

The Postmodern Avatar¹

The Changing World of the Arts and Jeff Koons

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Abstract

In their own historical and social essence, the arts comprise moments of rupture or overcoming concerning their purposes. In this article, it is essential to consider the cultural changes in the passage from the 20th to the 21st century. This article seeks to understand this moment as a process of development relating not only to the arts in its milieu of experts, but also the arts in its meaning for audiences in urban centers. These transformations are the main characteristics of urban visual culture, representations of the world view by both characteristics and needs, varying according to political and social cultures. Historical analysis and reflection on the meaning of art in the contemporary world seek to contextualize the purpose of this visual culture in this moment of transition. The ideologies that guided modern art no longer offer their meanings. However, to illustrate the subject of this transition context, the art of Jeff Koons is analyzed for its impact and cultural receptivity, with emphasis on the ongoing dichotomous relationship of our history that breaks with the conservative tradition, which has significant representatives in the Château de Versailles—a symbol of power, not only for a French monarchical tradition but, above all, for the reasons that led to the French Revolution (1789–1799), an advent that transformed Western societies. However, there could be no better scenario to represent a revolution in the arts through contemporary art exhibitions. To understand this recent moment of rupturing, especially with the modern arts—called the postmodern age—this article discusses whether modernity's values are surpassed, and which artistic and cultural values prevail in the contemporary. Thus, a fundamental motive in the arts' universe, with origins in the Renaissance, stands out as an argument for the aesthetic judgment and taste that prevails in the entire cultural sphere reigning absolute—the kitsch. Finally, facing the technical, artistic, and cultural possibilities, such as the stages of different social reality processes, the Kitsch Art or postmodern sculptures of Jeff Koons are placed in the current socio-cultural context.

The Postmodern Sculptures and Architecture as Symbol of Power

The Château de Versailles' architectural spaces are not only part of a historical moment; they are a means of transformative cultural reality: a symbolic socio-political space of both tradition and uprising—the French Monarchy and Revolution—as the representativeness for the artistic legacy. This relationship of symbolic spaces and humanity's heritages represents the cultural tradition and, above all, the glorification of both royalty and the republic's power in its apparent conformities or rejection. Therefore, contemporary art's transformative effect in architectural space is a means for its realization also perceived as a cultural reality. All issues are part of the cultures concerning the past, present, and future. Thus, the real-world dimension of performance and space concerning historical signs results from cultural and social traditions and transformations. During the 20th century, many researchers studied the consequences of such important and necessary change over time in the technical cultures, policies, and materials of everyday life.

Presently, all contemporary values are searching in their configurations for the image that could characterize their values. The question is as follows: What is real or illusion in each of these realizations in their time and social reality? Concerning the contrast of many realizations that coexist with previous eras' artistic works, the analysis is much more complicated when it comes to urban space in the relationship of tradition with new ways of perceiving the symbolic universe through its artifacts, which represents its values. The discussion of the ancient versus the modern is a constant in art history. At each new exhibition, a new image is speculated under the antagonism between the old and the new. Tradition and progress are nothing more than mere images of appearance, especially in contemporary art related to the cultural market, as explains professor Jimenez (2010) in the *Le Monde*, "Vive l'insolence et l'insolite contre puritains et puristes!" (Hurray for insolence and the insolent against puritans and purists!): "Contemporary art, a postmodern avatar, does not enter into the game of simple duality between past and future. It is the presence of a third dimension, that of generalized métissage, of the extent—and no longer the temporality—of this 'spectacle' defined, more than forty years ago, by Guy Debord, as the 'moment when commercialization has reached the total occupation of social life.'"²



