

Journal 5

Art & Culture, Artists



of the of the Pop art as a reflection of culture Pop art is a reflection of a changing society, present in the young people and it founded on the indifference to standards and taste of the old. It explores the objects, music, clothes, heroes and attitude which define the working class. The desire by artist to paint objects that are meaningful to them than just abstract resulted to emmergence of pop art. These artist used a lot of color inorder to add humor (Tom, 67). Much of pop art is considered different, which makes it difficult for peple to understand some concepts Pop images are viewed as modernism and are found virtually everywhere; the supermarket, magazine covers, billboards and television screen.. These images are mainly for commercial and materialistic cause and it is important to ponder on their effect they have upon our lives (Tom, 80). Notably, two images are important; the automobiles and food. These images inform us on our culture: need for nourishment, pleasure and the conquering of time and distance.

Minimalist art as a reflection of culture

Minimalist art attempted to avoid allegorical associations, symbolism, and suggestions of spiritual transcendence of the previous generation of painters by stressing on their obscurity on expressivism. They started in painting and later establishing themselves in sculpture where they used objects, which were industrially produce to reduce the personal artistic signature of work. They endeared the simplicity in both the form and content by removing personal expression, which allows the audience to see composition without the distraction of the themes. They have the impersonal attitude and land art as they use the simple forms. In contrast to the previous art, the minimalist art is not about self expression but objective in their work (Tom 90).

However, many modern Pop-arts aroused a new trend in creativity and diversity of modernism reflecting the values of so-called formalist artist criticize minimalist art as people who misunderstood the modern dialect of painting and sculpture

Work cited

Tom, Wesselmann. Still life. New York: Buffalo, 1962.