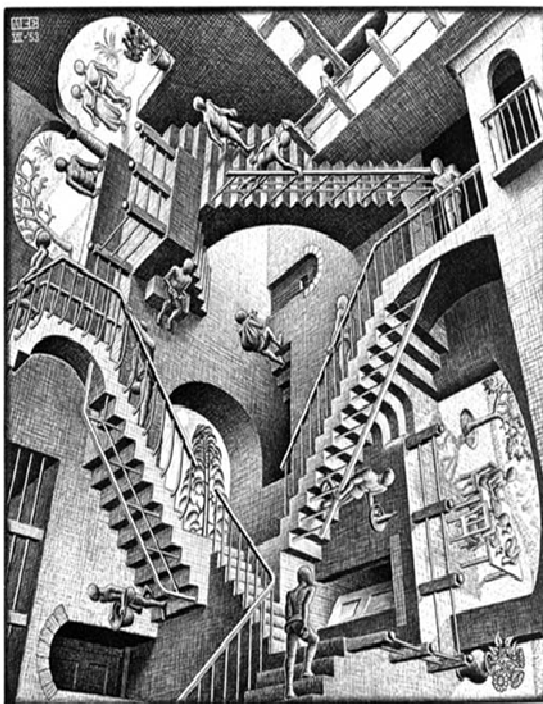


Figure 1. Mauritz Cornelis Escher, Relativity, The Escher Museum, Netherlands, (1953).

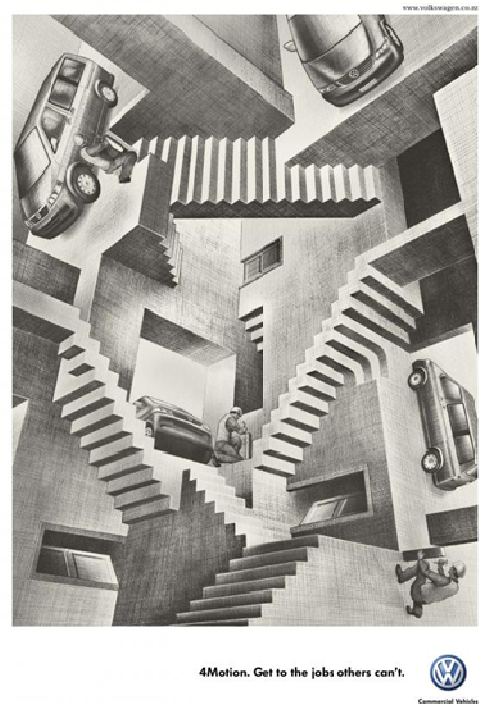


Figure 2. Advertisement for Volkswagen Technology 4 Motion by DDB Advertising Agency, (2009).

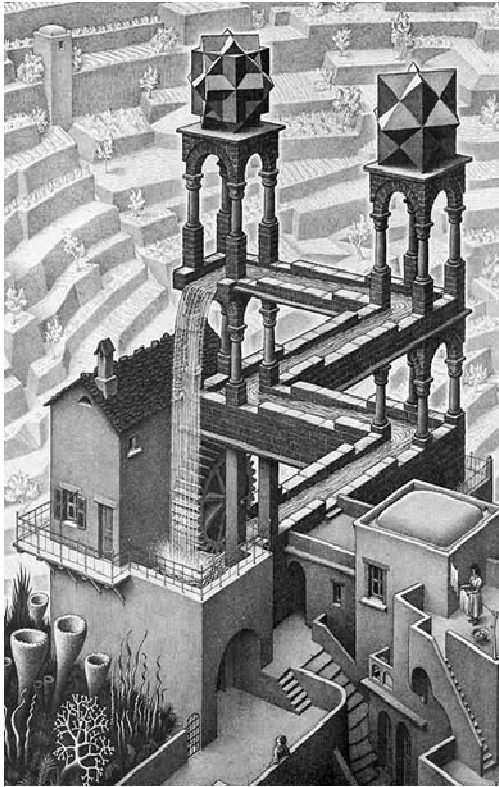


Figure 3. Mauritz Cornelis Escher, Waterfall, The Escher Museum, Netherlands, (1961).



Figure 4. Advertisement for Volkswagen Technology 4 Motion by DDB Advertising Agency, (2009).

In these two similar types of advertisements, advertisers try to create a semantical relationship between the feature of the product and work of art. Therefore, before the analysis of advertisements, to examine the characteristics of paintings of Escher is essential to understand the language of advertisement.

4.1 Mauritz Cornelis Escher, “Relativity” and “Waterfall”

Mauritz Cornelis Escher was born in Holland, 1898. He studied graphics with the advice of his graphic teacher. Then, under the guidance of his brother, Berend, he met with mathematics and started to study on symmetry. Escher made 448 lithographs and over 2000 drawings during his lifetime. His works are known especially as an example of usage two and three dimensional components in

connection with each other at the same time. (Kaninklijke, E.J.J.&Tiji,N.V., 1959, p.14). Besides, he portrayed his works in metaphysical spaces and the concept of infinity.

4.1.1 “Relativity”

In his work “Relativity” (1953), he wants to show an unrealistic world. In this artwork “We have three forces of gravity working perpendicularly to one another. Three earth-planes cut across each other at right angles, and human beings are living on each of them” (Kaninklijke, E.J.J.&Tiji,N.V., 1959, p.14). Also,

“it is impossible for the inhabitants of different worlds to walk or sit or stand on the same floor, because they have differing conceptions of what is horizontal and what is vertical. Yet they may well share the use of the same staircase. On the top staircase illustrated here, two people are moving side by side and in the same direction, and yet one of them is going downstairs and the other upstairs. Contact between them is out of the question because they live in different worlds and therefore can have no knowledge of each other’s existence” (Kaninklijke, E.J.J.&Tiji,N.V., 1959, p.14).

4.1.2 “Waterfall”

“Waterfall” (1961) is another famous painting of Escher. In this artwork, “If you follow the course of the water in "Waterfall" you will see that it flows in an endless cycle, which represented for Escher another physical impossibility - that of perpetual motion”(http://psylux.psych.tudresden.de/i1/kaw/diverses%20Material/www.illusionworks.com/html/art_of_m._c._escher.html).

From this point, if we examine the usage of Escher’s artworks in advertisements figure 1a and 1b shows the relation of product with the characteristics of his artworks that is mentioned above. Both in figure 2 and 4, advertisers manipulated the original

of the artworks “Relativity” and “Waterfall” and they transfer the meaning of artwork to the advertised product.

