

POP ART



Pop Art is an art style that returned to the material realities of everyday life, to popular culture (this is where the “pop” term comes from) which derives from most of the visual pleasures of people – like television, magazines, food or comics.





Three Cokes, Andy Warhol

Pop Art is a 20th century art movement that utilized the **imagery, style** and **techniques of consumerist society** and **popular culture**, favored media derived figural imagery and the mass reproduction of **everyday objects**.

Pop artists **eroded** the **gulf** between **high** and **low art** and **eliminated** the **distinction** between **fine art** and **commercial art** methods. These artists were responding to **society's new consumerism**.

The term **Pop** eventually came to encompass the fields of **music**, **consumer design** and **fashion** too, and corresponded to an entire way of life among young people in the 1960s.

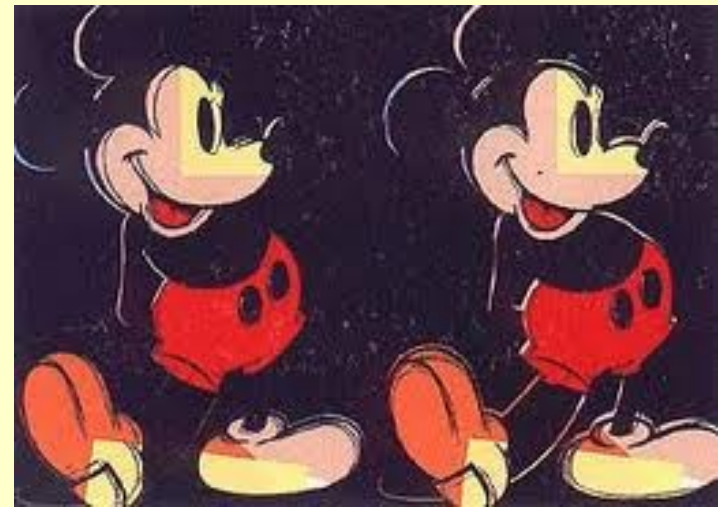
Pop art developed as a reaction against **Abstract Expressionism** (which preceded Pop), that was considered by the Pop artists as **pretentious** and **over-intense**.

Expression and **gesture**—hallmarks of Abstract Expressionism were replaced with **cool, detached, mechanical illustrations** and **straightforward depictions of common objects**.

The **mass-produced** was afforded the **same significance** as **unique works of fine art**.



Night Mist, Jackson Pollock, Abstract Expressionist

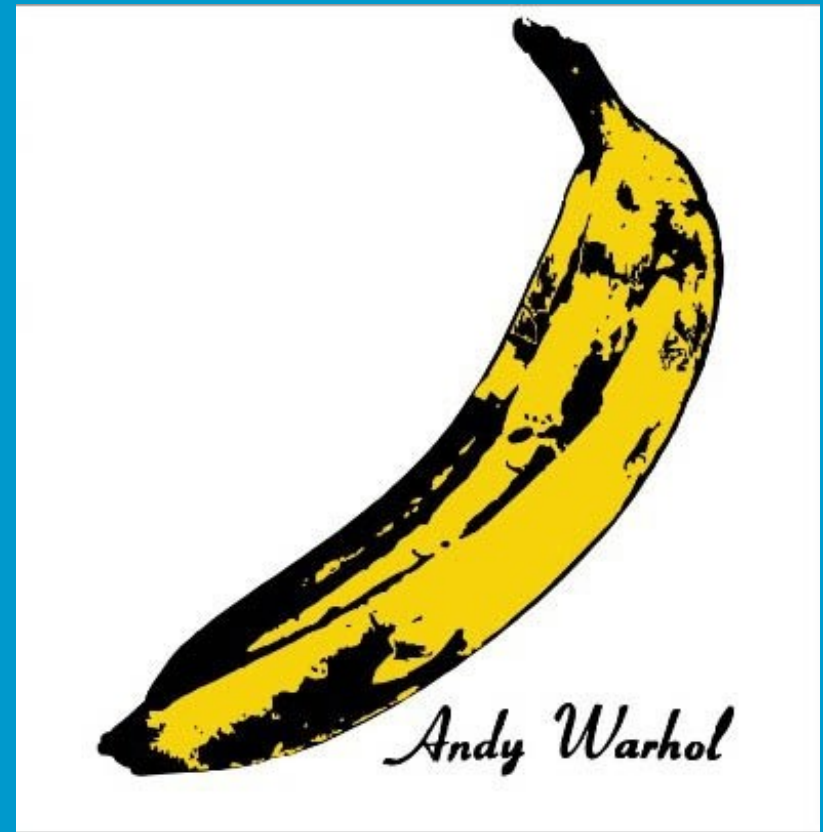


Mickey Mouse, Andy Warhol, Pop



The Tea Cup, Jackson Pollock, Abstract Expressionist

Abstract Expressionism emphasized the depiction of **emotions** rather than objects, turning hermetically **inward** to find subject matter for their art. It was always elite and **hard to understand** because of this.



Banana, Andy Warhol, Pop

Pop Artists dealt with **objects**, turning **outward** for aesthetic stimuli, but **refusing** to see objects as something **sacred**. Pop art was both an **unabashed celebration** and a scathing **critique** of the **banal**, of **popular culture**.

Distinguishing **Pop Art** from other styles that use **FOUND OBJECTS**

A found object is an object that an artist uses in his
art which already exists.



Still life with pears, Paul Cezanne, Post-Impressionist Art

Found objects are placed in a conventional setting, with a context that is appropriate to the found object. Also the objects in this painting, though brightly colored, still look artificial and do not have a life of their own.



Fountain, Marcel Duchamp, Dadaist Art

This installation by Marcel Duchamp is an inverted urinal that according to him becomes a fountain.

This piece of art has absolutely no context and the found object is perceived to be something totally different from its real nature and purpose.



Still life: Nature Morte, Amedee Ozenfant, Purist Art

These found objects are stripped of all superfluous ornamentation and are now, according to the artist, pure in form. They are still placed within a context, i.e., in a room.



Three Flags, Jasper Johns, Pop Art

The found object has no context, it is isolated and placed for the viewer to admire, not focusing on the setting. The artist has repeated the American Flag thrice in its original form because a Pop Artist admires and glorifies a found object in its originality.

Characteristics of Pop Paintings and Sculpture





Flying Pizza, Claes Oldenburg



Large trademark with 8 spotlights, Edward Ruscha

“**Pop Artists** did images that anybody walking down the street could recognize in a split second...all the great modern things that the **Abstract Expressionists** tried so hard not to notice at all.” —Gretchen Berg.