Figure 1. Jeff Koons, *Balloon Flower*, *Celebration* series (1995-1999).
Photo by [Marc Wathieu](#). Chateau de Versailles. November 21, 2008.
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This reference is part of an article on an exhibition at the Château de Versailles that was as controversial as that of Jeff Koons. It belonged to the artist Takashi Murakami, one of the stars of Japanese contemporary art. During Murakami's exhibition, the Parisian newspaper *Le Monde* published the essay (October 1, 2010) on this subject by Marc Jimenez, a philosopher specializing in aesthetics, professor at the University of Paris I (Panthéon-Sorbonne), and author of *La Querelle de l'art contemporain* (2005). Concerning the work in question, it is an important work highlighting the meaning of contemporary art by its magnitude. Finally, the Château de Versailles (France) also received works by Jeff Koons³ in the Palace (October 9, 2008 – April 1, 2009), composing the scene by contrasting what most characterizes the French Baroque with architectural forms of classicism by the exceptional grandeur of the Château de Versailles, which is classified as a historical monument by UNESCO (Fig. 1).

Therefore, it is necessary to consider from the aesthetic perspective what can be understood about the postmodern term. According to Étienne Souriau (1990), in principle, the term “modern” means the present, so the postmodern can only be that which does not yet exist. However, the postmodern concept can be described as indicating not the future, but a present at the moment of breaking from modernity, a moment of transition. Postmodernity does not address the new modernity that rejects the precedent in the recent past. In principle, the sense of the modern must be considered when relating this postmodern neologism to modern times, to modernity, “*la modernité, c’est le transitoire, le fugitif*” (modernity is the transitory, the fleeting, the fugitive), regarding Baudelaire in *Le peintre de la vie moderne* (Souriau 1990, 1075). Therefore, the modern is not new, but a recent collective meeting the consensus of the time, which rejects the past and values current fashion. In general, what most characterizes modernity is the opposition and consciousness of rupture.

The whole of social discourse is in a zone of dissuasion articulated by the ideology of visibility, transparency, versatility, and the consensus to exhibit artifacts in a relationship that transforms cultural goods into consumer goods. Art for the artifact or the artifact for art is shown in spaces without any aesthetic sense. But they expect something, which can be a new look or any other innovation with old ways in new representations. Marc Jimenez reminds us in *La querelle de l’art contemporain* (2005)⁴ of the famous contradictions since antiquity, of being for or against imitation (*mimesis*) and *trompe l’oeil*, the counter-reformation concerning iconoclasts, and—more recently—the opposition of the old against the modern in a political scenario. Consequently, the changes that modernity would bring to the senses would leave less and less space for tradition compared to the new arts.

The experience of the new has overtaken all aspects of daily life, transforming the representation of modern life, even before it could perceive the changes through concrete achievements. Thus, we believed in the transformation of the way of the arts in the 20th century. In the last decades of the 21st century, we experienced the arts in their senseless context, wherein the arts become a reality in a potentiated dimension. Thus, at the beginning of the 20th century, a conservative public prevailed against the provocations of the artistic avant-garde in the face of modern society’s utopias. A series of artistic, avant-garde movements emerged, bringing art and social reality closer together, reaching their peak in the 1960s. Then came artistic achievement that was no longer understood by the ideologies prevalent until the end of the 1970s. Art entered a period where it sought meaning from the lack of orientation, which was understood as a crisis for it. However, this

moment meant the end of modern art for many art theorists and historians. References to artistic creation no longer held the same senses due to the lack of aesthetic criteria and the ideologies that guided modern art to its peak. Therefore, there was no meaning for contemporary creations and, especially, for art criticism. If, first, the meaning of these creations was not clear, then any judgment of aesthetic value would be without the necessary basis for the formation of opinion, classification, and definition of what could be accepted as art. Thus, through theories of analytical thinking, a possible and plausible reading began to drive art criticism, providing a language for reading and understanding works. The 1980s proposed a new context for society. The individual gradually established and affirmed its autonomy of choice and participation. In art, the process was the same, but without the striking ideologies that modern art defended at that moment of social and political involvement. It was underground art for the system and often provocative, which—contrasted in the following years, post-time—became more allowed without objection or resistance, a period known as the postmodern.