When we look the advertisements in figure 2 and 4, the artworks of Escher, the advertised car of Volkswagen and people who work used as visual images in the whole composition of the advertisement. Also a slogan, logo and web address of the company are other items used in advertisement. In both of two advertisements, advertisers manipulated to the original of artworks and they use them as a dominant visual figure. In these similar examples, advertisers try to create a semantic bridge between the metaphysical characteristic of Escher’s works with the car of Volkswagen and they want to emphasize the utility of the product. Because Volkswagen 4 Motion is a commercial vehicles and because of its four-wheel drive system it can adapts to all kind of road conditions easily. Also it provides a comfortable ride especially on rapid slope (http://ticariarac.vw.com.tr/modeller/caravelle/teknoloji_4motion.aspx?model=4motion).

Therefore, advertisement focuses on this benefit of product by connecting it with the characteristic of Escher’s paintings. They create a logical connection between the features of the product with the artwork; they transfer a feeling for the audience and by this way, they try to create an association and after a signification on the minds of the audiences.

Furthermore, another important thing in these advertisements is the written text. Because, the slogan of advertisement is “4Motion. Get to Jobs others can’t” and this

slogan is directly indicating the benefit of the product for its target audience and it also support to the visual image. And so, when we analyze the whole composition of advertisement with both its visual and verbal figures, in these two examples, advertisers targeted to the people who need and interest with the commercial vehicles, especially because of their jobs. Therefore, the message of whole advertisement is that if you want to get a job in every condition, you should have a Volkswagen 4 Motion, because by this way you can make your job easily and you can eliminate your competitors.

4.2 Leonardo da Vinci, “Mona Lisa” and “Last Supper”

Another example for the usage of artworks in advertisements as a visual figure is the artworks of Leonardo da Vinci.

During the research period of this study, in total 114 different advertisements collected and 35 of them use the most two famous artwork of Leonardo, “Mona Lisa” (1503-1506) and “Last Supper” (1495-1498). Therefore, again before the analysis of advertisements, to give information about Leonardo da Vinci and his artworks will be necessary and useful.

Leonardo da Vinci was born in Florence, 1452. Writers and critics of the past described to his as a “remarkable, extraordinary, almost always favorable” (Zöllner, 2000, p.7). Leonardo was not only a painter; he was also a mathematician, anatomist, architect, mechanical engineer, the designer of the first bicycle and first helicopter. He was also a scientist and has lots of work in the medical field (Trans.: F.N.K.,İnatçı, 2012, p.190). He has lots of works during his period of life time.

However, “Mona Lisa” is the most famous work of Leonardo and “Last Supper” is the most reproduced religious artwork. Also these two famous artworks are most preferred ones by the advertisers. Therefore, to give briefly information about these two artworks will be necessary in this point.

4.2.1 “Mona Lisa”

According to İnatçı, if we ask the most popular artwork in the world, the answer without doubt, become “Lisa del Giocondo” or with the name preferred by popular history “Mona Lisa” of Leonardo da Vinci (1452-1519) (Trans.: F.N.K.,İnatçı, 2012, p.188). Mona Lisa has been painted between 1503-1506 years with oil on wood in 77x53 cm dimensions (Zöllner, 2000, p.71). In this portrayed, “the half figure is turned two-thirds towards the viewer, a balustrade with pillars connects the foreground with the landscape in the background”(Zöllner, 2000, p.71). Mona Lisa portrayed for the newborn son (Andrea) of Francesco del Giocondo. There are many speculations about this artwork. In his book İnatçı (2012) mentioned about this and he said that according to some critics, in reality its own portrait of Leonardo because of the homosexual tendency of him and so he portrayed himself as a woman (Trans.: F.N.K.,İnatçı, 2012, p.188). While there are many different speculations about this artwork of da Vinci, Mona Lisa can be accepted as the most popular artwork in the world and so it has many different reproductions. It uses in many different context for different aims and of course advertisers do not forget the use of this most popular artwork to give their commercial messages. While Gombrich mentioned about Mona Lisa in his book, he talked about this commercial usage and he said; “Mona Lisa has been used to sell almost anything, from hair-dye to alcoholic beverages” (Gombrich,

1989, p6). Advertisers use the Mona Lisa in very different techniques to create a visual rhetorical expression and figure 6 and 8 show the examples of these usages.

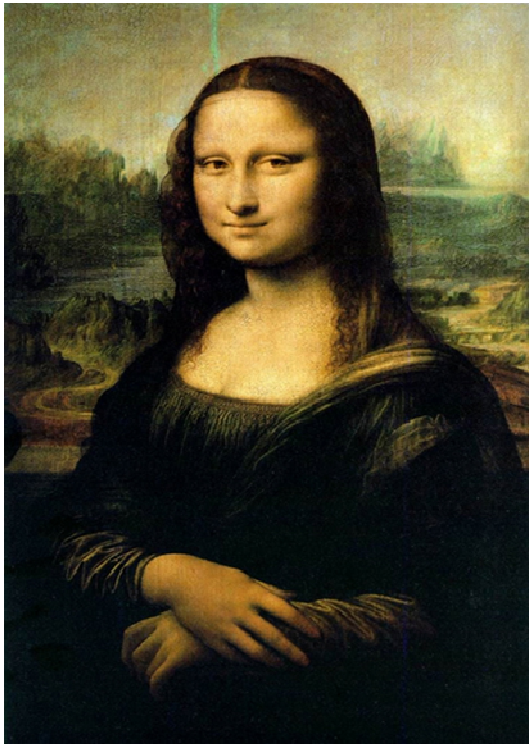


Figure 5. Leonardo da Vinci, Mona Lisa, Musee du Louvre, Paris, (1503-1506).

