

Kitsch is a profound and tragic art. <2014-09-19 Fri> :A333:Kitsch:ekphrasis:

The stock emotions of the day become the fetishes and regrets of the past. Kitsch is heterogeneous precisely because it uses stock emotions. Kitsch does not need to think too hard. The templates of the production of kitsch are flawed and transient. But contrary to what the critics say about kitsch - in the reception of kitsch the object is personalised, loved, hated and discarded. Its just that kitsch is received into the many microcosms of the living room rather than the monolithic macrocosm of the institution.

The reverse is the case in high art. High art is homogeneous precisely because it constructs stock reasons. The templates of critical reception mint the coin of high art production. High art attempts to diminish or hide the fact it has a lifetime. Or high art's life is a one of the great lives. A life that becomes so attenuated by provenance and reference it becomes virtually non-existent. High art is fixed and fixated on the work of reasons (homogeneous). But kitsch is a torrent of stock emotions and kitsch objects unreasonably flow into many domestic tributaries (heterogeneous) and out into landfill.

Art is work, kitsch is home. Art is opaque, kitsch is transparent. High art apparently does not age or at least is served by an active team of critical plastic surgeons. Kitsch does age, it's make-up washes off and it is better for it. When art's make-up is removed it's value drops - it becomes damaged goods. Kitsch is transformed by life and neglect. Whilst high art is maintained as high art only whilst that maintenance lasts. But in the end the normative fashions of high art are forgotten and join the litter and landfill of kitsch objects. Time and archaeology levels the kitsch/art distinction. The ultimate criterion becomes what endures and plastic will have it's place in the sun.