Thus, in contemporary art, through context and concerning modernity, we can understand the postmodern period as a moment of transition and know that it is a neologism, not specifically meaning an artistic movement or wave but only an expression to define this moment of changing values understood as the crisis of modernity. Therefore, the notion of the postmodern emerged with the architecture critic Charles Jencks in the late 70s through the publication of his book *The Language of Post-modern Architecture* (1977)⁵, which critiqued and attempted to reformulate the Modern Movement in Architecture. Jencks introduced the emerging trends in architecture under this new term, just as Giedion had done for Modernism, legitimizing it historically. However, since the 1980s, the postmodern concept has covered all artistic, cultural, and social aspects. While artistic and architectural achievements defined this neologism, intellectuals elaborated on their theories and discussions. Among the French scholars in focus—Barthes, Derrida, Baudrillard—we highlight Lyotard in opposition to Habermas's positions. Habermas revealed, in opposition to Daniel Bell, that modern art and culture served as a neo-conservatism vehicle, compromising its purposes of subversion to the political, economic, and social system. Habermas developed a critique of intellectuals who reject modernity in the name of their subjective interests, including the French thinkers⁶ Georges Bataille, Michel Foucault, and Jaques Derrida. Habermas's considerations were related to the purpose of rational communication, based on language and discourse while searching for an understanding—a consensus—between differences as a solution to problems in all areas of society, in both their ethical and aesthetic aspects. Opposing these

considerations, Jean-François Lyotard argued in *La condition postmodern* (1979)⁷ against the consensual resolutions, defending the differences in the discourses. But is it not precisely from these differences that a consensus can be found? Therefore, the challenge seems to me to be the capacity of the majority to develop dialectics, rational communication in the domain of emotional actions. But it is precisely this emotional aspect that predominates many of the artistic and cultural achievements. This approach follows in the consequences of the cultural production that can be related to the kitsch concept, a German term that appeared in the 19th century and that was used by the theorists of the Frankfurt School of Critical Theory, among them Theodor W. Adorno and Max Horkheimer. They used the term "kitsch" to characterize the lack of originality and content of the cultural industry. For all its forms and characteristics, the kitsch proposes infinite reflections on aesthetics and is everywhere, being consumed by everyone.

Even among the most purist, Clement Greenberg's criticism is extensive in his essay entitled "Avant-Garde and Kitsch" (1939). In it, he states that "avant-garde modernism was 'the only living culture that we now have' and that it was threatened mainly by the emergence of sentimentalized 'kitsch' productions—the debased and academicized simulacra of genuine culture.'"⁸ Well, modern times—each time replacing outdated ones. The intention to formulate an aesthetic judgment with pretensions of what is considered "good taste" is still a simple intention to meet a minority that shares the same affinities in the artistic or cultural universe. However, in our urban cultures, what would be the most popular taste?

Kitsch, Kitsch Art, and Postmodern Art

The different meanings in the dictionaries of the term “kitsch” present their etymological origin in Germany in the arts. In Berlin, since 1881, that term has emerged as an expression of what was simulated or dissimulated. With time, that term has become a concept of aesthetic judgment in the artistic environment, disqualifying the work of art. Thus, artistic novelties were kept far from the artworks already consecrated. However, in the following century, with industrialization and economic and technological development, kitsch began to refer to the depreciation of the art and culture market (Dettmar and Küpper 2007).

