

PalArch's Journal of Archaeology
of Egypt / Egyptology

**CRITICAL CONSIDERATIONS OF MODERN MARXISM IN THE
ANALYSIS OF TRADITIONAL MARXISM IN ART WITH A CASE
STUDY OF THE WORKS OF BARBARA KRUGER**

Apena Esfandiari

**Assistant Professor and Faculty Member of the Cultural Heritage and Tourism Research
Institute, Traditional Arts Research Institute.**

**Apena Esfandiari , Critical Considerations Of Modern Marxism In The Analysis Of
Traditional Marxism In Art With A Case Study Of The Works Of Barbara Kruger ,
Palarch's Journal Of Archaeology Of Egypt/Egyptology 18(7). ISSN 1567-214x.**

Keyword: Cultural history of art, visual culture.

Abstract:

Traditional Marxism in art, before the advent of modern Marxism, had a reductionist and sometimes critical nature. Instead of expanding the reader's understanding of art, the Marxist critic insisted on only one form, such as realism; Whereas, from the point of view of modern Marxism, history is not as a field of work of art and something that does not have a fundamental presence in the work of art and only occasionally shows itself. By creating its social environment, art also creates its historical moments. Just as the historical moments of forms do not coincide with the historical moments of social change, so the aesthetic social environment is different from the sociological social environment, and the two should not be equated. The social environment is studied as one of the elements of artistic creation not in terms of visual value but in terms of explanatory value; That is, from the marginal aspects of sociology or history, which has a sociological orientation, in the past, we will arrive at an aesthetic interpretation that connects the social dimension as an artistic element. The main objectives of the research: to observe moderation in the view- is between the transcendental views (which respect the social dimension of art) with the requirements of the contemporary period. Realization and practical proof of this issue in the way of presenting Krueger's works as an artist committed to his society, who shares in the concerns of societies and, as a result, proves his historical role as an artist and causes the historical progress of art to get his share. The expansion of theoretical knowledge, analysis of the past situation of art history, providing more comprehensive solutions according to

the social situation in the contemporary period, helping to improve educational methods are other goals. Type of research in terms of nature and method: descriptive-analytical in the theoretical branch.

Introduction:

Between the two disciplines of sociology and art history, what can be called the "cultural history of art" is located, and there were studies that today can be called the sociological services of art. But they were studies in the development of the disciplines of history and art history that had neither the name of the sociology of art nor its ambition. The age of consciousness for the artist today begins from 1960 onwards, in which the great role of art in shaping the events of society, whether from the moral, educational, political, and other aspects, is discussed; Because the art of every age is a mirror of the events of that period and should not be marginalized by the power of other disciplines. The end of twentieth-century metaphorical metanarratives in art analysis; the moment of the historical awareness of the artist and the awakening of the historical consciousness of the artists and, as a result, the historical progress of art.

In discussing the background of the research, we can refer to the writings of Timothy J. Clark (1964), one of the leading art historians of the contemporary period, and Pigen Evelyn (1999) and his book *Art as Culture*. As for social class, Clark does not follow the trivial divisions of traditional pre-1970s Marxism, which views art as the product of a social superstructure and is based on a contradictory economy. From Clark's point of view, the organization of society is done through representations, and his attention to worldview (ideology) is such that it must be bound by any kind of visual structure or a fixed pattern of imagination and belief and verbal habits and activity sequence. Visual representations (for example, the preferred form of traditional Marxism of the pre-1970s, which was socialist realism); Because the influence of worldview (ideology) is hidden and hides its true nature from view; But in its details, it is enduring and hidden.

Research Objectives: To understand the worldview (ideology), one should look at the situation of daily life, consumerism, lifestyle, entertainment, youth culture and the like, and then examine how these factors together create tension and conflict - and perhaps a spirit of the times. In fact, it is these tensions that in turn affect all aspects of life. How margins and backgrounds become the main text and subject. Instead of comparing form and content, they explore ambiguous relationships between them; because these intermediaries themselves are formed and transformed based on history, and every artist and every work of art has a historical feature.