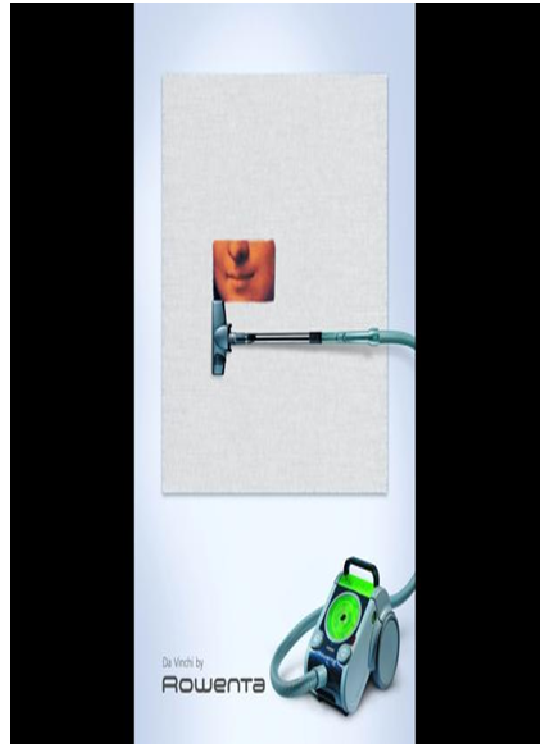


Figure 6. Advertisement for Rowenta vacuum cleaner by Publicis Advertising Agency, (2004).

“The advertisement transfer da Vinci’s painting from its original environment (the museum) to a new location, which loads it with a new commercial meaning” (Hetsroni, 2005, p64). In figure 6 and 8, we can see different manipulations of paintings. Advertisers quote the original artwork by has been made several changes to the original of artworks according to purpose of the message of advertisement.

Figure 6 is an advertisement for “Rowenta” vacuum cleaner was done by Publicis advertising agency in Russia, 2004. In the advertisement, the smile of Mona Lisa on a white carpet and the picture of the product are used as visual images. Also, there is a written text in the advertisement which is “Da Vinci by Rowenta”.

In this advertisement, advertisers again try to create a semantical relationship between the product and artwork. But in this example, they prefer to use a part of the original artwork instead of use it as a whole and they try to constitute a metonymic expression by using the smile of Mona Lisa. There are many different comments about the smile of Mona Lisa. For example, according to Zöllner, “The Mona Lisa’s smile also matches the contemporary views on feminine charm: the beauty of a contented, modest female smile was a reflection of that woman’s beauty and, hence, also of her virtue” (Zöllner, 2000, p.72). However, this advertisement used the smile of Mona Lisa as the end of the utility for the advertised product and the message of advertisement is emphasized also with written text by referring the name of da Vinci. In this advertisement, Mona Lisa’s smile on the white carpet is associated with the smile of the woman who uses the Rowenta vacuum cleaner to clean her home and the ultimate message of the advertisement is that if you use this product -Rowenta vacuum cleaner- your home will be clean and so there will be a smile in your face.

Another example of the advertisement which uses the Mona Lisa is the figure 8, Pantene shampoo advertisement. This advertisement was done for the brand of “Pantene” by Grey advertising agency in Australia, 2007.

This advertisement in figure 8 used the portrait of Mona Lisa and the bottle of Pantene shampoo as visual images. In this example, advertisers again use the artwork dominantly but they manipulated the hair of Mona Lisa according to their aim. Furthermore, there is a slogan in the advertisement as a verbal figure which supports the visuality and the slogan is “Pantene Time Renewal. Restore age-damaged hair.”

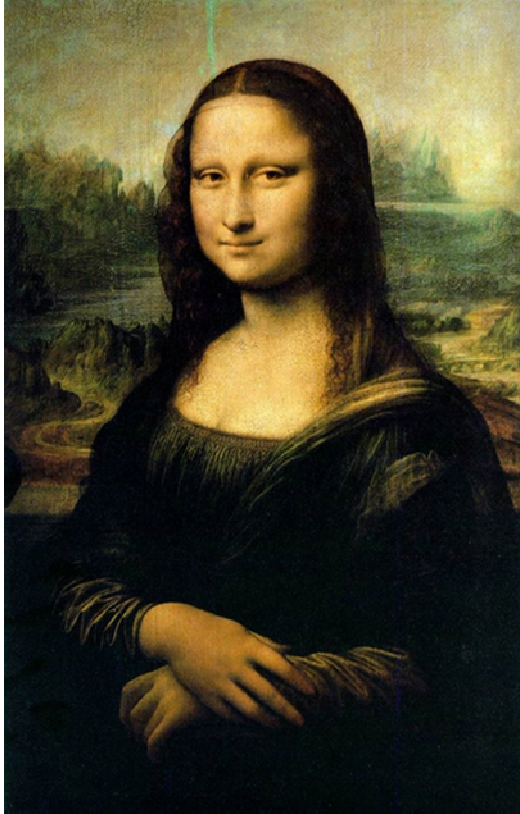


Figure 7. Leonardo da Vinci, Mona Lisa, Musee du Louvre, Paris, (1503-1506).

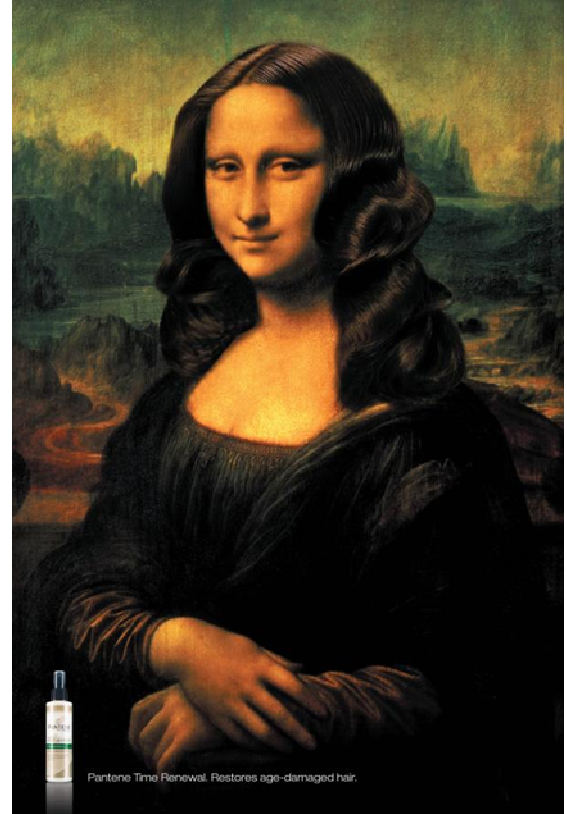


Figure 8. Advertisement for Pantene shampoo by Grey Advertising Agency, (2007).

In this advertisement, advertisers try to make a logical connection between the feature of the product and artwork by using the visual and verbal figure in a connection. Because, when we look the hair of Mona Lisa in the advertisement, her hair is wavy, but in reality it is straight. Here, they want to show that this shampoo can repair the hair, even if its the hair of Mona Lisa which is drawn in 1503-1506 and with the slogan for the product, advertisers try to support the whole message of the advertisement and emphasize the regenerating specialty of the product and so they want to constitute a temporal relationship between the work of art and advertised product.

