

## Art in Industrialization Process: Change and Transformations in Art after 20th Century

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**Abstract:** The phenomenon of art has experienced many changes and transformations along with humanity. It can be said that important breaks in art occurred after World Wars. Especially, the beginning of the 20th century were the years which the foundations of the transformations in art were laid. The inclusion of ready-made objects, which are a part of daily life and produced as industrial products, into the art process as art objects started with Duchamp and supported the formation processes of the movements of art that emerged after 1950. These movements of art which have highlighted the notion of 'concept' in art and have been fed by 'socio-cultural' phenomena that emerged as a result of world wars. The industrialization movements, which especially had an impact on the USA and European countries, have shown their effect in many areas of life. The phenomenon of art has taken its share from the mobility of the industry. This situation virtually has prepared the ground for the emergence of 'struggle for existence' process of industrial products in the field of art. It can be said that, as the perceiver of art, the audiences have difficulty in interpreting the art that's been restructured with the involvement of industrial products. In this study, it is aimed to mention "the use ready-made objects reproduced by mass production technique as an art object in the process of industrialization" and to identify "the changes and transformations experienced in art in this process".

**Keywords:** Art, Contemporary art, Industry, Ready-made objects

### Introduction

The phenomenon art has been shaped in different ways on the axis of socio-cultural motivations in every period. Following the developments in industry in the 18th and 19th centuries, the intensive development of mass media after world wars and the logic of mass production of the industry have influenced the transformation process of the form and content of art.

Considering that the movements of modern art came to the forefront after 1850, it is possible to relate this art to the social processes arising from the industrial revolution. As each artist is shaping his work, he is fed to a certain extent by the society's life or by the processes which he obtains from his interaction with life (Şaylan, 2009: 88-89). "The scientific developments in the 20th century have also affected art... In the last quarter of the 19th century and in the 20th century, technological development has influenced artistic creation in different plans and dimensions and has led to the emergence of new sense of aesthetics" (Tezcan, 2011: 122-123). With World War II, the terrible consequences of scientific developments have been encountered. The tools produced as a result of scientific advances have caused effective destruction and deaths. After the war period, there have been developments in the industry (Anderson, 2011: 123-124). After the wars, several strategies have been developed within the context of consumption/ production in the industrial area in America and Europe. Industrial products serially produced have been offered to the consumption of the society. In the 1910s, ready-made objects were included in the art without any commercial purposes. After the 1950s, Pop-Art nourished by the images of popular culture presented by the industry to society has assumed its mission as an advertising medium. These processes, in which industrial products were added to the art, have made a strong impression on the artistic products after 1980.

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In this study, the use of objects produced by the industry with the logic of mass production as an art object is being discussed. In the 20th century, radical steps have been taken on behalf of the art. In this period, the 'efforts to evaluate the ready-made objects produced by the industry in the status of art objects', which reacted to the modern art, have started the process of discussing the known forms of the art. We can name Marcel Duchamp as one of the most important architects of this process. In order to understand the reasons of this change and transformation in art, it is necessary to mention the socio-cultural structure of that period. The environment of free thought, which started with the age of enlightenment, has made significant contributions to the sense of modern art. The situation that emerged with the world wars in the 20th century has made the concept of modernism debatable.

In postmodernism, which is expressed as the radical critique of modernism, "... it is the matter of denegation of modernism in its totality not to rebuild it through criticism" (Şaylan, 2009: 141). Postmodernism takes a stand against modernism and enlightenment movement. The starting point of modernism is the age of enlightenment (Bozkurt, 2014: 80). Postmodernism, which is a reaction against modernism, has made indelible impression in many disciplines. Postmodernism, on the one hand, nurtured by the elements of modernism and on the other hand, showed a critical approach to modernism, has criticized the familiar structure of the art. Especially with the anti-art movements that started in the 1910s, it has been gone beyond the familiar codes of the art. In this process, the objects manufactured by the industry with the logic of mass production have been come into use as art objects. At this point, it is necessary to mention the relationship between 'art and industry object'.

