



CONCEPTUAL DIMENSIONS OF AMERICAN AND EUROPEAN FOLK ART

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Article history:	Abstract:
Received: 14 th August 2021 Accepted: 11 th September 2021 Published: 13 th October 2021	<p>The current research dealt with the topic (conceptual dimensions of American and European folk art). Which is determined: by standing at those intellectual references, critical trends, social, economic, political and cultural variables, and the extent of their impact on folk art (American and European) and how they were reflected in its constructive treatments? The objectives of the research were determined by (recognizing the conceptual dimensions of folk art in America and Europe).</p> <p>While the limits of the research were limited to the study of folk art for the period of time (1950-1980), specifically in Europe and the United States of America, as an effective time stage in establishing the structure of folk art. The first chapter ended with defining the most important terms contained in the research. The second chapter: It contained two sections representing the theoretical framework and its indicators, as the first topic dealt with: - Intellectual and philosophical concepts of folk art.</p> <p>The second topic dealt with the structural outputs of American and European folk art:</p> <p>As for the third chapter: it included the research procedures, and ended with the analysis of the research sample, which numbered (2) models with different artworks of American and European folk art. As for the fourth chapter, it included a number of results that answer the research objectives in identifying the conceptual dimensions of folk art in American society. and the European community. Down to the conclusions, as well as the recommendations and proposals.</p>

Keywords: Conceptual art, popular art .

RESEARCH PROBLEM:

The artistic work acquires its status and influence from its connection to a number of different visions that can be understood and interpreted through it, but its aesthetic and cognitive value remains dependent on the extent of its relation to the dynamics and variables of its time and environment in which human societies live, a culture of structural economic, intellectual and social dimensions that has the ability to generate a different vision of art. Its nature and functions in contemporary life.

The postmodern stage represented a new civilized path that was circulated by the American and European academic circles more than half a century ago. The United States of America simultaneously and closely linked to civil society, industrial, capitalist, consumer society. (M: 2, p: 431)

Folk art, that cultural proposition, came up with a proposal for a path of art with purposes closely related to the consumer society and everything that touches man with the rhythm of his daily life. What is specific to the constructivist system of folk art is that it restores objectivity (reality) after the abstraction and the amorphous in all its directions that preceded this stage were ambiguous and confusing.

Hence, it is necessary to look at those different intellectual references, critical trends and social variables, and their impact on making (the new culture) a culture with a consumerist tendency, as it is a main motive for new visions and concepts represented by popular art as an important variable for the artistic system in contemporary Western and European formation. In order for us to form a field of comparison - investigating the approach and the paradox - between the two environments (American and European) and investigating the nature of the artistic system and its social, economic, political and cultural relations.

The importance of the research and the need for it lies in the following:

1. This topic constitutes an intellectual and cultural need for researchers in the field of studies that research approaches, repercussions and influences.

2. The subject of the current research constitutes a reference in contemporary art and its philosophy, as it sheds light on an important era in contemporary art - folk art, to understand the mechanisms of its activities and the nature of its relationship system, which requires clarification and interpretation.

RESEARCH OBJECTIVES: -

To identify the conceptual dimensions of folk art in America and Europe

RESEARCH LIMITS

Objective limit: Conceptual dimensions of folk art

Time limits: 1950-1980

Spatial boundaries: America and Europe

TERMINOLOGY

Dimension

- Procedurally: Dimensions: ranges that are conceptual reflections of a number of procedures and treatments for folk art in the products of postmodern art.

Concept

- Procedurally: Conceptual dimensions: are those perceptions and cognitive visions that are generated in the artist's mind, based on philosophical and intellectual references, and intertextuality of artistic directing methods, to be represented by the mechanism of work and the functioning of its outputs the contemporary artistic text (folk art).

(THEORETICAL FRAMEWORK)

First topic - Intellectual and philosophical concepts of folk art:

The post-World War II era witnessed major intellectual, political and social transformations, away from the traditional centers of reference, towards a more comprehensive culture, to receive the new model, which came to overthrow the coercive power of closed major intellectual systems. The concept of postmodernism was established in the United States of America to fill a civilized void due to the absence of a civilization and a past that restricts openness to it. There are those who return the postmodern reference to "the history of European societies and ideas, where the tyranny of the industrial revolution and the giant machine, so a thought emerged that touches the anxiety of civilization and its alienation from man and social relations" (M: 7, p.: 82). Every work that is produced must leave behind a certain philosophy that carries the meaning behind its production and development of new concepts, through its interpretation and openness, and then exiting, loosening and adding to each other, taking into account the requirements of the era and its transformations.