4.2.2 “Last Supper”

Another artwork of da Vinci is mostly used by advertisers is “Last Supper” and because of this to give briefly information about this artwork will be necessary for understand the language of the advertisements.

“Last Supper, Letzte Abendmahl, Dernier Repas, Laatste Avondmaal, la Sainte Cene, la Ultima Cena... Its name is different from each other in all languages and all descriptions, but it has same charm and striking” (Trans.: F.N.K., Bayav, 2013, p.82). Last Supper which is one of the most depicted scenes of Bible interpreted in different ways by many artists. Giotto, Fra Angelico, Rubens, Dali, Andy Warhol and Leonardo...All of these artists formed it according to their own styles. Emphasized the theme of “betrayal” in this story, Leonardo was concentrated on the dramatic side of it (Bayav, 2013, p.82-83-84-85). In this artwork, “for his portrayal, Leonardo concentrated on the moment when Jesus sits down with his disciples and declares: “Verily I say unto you, that one of you shall betray me” (Matthew,26.21) (Zöllner, 2000, p.50). Also, in this fresco which is drawn to the wall of Santa Maria delle Grazie during 1495-1498 years (Zöllner, 2000, p.50). Leonardo drawn Jesus and his 12 apostles sitting position in four different locations in group of threes behind a long dining table. Lastly, in the depiction of Leonardo, Judas portrayed with money pouch in his right hand paid for the betrayal of him to the Jesus. Also, in the artwork, the impact and confusion of the declaration of Jesus is described both in facial and body expression of each apostle.

With its story and fascination, Last Supper becomes one of the most famous and well-known artwork of Leonardo. Because of this awareness, popularity and

effective story, it is used in many different contexts for many purposes. Advertisers also use the both stories and popularity of Last Supper. Therefore, in the following examples in figure 10 and 12 the usage of this artwork in a different context by advertisers will be examined.

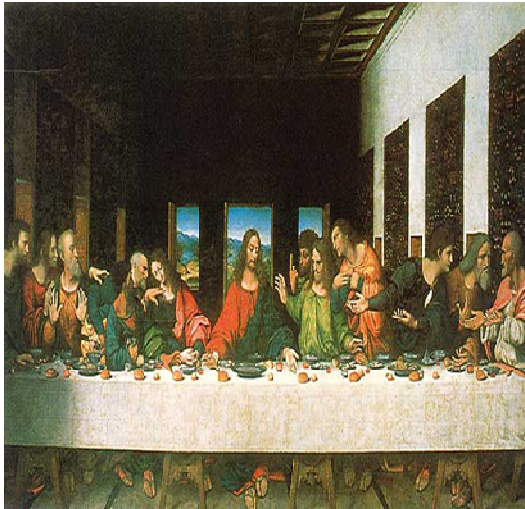


Figure 9. Leonardo da Vinci, Last Supper, Santa Maria delle Grazie, Milan, (1495-1498).



Figure 10. Advertisement for La Table Event Catering by Change Communication Advertising Agency, (2004).

Advertisers use the artwork as a visual image because of different reasons and one of them is the awareness of the artwork. Figure 10 is an example of this usage. Figure 10 is a service advertisement for the brand “La Table Event Catering” was done by Change Communication advertising agency in Germany, 2004.

In figure 10, advertisers use the artwork of da Vinci’s Last Supper as a dominant visual image without any radical manipulation. They prefer to use the original version of the artwork of da Vinci and they try to create a parallel relationship via the awareness of the artwork for the advertised service. Also they used a slogan as “UNFORGETTABLE MEALS” and the name of the company as a written text.

In this advertisement, advertisers prefer to use both awareness and memorable side of the Last Supper and with their slogan they aimed to support this usage. Advertisers try to give the essence of their message via both visual and verbal text. With their slogan they want to emphasize the excellence of their service by referring to unforgettable side of Last Supper.

Another example which uses the Last Supper as a visual image is the advertisement in figure 12. This is an advertisement for the product of “Mortein Rat Kill” was done by Euro Rscg advertising agency in Chile, 2007.

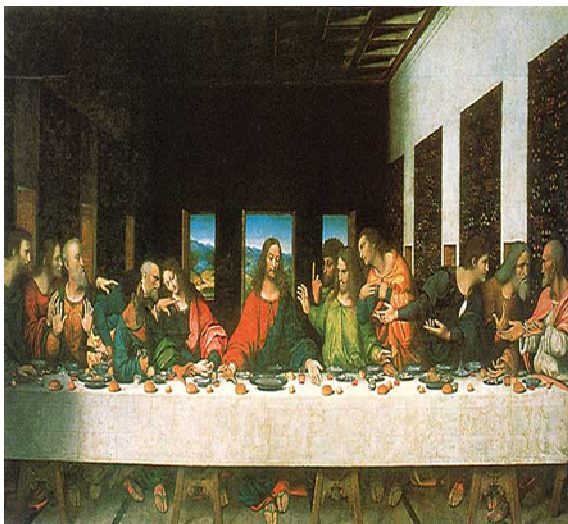


Figure 11. Leonardo da Vinci, Last Supper, Santa Maria delle Grazie, Milan, (1495-1498).



Figure 12. Advertisement for Mortein Rat Kill by Euro Rscg Advertising Agency, (2007).

In this example, advertisers prefer to use the story of Last Supper to give their message. First of all they use the general composition of the original artwork with a manipulation as a visual image in the advertisement. In contrast to other advertisements, they do not use any written figure. They prefer to give their message via the visual image and so they change the figures of the original picture with the

figures of rats and by this way they try to create a semantic structure between the work of art and advertised product. Because, according to original story of this artwork, Jesus dies after this supper and so this is the Last Supper of him. Because of this story, the message of advertisers is to emphasize strong effect of the advertised product, and actually they guarantee that if you use Mortein Rat Kill, it will be Last Supper of rats.

4.3 Vincent Van Gogh, “Self-Portrait” and “The Bedroom”

Another examples in this study are the advertisements which use the Van Gogh’s artworks as a visual image. Van Gogh is undoubtedly one of the world’s most well-known painters and he has many popular artworks. Especially, “Self-Portrait” and “The Artist’s Bedroom” are the most well-known works of him. These artworks used for many different purposes and advertisers also use these two artworks in their advertisements with some manipulations. They prefer to use these artworks because of different reasons. Therefore, in this point before the analysis of these advertisements, to give brief information about these artworks will be useful to understand the message of advertisements.