On the subject of art, we research this tendency of kitsch (*Verkitschung*)⁹ in the works of great painters and perceive traces that led from great works of art to kitsch. Through observations, we identify the most pertinent origin for understanding this phenomenon of value replacement, exalted by the simplest forms of rapid perception and elements that offer greater emotional strength, whether on the material or spiritual plane. This process is how kitsch manifests itself. We can perceive the origins of kitsch’s representation during the Renaissance with Tiziano Vecellio (Titian 1485-1576). By analyzing the main traits of small elements, we find the roots of kitsch characteristics in great works of the past—for example, in *Mary Magdalen Repentant* (1560), for her compromising look toward heaven in the countless novels that tell stories of love and suffering. In this way, later artists used the same theme, characterizing even more, but incrementally, these traces of an image with emotional appeal and a particular blasphemy over time. Thus, we see that the kitsch phenomenon finds nothing new, but makes use of great masterpieces, relating to traditional and emotional values and usurping the elements that appeal to feelings. Through them, kitsch is perfected over the centuries. From a 16th century painting by Titian to the 17th century, we find the next stage, the improvement of kitsch with the paintings of Guido Reni (1575-1642), one of the leading painters of the Italian baroque. Here, kitsch is characterized in a double sense in the interpretation of the painting *Mary Magdalen Repentant* (c. 1640). Mary Magdalen’s unpardonable and, at the same time, seductive situation is admittedly a double sense motif that overvalues emotion and is now seen as kitsch painting. Not only today but during the time of European Enlightenment and the growing secularization of art, these motives were considered excessively sentimental, presenting particular hypocrisy. However, those paintings were exhaustively appropriated by the copyists in the following years, especially in the 19th century, when Reni’s paintings were once again valued

in Romanticism, a time—characteristically sentimental—propitious to Guido Reni's masterpiece. The composition of these paintings had another importance for the period, adding to the double reading possibility of increased commercialization. During this period, the leading painter was Francesco Hayez (1791-1882), who worked with elements and shapes that composed modern kitsch. He also brought this religious theme with *Mary Magdalen Repentant* closer to art and the general public through the art industry's copies, pleasing them with the emotional appeal and characteristics of the ambiguous senses, which satisfied the demand of that period and culture, decorating many houses' walls (Thuller 2006).

In the reproductions, kitsch appropriates great masterpieces and transforms them into objects of decoration and the cultural industry's accomplishments. Great paintings are already in the public domain, giving new appearances to everyday objects, creating forms and formats of advertising and environments for decoration and design. However, kitsch is increasingly strengthened by the reproductions of great painters, as well as art, in its path from Dadaism through Pop Art, Kitsch Art, and Postmodern Art. It should not be forgotten that the artistic universe is composed of significant ruptures and, therefore, without a retrospective of ideologies for the significant ones manifested in modern times since the beginning of the last century. From modernists to pops, Jeff Koons embodies this image of the starlight in contemporary art with his postmodern sculptures. However, even if the pretension of a vacuum cleaner or a bathing suit is its ready-mades status, Koons appropriates kitsch in some artwork's series, such as *Luxury and Degradation* and *Banality* (1988), presenting himself as a pop artist in the kitsch world. His art, explained by his own words in an interview¹⁰ with Antony Haden-Guest, aims at using the public as ready-made. The public is the subject of their dreams and desires. While Warhol came closer to Duchamps' ideas—believing that the mass, through the market system, in their organization would shine—Jeff Koons claims to believe in ideas as a factor of influence on the masses. In *Banality*, the question is the appearance of the public. Jeff Koons believes in collaborating through his artworks with the public's self-esteem, destroying any feeling of guilt or shame by the people who dive into their banalities. He also emphasizes in this *Banality* and *Celebration* series (Figs. 2– 4) the great motivation of these people, who report themselves to kitsch. This artistic realization intends to free the audience from complexes through Kitch Art, so the audience finds identification and, in this way, their art of life. And, Koons adds with conviction: "The public needs to follow its own history to continue to develop and form a new aristocracy, instead of trying to find a culture that only excludes it. In this way, the public must react to or believe in things it really experiences, in its own history, as such, what it really is" (Jeff Koons: Interview with Anthony Haden-Guest, 1992).¹¹



Figure 2. Jeff Koons, *Michael Jackson and Bubbles*, Banality series, 1988.

Photo by [Marc Wathieu](#). Chateau de Versailles. November 21, 2008.