Pop Artists used common images from everyday culture as their sources including:

**Advertisements
and Consumer
goods**



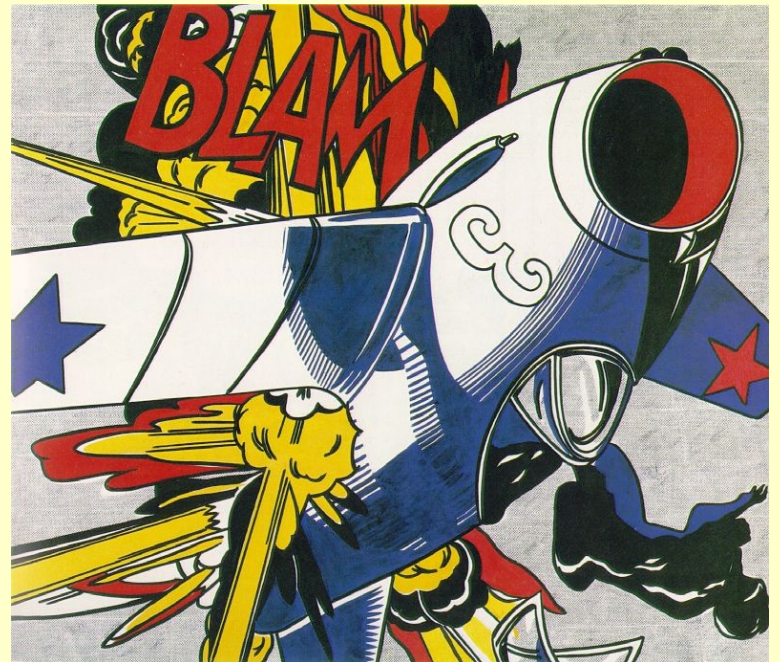
Campbell's Tomato Juice, Andy Warhol

**Celebrities
and
Photographs**



Silver Liz, Andy Warhol

Comic strips



Blam, Roy Lichtenstein



Retroactive II, Robert Rauschenberg.

Pop Artists reflected 60's culture by using **new** and **different materials** in their artworks including:

Acrylic Paints

Plastics

Photographs

Fluorescent and

Metallic colors

Silkscreen ink

Canvas and **Rubber** for
Sculpture!

Vinyl

Pop artists also used new technologies and methods including:

Mass production

Fabrication

Photography

Printing

Serials

Stenciling

Collages

Silkscreen



Bagel, Claes Oldenburg



American Dream, Robert Indiana

POP ART IN AMERICA

In the United States, Pop art made an attempt to bring art back into American daily life.

It was linked to the wealth and prosperity of the post World War II era, and artists of the movement responded to the nation's consumerist society.

American Pop Artists used images from popular culture directly in their art.

It was anonymous, emblematic and aggressive.



Marilyn, Andy Warhol

American pop artists used to reproduce, duplicate, overlay, enlarge to gigantic proportions, combine and arrange endless visual details that represented the American culture and society, introducing transformations and acting like commentaries .



Dropped Cone, Claes Oldenburg



Diamond Dust Shoes, Andy Warhol

Some famous American pop artists were Andy Warhol, Roy Lichtenstein, David Hockney, Robert Rauschenberg, Jasper Johns, Tom Wesselmann and Edward Ruscha.

Claes Oldenburg and Robert Indiana were Pop Sculptors.



Bedroom Painting, Tom Wesselmann



Love, Robert Indiana



Three Flags, Jasper Johns

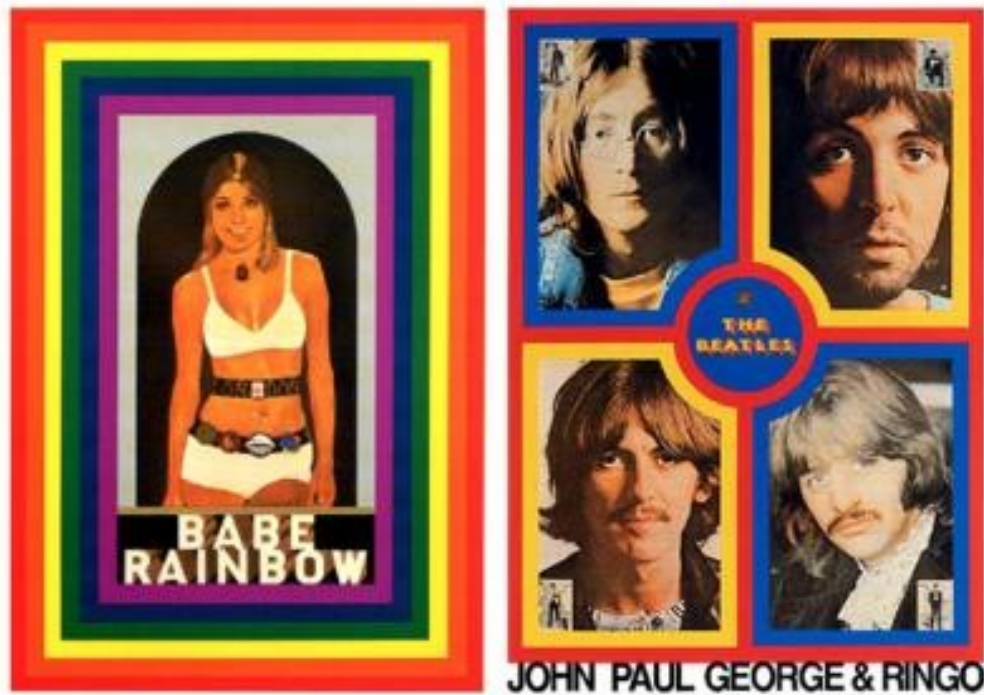
POP ART IN BRITAIN

Pop Art began in London in the mid-1950s, but from the very start its imagery was largely based on American mass media.

It was the product of the resistance to modernist art, design, and architecture.

British Pop artists had an optimistic point of view. They preferably dealt with various forms of direct action - assemblages and happenings **rather** than comics or advertisement.

Brit Pop Art was less brash, and had a more nostalgic flavor, and was very much associated with the fashionable, swinging image of the London of the '60s.