Assessing and Analyzing Traditional Marxism in the Modern Age:

Prior to the post-Marxist period, this kind of measurement had a reductionist and sometimes critical nature and the Marxist critic insisted on only one form, such as realism, instead of expanding the reader's understanding of art. While the inner history of art, in which it influences the styles and achievements of a generation after itself, becomes meaningless and incomprehensible, but again, these are the words of beauty and greatness, genius and masterpieces that are among the great views of art history and cannot be ignored; But moderation in the gaze between transcendental perspectives (which uphold the social dimension of art) can be the solution to the problem. While the artist is free to adventure through his or her personal experiences and subjects, he or she should not forget the sense of responsibility and commitment to his or her community (as someone whose name may go down in art history in the future). To

be responsible and teacher-oriented towards the future and to share in the concerns of the society or societies in order to prove its historical role and cause the historical progress of art. Use his genius appropriately in public, not in isolation, which leads to the loss of his mental health, and also the great role of art in shaping the events of society, whether in moral, educational, political and other aspects; Because the art of every age is a mirror of the events of that age and should not be marginalized by the power of other disciplines. The role of art in the history-making and formation of that era is considered an important role; Because the art of every age is the mirror of every age.

Political thought, under the influence of Marx, sees the social class as the main cause of oppression and the resulting contradiction, which arises between the upper and lower classes, as the cause of future revolutions. From this point of view, the working class (proletariat) is a world class that will lead us to a communal system (socialism). Economic structure is also considered as a determining factor in social and cultural life; but much of it is challenged by the postmodernist idea that any class, structure, or factor can explain or change history through a single body. Influenced by the ideas of Lyotard and Michel Foucault, and Baudrillard, we are confronted with an approach called post-Marxism or post-Marxist, and its view of society is that it seeks a more extreme form of democracy in comparison with what traditional Marxism has offered.

Post-Marxism uses political theory in a more chaotic social landscape that is full of fluid identities and diverse social groups, and the question arises as to whether revolution in the modern age which does not seem to have common values is still possible, and can radical movements be effective in a world that can thwart all attempts at overthrow?"This change has two main aspects: 1. The formation of a new geography of power: With the fall of communism and the apparent end of the Cold War between the two countries that were once world superpowers, the political map of the world (since the late 1980s) has been redrawn. The situation is reflected in the talks of the main political parties of the left and right in some countries. (For example, the Democrats and Republicans in the United States and the Labor and Conservative Party in Britain, who are more and more alike?) Jean Baudrillard calls this an "internal explosion," and many considered it the end of worldview (ideology). 2. Class fragmentation: Political and social identity cannot be reduced to a single, complete picture of a class system based on economics. "Gender, ethnic identity, age, etc., all shatter and disintegrate the image of the class." (Ward, 1387: 229-230).

Clark's analysis of worldview (ideology) and how it influences art:

"From Clark's point of view, worldview (ideology - like propaganda - does not show itself for what it is. Worldview (ideology) is cleverly lurking to subject representation to its situation and the meanings formed. And to show the controversial in such a way that they seem to have no meaning at all, but have been documented forms in the outside world that the viewer has directly understood and perceived "(HeidMarner, 2008, p. 270). The bottom line is that objects in each culture have their own form and appearance because they are represented in this way, and this representation is often based on the undiscovered and unspoken aspects of culture; Clark, for example, sees the reason for the flatness - that is, the lack of a three-dimensional element - of mid-nineteenth-century French paintings as "somewhere other than art," and his book *Modern Life* describes this "elsewhere." His views are far removed from those of the American critic Greenberg, who sees the reason for the manifestation of the painter's independent and self-

centered self in a medium called painting. (Minor, 2001: 151). Aesthetic experience as a cultural thing, not a natural thing

The 1988 *Journal of Art History, Art Criticism, and Interpretation*, edited by Michel Baldwin, Charles Harrison, and Mel Ramson, stated that the aesthetic experience was not natural but cultural. It is at this stage that we move from the old history of art and enter the "new history of art". «. . . "The artist, as a producer, has a decisive element in Marxist thought [and the method of interpreting art is not such that it seeks its own audience to understand it as in the period of modernity in art (modernism)." Art for Art "was the obvious phenomenon of the middle class (the bourgeoisie); Because it is free from political content, it does not change the current situation." (Sim, 2003: 28-29). Aesthetic experience is not natural but cultural.

"... Every image - at least - is the result of the artist's need for survival and livelihood, and in the Marxist system of thought, the artist as a producer is an essential accessory. Art and the experience of art are considered social structures, and if one is to describe and interpret a particular work of art, one has to consider a large set of conditions involved in the production of that work and the initial reception of it. The critic or historian must have his assumptions exactly in mind and seek to present some methodology. Only then can we honestly get closer to reality. "The history of art is not science, but it can be more explicit in presenting methods and claims of approach to truth." (Previous: 2 and 271)

The social dimension of art as an element connected to aesthetic interpretation:

Sociology holds that all human works, behaviors, actions, opinions, and beliefs contain the seal of the group or social environment in which they arose and follow their changes and developments. These sociological analyzes can be done from different perspectives. It can be started from the creator of the work and his position in the society, or from the consumers and users of each work of art and their distribution in the socio-economic hierarchy of the society or from the symbols on the creation and have influenced the work of art or examined the symbols on the basis of which the creator of the work can be recovered. In the case of works of art, the sociology of art will examine the impact of social constraints on works of art and their creators and consumers. Symbols that have a profound effect on works of art and will recognize institutions that are known for their art. The enumeration of what has passed defines the scope of sociology and also reveals its limitations.