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Figure 3. Jeff Koons, *Pink Panther*, *Banality* series, 1988.
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Figure 4. Jeff Koons, *Hanging Heart (Red/Gold)*, *Celebration* series (1994-2006).
Photo by [Marc Wathieu](#). Chateau de Versailles. November 21, 2008.
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Such conclusions on Koons' behalf have not lacked in behavior in our contemporaneity as we refer to global metropolises' rhythms. Conventionally accepted art, and also differentiated art, when adapted or even new, intend to change. Thus, inseparable from the socio-cultural context, such consideration for the Kitsch Art and postmodern sculptures of Koons is due to the meaning that Jean Baudrillard approaches in *Simulacres et simulation* (1981), in which, through appearances, one has the illusion of change as a novelty. This analysis is directed toward technologies, language techniques, and the formation of the image, which, being partially imaginative, can become kitsch. The subject gathers Baudrillard's main ideas, that, by his own confirmations, it would be necessary to understand the art and the history of art in the form of a burlesque parody of the artworks, simultaneously a retraction, characteristic of disillusion, and employing a more or less kitsch form, of all forms, according to each one's culture. It is what the author calls "a *parodie de la culture par elle-même*"¹² (a parody of culture by itself). However, the meaning of art in society is still a complex notion. And the discussion about art seems to be more focused on the sense of beauty than the subjects from which it is enriched. But what interests us, in this sense, is the function of art, which Niklas Luhmann (2008) characterizes as a confrontation of reality with another version of the same reality when he says: "*Die Kunst läßt die Welt in der Welt erscheinen*"¹³ (Art lets the world shine in the world).

Therefore, with these references, like Luhmann, it is admitted that art in its system follows a process of differentiation, using the different forms and contexts in the selective activity inherent to itself. In this logic, one perceives the signs of the contingents of a reality. These indications show the possibility of another reality, by creating a more beautiful one, for example, similar or still with altered senses. The signs are presented by artistic means in opposition to the usual perceptions of reality. What, in the face of previous theories of art, becomes impacting and polemic? It is surprising as a cultural property, however, without considering art, the possibility of the absolute or unique sense, not even its consecrated or perfect definition, but merely as a means and moment for another reality.

However, Luhmann only introduces his analysis to formulate the main question about this art's principle, surprising and controversial, to cause and effect. Beyond his premise in the function of art, he advances differentiation as an art system toward an interdependent historical process. In response to the effects and role of art, this process presents alternative versions of reality, a reality that may not be perceived but that, by artistic means, may be evidenced. While without importance, it becomes essential, nevertheless differentiating itself from science.



Figure 5. Jeff Koons, *Self-Portrait, Made in Heaven* series, 1991.
Photo by [Marc Wathieu](#). Chateau de Versailles. November 21, 2008.
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Therefore, in this sense, art becomes an obsolete resource. Consequently, without an assigned resource, art is only a means and evidence, by its contingent, through which science is guided. In this way, to understand and describe Koons's artworks today, placing it as the object of his market strategies to clarify the phenomenon of successor his image ahead of his own art would not add anything new to the analyses in the universe of art research, as the main theories have already presented about the context of market culture. On one hand, art is merchandise, and on the other, the artist is the star (Fig. 5). To remember Walter Benjamin, who in the 1930s foresaw the individual's sense for the spectacular, ironically stated that today's individual's dream would be to live like Mickey at Disneyworld.¹⁴

Benjamin understood that reproduction techniques would be meaningless if they could not increase our capacity for reflection or integrate into our experiences. If these techniques replaced the lived experience, we would be losing our senses. Even if we can presently access works of art through the digital universe and media, the original experience is unique. Benjamin analyzed this experience under the concept of "aura," which is still the subject of many discussions, regarding the possible democratization of art and culture from a decline of "aura" through reproductions. Initially, in his essay *The Work of Art in the Age of its Technical Reproducibility*,¹⁵ Benjamin talks about the technical reproductions in his time—the press, photography, radio, and cinema—that would lead to the detriment of genuine experiences. Thus, let us consider the aesthetic experience for our study.