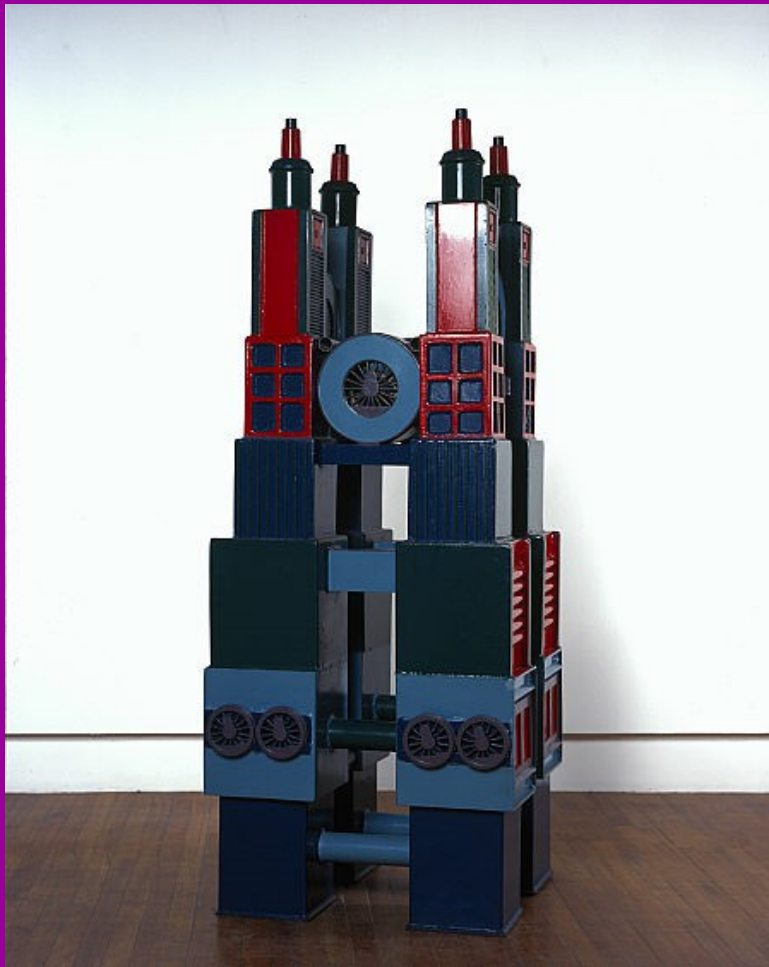
Poster, Peter Blake

Some British Pop Artists were Richard Hamilton, Peter Blake, Eduardo Paolozzi, Allan Jones, Peter Philips and David Hockney.

Peter Blake designed covers for Elvis Presley and the Beatles. Moreover, he starred actresses like Brigitte Bardot in his pictures in the same way that Warhol was immortalizing Marilyn Monroe in the USA.



*Cover Art for Sgt. Pepper's Lonely
Hearts Club Band,
The Beatles,
Sir Peter Blake*



Four Towers

Eduardo Paolozzi emerged fully onto the Pop Art scene in 1962 with his robot-like figures such as *Four Towers*. His painting *'I was a Rich Man's Plaything'* was the first to include the word 'Pop' in it.



I was a Rich Man's Plaything

By Eduardo Paolozzi

fully
with
uch



The Bigger Splash, David Hockney

David Hockney's early work made superb use of the popular magazine-style images on which much of Pop Art is based.

POP ART IN JAPAN

It is unique and identifiable as Japanese because of the regular subjects and styles. Takashi Murakami, whose group of artists, Kaikai Kiki, is world-renowned for their own mass-produced but highly abstract and unique superflat art movement whose inspiration comes mainly from *anime* and Japanese street culture, is mostly aimed at youth in Japan, and has made a large cultural impact.

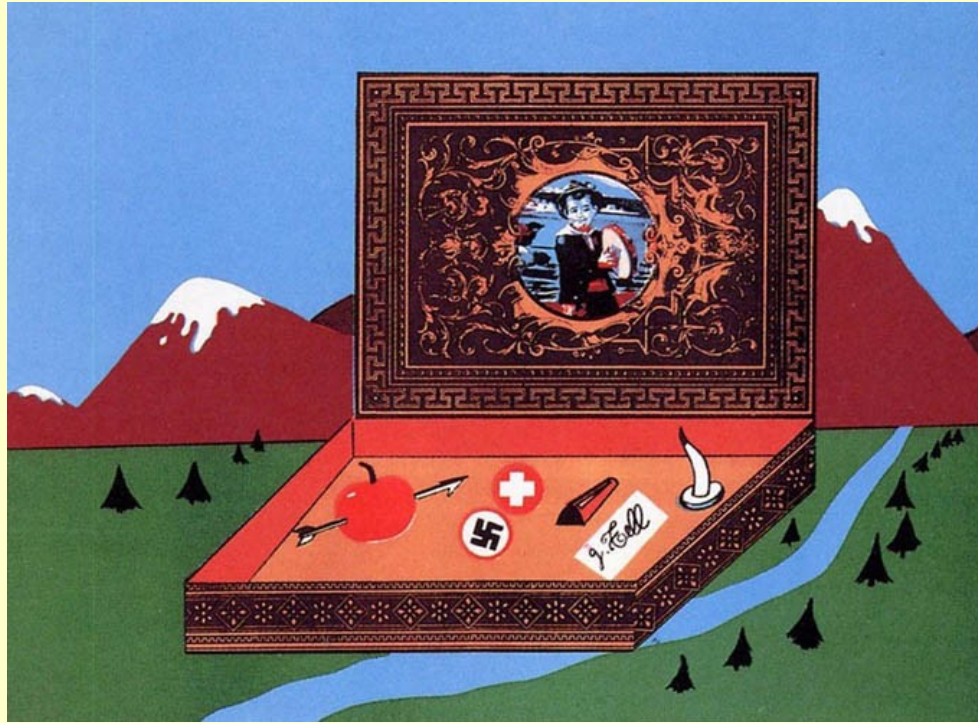
Many pop artists in Japan use surreal or obscene, shocking images in their art, taken from Japanese *hentai*. This element of the art catches the eye of viewers young and old, and is extremely thought-provoking, but is not taken as offensive in Japan.



Takashi Murakami



Future Room of Me, Aya Takano



Guillaume Tell, Eduardo Arroyo

POP ART IN SPAIN

Eduardo Arroyo was considered to be a pop artist, on account of his interest in the environment, his critique of our media culture, by which he incorporates icons of both mass media, communication and the history of painting in his art, and his scorn for nearly all established artistic styles.



Alfredo Alcaín

However, **Alfredo Alcaín** could be considered the most authentically “pop” artist in Spain because of the use he makes of popular images and empty spaces in his compositions.

Filmmaker Pedro Almodovar made low budget super 8 pop art movies and was called the Andy Warhol of Spain by the media at the time.


POP ART IN ITALY

Italian Pop Art takes the same ideological path as that of the International scene; the only thing that changes is the iconography and, in some cases, the presence of a more critical attitude to it.