The value of the work and its connections will beautifully go beyond sociological studies. The social environment is itself one of the elements of artistic creation, an element that should be studied not in terms of visual value but in terms of its explanatory value. As for explanatory value, we go beyond the marginal aspects of sociology or history that have a sociological orientation and arrive at an aesthetic interpretation that connects the social dimension as an artistic element (Bastid, 1374: 21-17). As for the sociology of art, it can be said that only the sociologist George Simmel (1858-1918) circled the research on art around 1925, a little ahead of the others - not in the text but in the margins. In 1912, Emile Durkheim referred the issue of art in terms of its relationship to religion and Max Weber of various styles to the history of the Western rationalization process and to technical sources, and laid the foundations of the sociology of techniques in music. But in his writings on artists such as Rembrandt, Michelangelo, and Rodin, Simmel seeks to reveal the social status of art through the influence of worldviews on works of art.

He sees a fit between "taste" for the symmetry and form of authoritarian regimes or societies based on a socialist system, while exposing the asymmetry with the forms of liberal governments and individualism. Thus Simmel is closer to cultural history. Here we are dealing with a recurring tendency. As we get closer to art, we move away from sociology and into the history of art, which is older than the sociology of art. Between these two disciplines is what can be called the "cultural history of art", and there were studies that today can be called the sociological services of art. But they were studies to develop the disciplines of history and art history, they had neither the name of the sociology of art nor its ambition (Hinik, 1384: 24 - 23).

Sociological aesthetics replaces the sociology of art:

If the artist's work correctly reflects his psychological consciousness, the mental state in turn is not only a reflection of the influence of some external factors on the sensory organs, but also a reflection of the social conditions of the environment at that particular historical moment, and in the meantime, social factors. It is much more important than physical (physiological) factors; Therefore, instead of dealing with the sociology of art, it examines sociological aesthetics or social aesthetics. He shows that the search for beauty centers, which is the main subject of aesthetic thinking, emphasizes the theory of the principles of moral values (science and the theory of moral values, which have also been translated into conventional principles and obvious things).

Beauty centers are in search of something universal that does not exist because the art of society in each historical period has its own conventional principles; Sociological aesthetics, therefore, is much broader than the sociology of art, and encompasses all the different subjects of the discipline, and extends research to wider fields and goes far beyond the sociology of art; But topics that the sociology of art examines, such as examining the status of the artist (creativity), studying and examining users (due to changes in consumption laws according to social groups and strata), the relationship between the type of artwork and the type of social institutions should be defined so that we can study the signs of beauty and its social foundations in a comprehensive way (Bastid, 1374: 23).

Marxism has defined art in such a way as to acquaint the searching mind with the sociological concept of art. The school of historical materialism (historical materialism) overturns the entrenched point of view of the absolute power of ideas and explains the superstructure of our societies by their economic underpinnings. The mode of production of material life generally determines the course of social, political, and intellectual life. It is the reality of social life that determines the beliefs and consciousness's of human beings. There is no doubt that once this worldview (ideology) is formed, it may become somewhat independent and even affect and transform the superstructure that originally created it. However, the productive forces will always be decisive in the long run. Thus the school of economic materialism introduces itself as a theory which considers the economic factor to be the main explanatory power of everything: Engels (the German communist philosopher) writes that it is not true that the economic situation alone are the active cause and the rest of the factors should be considered passive, because according to economic necessities, there is always an interaction between the economic factor and other factors, which in the final stage will lead to the dominance of the economic factor.

"From this point of view, art cannot be an exception to the general rule, and like other political and moral affairs, it must originate from the dominant mode of production in every age. "Nevertheless, we find this kind of Marxist (Marxist) explanation of aesthetics less in the works

of Marx himself and more in the works of his followers." (Bastid, 1374: 56). The work of art is determined by the general moods of each era. This social environment has been created by economic conditions. According to Bukharin (one of Marx's students), art is determined, directly or indirectly, or by a series of mediating relations through the economic system, and its value is that the founder of historical materialism, Karl Marx himself, is apparently reluctant to generalize his theories to the field of aesthetics, and has encountered contradictions which he himself honestly admits: In art, we know that certain periods of its flourishing have nothing to do with the general development of society, and, as a result, they do not have anything to do with the material foundation of society or, in other words, the ossification of social organization.

