

A Comparative Study on Pop, Elite and Folk Art

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ABSTRACT: Pop Art is the representative of a cultural identity that has been represented as a kind of art in the mid-twentieth century. It is based on the ordinary manifestations of people's lives, and by concentrating on media and propaganda it has become pervasive in a short time as if it is a newly emerged culture that has appeared not from the inside of community but from outside and by those sociologists who look at this culture, it is considered as an outgrowth of the conditions created by modern centralism and individualism. But where is the position of reality in this emerging art? Focusing on the general audience and everyday subjects became the basis of the work of this art, which was able to be in line with trade and its goals. The purpose of this paper is to examine the characteristics of Pop art, which can be considered as the first sparks of the return of representation in post-modern craft, which bases its work on pretense. In this study, it has tried to use the text content analysis method to Pop art indexes while comparing to the other arts such as elite and folk culture. The results indicate that paying attention to the Pop culture, and reproduction of images by emphasizing on media, takes the art to hyper-reality. As another aspect, these are the media that direct the culture by determining the direction of Pop thoughts, lead the art, to create new forms of reality.

Keywords: *Pop Art, Elite Art, Folk art, Representation.*

INTRODUCTION

America can be considered as the origin of pop art. Attention to realism, always was of styles that had an essential role in the art of this country and various eras of art, especially until the emergence of Impressionism was effective always in the formation of art, as far as after about half of a century we have considered the reformation of this attitude, of course, have had some differences with its previous art. In the postmodern era, attention to individual and relations of the individual, dominating interpretational attitude, attention to social structures, fading the role of intellect as single-narrator (in these era elements like power, wealth and unconscious) are of other determinant factors for the type of art, so being involved in art intelligible for public and denial of hierarchy in philosophy and art is the basis of creating art which was in contrary with abstract art. Criticism schools with the presence of persons like Benjamin, Adorno, Marcuse, etc. focused their criticism on this kind of art in the area of art and considers it of achievements of capitalist societies, as Adorno mentions

the culture industry and considers¹. It as market dependent and believes that the people of this culture always will remain consumers. Johnny-on-the-spot art formed by works of Marcel Duchamp can be based on this kind of thought that finally leads to the formation of pop art. Pop art begins with New York artists like Andy Warhol², Roy Liechtenstein, and Claes Oldenburg; attention to routine subjects, using light, and full attractive colors but not in the way that expressionism used to enjoy it, like red, blue and yellow was the basis of this style. Pictures related to various contexts like packaging Ketchup, labels of products, cans of soup were of subjects of this art. In this paper, considering the diversity of views proposed in the pop art area, it is tried to study different dimensions of this kind of art and to explain the mass culture and art resulted from it using text content descriptive and analytical methods.

MATERIALS AND METHODS

Since the present study is qualitative, an attempt has been made to define and determine the phenomenon of culture conceptually to research the basic principles of public art.

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Attention to popular culture is considered as a manifestation of changes in pre- and post-modern art. In this regard, an attempt has been made to use descriptive methods and analysis of the content of the text to achieve indicators to compare popular art with other arts such as folk and elite art. A different study and analysis of 3 types of skills in the field of tools, audience position, and goals in order to express fundamental differences in the field of aesthetics by relying on the context of contextual currents are analyzed. In the following, according to cultural, social, and economic indicators and using library resources, we will achieve comprehensive research of popular culture in order to form the basis of the occurrence of art in the post-modern era.

RESULTS AND DISCUSSION

Return to Representation in Art

Pop art can be considered as anti-abstract art that is resulted from the tiredness of western artist and present out of access subjects. Re-returning to representation³ art was an attempt resulted from getting away from pure rationalism and the Cartesian man who can create facts via its power and tools of science. Re-return to a public area and attention to culture and cultural assumptions create other kinds of thought tools of which was representation art. Art shows the attention of people not in an independent part but about other people. But, notably, the properties of this kind of representation art are different from what has been existed before dominant of abstract art. In other words, representation in all its aspects, before emerging abstract, usually was affected by different ideologies, like in realism and naturalism attitude, they work based on represented facts and clear nature. However, after this era, we see some kinds of representation toward creating a borderless art which out of any dominant constrain, and thought goes toward a kind of global art, which invokes all countries and races and got its legitimacy. Regarding what said above, all kinds of representation arts, besides their similarities, had their basic differences but generally, properties of this art stood on various classification types of which are referred to as follows:

-The reality of painting netter than reality existed in nature: in this attitude like eastern art (such as Japan), we saw that painting flies toward spirit and the artist denies detailed imitation from nature because the artist is not either dominant on nature or is subdued by it but is part of nature.

