

Nataša Vilić¹

University of Banja Luka
Faculty of Philosophy
Banja Luka

Review article

UDC 75.071.1:929VORHOL E.
DOI 10.7251/SOCEN1509071V
Accepted: 17.3.2015.

Pop-art and criticism of reception of vacuity (the society) in the works of Andy Warhol

Abstract

With the advent of pop art and artistic creativity of Andy Warhol are changed the classic works of reception of art and art in general. Andy Warhol in his artistic action is insisting on the immediate actions and the naked form - those are so-called the works of "pure" form, which create a confusing gap; whose "content" is necessary to construct, that is, to invent. That in the opinion of Andy Warhol can only audiences and critics - with that he actually makes room for interpretation of his artistic work. Andy Warhol was aware of the existing "gaps of entity". He wants the freedom which he enjoys in his artistic expression to also provide to the recipient, he is trying to leave his artwork fully open for reading and interpretation. In his quest he comes to the intelligible symbolic acts spontaneously. When the artist himself once firmly justifies his image - he imposes the audience and the lasting perception of his work. Andy Warhol observes that in the creation of mass industrial society is a source of the anxiety of the West. The causes of this condition are different: the money, the androgynous future of man, machines which are replacing man and colonizing his consciousness and thus enslave him. Andy Warhol wonders - whether the contemporary art can offer the optimism?! His optimism could be seen as his opposition to European pessimism and decadence.

Keywords: *pop art, aesthetics of emptiness, mass culture, cultural decadence*

To be able to talk about the art of Andy Warhol we must first say something about the time and culture in which they arise.² Why is it important to

¹ Dr Nataša Vilić, assistant professor at the Faculty of Philosophy, University of Banja Luka, major in Aesthetics; E-mail: natasa.vilic@unibl.rs

² Here we actually talk about a very important matter of aesthetics, but also the philosophy of art in general, and that is the relationship between art and reality. "The relationship of art to

say that? Artists and their works testify to us from one specific co-relation between art and (cultural) reality in which they arise, and "... from that tension that exists between these two members of the relationship, from their incommensurability becomes understandable and the only question of that relationship. In this consideration should be taken on the structure of works of art in different eras, the difference between organic or autonomous classical works of art and the avant-garde works."³ The relationship between art and reality can be considered in the time in which the work is produced, but also in the world of culture in which the work of art becomes an object of artistic perception and reception. We are used to talking about works of art with a time distance, that is, from the period in which are incurred and the time in which the audience is receiving them. However, it may be noted that in the history of aesthetics and in art history comes to a major shift in the perception of creativity, and in the reception of the created works of art produced in the second half of the twentieth century. In the period from the fifties to the mid seventies due to the expansion of American influence and meteoric economic rise is created a new trend in art called pop art, which is based on the use and disclosure of symbols that express the meanings and values of the consumer, mass society of high modernism.⁴ This artistic direction its artistic, aesthetic and cultural values inherited from the existing state of society and its new value attitudes toward reality, life, creativity and art in general. Rightly some aesthetes, art theorists and critics of society raise questions of whether the pop art is really art at all or is it just an expression of protest of spirit of artists and creators in general against the situation in which a man is found, but not by someone else's fault, but his own. Pop art only at first glance may seem superficial, addressed to commercialism. On the contrary! It testifies about the state of mind of a man who by entering into the relationship with reality, binding to the real world, holding fast for it, he loses the contemplative dimension of his existence, because, as we were warned by Jean-Paul Sartre, man is increasingly turning to the bare existence, from his spiritual sight is disappearing the essence. Emptiness does not exist. The place that the man actually appoints as the emptiness is the place of his fear, distress and anxiety because of forgetting the true way of being. And that pain of the spirit and soul echoes in the works of pop art artist.

reality is set from gnoseological and ontological point of view - as a relationship of illusion, so-called aesthetic appearance as a way of being of works of art, or as the ratio of fiction to reality." (In: Nataša Vilić, *Philosophy of (work) of art*, Banja Luka: Kasper, 2009, p. 109.) This relationship certainly becomes problematic in the work of Andy Warhol, who himself is sometimes lost trying to reach from the abyss of illusion to reality itself.

³ Nataša Vilić, *Philosophy of (work) of art*, Banja Luka: Kasper, 2009, p. 109.

⁴ The term Pop Art was first used by Lawrence Alloway in the fifties to mark a new popular art that was created as a product of mass culture.