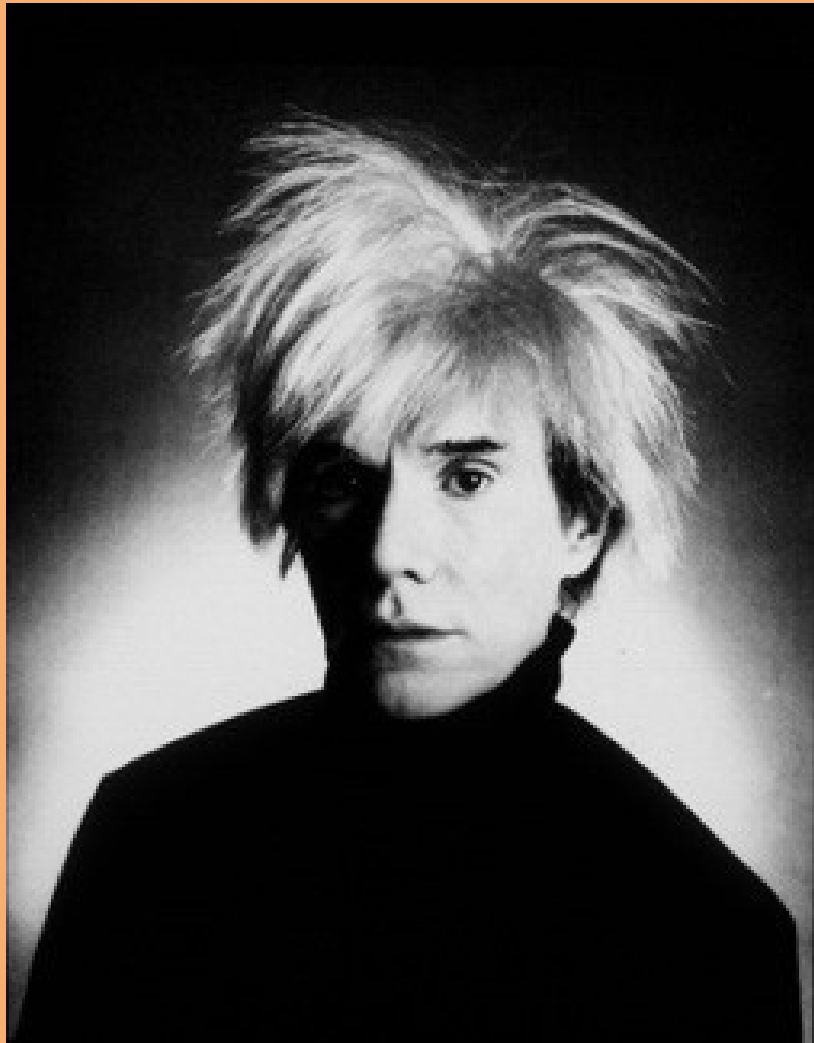
Mimmo Rotella's torn posters gained an ever more figurative taste, often explicitly and deliberately referring to the great icons of the times.




Poster, Mimmo Rotella



**The Who's
who of Pop
Art...**



Andy Warhol




the world
fascinates me.

© 2011




i think everybody
should like
everybody.

© 2011




the idea of waiting for
something makes it
more exciting.

© 2011




everybody must
have a fantasy.

© 2011



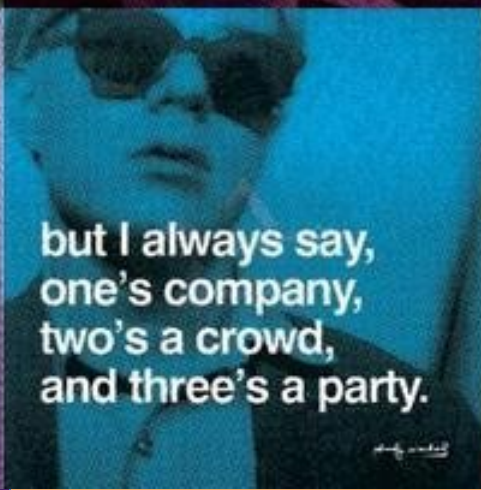
art is what you can
get away with.

© 2011



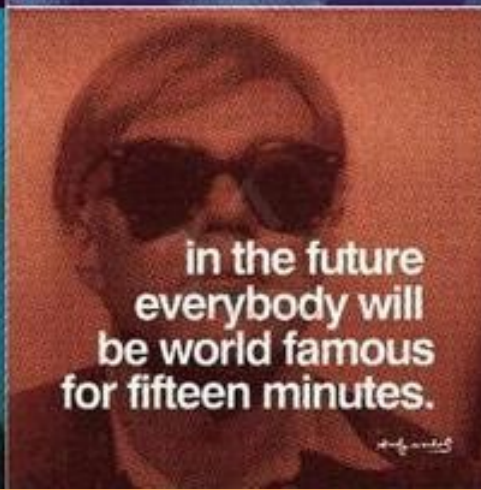
i wonder if it's possible
to have a love affair
that lasts forever.

© 2011



but I always say,
one's a company,
two's a crowd,
and three's a party.

© 2011



in the future
everybody will
be world famous
for fifteen minutes.

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Fashion Accessories, Pre-Pop Warhol

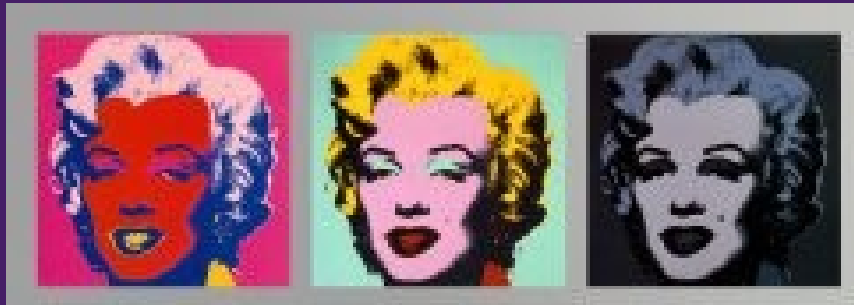
Andrew Warhola, popularly known as **Andy Warhol** was the central figure of the American Pop Art movement. He became famous worldwide for his **avant-garde Pop Art paintings** and **screen printings**.

He started out in advertising and was also a commercial illustrator and was highly successful.



Andy Warhol used photographic silk-screening, a method of mass production to create his paintings of assembly line objects and celebrities, whom he thought were themselves mass-produced.

The process he used allowed him to create a large number of prints, with each print somewhat different from the other.