## **Art and Industrial Object Relation**

Industry means "the processing of raw materials in a certain field or occupation through mass production, using them and the creation of new goods through release, and providing the amount of goods as well as the wealth of purchasing power" (Erinç, 2004: 69-70). At first glance, the combination of heterogeneous concepts such as industry and art can be considered strange. Because the system running of art and industry are different from each other. When it comes to industry, the logic of mass production comes to mind in the mechanized world. When art is mentioned, the works produced on the axis of aesthetics and originality, whose uniqueness is preserved by the artist, come to the mind. At this point, the factors that bring the concepts of art and industry from heterogeneous structure to homogeneous structure become more of an issue.

The artist reflects the traces of the socio-cultural life of the society in which he lives to his works. Although this expression reveals the interaction of the artist, artwork and society, until the 20th century, the domination of the elite on art was a matter. The art movements that emerged after the 20th century aimed to convey the art to the lower layers of society by eliminating the influence of the elite on art. Object-art interaction coincides with the beginning of this process. The interaction between the ready-made object and art took place in the 1910s. The artistic motivations that emerged in this process has ignited the changes and transformations of art after 1950. In this process, it can be said that Marcel Duchamp has actualized the interaction between art and daily life by carrying objects used in daily life to the field of art.

In the process of interaction of industrial products with art, there are periodic differences in terms of artist and sense of art. Duchamp's inclusion of ready-made objects in art has critical value about the state of modern and pre-art. Pop-Art, which emerged after 1950, took a stand in support of consumption culture in a way by using popular images produced serially by the industry. Most of the art approaches that emerged after the 1960s show a critical approach to the consumption culture in which the consumption objects produced by the industry are used as art objects in the art works. Although artworks were produced for different reasons in this process, a relationship was established between the used industrial products and art.

## **Consumption Culture**

In the second half of the 20th century, the industrial mobility of societies that tried to get rid of the destructive effects of wars has made its impact in the field of art. The logic of mass production has activated the phenomenon of consumption along with itself. The production strategies under the guidance of the capitalist system have prepared the ground for the emergence of the concept of 'consumption culture' by taking the concept of 'consumption' out of the familiar meaning. In this study, which is based on the relationship between industry and art, 'the use of objects produced serially by the industry as art objects' has been discussed. However, it is necessary to mention the concept of 'consumption culture' which is one of the socio-cultural processes that cause the use of mass-produced industrial products as art objects.

“... Fordism should not be addressed only as a system of mass production, but rather as a holistic way of life. Mass production meant standardization of the product as well as mass consumption; this meant a totally new aesthetic and commodification in culture...” (Harvey, 2014: 158). The ‘society engineers’ build the capitalist system. Society engineers determine the production strategies in the context of the supply and demand relationship of the society. Consumption makes its presence felt at all levels of the society. The system, while carrying out the production process for all levels of society, at the same time directs the society to consumption objects with the help of mass media to consume the industrial products produced. Although some of the objects produced by the industry (such as television, car, etc.) appeal to the elite layer in the first stage, the same objects produced serially in time reach to the lower layers of the society as well, and become standard. A system that constantly produces makes out a society that consumes continuously. Consumption has now gone beyond the usual meaning and has reached the point of ‘the objects consumed as if it were necessary but not essential for the survival of the individual or society’. According to Akay, the state of capitalism and consumption society, and the social response, heralded the attainment of new formations in art. New Realism, Pop Art, Situationism, Happenings, Fluxus, Sinetic Art, Arte Povera, New Figuration, which developed one after another, all followed each other in the name of pioneering” (Akay, 2002: 162). ‘Excessive consumerism’, in which the society is involved, emerges as an issue that artists nurture while creating their works. While some artists have glorified the consumption culture by using popular images in their works, some artists have critically approached the problem of consumption culture in society. Especially in most of the post-1960 movements of art, artists have shaped their works by reacting to the purchase and sale of works of art as a commodity in the consumption culture process. Artists have used many industrial products as art objects in creating their works.

