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Repetition was heavily involved in Warhol's aesthetic as Warhol liked everything to be the same. He says so himself "I like everything to be exactly the same over and over again" and this was what led Warhol to the choice of repeating and reproducing the same thing over and over again just like what he did in his Brillo Boxes. In Danto's text he states that "Andy's boxes were full of accidentalities, while the commercial cardboard Brillo cartons are impeccable as far as painting concerned". But yet when you look at a photo take of Warhol's Brillo Boxes there seem to be no mistakes at all. Malanga states that Warhol's Brillo Boxes were "literally three-dimensional photographs of the original products", and Danto follows on with "which explains why they look so like the originals," This was what separated Warhol's Brillo Boxes from Harvey's shipping cartons. Warhol's also liked the idea of chance and sending someone else to choose the potential boxes he was going to reproduce and also letting someone else choose where the wooden boxes were going to be built and put together before he started to silkscreen them.

In Walter Benjamin's text 'art in the age of mechanical reproduction', Benjamin introduced us to the idea of mechanical reproduction. Mechanical reproduction of a work now represents something new. Now mechanical reproduction changed the very definition of art by altering art's function.

With Warhol's new ideas and his aesthetic his art was now created for reproduction which created the increase in the art's exhibition value as it increases the ability for art to be seen. Warhol had the ability to reproduce the design on shipping cartons quickly, by silk screening the box design.

In chapter 3, The Brillo Box from Andy Warhol, by Arthur Danto, Warhol's assistant at the time says that Warhol wanted to "become totally mechanical in his work in the way a packaging factory would silkscreen information onto cardboard boxes".

Benjamin makes comments on an artwork's aura. Each art work holds an original moment in history and the history/aura cannot be replicated and/or put into copy, because a copy has no trace of the original aura because the context of the object's history cannot be replicated either. Benjamin states "even the most perfect reproduction of a work of art is lacking one element: its presence in time and space. Its unique existence at the place where it happens to be". The aura behind Andy's Brillo Boxes is that Andy's were full of chance and accidents whereas the shipping cartons were, as what Danto describes to be "impeccable as far as painting is concerned". But whatever the accidents, Andy's Brillo Boxes looked exactly alike to the shipping cartons designed by Harvey that could've brought from any supermarket. Even though both boxes appear to be the same the difference would be that if you touched them or picked them up you knew they were different because of the weight and the texture of the. Warhol's Brillo Boxes were never designed to be opened because each had a different function and a different purpose to serve society.

Bibliography:

1. Andy Warhol Chapter three The Brillo Box by Arthur C.Danto
2. A Work of Art in the Age of Mechanical reproduction by Walter Benjamin