In writing the social history of art, mentioning methods that should be avoided is much easier than presenting methods that are useful for systematic application. The job here is not simply the work of a carpenter opening his tool bag. So it is necessary to mention a few taboos. It does not mean the notion that the work of art is a reflection of worldview (ideology), social relations or history, or history as a context of the work of art, that is, as something that has no fundamental presence in the work of art and only occasionally presents itself.

"The artistic community cannot be a priori the reference of the artist as a social being; Because this view holds that history is transmitted to the artist through fixed paths and through an unchanging system of intermediaries; In other words, the artist responds to the values and ideas of the art community, which in our time is the worldview (ideology) of the so-called leading (avant-garde) communities. This worldview (ideology) in turn is influenced by the general changes in the values and ideas of society, which in turn is determined by historical conditions; Korbe, for example, is influenced by realism, which itself is influenced by positivism, which is the result of capitalist materialism. The history of art does not depend on the symmetry of form and content based on (ideological) worldview, and based on it, for example, the lack of emphasis on a strong composition in the painting "Burial in Ornan" is a reflection of Korbeh's egalitarianism.



Figure 1: Gustav Korbe, Burial in Ornan, 1849-50, oil on canvas, 668-315 cm

Of course, the symmetry of form and content cannot be set aside at once; Because the language of formalist analysis itself is full of this category. The word composition itself is a concept that refers to some aspects of form and content, and because it refers to certain relationships between form and content without shouting, the way it is presented is more persuasive. For this reason,

the clear and explicit expression of comparisons is a sign of the power of the social history of art, and it is this feature that reveals the biases of this history, placing it in a superior position to the language of formal analysis. In explicit comparisons, they can be directly criticized. Symmetry is both useful and misleading in any discussion. It both opens up the field of study and misleads it, and is generally a hypothesis that must be tested against other evidence. This is true of the history of art as well as of any other system of thought. If it is possible to determine a specific subject for the social history of art. "That is the process of transformation and relationship that is important in the history of art." (Clark, 1364: 12).

Thus, "faces live in time and are fixed in periods of history and form a time span. There are also periods when these forms change. However, it is sometimes possible to establish important lines of communication between the history of forms and social developments and to make sociological aesthetic knowledge possible; but in general the history of forms goes beyond the history of human beings, and it is not possible to establish a synchronicity between all aspects of human activity. Art interprets historical time according to its needs, and for a moment, with a sudden and surprising power, it rises against it. As art creates its social environment, it also creates its historical moments, just as the historical moments of forms do not coincide with the historical moments of social developments, just as the aesthetic social environment differs from the sociological social environment. "It is and should not be equated." (Bastid, 1374: 69)

The artistic and the social show a common feature. Both this and that are ultimately formal matters, and the sociological method is, in the strict sense, a kind of morphology or definite forms, frameworks, rituals, individual signs, and states of consciousness. Sociology and sociology have a common field in which the contribution of social affairs and art cannot be easily distinguished; because the two are intertwined.

"The school of cultural materialism also holds that any theory of culture, not just Marxist theory, which already distinguishes between 'art' and 'society' and 'literature' or 'background', in reality denies the fundamental and pivotal role of culture as well as the methods of its production, forms, institutions and the type of its consumption in society. Cultural forms should not be considered as isolated and scattered texts and contexts, but should be viewed in the context of historical and material relations and processes that make them up, that is, in the context in which these cultural forms themselves play an important and vital role." (Stanford, 2003: 94).

Visual culture and modern Marxism replace the old view of art history and traditional Marxism:

Visual culture is a term that came to the fore on the eve of the third millennium and is a more modified form of the old Marxist system (Marxist), and therefore it is appropriate to call it the new Marxism (neo-Marxism). The most prominent art historians to claim the concept of visual culture are Norman Bryson, Michael Ann Holly, and Kate Maxi. These three researchers showed a special interest in a wide range of post structural theories and mainly dealt with political, cultural and social issues. To further explain what has already been said about these issues, it can be noted that the more modified aspect of the traditional Marxist system in the form of visual culture deals with the issue of the dissemination of images within cultures. In Marxism, the first generation of modernism in art (modernism), the image is a by-product or commodity that appears on the superstructure of capitalist society.