Vincent Van Gogh was born in Holland, 1853. According to writing of İnatçı about Van Gogh in his book, “Bakışma” (2012), Van Gogh has almost all syndromes of emotional and mental disorders. Epilepsy, schizophrenia, chemical poisoning because of paint. All of these emotional and mental disorders emerged in his pictures. According to experiments in the psychology of color, yellow is the most representative color of mental calmness and we can find all cases of yellow in artworks of Van Gogh until his suicide (Trans.: F.N.K., İnatçı, 2012, p.16-17-18).

4.3.1 Self-Portrait

“Van Gogh painted himself twice in September 1889. In one of these self-portraits he shows himself as artist, dressed in his blue working smock, holding his palette and turning from his easel to stare at the spectator. In the other portrait, Van Gogh appears before us dressed in a smart suit and waistcoat, without his professional attributes”(Uhde, 1991, p.44).

In the self portrait of Van Gogh, again we can see the psychic disturbance of his. The motion of his brush from outside to inside, such as fluctuation, and again blue and yellow color which are used by artist dominantly show the psychological illness of Van Gogh. Self-Portrait is the most used artwork of Van Gogh by advertisers and figure 14 and 16 shows the examples of this usage.

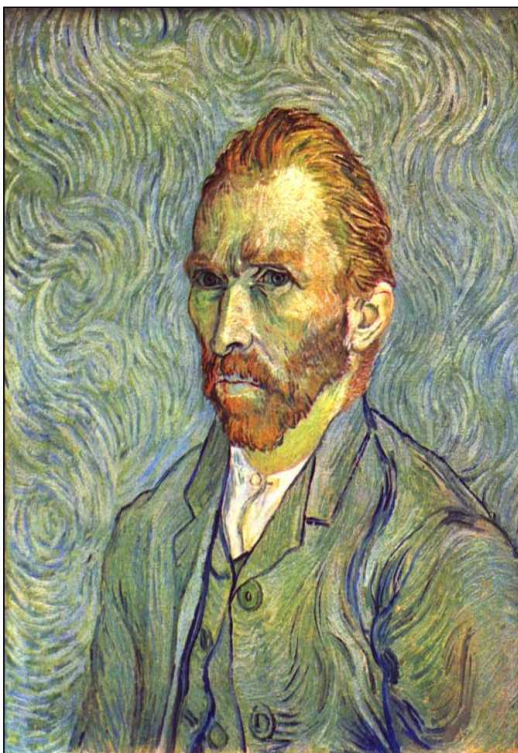


Figure 13. Wincent Van Gogh, Self-Portrait, Kröller-Müller Museum, Otterlo, (1886-1887).

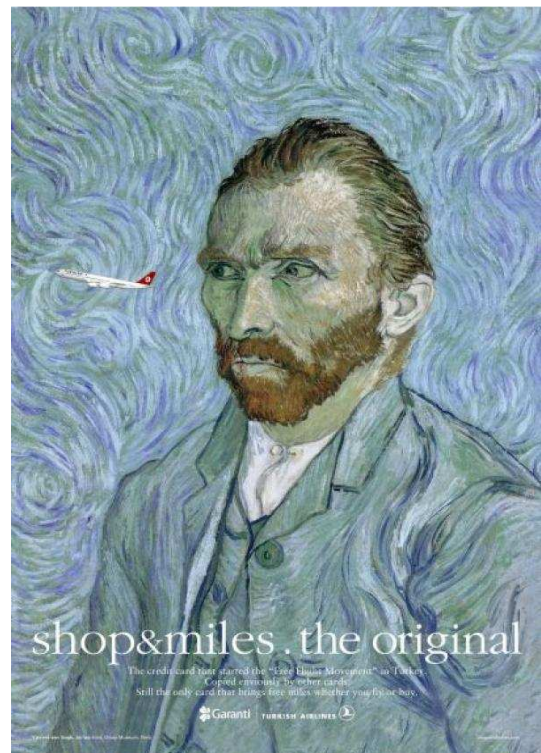


Figure 14. Advertisement for Garanti Bank, Shop&Miles credit card, by Alametifarika Advertising Agency, (2004).

Figure 14 is an advertisement for “Shop & Miles” credit card of Garanti Bank was done by Alametifarika advertising agency in Turkey, 2004.

In this example, advertisers use both visual and verbal text together to create semantical exchange between the work of art and advertised product. The portrait of Van Gogh and the plane of Turkish Airlines are used as visual figures by some manipulations. Also there is a written text that supports the message of visual figures in the advertisement.

First of all, in this example advertisers want to transfer both “originality and prestige” of the original work of art to the advertised product. They want to create a prestigious image for their product because, “prestige signifies status. Advertising aim to make consumers believe that by consuming prestigious products they enhance their self-esteem, communicate themselves to others as people who are socially desirable, and gain a membership in respected clubs (Quoted from Deeter, Schmelz, et.al., 2000; Garfein 1989 by Hetsroni, 2005, p.64).

Additionally, advertisers want to create a relationship between the “originality” of artwork and advertised product and they try to emphasize and support this meaning exchange with the written text. Because, the main headline of the advertisement is “Shop & Miles. the original.” Also, in the subheadline they try to emphasize the uniqueness of their product and they said; “The credit card that started the ‘Free Flight Movement’ in Turkey. Copied enviously by other cards. Still the only card that brings free miles whether you fly or buy.”

According to main headline, the word of “original” represent the uniqueness of Van Gogh Self Portrait and “in art, it is the aura of ‘one original’ that makes people interested (...) (Quoted from Imesch 2006, p.16 by Dietzmann, 2008, p.11). Therefore, advertisers transfer the originality of this artwork to the advertised product and by this way they want to constitute an additional value for their product. Also, in the continuous part of the text, the words of “copied....and only card...” give a sub-message to the audience. The whole message of advertisement is that although there are many reproductions of Van Gogh portrait there is one original and still it is unique. There are many copies of this card, but it is also unique, too. Thus, the message of advertisement is supported by both visual and verbal figures.

Another point in this advertisement is the posture of Van Gogh. Because in reality, it is a portrait and in the original picture the figure of Van Gogh is directly looking to the painter as a viewed. However, in the advertisement, advertisers changed his view direction and his eyes looked at the plane of Turkish Airlines, and at this time the plane become a viewed. Here, the purpose of this manipulation is to give the message of attractiveness of the campaign and because of this attractiveness, even Van Gogh as a portrait wants to view the plane of Turkish Airlines.