Michael Jackson, Time Cover



Campbell Soup Cans

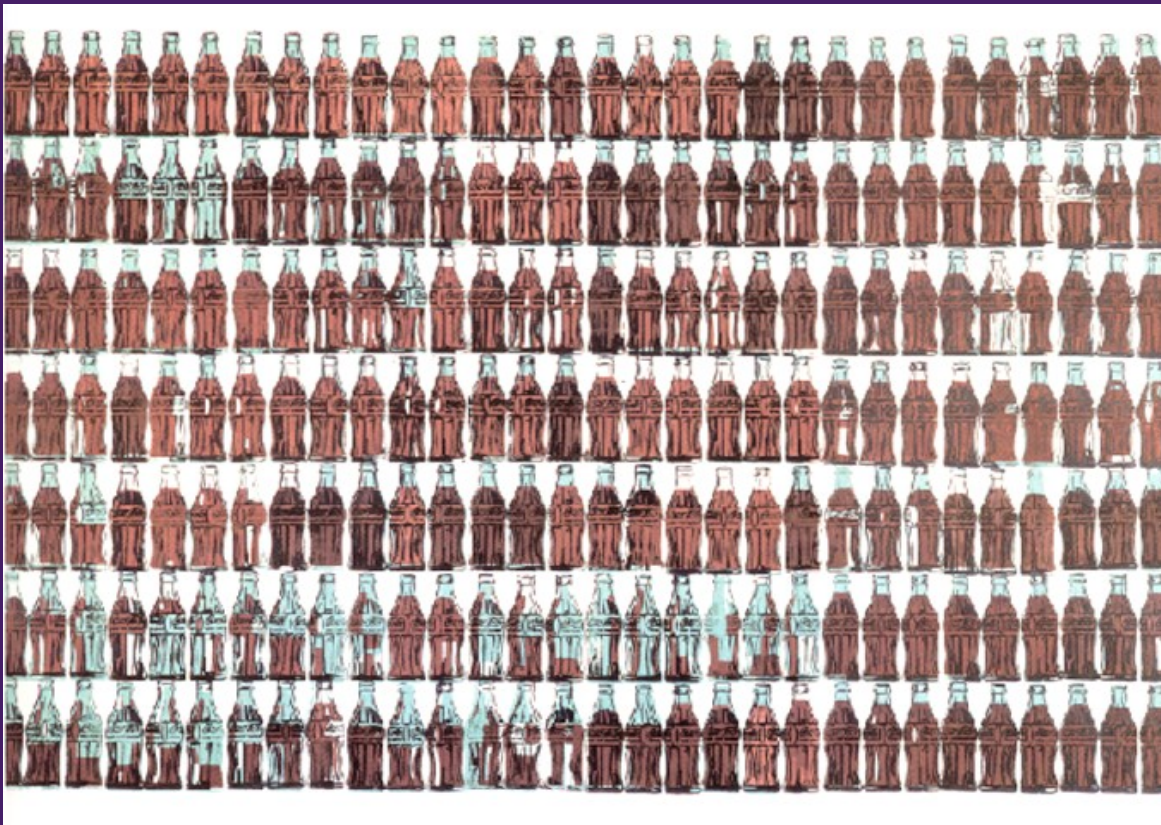


Knives

Andy Warhol referred to himself as a **re-creator**, rather than a creator of Art.

He established himself as a Pop Art icon through his iconic multiple silkscreened images of Campbell's soup cans, that made him an instant celebrity.

Warhol's repetitive soup cans, Coca Cola bottles and dollar bills represented mass production and assembly line objects that demand quick recognition and consumption.



210 Coca-Cola Bottles

“What’s great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV ads see Coca-Cola and you can know that the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke too. A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking. All the Cokes are the same and all the Cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it.”

-- Andy Warhol

ETHEL TOLD ME A
BETTER WAY TO WASH.
LOOK AT YOUR
SHIRTS—SO SNOWY!

THEY'RE LIKE NEW.
WHAT HAVE YOU
DONE TO THEM?

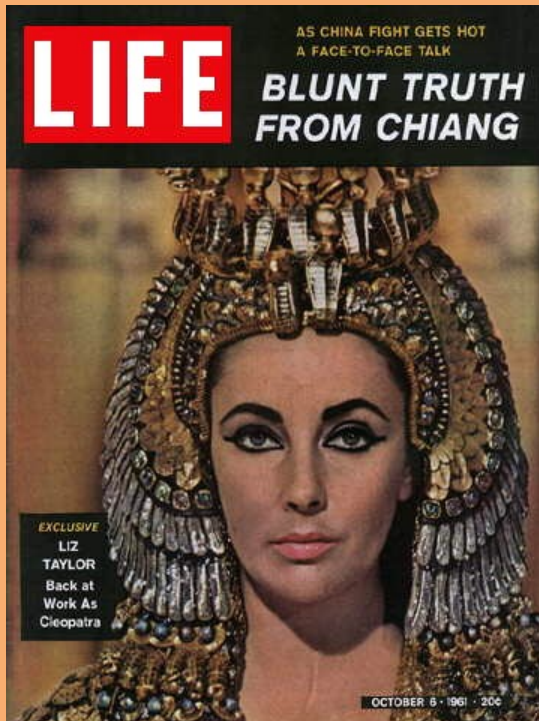
I'M USING
RINSO NOW.
IT GETS CLOTHES
4 OR 5 SHADES
WHITER—AND
I DON'T
HAVE TO
SCRUB!

Rinso

It's safe for your finest
cottons and linens....



Green Liz, Andy Warhol



Elizabeth Taylor

Warhol appropriated (used without permission) images of objects from magazines, newspapers and also from press photos, the most popular people of his time to create his silkscreen masterpieces.

He also took screen-tests of models and used their photographs for his paintings.



Liza Minnelli, 1977



Liza Minnelli, 1979

Warhol had a very special interest in movie stars and was obsessed with Hollywood's fame and glamour. This passion of his was represented in his art in 1962 when he started creating portraits of Marilyn Monroe.

He made portraits of other movie stars and music artistes too. All of them were icons of consumerist and Hollywood obsessed America.