In the second generation of Marxism, as Clark and modern art historians have shown, visual culture seems to push topics such as explanation, interpretation, and representation in the direction of "innovation." It is necessary to pay attention to the ways in which works of art have always been the creators of political, social and cultural meanings, rather than merely reflecting them. [That is, Marxism (Marxism) of the first generation of modernism in art (modernism) is more important in a style known and specific as realism (realism) while in the new Marxism (neo-Marxism), the second generation, in the contemporary period, more emphasis has been placed on the invention of political, social, and cultural meanings, and content is more important than the way it is presented.] They take the work of art seriously and make it a part of culture and an active factor. They know how to shape culture and examine the work that works in the heart of "cultural life".

Since cultural life is not limited to the realm of aesthetics, instead of the history of art, they eagerly seek a new kind of history of art, and that is the history of the image and not the history of art; Because the history of art in its heart carries retrospective opinions and theories about the understanding of art and aesthetics, and the history of images seems neutral, and perhaps by passing by issues such as greatness and elitism, it is possible to research into all types of images, from photography to film and television, instead of focusing solely on Raphael or anything else; In other words, aesthetics is grounded by giving it a cultural character, and the notion of aesthetics is not Kant, but aesthetics based on cultural conditions and is quite definite and at the same time innovative, and it is not the free and all-human beauty based on the intrinsic values of the work of art, but with the external reference of art and the cultural context. Both of them (art history and history of images) benefit from theories and approaches and follow separate skills and paths; But visual culture overturns the hierarchical view of values that forms the basis of the study of art, and the concept of art is freed from a kind of monopoly on selected objects. There are ways to identify a cultural work, whose images are created by it, and it is the selection of images that meet our needs or the interests of the people in the context of considerations related to the masterpiece and grandeur of the works.

Because, according to Bryson, Holly and Maxi, the form of the historical interpretation of art has always been subject to the discernment of the writers whose interpretation has the greatest impact on the minds and imaginations of the modern audience. The work of art expresses points about our culture and image, will play its role in shaping the nature of culture, defining its boundaries, polishing the surface, shading and highlighting it (Heidmarnner, 2008, 4-272). In short, research in visual culture requires that what theorists write be based on sound arguments and another different and fruitful field into their field of activity.

Deconstruction of the definition of identity: Anthropology of gender

Identity is the result of social structures, and gender and appearance do not determine its nature. It was, in fact, a shift in cultural assumptions towards gender equality and non-male identity. How complex and multifaceted identities as well as class, gender, race and family are influential in shaping and representing women's art products."Emphasis on the word gender instead of sex is generally used to express the same category only from a biological point of view and not gender, which includes social behaviors, roles and actions. The display of stereotypes that determine the range of expectations of both sexes and, as a result, gender stratifications emerge in society that relate to the distribution of power, wealth, and individual and economic freedoms. And it also includes the hierarchy.

"Because the distribution of rewards in pre-industrial and industrial societies has never been fair, there are large-scale conflicts at the macro level, such as wars between different nations at the micro level between different classes." (Narcissians, 1390: 10). And, of course, this also arises among the opposite sex. This issue goes back to the anthropology of gender, which seeks to raise various issues in the field of human activity to see the position of men and women in the field of these actions and by collecting data and observations of these actions, they are described and interpreted and place these analyzes and interpretations in the framework of specific theoretical perspectives and schools of thought.

This topic briefly examines the differences between the two sexes from the perspective of gender anthropology and the following: 1- The process of physical, emotional and cognitive features over time. 2- Differences between the roles of the two sexes in different cultural and social contexts, as well as differences in stereotypes in different societies. 3- The experience of socialization of both sexes in the process of life. 4- Language and gender, which represent the thinking and points of view of a society, and with the scientific analysis of the language of that society, one can observe the position, role and social presence of each sex. 5. The difference between society's expectations of the two sexes, for which thinking in social culture is decisive, and the acceptance of governing patterns has a special psychological and cognitive effect on each of the two sexes, and this is done through formal education, social interactions, games, moral considerations, etc.

Application of active and passive deconstruction patterns (identity deconstruction) in the works of Barbara Kruger:

The hierarchical relationship of culture always puts one gender before the other and exercises power through domination. This has been one of the main themes of Krueger (American artist, born 1945) in creating his works. His main focus is on creating the subject, not the creative subject of production, which is a modernist theme; Because it examines how our identity is formed through social representations. Krueger's mission is to eliminate the passivity that arises from the imposition of social norms. She believed that to criticize a tradition, one should use the words and codes of that tradition. He deconstructed the dominant language of the media and propaganda.