-Art in service of:

Social function: in this area, the artist expresses the social realities in its surroundings, and after that searches for a fact occurred around it (like the thing we see in realism art).

Religious function: As it reaches its peak in the Middle Ages by depicting the face of Christ.

-Art does not consider a mission to express the truth for itself, and the artist draws everything he sees around him in detail. In other words, the artist is the only narrator who draws what he sees, like what we see in naturalistic art.

-Ideal art and object art: These two types of art are on opposite

sides of the same spectrum. In other words, showing the beauties, the values without the slightest flaw, and the human as a media for power (like classical Greek art) and in contrast showing the ugliness, flaws and shortcomings and negation of man as the only superior being (carcasses of human and animals, wounds and diseases), the denial of hierarchy and changes in the standards of art, the emphasis on Bakhtin Carnival and the polyphony against Tolstoy's monologue. "Why can't old age be as beautiful as a youth?"

-Expressing personal reality: In this type of art, the artist expresses reality from his point of view, like surreal art that bases its work on imaginary reality. In other words, the artist, far from the logical should and should not and creates a work on his subconscious, like a child whose ego or self-consciousness has not yet been formed and imagine the realities based on instinct and the subconscious, not the facts as they exist.

-Conceptual art: In this type of art, it refers to the concepts that lie behind the real phenomena. As in the concept of Gadamer, art means to play that does not make sense in the realm of the subject as an actor, neither without the other. In other words, an actor cannot look at acting like a normal subject, but playing without actors and actors without acting does not make sense (Eghtedari & Maziar, 2016). Therefore, art is the result of a gathering where a part is meaningless without the other (art, artist, and audience). Conceptual arts in all their dimensions became common after the advent of postmodernism, and the purpose of this art is to eliminate object and object-orientation, which is another type of representational art that is the product of the new era.

-Pop art: Art is not a complex statement or subject here. Art is the simple drama of something we deal with, touch, and perceive every day.

Postmodernism and Formation of Pop Art

In general, pop art, which is based on popular culture and populism (which is considered in the postmodern era), is created by postmodern thought in the critique of modernity (Table 1), as in postmodern language, it replaces modern reason. Interpretation, attention to the audience, and bringing art out of the author's clutches seen in the minds of structuralisms such as Roland Barthes and others like Heidegger and Gadamer, in other words, paying attention to the issue of perception in the artistic work, which culminates with hermeneutics, offers a new kind of art that is based on interpretation. In other words, the new rationalism that begins in Italy, which is the capacity to accept the negatives (Heidari, 2015), is complemented by the new realism of Vancouver. Attention to differences and acceptance of pluralistic ideas, which is one of the achievements of the uncertainty and relativity of the postmodern era, is very much reflected in the field of artistic ethnography and intercultural critique. Paying attention to the etic⁴ approach against emic, bringing emotions into the field of art, and accepting different cultures together leads to the formation of societies where people live together despite differences, and culture is not a

Table1: Comparison of modern art and postmodern

Postmodern	Modern art
Simple subjects	Complex subjects
Attention to wide range of people and denial of training in perception of work	Trained person as art's audience
Art, a place for a mutual interaction	Creating work as one-way from creator to audience
Art based on language	Anti-interpretation art ⁵
Art with social function	Art as a target
Representational art	Creating and creativeness ⁶ "basis of art creation, so turning to" Anti-representational painting ⁷

priority one over another. So art in these societies is subject to the characteristics that pass the borders, so there is no boundary between the elite and the ordinary people, the European postmen and other races (especially those under colonial rule). Denial of the word against the beautiful. An issue that is valuable in society and the criterion of beauty in others is ugly, and vice versa. So, there is no defined criterion for art, from within, the basis of the intercultural critique is built. Intercultural critique bases the work art on attention to all cultures and looking each culture from its inside. Basis of intercultural critique is that beauty does not have the same definition in different nations.