Another example which use the portrait of Van Gogh is the advertisement in figure 16 for “Skenpoint Printing House” was done by Newmoment advertising agency in Macedonia, 2009.

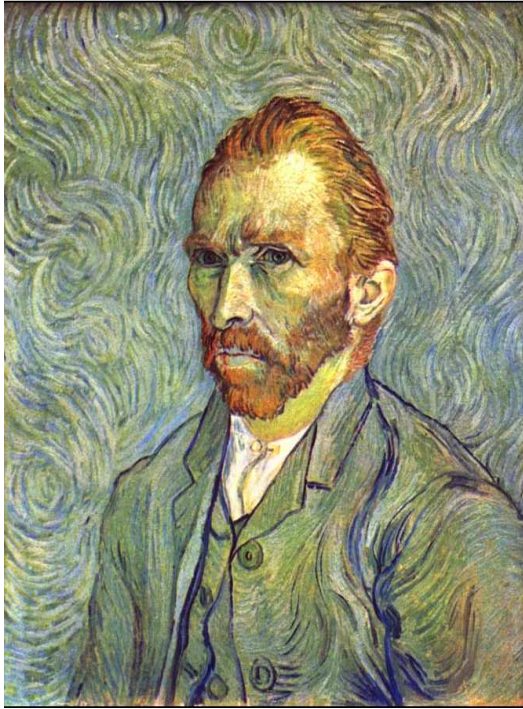


Figure 15. Wincent Van Gogh, Self-Portrait, Kröller-Müller Museum, Otterlo, (1886-1887).

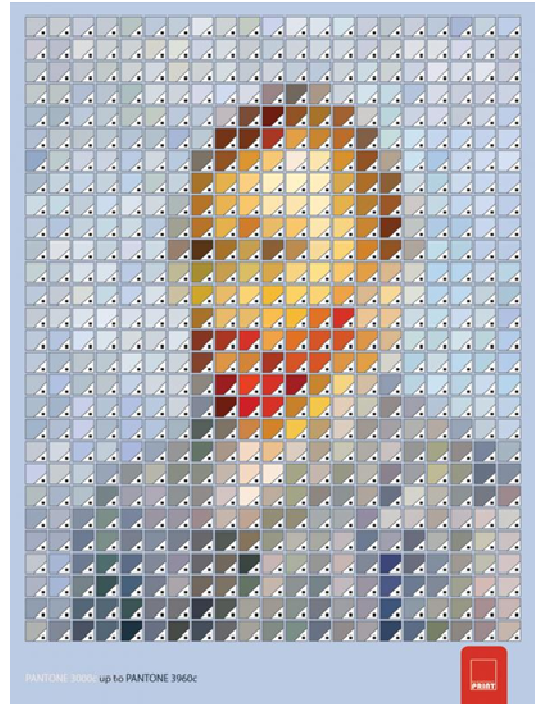


Figure 16. Advertisement for Skenpoint Printing House by Newmoment Advertising Agency, (2009).

In this advertisement, advertisers manipulated the portrait of Van Gogh and they use it as a visual image. Actually, the aim of advertisers in this advertisement is a little bit different from other example of usages. Because, in this example they prefer to use the characteristic of Van Gogh as a painter. Van Gogh was a painter who uses the combination of very different colors. He had a multicolored pallet. Because, “color is a very powerful tool of expression for Van Gogh” (Trans.:F.N.K., İnatçı, 2012, p.17). In this advertisement, advertisers create color scales on the original picture and they try to constitute a connotative signification between the feature of the product and artwork. They want to emphasize the multi-color specialty of product and so, their message is that Skenpoint Printing House has lots of different colors.

Another work of art of Van Gogh is “The Bedroom” which is used by advertisers. Figure 18 and 20 are the examples of this usage.

4.3.1 The Bedroom

Van Gogh has drawn this artwork in 1888 and he died after one year. Although there are different critics about this artwork of Van Gogh, the overall results concentrated on that Van Gogh wants to show the spiritual peace in this picture. Because, emotional and mental disorders of Van Gogh emerged in this picture. According to analysis of İnatçı about this artwork (2012), Van Gogh wants to get rid of the state of self-desolation, loneliness. Walls are painted the sky blue... Although window glasses seem like an open perspective still continues to remain closed... His face towel and clothes hung in its place... The bed that giving a sense of depth to the room is neat and tidy... And warm colors used for goods... All of these shows the emotional and psychological unrest of him (Trans.: F.N.K., İnatçı, 2012, p.30-32).



Figure 17. Wincent Van Gogh, The Bedroom, Van Gogh Museum, Amsterdam, (1888).

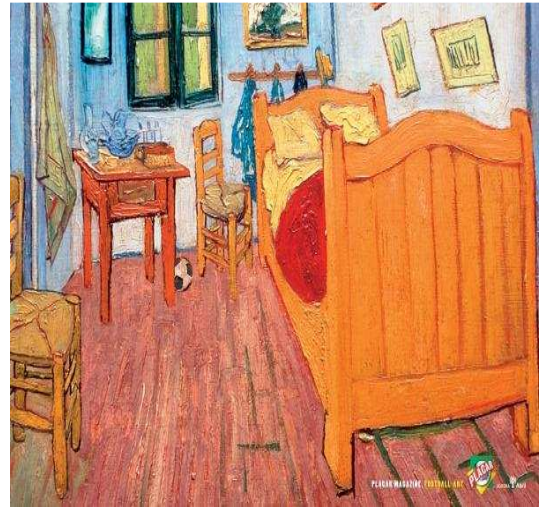


Figure 18. Advertisement for Placar Magazine by Mccann Erickson Advertising Agency, (2006).

Figure 18 is an advertisement for “Placar Magazine” was done by Mccann Erickson advertising agency in Brazil, 2006.

In this advertisement, advertisers use the artwork of Van Gogh as a dominant visual image. They almost use the original version of the artwork without radical manipulation. They only add a football image next to the table in the picture to indicate the content of the magazine. Moreover, the name of the product and logo is used as another image in the advertisement. When we look at the sub-text of this advertisement, we can say that advertisers want to create a parallel relationship between the both characteristic feature of Van Gogh and his artwork. Because, as mentioned above, there are psychological reflections of artist in this artwork and advertisers want to give their message via this situation. With this reality of both Van Gogh and his picture, they want to emphasize the feature of their product and they try to constitute a signification on the minds of their audiences about the benefit of Placar Magazine. Therefore, the whole message of this advertisement is that with this magazine you will not feel loneliness even when you alone.