I

In order to be closer and to be able to understand what is and what is the significance of pop art for aesthetics and general philosophical thought of the second half of the twentieth century and early twenty-first we have to ask how and why is resulting pop-art as art direction, but also as the tenor of the times in which is incurred. The term pop art is used for so called high art, which for their own motives, themes and contents is taking the consumer society and its “by-product” the mass culture⁵ and the mass art. Mass culture and art their “popularity” owe to the modern means of mass communication.⁶ Such cultural reality gave birth to a new artistic direction, and it is a pop-art with roots in Dadaism⁷ and Cubism⁸. The Dadaists were disappointed by

⁵ Mass culture is called and popular culture. It represents the totality of cultural, and pseudo cultural products that are primarily intended for mass consumption. The mass industrial society has actually caused the emergence of mass (“pop”) culture. The specificity of this culture is that it rapidly expanded, thanks to the technical equipment and scientific achievements which are produced by means of mass communication, which enabled that almost all the members of such a society can be consumers of its various products.

⁶ Lat. *communicatio* means an act of transmission of the understandable information, both in time and in space. Modern forms of communication are realized in three basic ways: Voice methods (Word of Mouth), in writing (using signs and symbols) and visual effects (using signs and symbols, which are designed as a combination of one or more words and/or symbols of the observed object).

⁷ Dadaism as an artistic direction is one of the first modern global movement of the twentieth century in art, which aims to convey the artistic expression in provocative actions. The term dada was formed in 1916 in Zurich (where Richard Huelsenbeck and Hugo Ball were searching for the name of their theater, by the process of accidental opening of the Franco-German vocabulary) and derives from the French word which means “wooden horse”. Dadaists prefer irrational over the rational, and all of them declare themselves as anarchists. They deny the very concept of art, and the result of its operations they directly put in the context of classified art. Dadaist movement from Zurich is soon expanding to all former centers of art - Paris, Cologne, Berlin and New York. The main representatives of Dadaism were in Zurich: Hans Arp, Tristan Tzara, Hugo Ball, Richard Huelsenbeck and Marcel Janco; in Berlin: Raul Hausman, Johannes Bader, Georg Gros and Sean Hirfeld. Hans Arp and Max Ernst in Cologne in 1919 founded the Dadaist group. In Hanover Kurt Schwitters starts a new twist called “Merc”, and the name of the movement was derived from Commerzbank. He his paintings - merc implements through a subjective poetic expression, thereby using trivial, rejected or worthless objects. The spirit of the movement Dada and Surrealism emerge in New York and Paris, and the credit for that goes primarily to Marcel Duchamp, Max Ernst, Man Ray and Francis Picabia. Known dadaists are also Guillaume Apollinaire, Jacques Your Artur Kravan, Emmy Hennings, Sophie Taeuber etc.

⁸ Cubism as an artistic direction in modern art (mainly refers to the painting) occurs at the beginning of the last century. It certainly leaves a significant influence on the formation of abstract painting. The term Cubism was given by a critic of Fine Arts, with which was marked the painting Georges Braque (Georges Braque, *Woman with a Guitar*, 1913) which was appointed: the Cube. The artistic direction of Cubism was known for having a simplified form in the interpretation of reality in the form of cubes, balls and rollers. It originated in the works of Georges

the consequences that have brought great world wars. These consequences gendered in the contradictions that arose as immense gulf between the reality of life and the traditional understanding of art in which reigns supreme harmony, proportion, beauty; such a widespread understanding in the opinion of the Dadaists is unbearable and with their artistic work they lead it to contempt. These artists are searching for new ways of expression in the new situation using satire and irony as artistic expression, they target themselves to shock the audience and to provoke a scandal, and, indeed, in their artistic works they succeed in it. Actually, what was until then considered absurd and worthless in reality acquires a new meaning in the new artistic expression of Dadaists, starting with the demolition of traditional forms of art, phonetic poetry, music and re-installation of the broken objects from the everyday life.