In his works, Krueger does not refer to objective time and place: indigenous struggles, social exclusion, workers 'and employers' relations, indigenous and national identities, and gender discrimination all play a role in his work. Krueger believes that the artist's duty and commitment is to touch on existing signs. Taking images out of seemingly natural situations in dominant social paths and bringing them into the realm of interpretation without feeling a contradiction between language and writing is a creativity that can be seen in terms of creating a subject in his works. Criticizing and showing the ugliness of everyday myths - from consumerism to the traditional role of men and women - on which many lives are based.

When fine arts are embedded in meaningful works; Like painting alongside commercial photography [and combining the two important experiences of writing and illustration in Krueger's work], writers such as Stuart Hall (1980) and Michel Doserto (1984) use popular culture as an activity of reading and pairing or bricolage as well as consumption. Popular culture is viewed not in terms of the passive absorption and digestion of present-ready symbols, but in terms of a mix of everyday creativity. (Ramin, 1390, p. 81). Reading the messages of the works, which expressed specific, exceptional and even strange theories in the form of repetitive

sentences about social, political, daily life, violence and gender, forced the reader to think and even protest. Sentences inspired by politicians or philosophers and sometimes in their satire.

Signs of obedience (in the words of Irving Goffman 1979) can be seen in many classics by physically shortening the height to evoke a state of humility; For example, women and children are more likely to be shown on the floor or in bed than men, and women are kneeling unobtrusively or depicted with a drooping head or body - a sign of inferiority and obedience. In this work, too, Krueger has received critical attention. (Alexander, 1390: 64). The struggle against the universality of themes that have always been used throughout the history of art before 1970. Many of his works emphasize physical violence and emotional torture.



Figure 2: Barbara Krueger, untitled, (we have been instructed not to move) 1982

Gendered language creates a negative stereotype of women and negatively affects men's expectations of women or women themselves. This work of Krueger is an allusion to women who, by performing various surgeries or using not-so-comfortable coverings, submit to a stereotype that is approved and liked by many men today. Adherence to fashion and objectification is associated with traditional gender roles; That is, the use of women as sexual objects that deprive women of their originality and identity and make them puppets of the capitalist system, consumerism, and, consequently, the objectification, all of which are criticized by Krueger. In Figure 2, with the text "You are not yourself", there is clearly a metamorphosis of a woman looking at her image in a broken mirror. That they love and want her not because of what she is but because of what will be based on fashion patterns.



Figure 3: Barbara Krueger, Untitled (You Are Not Yourself) 1990 Silk-screen printing using photographs.

Krueger sees art as a process and activity, not a finished product (an object with a performance), and highlights its emphasis on sociological factors. "This is what Howard Becker emphasizes in the art world." (Alexander, 1390: 121) Figure 3 of Krueger's work is reminiscent of a critique of the narrative structure of Western myths by Wright (1975); "This means that a special place is not given to the male hero - who emphasizes individuality - but serves as a group of society and working in a group." (Ibid: 62)



Figure 4: Barbara Krueger, Untitled (We Don't Need another Hero), 1980

The distribution of power in speech reflects the distribution of power in society. The domination of man over woman and the call for silence and linguistic determinism are associated with the paradigm of passive groundbreaking; Because the object has an objective aspect and power is applied to it and it has no will of its own; But the subject has a practical aspect and is itself a kind of power in which there is a will and it is also consistent with all the issues raised in feminism. "These issues are as follows: 1- Gender differences: in terms of biology, social psychology and

social institutions 2- Gender inequality: due to the organization of society and consequently less power of women; Thus, gender oppression: is the result of the phenomenon of patriarchy in society and is based on a power structure in which women are oppressed and attacked in order to realize their objective and fundamental rights and interests by supervising members and abusing their position. Gender-based oppression has a wide overlap with theories of gender inequality”(Narcissians, 2011: 132-133).



Figure 5: Barbara Kruger, untitled, (Your comfort is in my silence.) 1980, 40.75 × 50.75



Figure 6: Barbara Kruger, Untitled (I Am a Piece of Your Life), 1980

Discussion and Conclusion:

From the above documents, it is concluded that the art of society in each historical period has its own conventional principles, and from this point of view, art can not have an exception to the general rule, and like other political and moral matters, it must originate from the dominant mode of production in every age. However, we find this kind of explanation of Marxism less in the works of Marx himself and more in the works of his followers. In the researches that have been done so far, the comparison and adaptation of traditional and modern Marxism in Kruger's works as a study has not been done. In each of these two methods and models of thought, there are many articles about them separately, but comparative treatment is one of the beginnings of this research and it is suggested that these comparative studies be done with the aim of deepening the concepts and areas.