Mick Jagger



II.138



II.139



II.140



II.141



II.142



II.143



II.144



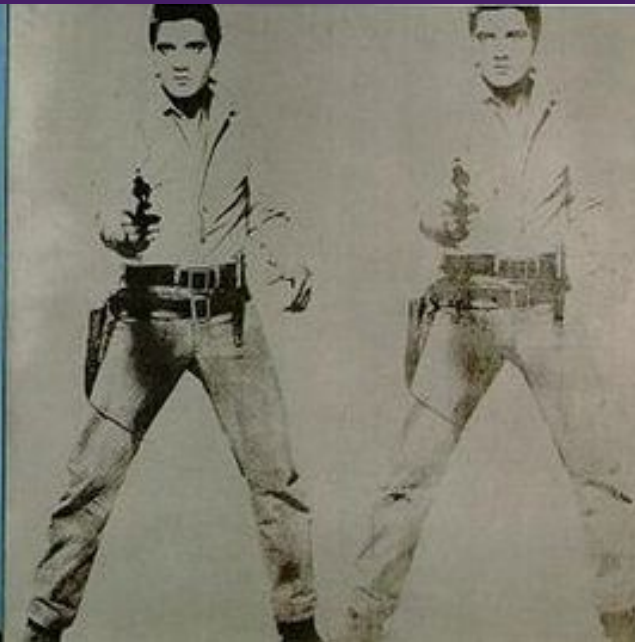
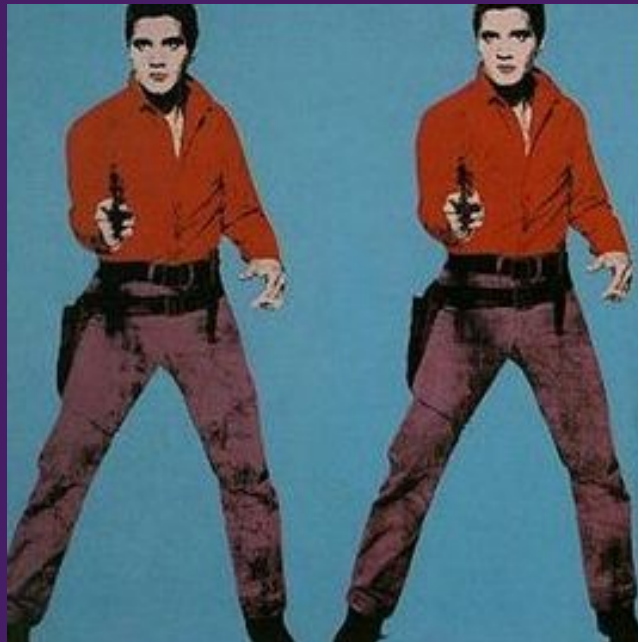
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Elvis Presley

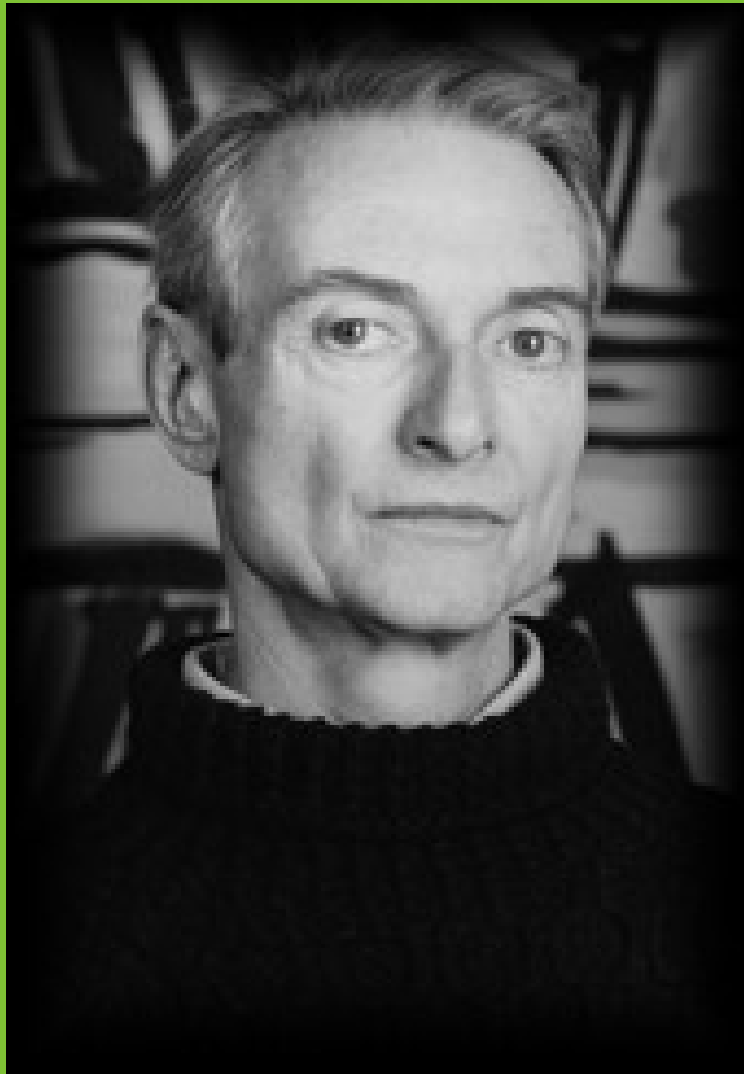


Mao-Tse-tung

Warhol also painted some well known Heads of State like Chairman Mao and Jackie Kennedy, wife of President John.F.Kennedy, who was assassinated.



Jacqueline Kennedy, wife of John.F.Kennedy



Roy Lichtenstein



“I'm not really sure what social message my art carries, if any. And I don't really want it to carry one. I'm not interested in the subject matter to try to teach society anything, or to try to better our world in any way.”

“All my art is in some way about other art, even if the other art is cartoons.”

Like Andy Warhol, **Roy Lichtenstein** started by working in the **commercial graphic business** for a while - making designs and decorating shop windows and advertising for local grocery stores.. He also worked as an art professor at a few universities.

He dabbled in **Cubism** and also **Abstract Expressionism** for a while, but was soon disillusioned with the style, and sought to create a **style that would be unique to him.**

His first **proto-pop** painting was the *Ten Dollar Bill* in 1956.



Ten Dollar Bill



Look Mickey.



Sandwich and soda

Roy Lichtenstein's **first painting in the style of a comic strip** was a painting of Mickey Mouse and Donald Duck, which he copied from a book, changing just a few details.

This use of **familiar subjects like comic strips, bank notes or advertising** and other **regular themes** made his art easily **accessible**.

Anyone could **relate to** and be **interested** in this kind of art, even a kid, or the bum on the roadside corner.

Lichtenstein adopted a **commercial art style**, showing everyday objects in a **comic book style** by using **bold and bright colours**, **prominent black outlines**, **balloons of speech or thought** (or music) and **patterns of dots** to create distinctive popular works.

Unlike the Abstract Expressionists, Lichtenstein liked **mimicking familiar images in popular culture**.