Braque and Pablo Picasso. There are two phases in the development of Cubism and two methods of the cubists that have emerged in each of the phases: the method of multiple views on the motives in the Analytical cubism and the methods of views from multiple angles in Synthetic Cubism. Cubism has played an important role in the subsequent development of abstract painting. The famous Cubist painters are Pablo Picasso, Georges Braque, Fernand Léger, Juan Gris. Interesting is the fact that Cubism is divided into several phases: **the pre-Cubist phase** (1906-1909.): Georges Braque and Pablo Picasso; at this stage the Cubism was influenced by previous trends and it comes up to discovering the cubist perspective. The fact is that painters are gradually starting to decompose objects in paintings on geometric shapes, colors are unstressed and it is only used the palette of gray and brown tones; **Analytical Cubism** (1909 – 1912.) is the period of the early cubism; its characteristic is the structural analysis of the form. Braque and Picasso are viewing objects as geometric structures and those forms in them do not have fixed characteristics of objects but are formed by series of levels and areas that indicate the external and internal borders of forms, but these limits are not absolute because they permanently merge with the borders of the other levels. The process of opening the geometric shapes does not contribute to their strength, but it causes the effect of the dispersion of volume through the present area, whose almost non-existent depth articulates over the broken plans that form overlapping angles, which leads to partial abstraction and objects are substituted by other objects that are similar to them and divided into simple geometric shapes that are represented by ignoring completely the laws of perspective; **Synthetic Cubism** (1912 – 1914.) is the second phase of Cubism arising from new techniques which began by Georges Braque in 1912, and whose quality is construction of composition starting from abstract figuration of the previous period. At this stage, it is once again taking its place, and the forms are becoming more decorative, and which is contributed by the use of newsprint, cut printing letters, etc. ; These elements are glued onto the canvas and combined with the drawing in oil, thus fulfilling a dual role: they are becoming an integral part of the pictorial plane and are getting their place in the space of the painting; **Orphism** (1914 – 1923.) is the period in which artists are coming to the abstraction and in it they are exploiting the effects of color; At this stage artists are not imitating or trying to divide the cases and to put it together from the geometrical shape and from which are given the painting elements that are completely independent of reality; **after the 1923.** there was a further development of Cubism, which as such is no longer the pure cubism, but it is the cubism, which is under some other influences (for example, the imaginative cubism, which is under the influence of Surrealist art). The famous cubist are: Georges Braque, Marcel Duchamp, Juan Gris, Paul Klee, Pablo Picasso, Diego Rivera and the like.

What they actually mean with that? Their goal was to introduce the concept of chaos in the work of art as the method to revitalize the established artistic expression. Cubism, however, on the other hand, primarily in the art works of famous painters Georges Braque and Pablo Picasso, has been a kind of critique of the classical painting. Cubism emerges as a reaction to fauvism and the need for space in the painting. The method of Cubist artists is the abstract perspective. Dynamic observation of reality and the movement of Cubism gave an undeniable contribution to the development of painting and in this way it becomes its fundamental characteristic. Paul Cézanne feels that the entire reality consists of cubes, balls and rollers; or that the whole world consists of geometric forms in which all forms can be dismantled in order to be painted. He is searching for a new reality in which there is universal un-enforceable quality, which is located below the surface of matter, and which can be reached through the observation, and assert it by emphasizing its basic geometric structures. His artistic quest is the search for a universal forms of nature through geometric forms, cube, cone and ball. Artists who create their art based on Paul Cézanne's understanding of reality, lightly go over the Fauvism and reach the visual language that would later give birth to the style-which is called Cubism. Paul Cézanne left a big impact on Pablo Picasso⁹ who himself begins to explore the new avenues in the modes of expression in his painting. Those "experimentations" in his art are based on the analysis of the volume and spatial structure. He is also unhappy with the external characteristics of objects and seeks a new way to express their inner structure. The starting point of his artistic quest can be seen in the solutions to which he comes and on which is based his painting expression by showing more sides of the same object. For this, he finds the ideological inspiration in the works of Paul Cézanne, as well as in the pieces of archaic Greek sculpture and African sculpture. The most dominant aspect of the geometrical forms of cubism is the crystallization of the surface of objects, with which the artists tried to reach the more stable order of the form from that which at first glance appears in the nature itself. They argue that the traditional illusionistic representation of space has been given otherwise, that is in the way that the artist himself considered the more stable form of spatial relationships, independent of changes in brightness and distortion created by non viable laws. From the standpoint of aesthetics P. Picasso working on the new structure of matter and the primary interest in the global structure of the painting, is creating his works of art by narrowing the choice of means of expression.¹⁰ This process

⁹ Pablo Picasso was one of the members of the young artists of fauvistic movement in Paris (1903-1906.).