## **Findings and Discussion**

### **Art in Industrialization Process**

“It is one of the main features of postmodernism in art that the formal norms and formal methods followed are subject to a wide variety.” (Sarup, 2017: 242). “Human beings began to adopt the punctuality and mathematical infallibility brought by machines and machine parts, and not the unique, non-repeating free hand of the artist, on the exterior of the objects.” (Kagan, 2008: 493). Industry-Art interaction has eliminated the uniqueness of art. It is seen that similar industrial products are used as art objects. The works given below are reproduced by the same artists at different times and presented to the art audience.

The American art philosopher George Dickie sets out two basic criteria for calling industrial ready-made objects 'art':

- 1- “An object or application must have been altered by human intervention.
- 2- An object or application should be exhibited or presented in a gallery and in the context of the art world” (Whitham and Pooke, 2013: 6).

It is necessary to mention Duchamp's work on the basis of two main criteria of George Dickie. In the work called 'Bicycle Wheel' (1913), the objects used were modified by artist intervention and made into different forms. Objects used in different fields were combined and incorporated into a new process. That work of Duchamp is an example to Dickie's first criteria. Duchamp created his work 'Bicycle Wheel' by removing the mechanism of the front wheel of a bicycle and turning it over and placing it on a four-legged stool. Looking at the work, it is seen that a different form emerges from the combination of ready-made objects produced for different purposes. Both objects are free from functions assigned to them for their production purposes. The artist has now given these objects new and different functions. Although it may seem like a work that does not require skill, this work is at the center of the fundamental changes in the art in terms of the intellectual processes that the artist wants to put forward. Therefore, it can be said that this study has a philosophical feeling.

Duchamp's 'Fountain' (1917) can be shown as an example to Dickie's second criteria. In this work, the artist presents the urinal object, which is a part of daily life, to the audience by reversing the posture direction. The urinal was freed from its purpose of manufacture and only its direction was changed without any intervention (except for the signature of the artist). In this work, it can be said that the artist showed a critical approach to the concept of aesthetics. The object remained with no function and commercial value given to it for its purpose of production. Duchamp's inclusion of industrial objects in art influenced Pop-Art, which emerged in the 1950s, and many other art approaches later on.

In pop art, "They used stereotyped images, thinking that they could really get into life with the use of mass media (...) The term pop, which arises out of these thoughts, was later used to complement the painting

movement.” (Kale, 2002: 43). The 1950s were the years when the advances in technology progressed rapidly. The diversification and effective use of mass media has also affected art. As a part of the capitalist system, the industry has sought many new ways of delivering the mass-produced objects of consumption to the recipient (society). In addition to the potential of mass media, industry has included art, a "communication language", to the system. Pop-Art supported this process by using popular images produced by the industry. Although it has been suggested that art is a part of daily life and that industrial objects used in daily life can be objects of art, many researchers state that Pop-Art is an 'advertising tool' in the process of introducing industrial products to society. It can be said that pop-art acts as a communication between product and society in the process of presenting industrial images to the society by effectively using the 'advertising' phenomenon of the capitalist system. Advertising endeavour to send messages to consumers with the codes and cyphers that are created by feeding from the cultural memories of societies. In a way, it uses cultural textures that will correspond in the society.

"According to Warhol, art is commercial, which gives us clues to the power of commerce rather than the power of art." (Kuspit, 2014: 163). "In order to understand how art developed in the age of capitalism, it is necessary to look at the place of art in the system of social production and exchange. Capitalism has made commodity production the universal and all-inclusive form of economic life in society." (Kagan, 2008: 488). Art continues its existence by feeding on the socio-cultural processes of the society in which it is presented. Just as artists have used religious themes in their works during the times of religious authority, in the societies where different changes and transformations took place, artists inspired from the social dynamics and shaped their art.