In Benjamin's review in his essay, in the last published version, he clearly states that he did not really believe that the decline of the aura would make possible the democratization of art and culture, asking if the stars would favor the media as we know it today or if these would be the favored ones. The effects of this relationship we know very well in our consumer society and, already in the second decade of the 21st century, any individual could be considered a promising market strategist, learning the basic rules to build a successful image; the relationship between the media and its specific public had become interdependent. A particular public is interested in specific media if it meets their interests. This relationship of exchange is maintained by the stars, some of great prominence, in an intensive and ephemeral way, illustrating polemics, sad or happy stories, or even revolutionizing or destroying others. The subject of interest (the stars) becomes essential for the relationship of the public and media, and, for the stars, it is the opportunity to shine, whatever their image and history, as long as they become successful through public-media interdependence.

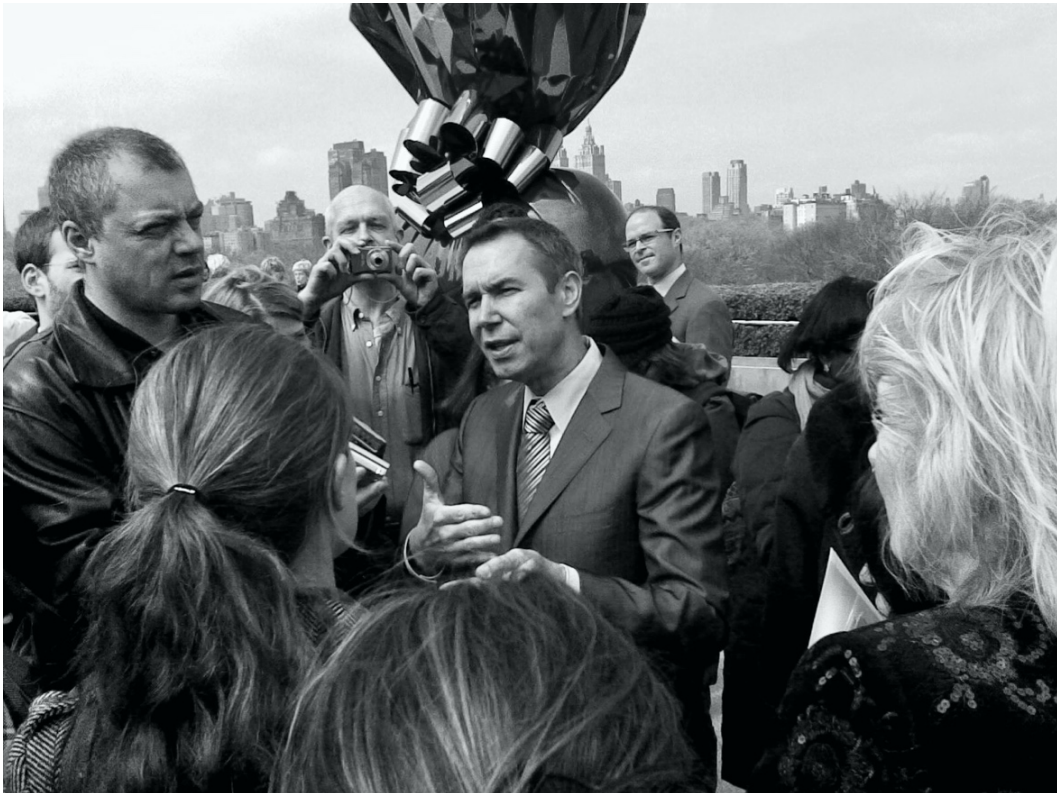


Figure 6. Jeff Koons. Photo by Art Comments. April 20, 2008.
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It is the main link in the configuration of a triple structure: the public-star media. It is a triple interdependence, periodically recycled by the public and the media, in their political, social, and cultural contexts, or the stars with their ideas and actions for their characteristics, all in new experiences for the image (Fig. 6). Like everything in this market system, art would not escape this relationship of interdependence and would also be playing its role as a coadjutant and co-author of the new successful images (integrated into the system) as the stars of the capitalist scenario.