Figure 20 is another example of advertisement which uses “The Bedroom” as a visual image.



Figure 19. Wincent Van Gogh, The Bedroom, Van Gogh Museum, Amsterdam, (1888).

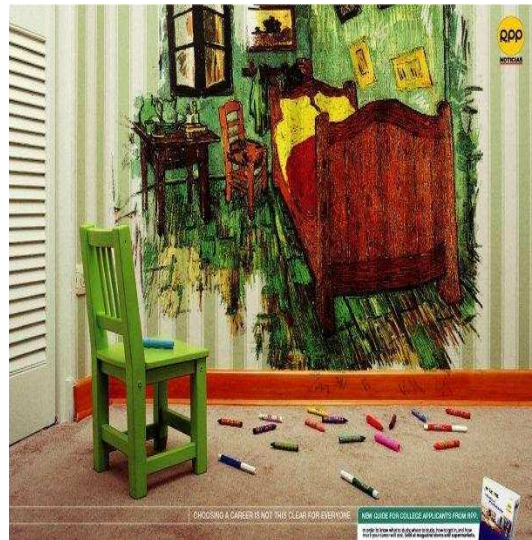


Figure 20. Advertisement for Guide For College Applicants by Young & Rubicam Advertising Agency, (2003).

This is an advertisement for brand of Grupo Rpp and for their product “Guide For College Applicants” was done by Young & Rubicam advertising agency in Peru, 2003.

In this advertisement, there is an artwork of Van Gogh as drawn on the wall, a chair, crayons and a picture of the guide which is advertised as visual images and there is a written text that supports the message of the advertisement. They manipulated the artwork of Van Gogh in parallel to their message. In this example advertisers again want to give their message via both visual and verbal figures. But, when we look the composition of the advertisement, they use the visual figure more dominantly and verbal figures used as a supportive component for the purpose of the advertisement.

The slogan of the advertisement is “CHOOSING A CAREER IS NOT THIS CLEAR FOR EVERYONE”. With this slogan, they want to create a relationship between the career of Van Gogh via his artwork and from this perspective their message is that

everyone has not a clear career plan, but with this “new guide for college applicants” you can specify your career more clearly.

4.4 Findings from the Analysis

In this point, when we look the consequences of the analysis the usage of artworks in advertisements create a visual rhetorical expression and so advertisers prefer to use them in their advertisements. As mentioned in literature chapter, the primary reason of advertisers for usage the artwork image is to “sublimate” the advertised product by using artwork images. Advertisers transfer the social meaning of artwork such as luxury and prestige and they constitute a semantical relationship between artwork and advertised product. Also they create an exchange value for their product.

Furthermore, they prefer to use especially well-known artworks in their advertisements and they manipulate artwork according to their purposes and they prefer to use visual and verbal items together in whole composition of advertisements. By this way, they want to create fully effective communication process.

In addition, advertisers try to sublimate advertised product/service via rhetorical expression. Because the aim of rhetoric is use the most effective expression in a given situation with the character of speaker “ethos”, activation of feelings “pathos” and by convincing evidence “logos”. Advertisers create sublimation by using the artwork in advertisement in the concept of *ethos*, they constitute a logical connection between the features of the product with the artwork in the concept of *logos* and also

they transfer a feeling for the audience in the concept of *pathos*. By this way, they try to create a visual rhetorical language via artwork images in advertisements.

Chapter 5

CONCLUSION

In this section, the results and recommendations are included in connection with the purpose, methods and findings of the study.

5.1 Conclusions Drawn from the Study

This thesis examined the meta-language of print advertisements which use artwork images as visual rhetorical items. For this purpose, ten different print advertisements which use the works of art of Leonardo da Vinci, Vincent Van Gogh and Maurtis Cornelis Escher are collected and analyzed.

Advertisements which are selected for this study and used works of art are; “Relativity” and “Waterfall” of Escher used by Volkswagen Company; “Mona Lisa” of Leonardo da Vinci used by Rowenta vacuum cleaner and Pantene shampoo; “Last Supper” of Leonardo da Vinci used by La Table Event Catering and Mortein Rat Kill; “Self-Portrait” of Van Gogh used by Garanti Bank and Skenpoint Printing House and lastly “The Bedroom” of Van Gogh used by Placar Magazine and Guide For College Applicants.

According to consequences of the visual rhetorical analysis of these advertisements, first of all generally most popular and well-known artworks of artists are used as a dominant visual figure in all of the advertisements. Advertisers prefer to make some

manipulations on the artworks according to message they want to give. Moreover, they used the artwork images because of their awareness, popularity, characteristic features of both artwork and its artists and also because of their story. But generally, they prefer to connect semantically relationship between the work of art and product which is advertised. They try to consubstantiate of the connotations of artworks with the product and by this way they want to create a signification on the mind of their target audiences.

In addition to these, advertisers generally prefer to use the visual and written texts together in the advertisement. But, when we look the general composition of the advertisements which are analyzed for this study, advertisers used the written text as a supporting item. Generally slogans of the advertisements indicate the artwork image according to its aim.

Furthermore, to constitute a visual rhetorical language, the use of artwork images in advertisements generally provide an advantage to the advertisers. Because, by this way advertisers transfer the sublimity and prestige which is already exist in the artwork itself. Therefore, they also sublimate their product in this way and they create an extra exchange value.

As a result, to continue for “endless” act of consuming, mass media and advertisements as one of them used to influence and persuade the people. Today, advertisements are called “sons of capitalism” and they try to affect people about “what or who” they may be by using the advertised product in social structure. According to Adorno, this is the victory of advertisement in culture industry.

Because, people continue to buy and use the cultural commodities which become artificial (Adorno, 1991, p.85). Therefore, advertisements use almost everything as a commercial message transmitter in an intertextual relationship.

The usage of artwork images in advertisements as a visual rhetorical item is an example of this intertextual relation. Because advertisers use the work of art in a different expression and context and this reproduction of artworks by advertisements for mass consumption transforms the work of art to a meta. Although this usage cannot give damage to its own aura of artwork, nevertheless cause the transformation of work of art to a meta in a capitalist system.

5.2 Recommendations for Further Research

This study focused on the visual rhetorical language of print advertisements which use works of art as visual image. But, the media channel, date and place were not considered for this study. As a recommendation, future research can regard these items and it can focus on the relationship of products which are advertised and artwork images which used in advertisement and by this way the connection of product/service and artwork image can observed. Also, this study focused on the print advertisement. As a continuation of this, television advertisements can examine in the context of visual rhetoric.