In examining different levels of taste, Mike Riley believes in the intercultural flow of criticism, while elite art mainly targets the upper and middle-upper classes of society and are produced for them, which enjoys a high degree of artistic technique and uses complex topics that are confirmed by some kinds of artistic normative judgment. Pop art justifies understandable issues for the general public that are not complex and traditional (Mir Fakhraei & Fathi, 2011). Thus, pop art or folk art can be considered the product of a new way of thinking that enters art with different criteria than it used to be. Art is born of mass culture. In this style, mostly trivial issues of the consumer community were displayed in their works. Artists of this style drew their images on consumer goods or commercial graphics. The desire to portray folk life and everyday events, which was somehow rooted in realism, became the basis for the formation of pop art, to the point where it later became known as Feo realism⁸. The basics of pop art or pop art can be traced back to before World War II. In the early 1920s, with the start of the war, many European artists traveled to the United States to establish a new art foundation, from which the United States was able to achieve influential art to the point where dominance of American art on Europe is venial. After the war, and mainly in the 1950s and 1960s, it was the spread of abstract expressionism in the United States that introduced a new approach based on the thrill of art and architecture of that period, which was a continuation of the expressionist style. The use of bright colors and rough lines and crooked shapes have been features of this style. Among the artists of this period are

Jackson Pollock and De Kooning. Before 1950, Pollock took his painting style to the next level with color dripping and action painting. And De Kooning revolutionized abstract art by "black and white" painting.

Between the 1950s and 1960s, more and more artists in the United States joined abstract painting. Some like Pollack and De Kooning (as mentioned before) were searching Excitement and dynamism and others, such as Rothko and Newman using balanced rectangles and uniform color scales, create calm and soothing abstract combinations.

From the 1960s onwards, other modernist painters, such as Roy Lichtenstein and Andy Warhol⁹, popularized pop art. They reflected the themes of common urban and commercial life and the mundane scenes of Americans living in their work as objectively as possible. And the painters of "op-art" also tried to deceive the mind and eyes by showing frequent geometric paintings and using color and light. In other words, during the 1960s, the increasing speed of technology and the multiplicity of communication methods on the one hand and the slowness of the evolutionary process in Expressionism Abstract offered a new movement. This style became known as "Neo Dada" in the age of prosperity. Among the works of Indian pop artists are Liechtenstein's illustrated stories, the logo of simple, or repetitive goods (Warhol), an exaggerated painting of food products (Wesselman) (Hunter, 1999). Although interest in realism in the United States was so great that even the pop art movement in many cases led to a form of photographic realism that was called ultra-realism.

On September 29, 2015, two pop art artists, Cleas Oldenburg and his wife, Coosie van Bruggen, displayed an ice cream funnel sculpture on a three-story commercial glass building in Cologne, Germany. These artists were trying to connect art and everyday life by showing the usual themes of life in urban spaces. One of the distinguishing features of this art from its predecessor is that it attracts the audience, not through sophistication - as we see in subjective and abstract art, but also because of the use of familiar elements. He knows that, in his view, there is no difference between the object itself and its external manifestation. Andy Warhol considers art to be not

a statement but an expression of a simple and understandable subject because, in her view, there is no difference between the object itself and its external manifestation.

What is Mass Culture?

From intellectuals, what is happening in the heart of society is influenced by the popular culture of the people, which must be taken into account. In defining culture, Turner uses the two words threshold and Pseudo- threshold, because, in his view, culture is not only any reflection of social structure, but culture can be referred to meaningful and embodied structures in symbols. He uses the threshold for mechanical societies with a tribal structure and the quasi-threshold for modern and industrial societies. The concept of a threshold is structure. He sees threshold as a kind of believed chaos and a reservoir of the probability of trying to create new structures (Moslemi & Shahbazi, 2014).

Public culture is generally used to refer to the behaviors and experiences of at least a small minority of people in any national culture, behaviors, and experiences that require no socially limited qualifications in terms of imagination, wealth, or network are not social (Richards, 2012, 30). pop art can be considered a reaction to the culture of the elite. Attention was paid to the people and the social class of the public. Until then, culture was the only term that referred to the high culture and included what was going on at the highest levels of society. And in most cases, the general public was unable to understand it. As in the upper culture of society, the goal was the intellectual stratum of society. High culture is cultivation that belongs to the small group of society. Theater, opera, and classical music are among the elements of high culture. Access to high culture is not possible for everyone, and its understanding requires to be educated and socialized. In contrast, popular culture, which is not specific to a particular group and is available to everyone (Jalalipour & Mohammadi, 2012), popular culture can be considered as a result of a borderless economy, which is located in a network of global trade so that capital Twenty-first century is considered to be unorganized capitalism, which the circulation of goods and capital is at the international level and subjects and objects are outside the borders.