¹⁰ Pablo Picasso had done it in the way that he was narrowing the colors.

of reduction applied by P. Picasso gives as the result - a new visual language that does not respect the surface appearance of the case, which was indeed the paramount consideration in the visual arts since the Renaissance. Painters from then create their works to accentuate their fine structure; alone art assets cease to be in the service of imitation of nature. Traditional acceptance of the form and the appearance of the buildings are starting to become clear or mostly only forms. Highlighting the fore of the most important qualities of visual elements, such as lines, textures and colors, is resulting in the need for the creation of new terms, which could explain what the artist is now working on or trying to create. That is why it is considered that the Dadaism and Cubism helped to create the new art movement pop art, which literally translated would mean popular art. What was actually the motive and the goal of these artists? Pop artists are not intended to create new things but to on a subtly ironic artistic way impose comments on matters posed by the mass culture. Their specificity is that they play with the previously set limits of unimportant and banal presence in the so-called. high art.

The main characteristic of pop art as an art form is that it has done the integration of art into the very sociological context, and what is its very essence. The main objective of this art form is to elevate what only seems like a seemingly banal subject and the product of modern everyday life in the very act of art. If we see pop-art as artistic direction, then we must ask the question of its aesthetic and artistic values. The aesthetic value of this trivial repertoire of the industrial revolution in modern society can be seen only as the use-value and to which after use alone we no longer pay attention. The so-called combined paintings from Robert Rosenberg testify the way that the artist himself uses the industrial products, photos and cloths as a kind of collage which aims to illustrate the exposure of modern man to an unlimited number of different visual stimuli.¹¹ On European soil, namely in England, pop-art was established as authentic subculture whose main medium for spreading were advertising posters, illustrations of science fiction and comics. On the other hand, in America, Dadaist demonstrations against the "Art" with the capital "A" are beginning to form the new artistic community in which it can be seen the beginning of pop art. New York's artists like Klaus Oldenburg, Roy Liechtenstein, Andy Warhol, Tom Wesselmann, Edward Rose and others use (sensory) attractive fluorescent colors, which then men effortlessly notice from the neon signs and the spectacles, starting from their "accidental existence", thus transforming the everyday life into a new spectacle called the "Super

¹¹ The artist (painter), Jasper Jones produces paintings whose motive is, for example, a national symbol - the flag of the United States, alternating and changing their distinctive coloring, playing with art formalist language seemingly without any other pretensions.

star". The spectrum of where these artists get their ideas is wide. So they feel that the culture, fashion and the arts have a major impact on product design. And pop-art like no other artistic direction until then had a big influence on the commercial design. The significance of the pop-art artists¹² for a new artistic reality is that they have twisted the world of art "upside down", drawing everyday life and recycling "reality" as irony - irrelevant to art. Andy Warhol was the leader in this, because he glorified the American consumerism in his repeating segments of the scenes of pop culture icons, as he presented it in his works - like the painting of the can of "Campbell" soup or Elvis Presley. Noting the importance and role of art and its influence on people, especially the (specific) influence of pop art to the masses, and the industrial manufacturers are beginning to use pop-art in the design of their (industrial) products in such a way that they become the part of everyday life. However, returning to the pop art as art direction, it should be noted that even it is not unique. The pop art can distinguish two directions: **neo-dadaist and the critical line of pop art**¹³ **and display or iconic pop-art**.¹⁴ Its starting point pop-art finds in the culture of the fifties and the sixties of the last century, and the historical avant-garde - Dadaist linking of high and low art of the twenties of the last century, as well as ready-made strategies of Marcel Duchamp. Artists of this direction in the so-called high art introduced the new techniques from packaging the industrial and consumer products to serigraphy (screen printing). Initiated by neo-Dadaist, post-painterly and artistic experiments by Jasper Johns, Robert Rauschenberg, Jim Dine, George Brecht and even entire New York's pop-art seeks to get the painting out of the frame of American modernism in which foundation is the abstract expressionism and aesthetic formalism. Artists such as Jasper Johns experiment with inconsistent graphics that show the numbers, letters and words. There is talked about the post-Duchampian and Wittgenstein's ideas and meanings, which were applied in painting. Robert Rauschenberg in his artistic creation works in a wide range from packaging and image-objects to happenings and actions. What is common to Jasper Johns and Robert Rauschenberg is that both from the art do not exclude the aspects, reflections, traces and symbols of contemporary consumer culture. However, we must note that New York's pop art scene is characterized by the work of artists Andy Warhol, Roy Lichtenstein, Wesselmann Thomas, James

¹² The most famous pop art artists: Andy Warhol, Jasper Johns, Roy Lichtenstein, Robert Indiana Pierre Max, Mel Ramos, Ed Rose, Tom Wesselmann etc.

¹³ Neo-Dadaist and critical line of pop-art works in different spheres of expression from painting through a ready-made containers to the environment and happenings; in this direction of pop art is characteristic the parodic display of values and meaning of mass culture.