She represented Nietzsche's (nihilism), one of the most important references in art, and promised the horizon of thinking in the contemporary West because it imprints culture in its various manifestations with its character, not of a supreme value for anything.

Pragmatism, as a practical, utilitarian doctrine, has also contributed to adopting a scientific method and the benefits that it entails due to the ability of man to control and benefit from what surrounds him (M: 5, p.: 51).

Philosophical thought has influenced the provision of central data to art - especially popular art - by consolidating the culture of consumption, deliberation and utilitarianism. And make reality an interchangeable commodity. And from his assertion that art is an ordinary subject of consumer life, as the artist is no longer an ethereal being that receives inspiration, but rather an experimenter, and beauty is everything associated with an empirical accumulator that establishes an experience of taste, a balance between the perceptive subject of the subject and the aesthetic act itself. Which contributed to bridging the gap between bourgeois culture and popular culture.

The deconstructive reference also presented the most postmodern projects related to the Western cultural mood in general and the American cultural mood in particular, the strategy of "preaching the culture of difference, based on rejection and suspicion of all systems, laws, and traditions, and the transition to the infinity of meaning" (M:4, p.:10) and openness to interpretation.

The essence of deconstruction is the absence of a fixed center for the text, as there is no fixed fulcrum from which to provide a reliable interpretation or a reliable reading. Rather, what is central or essential in reading becomes marginal in reading or other readings, the free play of language. That is, paying attention to the daily by digging into the folds of reality and getting to its core and trying to dismantle it. And this art became part of the modern image. She presented concepts related to popular culture, consumerist commercial tendency, and the adoption of anarchy, fragmentation, and difference. It emerged as a liberal movement in the formulations of the artistic image system, different from the structural, cognitive and performative systems. If the establishments of postmodern art start from the British soil, the growing rise of the star of the United States of America with its new culture, pragmatic peculiarity and its economic and technological transformations has affected the countries of Europe and the countries of the world. With this reality, art became more open, diversified and more accommodating, which made it a widespread global movement after the arrival of a large number of European artists to America (M: 6, p.: 34).

Second topic - the structural outputs of American and European folk art:

The outputs of the absurd performance of Dadaism, the creation of (Marcel Duchamp) for ready-made art, their presentation to the consumer, their development of the collage technique borrowed from Cubism and the creation of photomontage. In the most luxurious museums, even if they were rubbish. Principles were shattered, art fell from its throne, and centers changed, and the priority became popular culture, then it was the catalyst for the emergence of folk art.



Figure (1). Folk art, in its two parts, American and European, can be classified as an attempt to remove the figurative art of flat painting from its static and isolation from society, civility and the environment. The freedom of meaning, the lack of limitation of interpretation, and the non-adherence to a certain technique in the production of artistic works led to the abolition of artistic alliteration and the emergence of the so-called (mixed medium), so the elements and raw materials used overlapped, and the center retreated before the margin, and this affected the artistic elements and became the exchange of centers of importance taking into account the achievement of unity by difference. To create its visual language led by real-time data, in the structure of artistic composition and in its new, authentic formats. Thus, the artwork is a visual, audio and kinetic reality, as it is an art that revolts against all forms. It emerged from popular culture in the civilized and constantly changing environment of the industrial development of consumer production and the satisfaction of daily and life needs.

AMERICAN FOLK ART: Robert Rauschenberg is considered the godfather of pop in America, a lot of experimentation with unconventional approaches to painting. (Rauschenberg) began to move towards (assembly), as he held an exhibition at the Museum of Modern Art in New York in 1954 entitled (Assmblages), which is a creative system in which the painted surface is mixed with various objects installed on the surface sometimes, which develop into three-dimensional formations with free rules as the artist entered the painting real things. What Rauschenberg did, who rejects (destroyed) all the fixed criteria of aesthetic judgment as authoritarian criteria, and to establish the new judgment on the spectacle of the scene and nothing more (M: 8, p.: 79). It consisted of elements of the real world, making it a self-contained subject to emphasize a current state and fixate on reality. Figure (2)