But attention to popular culture, which has been widely criticized by critics such as the Frankfurt School, has focused on the public's understanding of the definition of art. In other words, what was considered by the media to be the only acceptance of propaganda with a negative view and was uncultured, soon became a kind of culture called mass culture. To the extent that people like Raymond Williams did not even see the culture of the elite and the masses in conflict (Criticism of the Frankfurt School). Public culture from the point of view that culture is not always the dominant class and is known as the lower one, Mass culture is considered to be the largest cultural class in comparison with elite culture and ethnic culture. And aspects of social and material theoretical culture that are widely

used by the media in popular culture. Targeting the masses for increasing audiences is gaining popularity. Attention to consumerist ideology and culture (such as McDonald, Coca-Cola, MTV shows) global marketing strategies and most importantly the ability of telecommunications media such as satellite and the numerous and wide-ranging television and radio networks to change people's lifestyles and mindsets are announcing a universal future in which culture and identity are not tied to a particular place (Saeedi, 2002). From the perspective of critical schools, culture has become an external phenomenon from an interior thing dictated by the media from top to bottom. Adorno and Horkheimer consider the culture industry¹⁰ to be the cause of human welfare and false assimilation, thereby putting people under the illusion of assimilation and ultimately imposing individuality and discretion in human beings, impose the use of cultural industry products (Adorno & Horkheimer, 1993).

Folk art is rooted in popular culture and is more influenced by economic indicators than by social dimensions. As in this art, the goal is based on profitability and trade, and it is not spontaneous but mainly is injected on society. In the hierarchy of art production that Peter Smith expresses, fashion can be considered the most prominent manifestation of pop art.

John Fisher expresses 4 views on popular art compared to luxury art:

The first view, which is a tolerant hierarchy, considers popular art to be acceptable but considers the position of this art to be lower than that of luxury art in the hierarchy.

The second view, which is intolerant, has a critical point of the foundations of this art. Critics of this art include Clement Greenberg's theories, which he sees this art as extreme, sentimental, repetitive, and artificial. Greenberg considers avant-garde art to be a "thesis" that follows the processes and currents of art. On the other hand, anti-thesis uses only the effects and manifestations of art and its artificial aspect.

The third view, which is pluralistic, does not any valuation prejudice, and considers all arts to be valuable, and considers both arts - the art of luxury and popular art- to be the necessity of the present age. Herbert Ganz also considers popular art to be a tasteful culture that should be viewed as a social reality that meets the needs and wills of some people, even if it causes to the displeasure of others.

The fourth view, which is traditionalists like the pluralists, believes in the opposite of the arts. Therefore, these two views fall under the category of postmodern art. In general, public art is considered one of the consequences of postmodern art (Maanavi rad & Tohidi, 2014).

What is important about pop in comparison with other arts is the process of perceiving art in the early stages of understanding the work, as the pop artist considers his audience to be the general public, so he mainly considers the first encounter with the work. In other words, describing work that does not require expertise and is enough to attract the audience to the most

superficial layer. In understanding the work of art, Panofsky describes three stages:

The first step is a pre-iconographic description: it addresses the problem regardless of whether we have a piece of knowledge about the artwork. In other words, the tangible form of works of art such as line, color, surface, and composition. This step is in its turn divided into two parts:

In this section, we describe the emotional implications regardless of the emotion we have about it, a neutral description.

1-Expressive meanings can have the same function. Emotions and affections that exist in work, such as anger, etc., belong to the primary level or objective meanings.

2-Illustrative analysis: Analysis of secondary or contractual meanings: In safe meaning, figures and events, unlike the first order, do not reveal their meaning directly and immediately. That is, considering some of the components in the images. So it means understanding the semantic conventions of a tradition. In iconography, knowledge of the cultural, religious, and social backgrounds of those people. Considering the socio-economic and cultural backgrounds consciously

3- Iconological interpretation: At this stage, we are not only dealing with pure analysis but also explanation. Things are not conscious. Here we are faced with a worldview. The artist is subconsciously influenced by the worldview common in his culture and time.