¹⁴ Display or iconic pop-art neutrally, literally and documented displayed symbols, values, meanings and forms of expressions of mass culture.

Rosenquist, Claes Oldenburg, Robert Indiana, George Segal and others. In this paper we are primarily interested in artistic creativity of Andy Warhol. Andy Warhol in his artistic creation had several phases: the first phase of **Marilyn Monroe**: a series of paintings of the twenty-five identical portraits of the actress lined up in a matrix of 5 by 5 (work with the icon of the mass culture); the second phase of **Brillo Boxes** (screen printing on wood) work from the series - packaging and pseudo ready-made (work with the symbols of consumer society); and the third phase **the electric chair** (serigraphy on canvas) - is the work from the series of *Death and accidents* (work with the symbols of the American social system).¹⁵

II

What distinguished Warhol artistic creativity is that he was well aware of the condition of the spirit of man of that time. Aware of the “gaps” in the subject, Andy Warhol remained aloof from all the possible choices - ubiquitous is his neutral attitude towards the fullness¹⁶, he is outside of the individuality and massiveness, satire, comedy, kitsch and art - his synthetic strategy in artistic creation stretches from the acceptance - the assimilation to the gaps - rejection. Warhol artwork is the copy of European nihilism. He sets the very pinnacle of the pop-art in a parody - in contrast, the cultural codes survive until there is anything to parody, or until there is a final moment of the literalness. Warhol's work always more or less parody the downloaded facility, as well as its summary. For him, the irony is the suspicion in value. The parody challenges them. Otherwise, in the pop-art as the key style figure is irony because developing the ironic shift is certainly a sign of the decadence of culture. In the pop-art irony must not only secure the necessary two-dimensionality but to fill the space between parody and literalism. Andy Warhol is always trying to strike a balance between irony and literalism.

It is interesting to note that from an aesthetic point of view Warhol artwork insists on the immediate effect and the naked form. His canvases have almost no summary, in the spot of the summary there is the creative process and the critical expertise. Such works of art are the works of “pure” form, which create a confusing void, and whose “content” was necessary to establish, construct and invent.

¹⁵ Andy Warhol also had a notable work on the film, that is on creation of the micro-world of the art- factory which produces his works of art. Also, with his behavior of a movie stars, he actually realized the pop art as art of the spectacle of the sixties.

¹⁶ Warhol artwork is neither homosexually nor heterosexually characterized.

Andy Warhol does not run in his imaginary world of art, but by using artistic expression he is facing with reality. The reality showed him that the only significant is the financial burden, and that the spiritual in the art is lost, it disappears. He becomes aware that when the artist, once establishes his image as a “logo”, he imposes, and the long-term perception of his work. “Regardless of whether the basis of his serenity is mere horror, his work truly represents the largest process for optimism that this time could have ever given the taste.”¹⁷ Such so-called taste is, on the one hand, the taste of the power elite, which manifests as the “taste” of power and material wealth, and, on the other hand, it is the “taste” of mass which is not inherited (nor do they have the need because of their superficiality, laziness, vanity and pervasive decadence of spirit and spirituality) aesthetic and artistic value, but they turn to hedonism and consumerism, which does not require any mental or spiritual effort. This creates a fertile ground for the emergence and spread of the mass culture. Mass culture emphasizes the dehumanizing effect of industrialization, commercialization and degradation of art. This influence of the mass culture on contemporary art notices and Giulio K. Argan who says: „1.) Art is the product of techniques sui generis, which differs from art to art, but it is constant in the structure and purpose; 2.) There can not exist special techniques, only “artistic” because the only legitimate technical system is the one that society is organizing every time.”¹⁸ In this way, in fact, instead of the (artistic) stays the phenomenon of consumption. Mass production invalidated the work as a creative act. A true artistic creation comes down to selecting, reflection, contemplation. However, following the industry, artists create using artificial (industrial) material. Creative-artistic act is reduced to a mere choice of such material, and there is a kind of collage technique.

The artistic direction of pop art is turning to reproducing the industrial reality. By choosing the products of future works of art which are linked to industrial civilization, pop-art in some way returns us to the link of fine arts and crafts, from the scratch reestablishing the term “ars”. Aware of the times in which we inhabit, Andy Warhol sets to himself the task to make the painting of the “Campbell” soup with the classic painting procedure, which proved to be a difficult and painstaking job that eventually departs. He turns to the (industrial) design and right through the design of Andy Warhol comes to the classical painting process when it comes to multiplication of the same object, with which he actually mimics the craft production. “It would all have been a

¹⁷ De Mot, “Benjamin, king of pop - thoughts”, 1966. In: Slobodan Đorđević, *McLuhan galaxies*, Belgrade: Prosveta, 1982, pp. 164.