Andy Warhol's 'Brillo Boxes' (1964) is one of the most important examples in terms of the relationship between industry and art. The artist took Brillo branded dishwashing sponge boxes produced by the industry in series and stacked them on top of each other similar to the images in the warehouses of the markets and presented them to the audience as a work of art in the exhibition hall. The artist named his work 'Brillo Box' statue. This work is 'whether or not a work of art' has been discussed by art critics. In particular, the evaluations of US art critic Arthur Danto have great importance. Stating that despite many who say that Warhol's work is not art, he is convinced that it is art, Danto seeks the answer to this question; "While he was unable to explain the difference between Warhol's Brillo Box statues and the supermarket store's Brillo boxes, it was where the difference lies between the two." Danto stated that Warhol's work and work of art can be produced outside the usual and known patterns, and even the industrial products that are a part of daily life can be objects of art or resemble these (Brillo boxes or soup cans) objects. (Danto, 2014: 60). For Warhol's Brillo Boxes, Danto says, "If industrial objects used in daily life are used as art objects and the difference between them cannot be discerned, it shows that "...art becomes indescribable by visual difference..." and therefore argues that "...art must be characterized philosophically" (Stallabrass, 2013: 146). Especially in the 20th century, art works other than the familiar artistic forms were produced. After 1960, rather than form, the content of art came to the forefront. This necessitated a philosophical examination of the conceptual dimension of the works of art.

Jeff Koons produced works about consumption culture whose influence was felt intensely after 1950. The works created by various vacuum cleaner models that are industrial products are among the works that reveal the change and transformation that art has gone through in this process. His work 'New Hoover Convertibles, New Shelton Wet / Drys 5-Gallon Doubledecker' (1981-1987) is important in this context. This work of Koons consists of two rectangular compartments. (The upper compartment is approximately half the size of the lower compartment.) In the larger bottom compartment, three bagged vacuum cleaners of same brand and model are mounted by their handles and aligned side by side. In the upper compartment two vacuum cleaner machines of the same brand and model with hose in the dust bag are arranged side by side in the same position. Both compartments were illuminated by fluorescents placed under the broom machines.

Jeff Koons puts the vacuum cleaners "...in an epic position by placing the vacuum cleaner in an elegant plexiglass showcase like a sacred space with fluorescent display lights. For Koons, it is both an aesthetic object (...) and a social icon." (Fineberg, 2014: 458). In this work, "...an object purchased from a shop and not shaped by an artist is given art status. This increased the cultural and financial value of the object in question." (Whitham and Pooke, 2013: 57). In this work, the artist presented the industrial vacuum machines to the audience as an art object. As Whitham and Pooke put it, the vacuum cleaners produced for dust and dirt cleaning purposes were upgraded to the status of art objects, and displayed on a stage. At that point, a similar situation is encountered to Danto looking for an answer to the question "Where does the difference lie, while the difference between Warhol's Brillo Box statues and Brillo boxes arranged in a supermarket warehouse is indiscernible?", regarding Warhol's Brillo Boxes works. Especially in Koons' works, traces of Warhol's understanding of art can be seen.

Warhol and Koons have ripped the objects they used in their works from the plane of reality, and placed them on the simulation axis. Baudrillard stated "Simulation as a false form of revitalization..." (Baudrillard, 2014: 1). "Koons takes an ordinary object in the consumer markets and renders it hyperreal in a glass bell" (Şahiner, 2008: 115). What is called 'reality' is the function that the industry gives to the vacuum cleaners that it produces in series for daily use. For the purpose of manufacture, the concept of 'reality' can be mentioned as long as the function given to the vacuum cleaners exists. However, if the artist purifies these objects from the functions assigned to them in their production, these objects will be separated from the axis of 'reality', and will regain identity with different codes in the context of the artist's thoughts and idea. Although there is no difference in the formal sense, those objects are now separated from the purpose of production.