Final Considerations

Walter Benjamin anticipates the secularization of art, transformation of perception concerning new techniques of art reproduction, and the dissolution of the concept of art to the benefit of market strategies. Thus, some time ago, contemporary art became a system of management, planning, and economic profitability of cultural goods, proper of liberal democracy and post-industrial societies that have integrated art in their system of reproduction, annulling any possibility of the arts as a critical medium, in a controversial and provocative role that is proper of artistic attitude. However, the image value—the artwork valorization—from Bourdieu's¹⁶ perspective does not depend on the artist, but on the cultural environment as a universe of beliefs when valuing the work of art as a fetish, giving rise to the belief in the power of artistic creation—considering the work of art as the symbolic and valued object. It is up to the artists or writers, but also to the complex system of belief production, the valorization of art in general and the distinction of values under a whole structure of social relations involving commerce, industry, the media, governmental and non-governmental institutions, teaching and culture, and so on. Bourdieu (1998) describes the interdependent system directing arts into traditional history, according to Benjamin, and fetishism in the name of the master, or when in the art social history, the analysis is limited to the context in which artists are inserted. Through the means of configuring the object, like the most traditional ones, artists present distinction and the valorization of their art, adding, in their individuality, their social origin and formation. Artists present the essence of the traditional model of creation in their work. Therefore, the artist becomes a leading creator of the valued artwork. Thus, Bourdieu adds to Benjamin's reflections regarding the ambiguity of the artwork for the public or the public for the artwork with a question about the contribution in creating the value of the artwork and the creator. Meanwhile, Niklas Luhmann's hypothesis, in his work entitled *Das Kunstwerk und die Selbstreproduktion der Kunst* (The work of art and the self-reproduction of art), deals with a system of differentiation for each type of art by the social network's differentiation functionality. In this process, beauty and ugliness—seen as codes by Luhmann—regularize the need for the idea content, showing that a specific type of system can be realized, producing elements that reproduce themselves in reality. Therefore, it is a self and closed system as reference. Thus, a system is observing and describing its own identity. If it existed, the autonomy of art would be for itself, in its system, and not for the observation of an external system in society. In this aspect, the process of differentiation by searching for criteria of beauty, representation functions, and, finally, the symbolic quality of the work of art are questioned.

The theme addresses the art system's functionality via the social structure of production and experience of the work of art. Thus, Luhmann presents a perspective in his theory counteracting any negativity with society and, mainly, with how Adorno defined the art system in search of its own field of perception by the reciprocal emancipation of society (*Verselbständigung der Gesellschaft gegenüber*), for Niklas Luhmann it is more about the sense of emancipation of the art system in society (*Verselbständigung in der Gesellschaft*).

In the late 1970s, questions arose about the sense of aesthetic innovation regarding art originality, authenticity, and the relationship with kitsch. Not only about the artwork quality but also the advance or regression in artistic realization when considering kitsch, or appropriating it, the completion of the work of art was characterized by the differentiated and unique values. As media theorist Norbert Bolz observed, Koons did not overestimate the previous art. On the contrary, he underestimated it; he disregarded the sense of a search for the vanguard or progress, emancipating himself from modern art. However, the dichotomy remains in the artistic universe, enriched by theories on aesthetic judgment, which discuss the relationship between art and kitsch in contemporaneity. Among some, the philosopher Konrad Paul Liessmann's viewpoint stands out, grounding such theories by questioning Koons' benefit of a good sense for kitsch—that is, it is the affirmation of an art with "bad taste." Finally, that statement follows *l'air du temps* to define the plausible answer considering matters of taste judgment.