¹⁸ Giulio K. Argan, *Studies of Modern Art*, Belgrade: Nolit, 1982, pp.232.

masterpiece, because they would all be copying the same painting.”¹⁹ The entire Warhol painting technique and the choice of objects have become “industrial”; He began using the screen printing process, which gave him the possibility of an unlimited number of replicas of the “original” works on which can still be carried out and modifications of various kinds; and he thereby achieves the greater distancing of the artist from his work.²⁰ Merit of Andy Warhol is actually in creating manners, because when the style was once established, then the students from one school were able to imitate, to finish or even paint a new canvas in the name of the master - the artist.

In an era of the mass culture art has become a commodity, and “brand” of the goods is the signature of the author or his exclusive market position. On the basis of that achieved “exclusivity” work of art is being “recognized” as the work of art.²¹ Strategies of pop-art have actually been based by the artwork of Pablo Picasso who “remains the model `of the genius creator` (...) as he has encouraged and initiated the Cubism, thus, around the 1925, he joins the surrealism, and then he experiments with processes very similar to geometric abstraction. He does that always and only in order to show how all the currents and movements (...) are only incidental occasion for the expression of creativity...”²² Picasso’s artistic creation laid the foundations of a new perception of art, its impact and importance for the society.

Mass culture would not be possible (or viable!) without the mass media (of communication). Andy Warhol for his medium of artistic expression uses the media itself, with which he reaches to the core of postmodern shift. Robert Hughes for Warhol said: “No seriously understood artist of the twentieth century, possibly with the exception of Salvador Dali, did not devote so much time and skills to cultivating publicity. Instead of Dali’s energy, which required the transformation of everything it touches, Warhol designed the irony, unreflected cold, when everything is allowed to be what it is.”²³ Warhol’s ingenuity was actually built into his strategy, aware of the “gaps” of the spirit of the mass he is indulging and flattering it shamelessly. “Warhol realized that you do not have to pretend to be crazy, but to let others to do it for you.”²⁴

¹⁹ See in: Andy Warhol, *The Philosophy of Andy Warhol (From A to B & Back Again)*, New York: Harcourt Brace Jovanovich, 1975, p. 148.

²⁰ This is from the reason that the artist’s assistants could multiply and that, according to his idea, realize works just as well as he did himself.

²¹ Interestingly, Andy Warhol goes as far as cashing his signature.

²² Giulio K. Argan, *Studies of Modern Art*, Belgrade: Nolit, 1982, 1982, p. 134.

²³ See in: Robert Hughes, *The Shock of the New: Art and the Century of Changes*, London: Thames and Hudson, 1991, p. 346.

²⁴ See in: Robert Hughes, *The Shock of the New: Art and the Century of Changes*, London: Thames and Hudson, 1991, p. 348.

Aware of the situation and the time in which he lives, he is a professional in appearance, self-promotion, promotion of his work, media manipulation. He certainly knows how to use the techniques of provocation and exploitation of the scandal, because he is aware that an essential element of such a world is just an element of sales.²⁵ „ Buying is much more American usage than thinking... What they really like is to buy - people, money, the state.”²⁶ In fact, with this his attitude he confirms the thesis that the very act of creation confirms creativity, and not with the completed work, so the purchasing power is confirmed - with the ritual of purchase. From the process of creating is discarded the energy of artifacts, and it now becomes a sales strategy. The art is marginalized when it is launched as profitable goods, and the possession of the “actual” work of art becomes prestige. To own the portrait with Warhol’s signature becomes the climax of high-class snobbery.

As a genius of mass media, Andy Warhol is not expecting to be “discovered,” but he is working on his own on that goal - attracting the then incumbent “art” and “media” stars he creates the reputation of the “court” artist. Living in a world of “media stars” and the jet-set, looking at them and analyzing them, he understands the role of the body, more precisely the naked body. Andy Warhol is becoming aware that nudity has its own, natural dignity, because the inside of the body is hideous sight for the others. The body and nudity in pop-art are becoming the object of the game, allowing nudity to become, in fact, the subject of (and artistic) exploitation. He became a radical critic of the pop culture in general - in his paintings are archetypal examples which essentially exceed the threshold of nudity and represent a meditation on the victims of a destructive civilization.²⁷ In fact, by a careful observation and aesthetic-philosophical reception of works of art of Andy Warhol, it is clear that decadence is not in itself the purpose, nor it is the political protest, but they are actually a demonstration of the artistic freedom of will. However, he does not stay long in the painting because he realizes that the film is the ideal medium for overtime painting work; like his painting technique of copying Andy Warhol’s film is copying the “scenes”. For him, fetishism can be a film summary²⁸, but also his personal, obsessive voyeurism that becomes an aesthetic strategy. That his fetishism stems from his perseverance and repetition, because he does not work first to assimilate and aestheticize the facili-