While Andy Warhol is considered the most mysterious pop artist, he started his activity as a painter in the fields of advertising, and this activity pushed him towards a different concept of art with a neutral nature that does not carry influence or emotion, then he moved to the field of pure art through the same topics. Relying mainly on printing technology, using it extensively as silkscreen technology, and in a new way that relies on repeated quantitative production many times, its idea of consumer things and advertisements, and its orientation towards reusing popular images published in newspapers and magazines, as a plastic artistic value and painting entity, Without intending to change its structure, he contented himself with coloring it and repeating it with silk-screen printing, in order to document American life, and in a way that would attract the attention of the viewer.

Figures (3), (Coca-Cola bottle, food containers, pictures of celebrities), and by adopting a nihilistic vision aimed at disrupting the values of modern art, and he says, "What I want to do is help people to sabotage space" (M: 1, p.: 3) By using images of some prominent faces, he seeks to remove the aura of sanctification from them, by turning them into a mere propaganda tool, which has commodified and damaged even the human being, and he does not hesitate to declare his nihilism through his own way of being in a geography subject to the logic of consumption and nihilism.

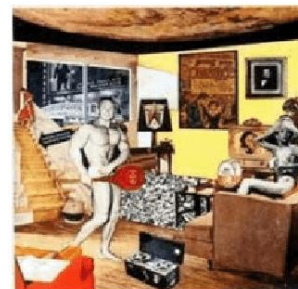


FOLK ART IN EUROPE:

Europe recognized American Pop Art only at the end of the fifties (with the exception of England), after it entered this world despite local resistance. The Europeans' perception of the new artistic movement was completely different from what the United States of America witnessed, because they wanted, by adopting the realist trend, to express a more clear and committed critical stance towards the capitalist industrial society, the consumer society that

became captive to its artificial and ready reality. Perhaps what distinguishes this realistic trend is the artist's ability to avoid ambiguity and ambiguity, and to maintain a great deal of clarity that keeps him relevant to the audience. This realistic trend was closely related to American folk art. In England: Richard Hamilton, the precursor of pop, is similar to the role he played in the artistic movement in America (Ruschenberg). He was distinguished by his photographic posters, and their subject matter (the car, fashion, and manifestations of contemporary life). And new names emerged: Ronald Ketag, David Hockney, Alan Jones.

One of Hamilton's works, which he executed using the Photomontag technique, is Figure (4) entitled (What makes today's homes different?) His works give the impression of the real home room space and all that it contains of furniture that is used and served to man and the author is artistically composed in the manner of installation, from photographic elements and in this sense many people have been able to The traditions of folk art to be born, including the use of borrowed images (M:3, p. 23). As a whole, (daily consumer vocabulary) formed a new atmosphere for artistic work by placing them in the painting in an absurd manner, without trying to find links between them, but rather we find ourselves In front of a job that expresses the way of life



In France, it was represented by a group of artists with realistic tendencies (Arroyo, Cesar, Christogirard) whose obsession was to transcend prevailing concepts and reconsider the foundations of art. These artists tried to reconcile their theoretical ideas and their means of expression.

The French (Marcel Reiss) employed life-size photographs and placed them on different surfaces, sometimes adding colors to blur some of their parts. In folk art, the environment and the event have acquired a special and innovative importance, which prompted artists to experiment and reproduce the truth literally. There is also the desire for consumption that pop artists exploited within the phenomena of popular culture, and they made a great effort to access extremist positions, in search of behavior that would put them in the position of revolutionaries, and here nihilism is manifested in the rejection of the system of values, traditions and even artistic frameworks, to be equal to the value and desire of consumption, And for that value (consumption) to be the artist's mechanism to highlight his nihilism. We find, then, that art has become a system of intellectual and structural transformations associated with the environment, and he worked to employ and produce everything that includes the highest degree of circulation and consumption, so that it is popular and productive for the masses and the idea of formulating it is commensurate with the ideas of the urban environment.