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Notes

¹ This expression was used in the article on an exhibition at the Château de Versailles that was as controversial as the Jeff Koons' exhibition. It was the artist Takashi Murakami, one of the stars of Japanese contemporary art. During Murakami's exhibition, the Parisian newspaper *Le Monde* published the essay on this subject by Marc Jimenez, a philosopher specializing in aesthetics and professor at the Université Paris I Panthéon-Sorbonne. Marc Jimenez, "Vive l'insolence et l'insolite contre puritains et puristes !" (Paris: *Le Monde*, 2010).

² My translation from French into English. The original quote was: "L'art contemporain, avatar postmoderne, n'entre pas dans le jeu de la simple dualité entre le passé et le futur. Il est le présent d'une troisième dimension, celle du métissage généralisé, de l'étendue - et non plus de la temporalité - de ce 'spectacle' défini, il y a plus de quarante ans, par Guy Debord, comme le 'moment où la marchandisation est parvenue à l'occupation totale de la vie sociale.'" In "Vive l'insolence et l'insolite contre puritains et puristes !," Marc Jimenez (Paris: *Le Monde*, October 1, 2010), https://www.lemonde.fr/idees/article/2010/10/01/vive-l-insolence-et-l-insolite-contre-puritains-et-puristes_1418850_3232.html

³ Jeff Koons, Château de Versailles, Versailles, France (October 9, 2008 – April 1, 2009).

⁴ Marc Jimenez. *La querelle de l'art contemporain* (Paris : Gallimard, 2005), 16-17.

⁵ Charles Jencks, *The Language of Post-Modern Architecture* (New York: Rizzoli, 1977).

⁶ Marc Jimenez, *L'esthétique contemporaine* (Paris: Klincksieck, 2004), 65.

⁷ Jean-François Lyotard, *La condition postmoderne: rapport sur le savoir* (Paris: Minuit, 1979).

⁸ Clement Greenberg, Encyclopædia Britannica, May 04, 2020, Access Date: August 27, 2020 <https://www.britannica.com/biography/Clement-Greenberg>

⁹ Gabriele Thuller, *Wie erkenne ich? Kunst und Kitsch* (Stuttgart: Belser Verlag, 2006).

¹⁰ Cf.: Jeff Koons: "Interview mit Anthony Haden-Guest." In: Dettmar, U. Küpper, T. *Kitsch. Texte und Theorien* (Stuttgart: Reclam, 2007).

¹¹ My translation from German into English. Jeff Koons: Interview mit Anthony Haden-Guest. In: Dettmar, U. Küpper, T. *Kitsch. Texte und Theorien*, (Stuttgart: Reclam, 2007) 302-304. In: Angelika Muthesius (Hrsg.): Jeff Koons (Köln: Taschen, 1992), 12-36.

¹² Jean Baudrillard, *Simulacres et simulation* (Paris: Galilée, 1981).

¹³ Niklas Luhmann, *Schriften zu Kunst und Literatur* (Frankfurt: Suhrkamp, 2008), 144.

¹⁴ Marc Jimenez, *Walter Benjamin*. *Revue Mag Philo*, Janvier, 2011. [interview] <http://www.cndp.fr/magphilo/index.php?id=95>

¹⁵ The third version was revised by Benjamin in the summer of 1936, in Denmark, with Brecht. The aim was to publish it in the magazine *Das Wort*, which was to be printed in Moscow during the exile period, and one of its editors was Bertolt Brecht. But this issue could not be published. The article was published later in a single edition. However, during the years 1935/36 in exile in Paris, Benjamin published the text, "The Work of Art in the Age of Its Technical Reproducibility" (third version) in French. The original German version remained only in his manuscripts. In 1974, this third German version was published by Rolf Tiedemann and Herrmann Schweppenhäuser: *Gesammelte Schriften*, Bd. I,2. em Frankfurt, 1974, 471-508. In: Benjamin, Walter. *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, (Stuttgart: Reclam, 2011) 73-99.

¹⁶ Pierre Bourdieu, *Les règles de l'art* (Paris: Seuil, 1998), 376.