²⁵ For this reason, Andy Warhol creates his works to primarily sell them.

²⁶ See in: Andy Warhol, *The Philosophy of Andy Warhol (From A to B & Back Again)*, New York: Harcourt Brace Jovanovich, 1975, p. 229.

²⁷ Warhol’s famous paintings are: *Double accident of the ambulances; Saturday’s accident; Green cars in flames and, Nine times*. These images were created by reports and images published in tabloid magazines.

²⁸ Such A. Warhol’s films are *My Gigolo or Trash*.

ty²⁹, it is in order to deceive the public. On the contrary, he selects objects that are already stylized and industrial goods as fetishized; with which he really wants to deprive them of their sexual context.

Andy Warhol has no desire to place himself as an artist/creator, but he places himself as the craftsman who has the taste and intellect similar to the consumer; with that he accepts the mediocrity as his philosophical creed, as well as mediocre as his aesthetic taste. Mass culture erases the border/s between the stars and their audience. Through his artistic practice, Andy Warhol discloses the essential truth about the mass culture: he makes it through his own semantics. He creates his own frequency vocabulary and stresses (as a characteristic of time in which he resides) a kind of "mental nudity." In a perfect way Andy Warhol says with his works of art, for example, that the disappointment must speak through the language of disappointment. Nonsense as a phenomenon of the new age he brings to center of his creation, as an expression of spiritual emptiness of the subject (man) of his time. But he himself has deeply intellectually "spoken" through his specific artistic creativity. Andy Warhol in the codes of clowning and the obsession with follies of the world in which he lives was showing its perspectives aware of the value of the new world that raises the quantity over quality. His art is the expression of a paradox of the spiritually empty world, which is reflected in the emptiness of the moral connotations and other true values; a man in such a world seems on the surface self-sufficient and self-satisfied, convinces himself in the ideal of the existence of optimism of freedom for the sake of freedom. Warhol is in his art cruel to reality, and he does not offer any alternative value.

III

The whole artistic direction of pop art aims to cause a provocation, because the reaction that creates is intense and immediate.³⁰ The world of underground broadcasted some kind of the infantilism of rebellion against the endless chain of industrial reproduction and consumption. Underground cultivated the cult of intimacy. Conceptual arts of Andy Warhol are technologically and media primitive. They are characterized by absence and, moreover, the negation of the summary. Their summary is reflected in a single

²⁹ That is the method of classical visual fetishization.

³⁰ Pop-art methods of provocation in the end had its bloody era (Manson, Andy Warhol), as well as the revolutionary consequences. Of course it turned out that the whole left fraction of Pop Art is finished identifying with the "revolution". But the origins of homosexual promiscuity manifested towards AIDS, as an overdose of heroin abuse, historical denial as self-destruction and destruction, and the pop-provocation as violence.

sentence. This summary does not take away the attention from the used ignorant media, and that kind of artistic process is elementary, basic and primitive. "Science does not want to realize that perversity, simply makes us happier; or, to be more accurate, it produces a surplus; I am more sensitive, more receptive, more talkative and more amused etc. and and in that excess settles the difference..."³¹ With Andy Warhol tolerance, non-commitment, traditional obscurity of the New World had a starting point for an all-important egalitarianism, and deletion of all the existing antagonisms and differences.³² Humanity - individuality is deeply hidden in his early films. The protagonists of these films are different only in external characteristics and voluntarily deprived of their identity without the coercion or resistance. "Warhol's concept of the film was so much more important than his product that reading a good analysis was more interesting than watching a movie."³³ Conceptual art tends to switch the stronghold from the finished product to the process of creation, that is, from the work of art to the creator himself - the artist.³⁴ Andy Warhol questioned himself - whether the created is really more important than the star?! There, the creative assets are transferred to the field of action, as in acting, music and other performing arts. Some of the conceptual painters develop this idea, so the ceremony of painting carries the overall "meaning", while the "fruits" of the ceremonial process of painting are what is recorded, casual, often superfluous products. He himself organized the performance inviting journalists not to the premiere, but to shooting of his films, and from the results, the shootings were indifferent and careless.³⁵ By introducing a system of performance he quit the need for the (art) work, whose clear ideas are functioning better than just the presentation. He tends to leave the traces of the non-existent work, whose meaning is being multiplied.