AS A RESULT OF THE THEORETICAL FRAMEWORK OF INDICATORS:

- 1- Postmodernism is a general vision that adopts the concepts of doubt, nihilism and difference as a reference. Since folk art falls within the postmodern era, it is influenced by those Nietzschean intellectual references.
- 2- One of the characteristics of society in the post-modern era (consumption, industry, work and its closeness to science as a mental outcome), whose concepts he derived from philosophical references such as pragmatism, which emphasizes the application of the realistic approach.
- 3- Folk art was influenced by the features of the contemporary industrial, consumer society, and worked according to an ideological theory, to simulate the new life and take the social reality of the deliberative issue as a source of culture and the spread of what is called popular culture.
- 4- Some of the directing methods of modern art have influenced folk art, as an interplay of the means of artistic presentation, so there is a multiplicity of structural treatment of folk art, including the assembly technique, the mixed medium (Asmblagge) which is at the forefront of those performance outputs, installation montage, collage and silk printing.
- 5- The American folk artist sought to reject the fixed standards of aesthetic judgment as authoritarian standards, trying to establish the new judgment on the spectacle of reality as beautiful art, and a desire to grasp the present moment and the present time.
- 6- European folk art sought to stand against abstraction. And an invitation for its artists to abandon the shapeless and return to objectivity by moving to formalism.

(RESEARCH PROCEDURES)

First - the search community:

The time period covered by the research from 1950 to 1980 produced a number of folk art productions (American and European), which could not be counted during the period of its completion and across wide places. Therefore, the research community was limited to the products available from them in the sources, such as photocopies in books, electronic digital sources, and research on the Internet, so that after that, the research sample could be analyzed logically and benefited from it in a way that suits the context of the research and covers the goal.

Second - the research sample:

(2) Technical models were chosen, in an intentional way, in proportion to the nature of the research topic, and they were classified according to the temporal limits of the research.

The rationale for selecting the sample:

- 1- A representative of the indigenous community (American and European)
- 2- It falls within the time period of the research limits.
- 3- Diversity of technical methods and their performance outputs, and their carrying characteristics and structures, which allow the researcher to achieve the goal of the study.

Third - Research Tool and Methodology:

The researcher adopted the descriptive analytical approach as a method and mechanism to analyze his research sample. Through a set of pillars, it was reinforced by the indicators that resulted from the theoretical framework, which could be an entry point for analysis, as well as the following system of analysis:

- 1- Perform an optical scan
- 2- Analysis of configuration systems
- 3- Structural treatments
- 4- Connotations hidden in it



SAMPLE ANALYSIS:

Artist's name: Tom Wesselman- Work name: Silent Nature- Date of production: 1962- Material: Oil on canvas- Size: 130 x 130 cm- Ownership: Albright Knox for Fine Arts, Buffalore, New York

Description of the work: The workspace consists of four parts, on the left side of the painting, a borrowing and employment of one of Mondrian's works of a design character, with a white frame, offset by a five-pointed star in white on a background that represents a gate to a hanging box with its details (handle and joints), and its color (red).), unite with the background color (wall). In the lower part of Mondrian's painting, a blue table above it is mounted pictures of canned food commodities with their trademarks (drink bottles, cans).

- Analysis of the work: The reality of this juxtaposition between the images of the thing and its realism, carries a concept that stems from the knowledge of an institution in folk art, stemming from the abolition of distances between art and the public, declaring the presence of reality, not its representation. And its congruence with the presence of the thing as an incident of the effectiveness of reality corresponds in complete closure with the artist's statements without openness in a depiction based on the codings of the previous subjective abstraction. The pictorial space to reach the completed documenting the living environment. And the performative craftsmanship of the art of drawing, a parallel push that confirms the effectiveness and aesthetics of reality.

Weselman's works were distinguished by their large areas compared to the works of that stage, and the pictorial space was occupied in the construction of shapes with their lines and geometric formations, which appeared saturated with expressive energy through the color contrasts that distinguished them (red and blue) affecting the reception.

With his work, Wesselmann formed a mixture between the "sacred" represented by Mondrian's work with a campaign of idealist values in its pure abstraction, and what is my consumption represented by (cutting bread, biscuits, and bottles of alcohol), in this way erasing the boundary between high art and consumer life, to confirm in this absurdity And the nihilism that Nietzsche declared in one of his sayings: "Everything is nothing, so nothing is everything." Thus, Wesselmann's artworks became compatible with Nietzschean ideas.