The first layer is general perception based on a description. This means that most of the people's fashion and art emphasize this layer. In other words, the pop artist, by emphasizing the senses (mainly the sense of sight), bases his work on what is understood from the appearance of the work; so he mainly uses shapes, forms, and colors that can be understood by ordinary people and can communicate with it. Therefore, in this attitude, the audience does not go beyond the level of sensations and based on this, it can sometimes be in line with commercial goals. In the difference between this level and other levels can be said that, for example, elite art is the recognition of issues of art that rely more on the analysis and impact of social, economic, political, and cultural fields. So the educated person is mostly the audience of this type of art. Because the analysis

of the factors that play a role beyond sensations or external factors in this type of art emphasizes on the second layer is reflected in the formation of the work of art. Finally, the third layer, which is based on interpretation, refers to the last factor in the creation of the work, and that layer is related to ideology, as we have seen in folk art, and topics such as archetypes, ethnic memories, values, and beliefs, myths create the work. So the internal factors are only reflected in the last layer.

Comparing the popular art with folk or elite art, we can point out the fundamental differences that can be distinguished in the four items of the index, subject, tool, and purpose. In general, in pop art, the artist, with a meticulous knowledge of the target communities, produces expandable ideas and offers simple and reproducible patterns that are rapidly spreading in all societies. This type of art has a low depth and a wide range of variations, and along with it, there is an elite art whose mission is to express the truth with a different look from the general person. In this type of art, the person, inspired by social events, expresses differently. After a while, it becomes a lasting work at the national and transnational levels. In the art of elitism, the subjects are complex, as it is difficult for the usual person to understand and comprehend the expression of the artist's intentions, and only education leads to the understanding of the expression of the intentions. Since elitism art is mainly of the superior art type, it imagines more of a mission for itself, and it is mainly of the representational type, and it expresses the realities of the life of the people and society. Although in an orientation of this art, especially in the modern age, in which the art of elitism is largely driven by abstract tendencies and subjectivism, and is far from representation, has a critical view. As surreal art, reflects the criticisms of world war. In addition to these two arts, folk art is mainly based on people's life experiences, expressing pain and suffering, or looking as myths based on beliefs that have been passed down from generation to generation for centuries. In the last two arts, attracting the audience is not the most important factor in creating a work, but the mission of art is not for commercial profitability but more to express a kind of thinking (Table 2).

Table 2: comparison of pop, folk and elite art based on indicator, tools, subject and target

Target	Tool	Subject	Indicator	
Commerce and benefit- earning	Innovation	public, simple and understandable	Economic	Pop art
Transferring racial culture	Experience	Special and simple, Perception dependent on ideology	Social	Folk art
Promotion	Training	Complex	Social	Elite- orientation art

CONCLUSION

According to what has been argued, three views can be considered regards the production of the work and its purposes: Table 3 and Fig.1)

The first is elitist art, in which the artist is trained to discuss art, and the audience for his work is specific so that the concepts of elitist art cannot be perceived by the public. The hierarchical view is a kind of elitist view that the artist is at the head, and in contrast, the audience that culture is injected in the form of works of art, as in the works of many school thinkers such as Frankfurt, attention to the intellectual class as productive art can be seen, and in this school of art, beyond mere aesthetic discussions, it critiques the challenges of the present era with a broad view and has a critical approach toward it.

The second one is mass art. From Adorno's point of view, mass or pop art versus elitist art negates the imagination and innovation and invalidates the creativity of the calligraphy because it has a superficial and entertaining nature that is neither ethnic nor elitist. In another word, artists in this type of art may be trained, and of course, it may be uneducated, and the audiences for the work of the masses include the general public because it is entertaining in nature. In mass art, the totality of art is present in the industrial and predetermined framework, so the art does not find a way to express itself existentially and moves towards the repetition of inclusion of patterns that have already been injected into society. This is the art of the world. In this view, then, art takes a general meaning and is mass-produced as it is made available to everyone. Thus, repetition is a feature of popular and mass art. Walter Benjamin, another thinker, cites the decline of the collective experience and sees human life as an instantaneous and superficial experience in which meaning is diminished, and art focuses on personal experiences rather than on unbiased challenges. So consuming art means increasing it and making it available, which always keeps the elites away.