The work of art abolished as an aesthetic experience, so survives with no direct effect on the audience. It is based on the "sensationalism". Warhol's work contains in itself a dramatic destruction of the mythology, such acts should be openly exposing. In his films there is nothing hidden, everything is exposed to the viewer. For him, every phenomenon could be the start, and every trend the reason for the film.

³¹ Roland Barthes, *Roland Barthes by Roland Barthes*, Novi Sad/Podgorica: IP Svetovi/Oktoih, 1992, p. 75.

³² Egalitarianism of the media appearance: clowning, Egalitarianism in choosing the medium: each is as good as anyone else; Egalitarianism in selecting the summary: from masterpieces of art to pages of tabloid.

³³ See in: David Burdon, *Warhol*, New York: Harry N. Abrams, 1989, p. 199.

³⁴ It is, therefore, performance.

³⁵ Everyday activities (for example, dining, sleeping, etc.) are getting the meaning of Performance when it comes to their "performance".

With the help of the free association, Andy Warhol has borrowed ideas for his work. As anti-critic of postmodern in the early 70s of the 20th century, realizing that the commercial mainstream is on the scene, which was supposed to assimilate Warhol's avant-gardism, he returns to the pure commercialism, again suggesting the spirit of the mass movement that signaled a new future of art. The avant-guard members are satisfied by reproducing the Warhol's work. Most of his immediate aesthetic followers among the avant-garde looks consequently to plagiarist. The influence of Andy Warhol on contemporary art, but also on contemporary culture is undeniable. His creativity in the foreseeable future have left the definition of avant-garde to become a global commodity of the global everyday. In his understanding and the use of ironic figure Andy Warhol overcame his pop-art colleagues / artists since his launch of pop icons was never clearly idolatrous or satirical. With him ironic process occurs and with the use of objects; the function of objects is defined by the user - by becoming the user, the basic purpose is being suppressed or affirmed, and in extreme cases, even revolutionized.³⁶

In the sphere of the modernist escape from kitsch, the art is left only with the choice between satire and satire, irony and self-irony. The artist not only denies his starting point, but also himself. "Warhol has gone into his work with such intensity, concentration and obsessiveness, that one whole area of people's experiences, visual ideas, in which way it was done was so completely covered that practically nothing left to be done in this area."³⁷ Each part of the creative process that is currently being presented to the public contains different conditions of the level of provocation, addressing to different segments of the audience - such provocations are not insane, but conscious, intentional and pragmatic. This provocation is in the purpose of promotion - because in the age of indifference and pragmatism - to provoke means simply to be noticed.

³⁶ Umberto Eco cites the example of the throne "in which the primary function is suppressed (...) comfortable seating" for "established and uncomfortable (...) dignified seating ...". In: Umberto Eco, *Culture of information of communication*, Belgrade: Nolit, 1973, p. 223. In this way, in fact, the object becomes a symbol of rebellion in case the user radically and deliberately falsifies its function or its semantic meaning.

³⁷ See in: M. O'Pray ed. *Andy Warhol: Film Factory*, London: British Film Institute, 1989, p. 28.

Literature

- Argan, K. Giulio. *Studies of Modern Art*. Belgrade: Nolit, 1982.
- Barthes, Roland. *Roland Barthes by Roland Barthes*. Novi Sad/Podgorica: IP Svetovi/Oktoih, 1992.
- Burdon, David. *Warhol*. New York: Harry N. Abrams, 1989.
- Đorđević, Slobodan. *McLuhan galaxies*. Belgrade: Prosveta, 1982.
- Eco, Umberto. *Culture of information of communication*. Belgrade: Nolit, 1973.
- Hughes, Robert. *The Shock of the New: Art and the Century of Changes*. London: Thames and Hudson, 1991.
- O'Pray, M. ed. *Andy Warhol: Film Factory*. London: British Film Institute, 1989.
- Vilić, Nataša. *Philosophy of (work) of art*. Banja Luka: Kasper, 2009.
- Warhol, Andy. *The Philosophy of Andy Warhol (From A to B & Back Again)*. New York: Harcourt Brace Jovanovich, 1975.