REFERENCES

- Adorno, T. W. (1991). *The Culture Industry*. London : Routledge.
- Althusser, L. (1971). Ideology and Ideological State Apparatuses. In L. Althusser Ed.), *Lenin and Philosophy and other Essays*. New York: Monthly Review Press.
- Aristo. (2008). *Retorik*. İstanbul: Yapı Kredi Yayınları.
- Baltzis, A. (2007). Visual Arts and Symbolic Value of Consumer Goods: The Use of Paintings in Print Ads. *New Frontiers in Arts Sociology: Creativity, Support and Sustainability* , pp. 1-11.
- Batı, U. (2010). *Reklamın Dili*. İstanbul: Alfa Yayınları.
- Batı, U. (2007, Haziran). Reklamlarda Retorik Figürlerin Kullanımı. *Marmara Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, pp. 327-335.
- Baudrillard, J. (1998). *The Consumer Society: Myths and Structures*. UK: Sage Publication.
- Bauman, Z. (2000). *The Individualized Society*. UK: Polity Press.
- Bayav, D. D. (2013). Son Akşam Yemeği. *Rh+ Art Magazine*, pp.82-85.
- Becer, E. (2006). *İletişim ve Grafik Tasarım*. Ankara: Dost Kitabevi Yayınları.

- Benjamin, W. (2009). *Pasajlar*. İstanbul: Yapı Kredi Kültür Sanat Yayıncılık.
- Berger, J. (1972). *Ways of Seeing*. London: British Broadcasting Corporation and Penguin Books.
- Bulmer, S., & Oliver, M. B. (2006, March). Visual Rhetoric and Global Advertising Imagery. *Journal of Marketing Communications*, pp. 49-61.
- Caravelle Comfortline 4 Motion*. Retrieved June 16, 2013, from vw.com.tr/modeller/caravelle/teknoloji_4motion.aspx?model=4motion)
- Çetin, İ. (2005). *Sanat Eğitiminde Afiş*. (Yüksek lisans tezi). Selçuk Üniversitesi, Sosyal Bilimler Enstitüsü, Konya.
- Çınar, N. (2009). *Reklamlarda Kullanılan Görsel Metaforların Reklamın Beğenilirliği Üzerindeki Etkisi*. (Yüksek lisans tezi). Anadolu Üniversitesi, Sosyal Bilimler Enstitüsü, Eskişehir.
- Dağtaş, B. (2003). *Reklamı Okumak*. Ankara: Ütopya Yayınevi.
- Dağtaş, E., & Dağtaş, B. (2006). Tüketim Kültürü, Yaşam Tarzları, Boş Zamanlar Ve Medya Üzerine Bir Literatür Taraması. *Eğitim Bilim Toplum Dergisi*, pp. 4-31.
- Dellaloğlu, B. (2007). *Frankfurt Okulu'nda Sanat ve Toplum*. İstanbul: Say Yayınları.
- Dietzmann, F. (2008). *Possibilities of Art Appropriation in Print Advertising*. (Master thesis). Kajaani University, School of Business, Finland.

- E.H.Gombrich. (1989). *Leonardo da Vinci*. London: South Bank Centre.
- Featherstone, M. (2005). *Postmodernizm ve Tüketim Kültürü*. İstanbul: Ayrıntı Yayınları.
- Foss, S. K. (2005). Theory of Visual Rhetoric. In K. Smith, S. Moriarty, G. Barbatsis, & K. Kenney, *Handbook of Visual Communication Theory, Methods, and Media* (pp. 141-152). London: Lawrence Erlbaum Associates Publishers.
- Göçmen, Ö.P. (2006). *Sanat Eseri Kullanılan Reklamların Göstergibilimsel Açıdan İncelenmesi*. (Yüksek lisans tezi). Gazi Üniversitesi, Eğitim Bilimleri Enstitüsü, Ankara.
- Güçlü, A., Uzun, E., Uzun, S., & Yolsal, Ü. H. (2008). *Felsefe Sözlüğü*. Ankara: Bilim ve Sanat Yayınları.
- Hetsroni, A. (2005). Art in Advertising: A Cross Cultural Examination of Ads and Creatives. *Visual Communication Quarterly*, 12(1-2), pp. 58-77.
- Hill, C.A. (2008). The Psychology of Rhetorical Images. In C. A.Hill, & M. Helmers, *Defining Visual Rhetorics* (pp. 25-40). UK: Taylor&Francis.
- İnatçı, Ü. (2012). *Bakışma Yapıt Okumaları*. Lefkoşa: Söylem Yayınları.
- Kaninklijke, J., & Tijn, N. (1959). *M.C.Escher The Graphic Work*. Germany.

Kristeva, J. (1980). *Desire in Language: A Semiotic Approach to Literature and Art*.

New York: Colombia University Press.

Marx, K. (1972). *The Grundrisse*. London: Harper & Row Publishers

Meyer, M. (2009). *Retorik*. Ankara: Dost Kitabevi.

Odabaşı, Y. (2006). *Tüketim Kültürü Yetinen Toplumdan Tüketen Topluma*. İstanbul:

Sistam Yayıncılık.

Smith, D., & Evans, P. (2009). *Karl Marx Kapital Yeni Başlayanlar İçin*. İstanbul:

Versus Kitap.

Tom, G., & Eves, A. (1999, July-August). The Use of Rhetorical Devices in

Advertising. *Journal of Advertising Research*, pp. 39-43.

Uhde, W. (1991). *Van Gogh*. Hong Kong: Phaidon Press Limited.

Williamson, J. (2002). *Decoding Advertisement*. Great Britain and United States:

Marion Boyars Publisher LTD.

Yanıklar, C. (2010, Mayıs). Tüketim Kültürü, Kapitalizm ve İnsan İhtiyaçları

Arasındaki İlişki Üzerine Bir Tartışma. *Çukurova Üniversitesi Sosyal Bilimler*

Dergisi, pp. 25-32.

Yazar, F. (2011, 07 25). *Uluslararası Teknolojik, Ekonomik ve Sosyal Arařtırmalar*

Vakfi. Retrieved 10 14, 2012, from UTESAV:

<http://www.utesav.org.tr/I.aspx?IO=46>

Zöllner, F. (2000). *Leonardo*. Germany: Taschen.