The third view, which refers to the role of the audience in understanding the work, and knows the perception of art

depending on the cultural contexts in which the work is formed. This art is folk or popular art. In this regard, we can refer to the cultural studies of Birmingham, which mentions the mass production of culture and considers culture in the domination of those who have the economy in their hand. In this view, it enters to audience's share that is passively involved in the process of creating the work, and it is a culture that represents what is. The creators of the work in this art are the people themselves, and it is the culture that represents what is available. The creators of the work in this art are the people themselves, and the audience is the people themselves, and they are general people, but they have a culture. In folk and mass art, although the audience includes both the general public, in folk art, people who have a common culture can understand the works of folk art, so the audience of folk art will, of course, includes people with a clear boundary. But borderless general people are involved in mass art.

In the field of architecture, elitist, folk, and mass divisions, it can be considered that elitist art accommodates a particular artist and audience. Moreover, it is an attitude that dominates from top to bottom one, can place Greek classical works or Greek architecture in the classical period in this category of art. Rationalism was centered by philosophers in the golden age of Greece, and it was this focus on human reason and humanism that led artists to seek natural, rational, and human rules, in their work and to create templates that were perceived only by specific audiences. Because behind the face of the work lies the rational meaning. Folk architecture and traditional architecture are among the spaces that can be considered as folk art area. This is because they are of popular origin and can be perceived by the general public. Folk or pop architecture is the same architecture that is derived from the culture of any ethnic group, and the people of that ethnic group and land are only able to perceive its spatial perception. For example, Western man will never be able to detect the space of mosques, because he has a different culture and religion from the people of Islam. Otherwise, mass architecture can be considered as

Table 3: Comparison of folk, elite and mass art

Pattern	Target Society	Origin of Art	
Linear (up to down) Artist  Audience	Special audience (perception related to training and time dependent)	Artist	Elite art
Up to down Artist  Audience	Public audience (direct perception and timeless) bordered	Public	Folk art
Pyramid (up to down) Artist  Audience	Public audience (direct perception and time dependent) bordered	Artist	Mass art

