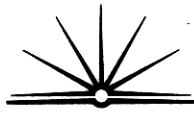


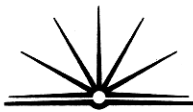


The 20th century has seen many changes come about in the way art is expressed, as artists evolve their sense of media simultaneously with revisions of philosophy in response to the changing social values of the time. ^{The} traditional values of art held by movements prior to the 20th century have been largely discarded as artists seek new forms of representation more appropriate to modern audiences, and with the development of society have emerged a new breed of artists who could be known as the modernists - people whose works strongly reflect the social values of a particular time and place. Artists whose work is derived from the modern condition generally went down two paths - one of optimism and enthusiasm for the chance to reinvent the old, and one of pessimism and alienation at the 'iron cage' encompassing humanity. As a stylistic term, modernism



encompasses many smaller movements such as Minimalism, performance art, Dadaism, pop art and ~~feminist~~^{feminist} art, and through an examination of artists within these movements we may see the extent to which social values at the time impacted upon their practice.

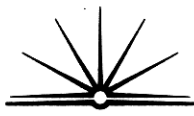
Carl Andre gave definition to the minimal art movement, which emerged as a legacy of Dada. Audiences were becoming more involved in all aspects of life, and as a result a new sense of the visual emerged as did a flipping of the structure of life. Assented were overtly un-symbolic physicalities, and works, which were conceived of completely before execution, ~~were~~ tended toward regular geometric shapes into unblemished surfaces. Sculpture became popular, but was placed on the floor to emphasize its continuity with real space - a practice which can be seen in many of Andre's



brick, metal and wood tile works such as 'Steel Magnesium Plain'.

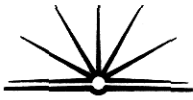
Andre saw art as "contrived and useless", a view held by audiences also whose values had shifted such that they were unable to relate the traditional value of art. Andre's works were thus made to be perceived as the literal objects they were, rather than as vehicles for abstract thought. Thus, also his work is dumb in the sense that it does not talk to audiences, it is revolutionary in that it hints towards the end of all Renaissance values (such as those of aestheticism and structure).

Although Andre was lauded as being at the forefront of Minimalism and Conceptualism, he strove to avoid being pigeonholed by critics by claiming to not purely desire the conceptual



theory of art-as-idea but rather the theory of art-as-art. Indeed, his works retain a touch of romanticism, something which can be seen in 'Pyre (Elemental Series)', which also showcases his ~~form~~ principle ofanaxial symmetry, in which any one part of a work could be replaced by another. The work's structure suggested infinite continuation, a concept developed from Brancusi's 'Endless Column'. Andre praised Brancusi, saying that 'before ("Endless Column") verticality was always terminal. Brancusi's work continued beyond its vertical and earthbound limits'. These concepts further reflect the values of Andre's society, which was itself ~~striving~~ striving to create new out of the old.

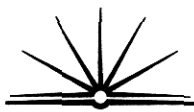
This sense of the new can also be seen in Andre's road-like sculptures such as 'Lever', which demythologised the artist's function



through its use of prefabricated materials. Ironically however, 'ready' and works like it relied on the gallery institution to provide the etiquette which defined it as art.

Performance art emerged as artists, like their society, began to become interested in alternative ~~political~~ politics and consequently realised that painting and sculpture were incapable of dealing with new ideas.

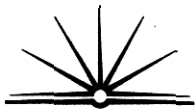
Stelarc is a performance artist whose works reflect the emphasis placed by society on ~~the~~ technology; he explores the increasing value on machinery as humans become more dependant on mass-production and the like. Stelarc believes that technology will eventually render the body obsolete, and turn it into a mere vessel upon which to experiment on. Conversely,



his negative attitude adopts some of his society's optimism as he also believes that technology is both the bane and guarantee of humanity.

These concepts can be seen in the work 'Flaudunting Writing one word simultaneously' in which Stelarc presents a confrontingly technological view of ~~humanity~~ ^{humanity} while questioning the link between human intelligence and machinery. Stelarc thus asks ~~the~~ of the relevance of the human form to society, which is becoming so increasingly reliant on machinery, and explores the user/used relationship: is man controlling machine, or are machines controlling men?