Visual culture is a term that came to the fore on the eve of the third millennium and is a more modified form of the old Marxist system (Marxist), and therefore it is appropriate to call it the new Marxism (neo-Marxism). This more modified aspect of the traditional Marxist system (in the form of visual culture) deals with the issue of the dissemination of images within cultures. In Marxism, the first generation of modernism in art (modernism), the image is a side phenomenon or commodity that appears in the superstructure of capitalist society; But in the second generation of Marxism, as Clark and modern art historians have shown, visual culture seems to lead to "innovation," such as explanation, interpretation, and representation.

It is necessary to pay attention to the ways in which works of art have always been the creators of political, social and cultural meanings, rather than merely reflecting them. [That is, Marxism (Marxism) of the first generation of modernism in art (modernism) is more important in a style known and specific as realism (realism) while in the new Marxism (neo-Marxism) the Second generation, in the contemporary period, more importance is given to the invention of political, social and cultural meanings, and the content becomes more important than the way it is presented.] They take the work of art seriously and make it play a role in a part of culture and factor. They are active in shaping culture and examining the work that results from functioning at the heart of "cultural life." Since cultural life is not limited to the realm of aesthetics, instead of the history of art, they eagerly seek a new kind of history of art, and that is the history of the image and not the history of art; Because the history of art in its heart carries retrospective opinions and theories about the understanding of art and aesthetics, and the history of images seems neutral, and perhaps by passing by issues such as greatness and elitism, it is possible to research into all types of images - from photography to film and television - instead of focusing solely on Raphael or anything else; In other words, aesthetics is grounded through giving it a cultural character, and the notion of aesthetics is not Kant, but aesthetics based on cultural conditions and is quite definite and at the same time innovative, and It is not the free and all-human beauty based on the intrinsic values of the work of art, but with the external reference of art and the cultural context both of them (art history and history of images) benefit from theories and approaches and follow separate skills and paths; But visual culture overturns the hierarchical view of values that forms the basis of the study of art;

Because cultural forms should not be considered as isolated and scattered texts and contexts, but they should be viewed in the context of historical and material relations and processes that make them up, that is, in the context that these cultural forms themselves play an important role. There are ways of recognizing a cultural work, of which the images are the creator, and it is the

selection of images that meet our needs or the interests of the people in the context of considerations related to the masterpiece and grandeur of the works.

An example of this cultural form, which is the manifestation of visual culture and overturns the hierarchical view of values that underlies the study of art, was seen in Krueger's critical works and examines how our identity is formed through social representations. Krueger's mission is to eliminate the passivity that arises from the imposition of social norms. He believed that to criticize a tradition, one should use the words and codes of that tradition. He deconstructed the dominant language of the media and propaganda.

As observed, Krueger does not refer to objective time and place in his work: indigenous struggles, social exclusion, workers 'and employers' relations, indigenous and national identities, and gender discrimination all play a role in his work. Krueger believes that the artist's duty and commitment is to touch on existing signs.

Taking images out of seemingly natural situations in dominant social paths and bringing them into the realm and interpretation without feeling a contradiction between language and writing is a creativity that can be seen in the context of creating a subject in his works.

Criticizing and showing the ugliness of everyday myths - from consumerism to the traditional role of men and women - on which many lives are based. Reading messages from his works that expressed specific, exceptional, and even bizarre theories in the form of repetitive sentences about social, political, daily life, violence, and gender forced the reader to think and even protest. Sometimes the words were wise, sometimes satirical, concise, and orderly, containing sentences inspired by the writings of politicians or philosophers. In other words, he deals with the deconstruction of the definition of identity or the anthropology of gender, which seeks to raise various issues in the field of human activity in order to see the position of men and women in the field of these actions and collectively. The data collection and observations of these actions describe and interpret them, and these anthropological analyzes and interpretations are found in the framework of various and specific theoretical perspectives and schools of thought.