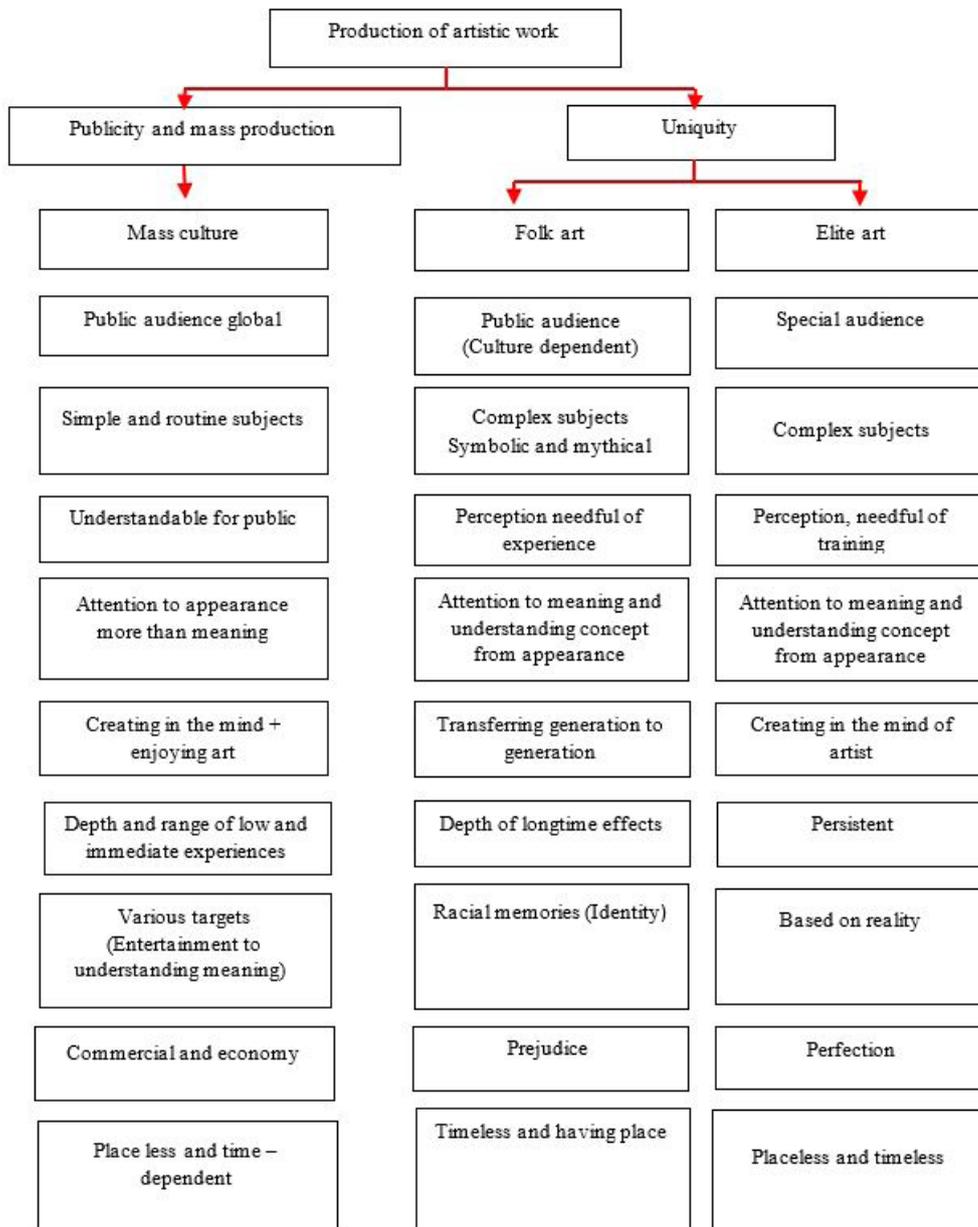


Fig. 1: Studying the properties of pop, folk and elite art

an architecture that is the product of a modernist attitude and is formed based on the needs of the time, and the meanings that exist in this architecture are not related to the divine or sacred or transcendental meanings. The significance, in this architecture, is summed up in secular concepts. Modern architecture, minimalism, and international style are among the architectures that can be included in this group.

ENDNOTES

1. Adorno states that: The collective experience in cinema, whatever it was, was not good and revolutionary, and the face of the sadism of

the bourgeoisie can be seen in the laughter of the audience. ” (Nozari, 2010)

2. New York immigrant painter was among the first artists whose main subject matter of paintings was the objects that people use every day. He was a successful advertising designer. "I only paint things that I always thought were beautiful. Things we use every day and never think about," he says. He used the idea of hand painting with a Coca-Cola.

3. In the general sense of the art of representation, the use of familiar elements in the creation of a work of art can be considered.

4. In the field of anthropology, from Clifford Geertz's point of view,

there are two approaches: etic: that the researcher looks at the subject of research from the outside and does not involve his emotions. Emic: means one look from the inside to put an idea, perception, attitude and worldview of the local people.

5. As in abstract art such as Malevich's work, the use of white and gray colors and absolute geometric forms is the basis of the work of creating the work.

6. Creativity in defining the ability to see something that did not exist before or a different view to a subject.

7. Creation means that the artist bases his work on expressing his intentions, so he shows the artistic elements not as they really are, but as he imagines that these elements do not exist in the real world, and It is born of the artist's mind. Like the lines inside Kandinsky's paintings.

8. Feo realism can be considered the heir to the pop art style, but there are some differences. In pop art, the mundane issues of the consuming community were common to both trends, but pop art draws its images on consuming goods or commercial graphics, but feo realism relies on photography. There is no sign of emotion, artistic inspiration or even humor in the works of feudal realism, and everything is based on technical skills and quasi-mechanical reconstruction. In general, this style, like pop art, has become a kind of business and includes the reflection of various scenes in shop windows, such as the passage of passers-by, a view of the surrounding landscapes and at the same time the appearance of objects placed behind glass (Malekzadeh, 2010).

9. Andy Warhol is best known for portraying portraits of celebrities, including the death of film actor Marilyn Moreno. Drawing his portrait with bright colors, which is a sign of his fame, along with death in white and black, tells the tragedy of her life.

10. Definition of the culture industry: When cultural goods and services are produced, reproduced, distributed in line with industrial and current goals on a large-scale and one-handed scale with a strategy based on economy and regardless of cultural development. The core of the term "culture-making industry" implies that the general Marxist critique of commodity production can be applied specifically to the production of symbolic commodities - commodities whose consumer value is aesthetic, entertaining, and ideological. So the culture industry creates mass culture. And paying attention to the false needs of consumers

and giving them originality creates this kind of culture that include all forms and cultural goods related to industrial production and mass reproduction as well as media dependent on extensive capitalism and mass technological production (such as the film industry and television) (Yar Ahmadian, 2014).

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