"Differences in the aesthetic understanding of people create the concept of art, and it changes in the concept of art create, and has to create, different aesthetics" (Erinç, 2013: 158). "The aesthetic criterion that is valid for the new concept of art characterized by the word 'postmodern' is also called the aesthetics of the body." In the postmodern process, artistic objects must activate the viewer's emotions and leave them under effect. The aesthetic criterion here is the instant and temporary arousal and excitement. Warhol interpreted the objects used in the daily life of the society and reflected them to his art. He mimics common and familiar objects. (Şaylan, 2009: 118-119). The viewer who sees Koons's vacuum cleaner machines can associate it with the vacuum cleaner he uses as part of his daily life at home. With the freedom to choose and buy from the dozens of the same brands and models in the store for a certain price, the art viewer has taken the vacuum cleaners beyond the reality with the *magical, hard-to-reach* label that Koons has installed on the vacuum cleaners. In this work, the artist has given a new identity to the vacuum cleaners. Koons has increased the value of the industrial vacuum cleaner, which is easily available to everyone for a certain price. The vacuum cleaner, which can easily be purchased by the lower class, is now offered to the elite as an art object at high prices by Koons. Although the idea of saving art from the monopoly of the elite to the lower class of society is among the aims of post-1950 art conception, there is the opposite situation in Koons' work. Similarly, there is a similar situation in the sale of Warhol's works at high prices. Both Koons and Warhol removed the boundaries between art and life, using industrial products as part of daily life as an art object. However, the selling of works with high prices can be shown as an example of the commodification of art.

Industrial products were used in the works produced in the fields of painting, photography, sculpture, installation, etc. German photographer Andreas Gursky has reflected many subjects that touch the social life to his work. An example of this is the work of '99 Cent', one of his large-scale works reflecting the consumption culture of society. "...Andreas Gursky's '99 cent' (1999) is a photograph of a store of 3.37 meters" (Whitham and Pooke, 2013: 250). Gursky, photographing hundreds and maybe thousands of industrial products, neatly arranged on the shelves of supermarkets, reflects the image of the capitalist system back to us. In this work, the shelves that create colour harmony with their packages of different colours are photographed in wide angle. Customers walking between shelves emphasize the continuity of the consumption process. The phrase (99) on the price tags next to the products in supermarkets can be perceived as a criticism on the unicity in pricing, and therefore on the consumption society, which capitalism is trying to standardise.

Sylvie Fleury's work created using industrial products is reminiscent of a shop window. In his work, as in Warhol and Koons' work, traces of the sociology of consumer-age society can be found. Some of Fleury's works have criticized the consumption society. Like Duchamp, Warhol and Koons, Fleury does not interfere with the industrial products he uses in his work. However, in some of his works he made different arrangements by bringing together different objects. On the basis of Fleury's work traces of concepts such as industry, consumption, popular culture, fashion, capitalism are seen.

Art became increasingly commodified by capitalism. In the process of economic mobility, similarities emerged between the works of art and the consumer goods. These similarities "Depend on the rhythm of the economic cycle...". This situation of the economy fed the art applications after 1990. "Sylvie Fleury spread the goods she bought from high society boutiques on the gallery floor; or placed acclaimed, latest fashionable products ... on pedestals" (Stallabrass, 2013: 77). The artist placed high-end fashionable products purchased at high prices appealing to the elite class on sculpture pedestals made of wood. It can be said that this work of the artist is a criticism on consumption culture. Fleury mounted target boards with numbers on the top of two parallel pulleys. The trendy bags of different colours are hung on the wooden pulleys. When the work is looked at, both the target boards and the bags have marks similar to bullet holes. Perhaps the artist used wooden pedestals as a representation of consumer individuals in this work. The marks on the target board can be said to indicate that society is the target of capitalism. This work can be given as an example of the effect of popular culture fed by the concepts of 'luxury' and 'fashion' on consumption society.