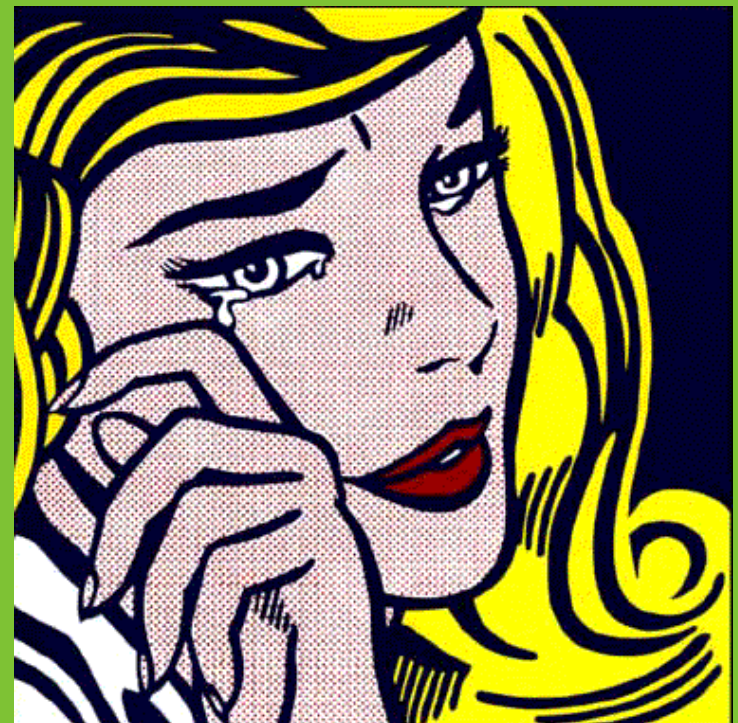
Hopeless



Punch



Lichtenstein's Painting process would start with selecting a character from one of the various comics available. These were mostly blond, anonymous, beautiful women, often unhappily bothered by men.

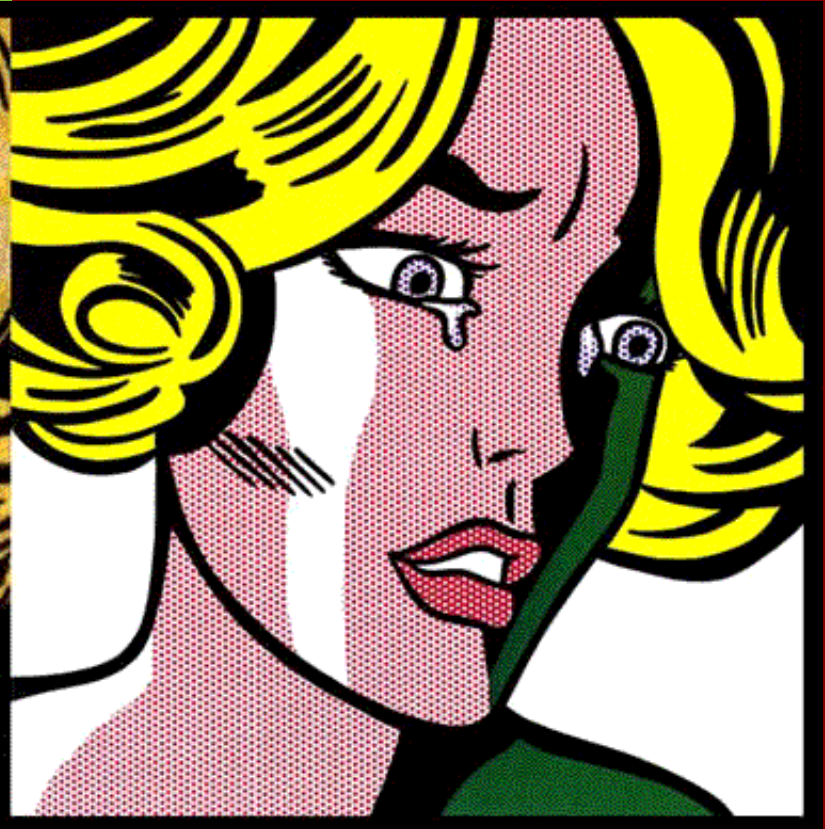


Crying Girl

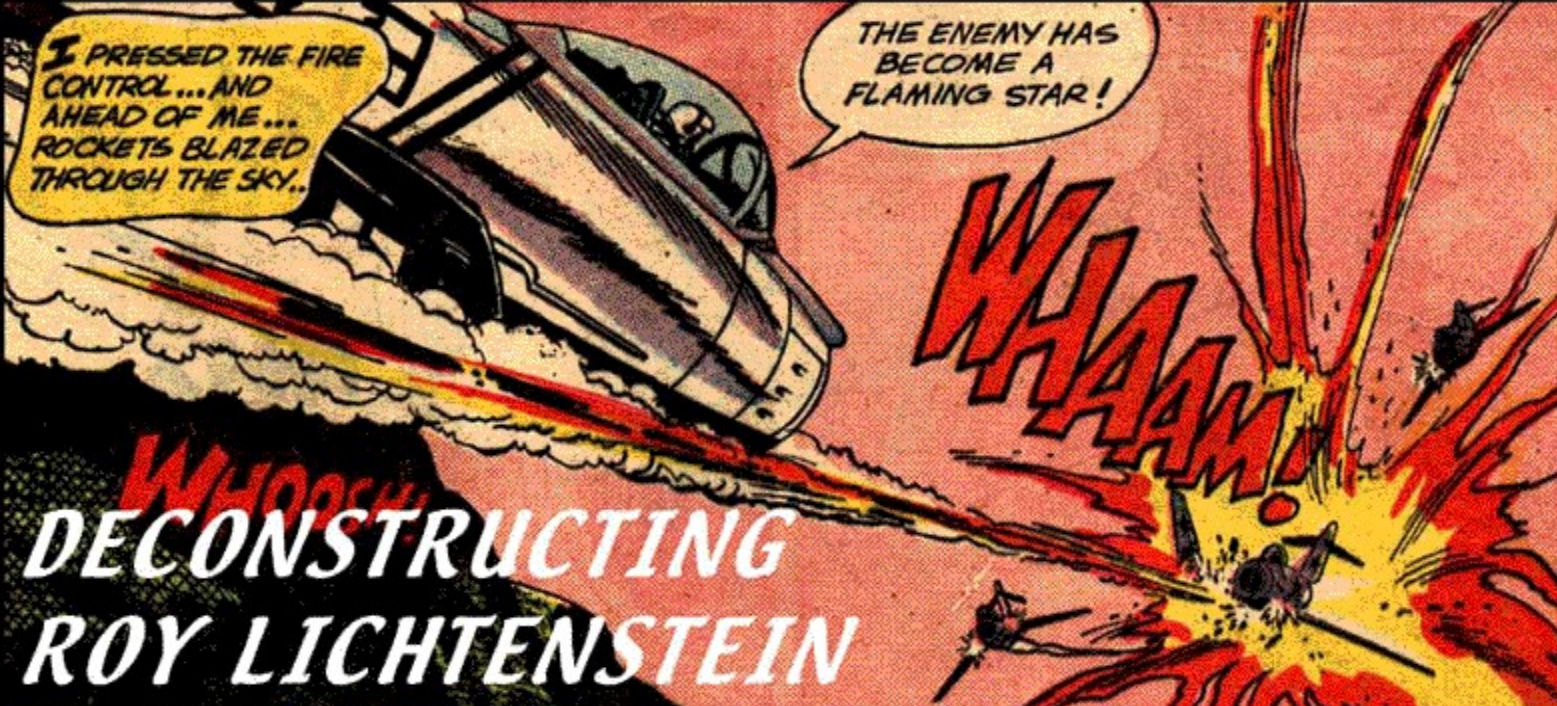
He would **modify** the existing picture a little bit, (sometimes taking liberties with the original piece) but **still imparting his personal style to it** , giving it a mystical quality.