Research Findings

Table 1- Comparison of the two models of traditional Marxist thought and modern Marxism in the history of art, author

New Marxism in the history of art	Traditional Marxism in the history of art
A more modified form of the old system of Marxism	Extreme (radical) form
Using post-structural theories of political, cultural and social issues	Purely socialist realism
Grounding aesthetics by giving it a cultural, underlying effect	Dissemination of images within cultures, the appearance of the image as a side phenomenon or commodity in the superstructure of capitalist society
Leading topics such as explanation, interpretation and representation in the path of	

"innovation"	
The invention of political, social and cultural meanings of works of art and the emergence of creativity in new methods and techniques in art	Differences in presentation form, well-known and specific stylistic form such as realism
The content is more important than the way it is presented	Images with a special and custom format and only reflective
The importance of cultural life	Sometimes the presentation form is more important than the content
Visual culture, the history of images, not the history of art Skip topics such as grandeur and elitism, the possibility of researching all types of images from photography to film and television instead of just dealing with the limited forms of art presentation	Limitation to the realm of aesthetics
Art and images meet the needs and interests of today's people	Art History (carries retrospective ideas and ideas about understanding art and aesthetics)
The reversal of the hierarchical view of values in visual culture and the patenting of selected objects	Art and images, specific to their past and not responding to the needs and requirements of today

References:

Alexander, Victoria. (1390). *Sociology of Arts: A description of the beautiful and popular forms of art*. Translated by AzamRawdrad. Publications of the Academy of Arts and the Institute of Compilation, Translation and Publication of "Text" works of art. Tehran. First Edition.[inpersian]

Clark, Timothy. J. (1364). *Life and works of Korbek*. Translated by Ali Masoumi. Negah Publications. Tehran. First Edition.[inpersian]

Goffman, Erving. (1979). *Gender Advertisement*. Cambridge, MA: Harvard University Press.

Henick, Natalie. (1384). *Sociology of Art*. Translated by Abdul Hussein Nikooghar. Informed Publications. Tehran. First Edition.[inpersian]

Hyde Marner, Werner. (1387). *History of Art History*, translated by MasoudGhasemiyan, Academy of Arts Publications. Tehran. First Edition.[inpersian]

Minor, Vernon.(2001). *Art History*. University of Colorado at Boulder press

Narcissians, Emilia. (1390). Anthropology of Gender. Dissemination of thoughts. Tehran. second edition [in persian]

Pagne Evelyn. (1999). Art as culture: An introduction to the Anthropology of Art.

Pakbaz, Ruin. "Art History: Traditional and New Approaches". Professional Magazine: Artist. No. 10. pp. 42-64

Ramin, Ali (1387). Fundamentals of Sociology of Art. Ney Publication. Tehran. First Edition. [in persian]

Ramin, Ali (1390). Philosophical and sociological theories in art. Ney publication. Tehran. First Edition. [in persian]

Sim, Stewart. (1389). Marxism and Aesthetics. Translator: Mishit Alaei - Academy of Arts, Institute of Compilation, Translation and Publication of Text Works of Art. Tehran. First Edition. [in persian]

Stanford, Michael. (1382). An Introduction to the Philosophy of History, translated by Massoud Sadeghi. Ney Publishing, Tehran. First Edition [in persian]

Wait, Rojeh. (1374). Art and society. Translated by Ghaffar Hosseini. Birch Publications. Tehran. First Edition. [in persian]

Ward, Glenn. (1387). What is postmodernism? Translated by Abuzar Ghaffari and Qader Fakhr Ranjbar. Drop Publishing. Tehran. First Edition. [in persian]

California Press.

List of shapes:

Figure 1- Gustav Korbe, Burial in Ornan, 1849-50, oil on canvas, 668-315 cm http://commons.wikimedia.org/wiki/File:Gustave_Courbet_-_A_Burial_at_Ornans_-_Google_Art_Project_2.jpg

Figure 2. Barbara Krueger, untitled, (we have been instructed not to move) 1982 http://www.eng.fju.edu.tw/Literary_Criticism/feminism/kruger/kruger.htm

Figure 3. Barbara Krueger, Untitled (You Are Not Yourself) 1990 Silk-screen printing using photographs. <http://sharifimehr.blogfa.com/8804.aspx>

Figure 4 - Barbara Krueger, Untitled (We Don't Need Another Hero), 1980 http://www.eng.fju.edu.tw/Literary_Criticism/feminism/kruger/kruger.htm

Figure 5. Barbara Krueger, Untitled, (Your comfort is in my silence.) 1980, 40.75 × 50.75 http://www.eng.fju.edu.tw/Literary_Criticism/feminism/kruger/kruger.htm

Figure 6. Barbara Krueger, Untitled (I Am a Piece of Your Life), 1980 http://www.eng.fju.edu.tw/Literary_Criticism/feminism/kruger/kruger.htm

Table list:

Table 1- Comparison of the two models of traditional Marxist thought and modern Marxism in the history of art, author