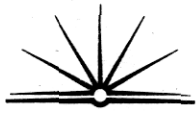
Stelarc also participates in a ^{somewhat} ~~secret~~ ^{secret} form of body art in which hooks are inserted into his body before he is suspended from the



ending - such practices can be seen as derivations from the strong culture of body abuse today. Stelarc would engage in dialogues with his audience, telling them of the need to overcome the psychological with the physical if man is to survive in the modern world. With the completion of the insertions of the hooks, his theme of overcoming the body's obsolescence was rendered complete.

Stelarc's work is a stark reflection of the value placed by society on technology, and of the implications social values will have for the future.

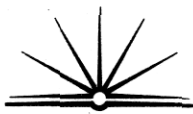
Dadaism, on the other hand, is a lot more subjective and differs greatly in its use of media. ~~Some~~^{Some} of WWII artists - like their fellow countrymen - became disillusioned



with a society which could create so much fear and devastation, Dadaists encouraged confrontation of the past with the present, (reflecting a society seeking answers to the meaning of life), and were Anarchists, fuelled by the volatile social atmosphere to oppose all forms of control.

Marcel Duchamp was a French Dadaist who questioned the relevance of art history to modern society. His most infamous work sums up the negative tendencies of social values: 'Fountain', which consisted of a store-bought urinal which he turned 90° and left unadorned but for 'R. Mutt 1917', ~~symbol~~ signalled the birth of the ready-made and contempt for the ~~bourgeois~~ bourgeois conception of life.

This form of new art then reflected the



destruction of social hierarchies and had vast implications for the 20th century in its use of everyday subject matter with new significances determined by the artist, despite being rejected by the NY Independent show. 'Fountain' reflects a society whose values have been shaken and whose people are fuelled by an existentialist fury at the previous structures of their life.

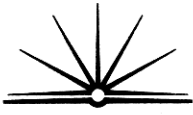
→, with its direct use of manufactured consumer products and blatant disregard for traditional institutional art,

Pop art shows society's preoccupation with the material further, as it looks analytically at items of pop culture as art and uses a system of symbols and signs meant for the same rapid consumption

as the products they represent.

Andy Warhol started out as a professional illustrator, and shows the effects of his egalitarian society as his works ~~are~~ are meant to be accessible to all areas of society. His art reflects the values placed by his society on mass-production and machinery, as well as the new cultural awakening of the time.

Warhol recognized the repetition inherent in his culture and sought to represent it. He realized that celebrities were valued and famous merely for being famous, and tried to reflect this in portraits of celebrities such as Marilyn Monroe. These works were meant to be looked at like a TV screen rather than scanned like a painting, which is symbolic of the transient

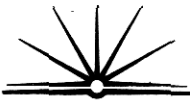


nature of many social values during Warhol's time.

In works such as 'Campbell's Soup Cans' we can see further the falsity Warhol saw in his society, as advertisements manipulate consumers into thinking that they are discerning connoisseurs when in actuality they are choosing between products which are virtually the same.

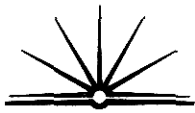
Warhol also pioneered the process by which an enlarged photo was transferred to a silk screen then printed, which reflected the consumer-driven values of his day.

Social values in recent times have come to denounce the female paradigm of self-sacrifice, and artists such as Cindy Sherman can be seen reflecting



these values in his work. Sherman challenges the gender bias of photography and offers photography as a construct while challenging film's claim to present reality. She also questions the gender representation in art history, with her works evoking Cold War ideologies and analysing the nature of pop culture and pop culture ^{references} ~~themes~~ such as horror and eroticism.

Barbara Kruger also reflects feminist values as she employs the means but not the aims of propaganda & advertising to expose the covert masculine ideology of our print and electronic media. Inverting the expectation that ads are male speaking to women, she further underlines the power discrepancy in work such as 'untitled (you are a
Caption - Andrew)' and uses it to explore



how sexism has pervaded our society.

we can see that
Thus, through the examination of such artists,
art reflects the social values of a
particular time and place, ^{and that} audiences and
artists ~~and tied into~~ are tied intrinsically
together ~~and~~ the inspiration and the
creator; the ~~artist~~ spectator and
the provider.