
Overview Of Three Prominent Figures In Visual Art

Namjune Paik is a pioneer of video art from Korea. Being at the center of the Fluxus movement in the 1960s, he arouses creative sensation by potentially experimental performances and displays. Furthermore, he had expanded the definition of arts through various media. Through a closed circuit, the Buddha will be recorded and send his video in real time to television and watch the video itself being on shown on television. Eventually, the Buddha is looking back at the television image of himself. A closed circuit establishes a tense relationship between the camera and monitor.

In this respect, the artwork is a system of self-discovery that constantly looks at oneself. Furthermore, visibility into communication from self-reflection would have it impossible to be expressed except in a live electronic circuit. Why install a camera that is not even a mirror to make Buddha watch TV? If Buddha is simply thinking of himself like meditation, it is completely interchangeable with mirrors. Then, what is the difference between a camera and a mirror? First of all, this camera is not seen as the way Panopticon works, people become conscious of it when there is a camera. Therefore, cameras have the same characteristic of being both an empty illusion and a mere eye of others. As a result, the camera is different from the mirror by looking at itself as if it were a conscious person. This artwork has a strong correlation with the mass media, which is also transmitted to us through media such as television, radio, and newspapers which are shown in an indirect manner.

In addition, it can be interpreted in a similar context to what this work is meant to represent because it is also a facet of the limitation of the way people view themselves. We cannot see ourselves, and can only look at ourselves by making assumptions about the gaze of the others. Thus, communication is made in only one direction. After all, the self can only be judged by the voyeuristic point of view, which signifies that it can't be united forever by the eyes of others. Jeff Koons is a mystery in modern art and wielded great influence upon the new generation of artists. His vague character and obsession with the low-down targets cause confusion to the public about his identity whether he is an ironic critic or a genuine fan of popular culture and consumerism. Appropriation starting in the field of visual arts means the method of creating work of art, using real objects or images taken from existing works. As the appropriation is a method in creation, its method and meaning vary as much as the artist who uses it, and the characteristic trends in contemporary art are that the elements and principles of appropriation gradually become the very essence of what is appropriated.

As the sense of copyright increased and the related laws were strengthened, the appropriation art using such techniques became the art filed at the center of endless controversy due to the infringement of copyright. Koons even appropriates the symbolic meaning of Popeye. Popeye became an icon to overcome adversity in the early 1930s, due to dramatic economic decline. The object of time between World War II, devastated by social violence and economic hardship, Popeye soon became a cultural phenomenon, it is a rich and heroic work that has reinterpreted for the new century and elevated to a higher-intensity art country. Besides signifying confidence and courage in times of adversity, Popeye embodies the essential metaphor that underlines the very care of Koon's practice: the acceptance of cultural history and self. Koon's made the concept of the 'self-made man' utterly permeates Koon's practice and finds its supreme

articulation in the figure of Popeye.

The character also features Koons as the character, who finds itself in the concept of 'self-made man'. In the world created by heroic Popeye, there is no doubt that the deputy is Koons. Andy Warhol was an American artist, director and producer who was a leading figure in the visual art movement known as pop art. His works explore the relationship between artistic expression, celebrity culture, and advertising that flourished by the 1960s, and span a variety of media, including painting and sculpture. He wanted to comment on the attributes of American culture through portraits of famous people and images of repeat products. The works are characterized by their bold and vivid colours and their mechanical removal of the original author's hands. This artwork was inspired by empty bottles of Coca-Cola and then released "Green Coca-Cola Bottles" at an exhibition in New York in 1962. He displayed 112 empty bottles that someone drank and threw irrespective of race, gender, age, property, or academic background. The artwork started with the idea "president drank Coca-Cola and you can drink Coca-Cola too. "

In this respect, Coca-Cola bottle took a mainstream item and converted it into the piece of art. Warhol's piece utilized a silkscreen technique, which mechanicalized some aspect of the painting but featured individualized "unevenness" across the painting. The artwork by Andy Warhol is an example of what a mass-produced Coca-Cola can mean to the public in consumer society of today. It represents the attributes of American culture, which are mass-produced and numbered, and contains a particularly negative view of the commercial products and celebrity status. Pictures of Coca-Cola bottles are references to the increasing indifference to its commercialization. In other words, Warhol's painting of Coca-Cola is in itself a drink of both the haves and have-nots, reflecting the uniform characteristics of a consumer society, and it is also a drink at the same price. Therefore, the work symbolically depicts the issue of representation.