Here, the artist was able to achieve an aesthetic dimension and artistic appearance by expressing his own vision, which was linked to philosophical visions, which gave an aesthetic visual extension by distributing environmental vocabulary in forms that broadcast a purely aesthetic modern vision.

Artist's name: English artist / Alan Jones - Work name: Cut - Production date: 1976 Material: silkscreen printing - Size: 68 x 52.5 cm - Return: Readgallery

Description of the work: The scene consists of a woman's body extending along the entire area of the painting, as if it had been cut from a photographic shot and in a zoom manner, starting from the bottom of the chest to the middle of the leg, centered on its lower part, highlighting her legs as one of the visual effects. The painting is divided longitudinally into two halves. The right half of the woman's body is fully clothed and in her natural form, while the left half was stripped of outer clothing to appear with parts of her underwear, transforming it into an erotic value. In a style closer to the surrealist vision, the artist intended to highlight the bones of her left leg in an attempt to make it more like a modern mechanical machine (a robot). He also placed on the same side a black metal-like collar that bundles the left thigh and three wires come out of it slightly tilted to the lower left side of the panel space. This entire figure is placed on a background of shades of yellow, the other in the right part of the panel and a grayish-white color space in its left half.



WORK ANALYSIS:

The image employed by (Alan Jones) is an expression of a double vision, as it is activated by consumer activity in Western societies and becomes an icon bearing connotations and meanings of a materialistic capitalist nature. It is a civilized sign of postmodern thought and a modern fad of the times.

While the left side of the woman’s body approaches the shape of the machine as an expression of the mechanism of advanced technical thought, this technology as a repressive tool transforms man into tools and means, and then man becomes a technically controlled tool, and this happened as a result of the radical change in social and moral values that prevailed in Western societies.

The directing technique of the work was carried out by the silkscreen method, which is the most common for the (popular) artist, with the results it provides similar to the advertisement and the printed poster, and its design spaces, from the purity and gradation of color, and the disappearance of the intense color touch.

The significance of the work is that it is clearly readable, and this is the advantage of most of the folk art products, as it bears an erotic character. With the artist’s awareness of the value that the female body carries as liberating practices produced by the changes taking place in Western societies, as sexual consumption and liberation turn into a material value and become something of a daily circulating object, and like any object that has a use value, it has lost its true value.

(RESULTS):

- 1- The visual discourse of folk art (American and European) is an embodiment of materialistic thought and it has a new aesthetic approach, influenced by philosophical references that manifested itself in existentialism, nihilism, pragmatism and deconstruction.
- 2- The (popular) artist (American, European) created new formal patterns for contemporary art, by employing the consumer character to promote the product, through images, print advertisements, magazines, cartoons and stories, to turn into communication tools that achieve artistic diffusion and circulation.
- 3- American folk art emphasized the distinctive and active presence of natural realistic forms such as (stuffed animals) and manufactured things (ready and consumer) on the basis that the vocabulary is more realistic, if it is composed of the elements of the real world.
- 4- Most of the products of American folk art were characterized by employing color contrast and investing their energies through design elements and propaganda print, as an active element in the process of visual attraction and support for the incentive of excitement for the recipient.
- 5- European folk art proposals, through the concepts of liberation thought that resulted from the changes in capitalist societies, focused on the inspiration of eroticism (the sexual stimulus) and its transformation into a circulating material value and monitoring it as a consumer system aimed at globalizing the female body and engaging it with advertising and propaganda images.

CONCLUSIONS:

- 1- The culture of post-modern arts is represented in the consumer side with a utilitarian return, and the artworks of (pop art) came to the fore first by activating this popular artistic culture.
- 2- It was found that there is an effective impact of technological development on the achievements of post-modern arts, especially the art of (pop art), as this technological development contributed in one way or another to the spread of these arts.
- 3- The lack of a center by the juxtaposition of shapes and signs in the artwork, and this has become an unrecognized precedent for most modern arts, as is evident in many artworks in folk art.

Shapes installation

Page	Name of shape	Name of artist	year of completion	S
	Fountain	Marcel Duchamp	1917	1
	Untitled	Robert Rauschenberg	1954	2
	Marlin Monroe	Andy Warhol	1962	3
	What makes today's homes different?	Richard Hamilton	1956	4
	Elaine Shtor Twent	Marcel Reece	1965	5

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