According to Adorno, "...consumers feel that the amount of product given to them decreases as the price of a product falls" (Adorno, 2014: 99). In the light of these expressions, the concepts of 'luxury' and 'fashion' in society suggest 'expensive products'. If the capitalist system wants to put a product into the 'expensive product' category, it can do so by using many arguments. In our day, one of the factors determining the society's tendency to consumption can be said to be due to the success of the capitalist system in making good use of the arguments to manipulate the perception of society. Many industrial products (cars, home appliances, mobile phones, accessories, dresses, etc.) are actively consumed, although they are offered to consumers at high prices. The perception of a low-price product in the society can be perceived as 'poor quality, inadequate, nondurable'. The idea that the quality of a product is directly proportional to the price of that product is part of the structure of the capitalist system.

Some artists have used the same industrial product in their work in different ways. For example, the 'shopping cart' used in the supermarket is handled in the context of consumption culture and used in different concepts. In some works, only 'shopping cart' constitutes the whole work of art, while in some other works it is used in conjunction with various objects. In this respect, Sylvie Fleury's 'ELA 75/K' (2000) and Duane Hanson's 'Supermarket Lady' (1969-1970) can be cited as examples.

In her work 'ELA 75/K', Sylvie Fleury, "...has combined the simplest and most useful with pretentious consumption by gilding shopping carts in the supermarket to examine the different levels of consumer activity." (Stallabrass, 2013: 77). When we see the shopping carts; meanings such as supermarket, consumer objects, shopping, vehicles (means/tools used to transport consumer goods from the shelves to the payment point), etc. come to our mind. Similarities can be found between this work and Yves Klein's 'Le Vide' (1958), that she used and presented the art gallery Iris Clert as the art object itself. Klein's idea that galleries and exhibition halls, which are used as a tool in the process of presenting artworks to the viewer in traditional art, can be purely an object of art bears a resemblance to Fleury using hollow polished shopping carts as pure art objects.

The American artist Duane Hanson's 'Supermarket Lady' (1969-1970) shows an overweight woman and a shopping cart whose interior and bottom shelf are completely filled with consumer objects. In the work, not only the shopping cart, but also the objects of consumption and women formed the work as a whole. A human-sized female sculpture by Hanson in a hyper-realist style reflects the codes of the consumption process in which that society lives. In her work, industrial products have been placed in a shopping cart in such a way as to there is no empty space. Even the bottom shelf of the car has been filled. Consumption culture, which is a product of the capitalist system, tries to provide the interaction between the individual and the product by making the individual perceive all consumption objects as needed. The individual who walks by the supermarket aisles with the shopping cart puts the different products that he cut into his eye into the products to be consumed and puts them in the shopping cart. After a certain period of time, the individual notices that the shopping cart is full and ends the shopping. Perhaps in this work, the artist may have wanted to emphasize the small size of the car as one of the factors that ended the 'consumption' activity. In both Fleury's and Hanson's works, the industrial shopping cart has been used as a common object. In both studies, we see similarities in the messages intended to be given in the context of the 'consumption' phenomenon.

Mexican artist Gabriel Orozco has made various studies using bicycles which are products of the industry. Orozco's work named 'Four Bicycles (There Is Always One Direction)' (1994) has displaced our cycling ability with conceptual thinking in a short time. Just like the bicycle wheel Duchamp fixed on the stool, which is one of his ready-mades. The greatest power for the artist is a conceptual proposition. Orozco's bicycles allow us to reflect the distance between ordinary and extraordinary, how we are automatically prepared to understand something, and allow us to re-conceptualize and reuse new experiences that do not need to seem rational. Contemporary art regularly transforms concrete concepts into abstract concepts and creates abstract relations by encouraging them to question the normal situations associated to concrete concepts (Minissale, 2013: 51-57). The work that the artist has articulated with industrial objects reminds of a mobility or a vital cycle. The artist, as in Duchamp's 'Bicycle Wheel' (1913), has tried to give them the status of art object by destroying the function charged to objects for the purpose of production.

The use of industrial products as an art object is seen extensively in the post-1960 movements of art. Happening artist Allan Kaprow filled the car tires which are products of the industry into a place in his work named 'Yard' (1967) in which he has aimed to combine art with daily life. Audiences invited to the show become a part of the art while performing their natural activities (walking, sitting, etc.) over the tires. High-tech components provided by the industry have been incorporated into the art. In Nam June Paik's performance work 'TV Cello' (1971), he transformed three television sets of different sizes into a violoncello which is a musical instrument by

placing them on top of each other. Like these artists, many artists have used industrial products in the artworks they have formed.

## **Conclusion**

Art has a dynamic structure that extends its scope by feeding from many different textures. With the 20th century, changes in the familiar structure of art in terms of 'form and content' began to be seen. Marcel Duchamp's inclusion of ready-made objects in the 1910s can be regarded as the starting point for changes and transformations in post-1950 art. The artist is fed from socio-cultural processes while creating his work. The work of art is like a mirror reflecting a society. Therefore, wars, migrations, economic problems, unemployment, human rights, scarcity, capitalism, globalization, industry (industrialization), technology, consumption, and such situations have the potential to affect the structure of art.

“Industrialization has created and disrupted traditional patterns by creating a wide variety of biased lifestyles. (...) In this period, the artists have felt the need to question the harmony and stylistic rules of traditional forms which were thought to be unique in art ... until that day and to investigate the inner logic, origin, meaning and function of art in parallel with scientific logic ” (Ulusoy, 2005:153-154). Industrialization increases the living standards of the society. This situation makes it inevitable to go beyond traditional forms in many areas of life. The phenomenon of art is also affected by the changes in the society as a result of industrialization. In addition to the production of serial works of art with technological arguments, the process of creating works of art using the objects produced by the industry also emerges. This situation has brought forms that are not similar to the known artistic productions and have undergone formal changes and transformations. As Ulusoy has stated, it has brought forth "... the need to explore the inner logic, origin, meaning and function of art. Especially in the movements of art that emerged after the 1960s, the discourse that 'the content (the message that is intended to be given) is more important than the form of art' has revealed the necessity of examining the conceptual aspects of the works of art produced in this process.

In the study titled 'Art in the Process of Industrialization: Change and Transformation in Art after the 20th Century', it has been tried to reveal how the mobility in the industry was reflected to art with the 20th century. In this study, examples of the works of different artists have been given. In all of the examples, 'industrial products produced by mass production method' have been used. The artists have exhibited different perspectives in their works which they formed using industrial products. Duchamp's works he has used ready-made objects are a reaction to traditional art. In his work, Warhol undertakes a mission that glorifies the products of the industry and introduces them to society by using popular images produced by the industry. Koons, on the other hand, detaches the objects produced by the industry, which are part of the daily life, from the context of reality. Fleury and Hanson refer to the consumption society with industrial objects in their work. Kaprow allows the viewers to experience daily life in his work he has formed using industrial products.

The use of industrial products as an art object emphasizes the relationship between art and life. In a way, it shows that the boundaries between art and life have been removed. Art viewers, who are accustomed to traditional art forms, may have difficulty in perceiving these kinds of works they are not used to. The question of how objects produced by the industry, which are part of the daily life, can be an object of art can be answered by Danto's words: "... by characterizing the works philosophically..." Danto also emphasizes that every artwork produced should be evaluated according to the conditions of the period in which it was produced. Considering that art is a phenomenon fed by socio-cultural motivations of society, it can be said that it is inevitable for art to undergo change and transformation in terms of form and content in every period.

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