Original

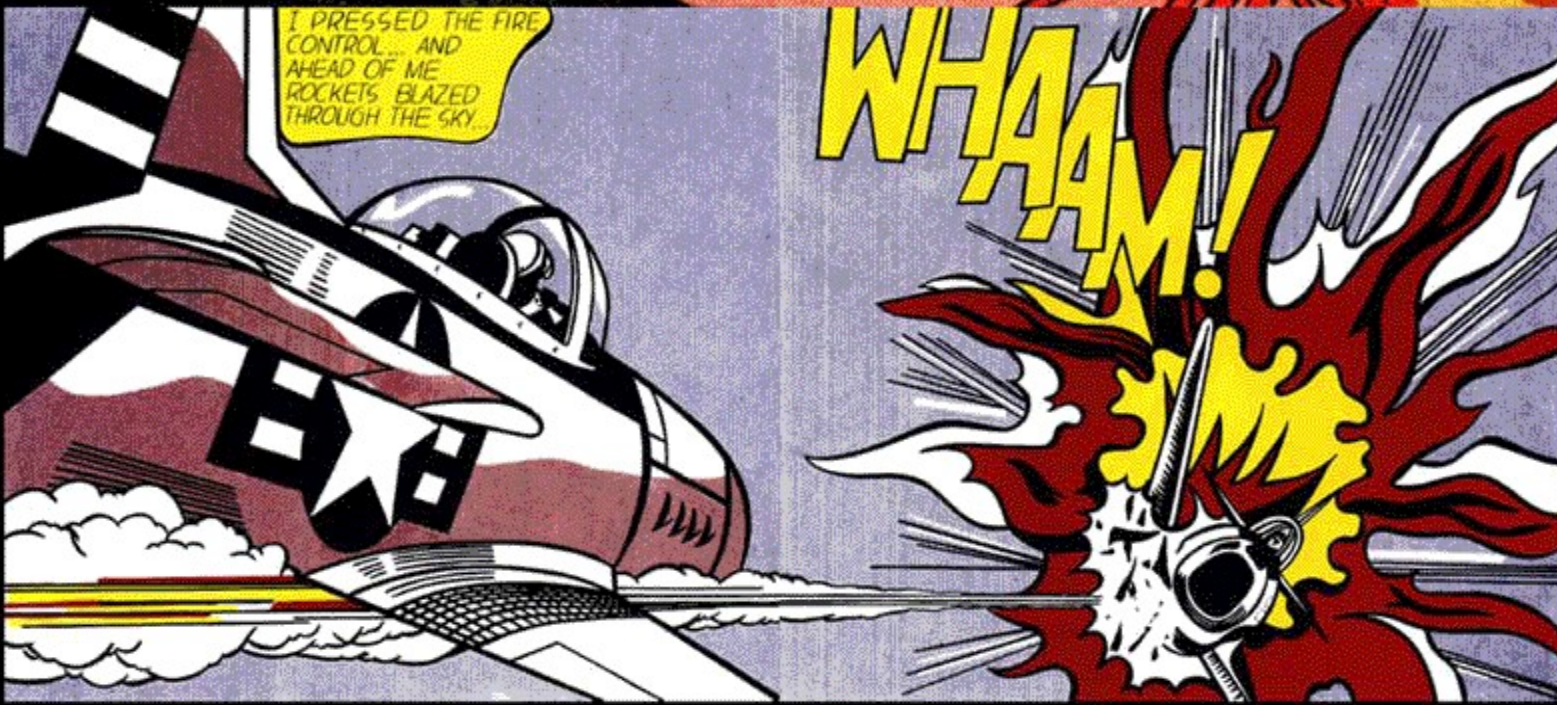


Roy's Version



Original

**DECONSTRUCTING
ROY LICHTENSTEIN**



Roy's
Version

Lichtenstein worked a lot with **stencils**, using ***Benday-Dots***(rows of oversized dots), a **technique used to print comics**, making his paintings or prints look like a huge **mass publication product**, like they were **machine made**. He used Benday Dots because he did not want his brush strokes to be seen.

The Ben-Day dots allowed Lichtenstein's paintings to look both **more and less artificial**. They signify **mechanical reproduction**, but they also add suggestions of light and reflection, shifting colors and variations in touch.

Lichtenstein's cultivation and manipulation of the **dot pattern** was the **trademark** of his style of Pop Art.

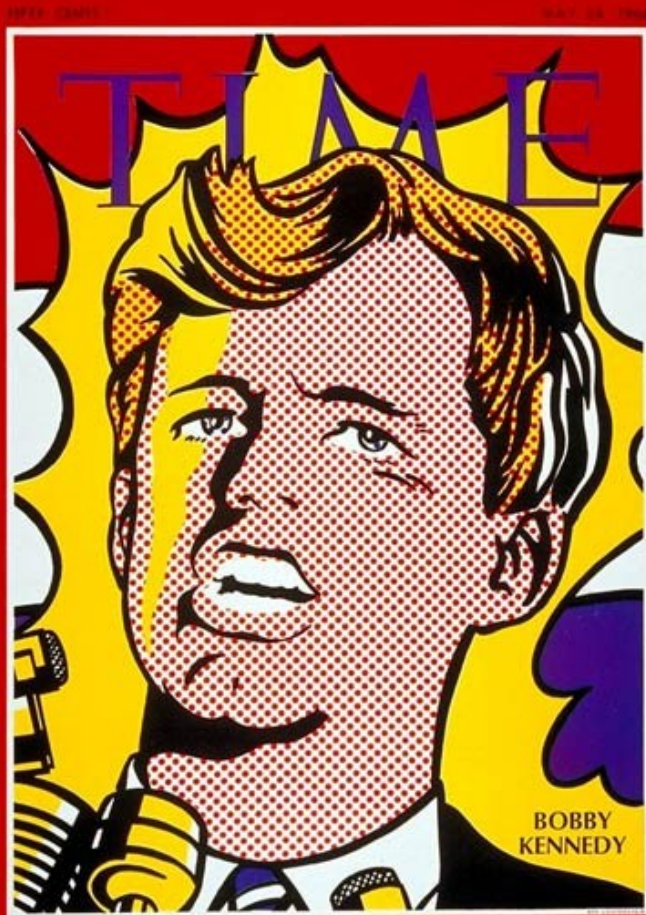


Benday- Dots

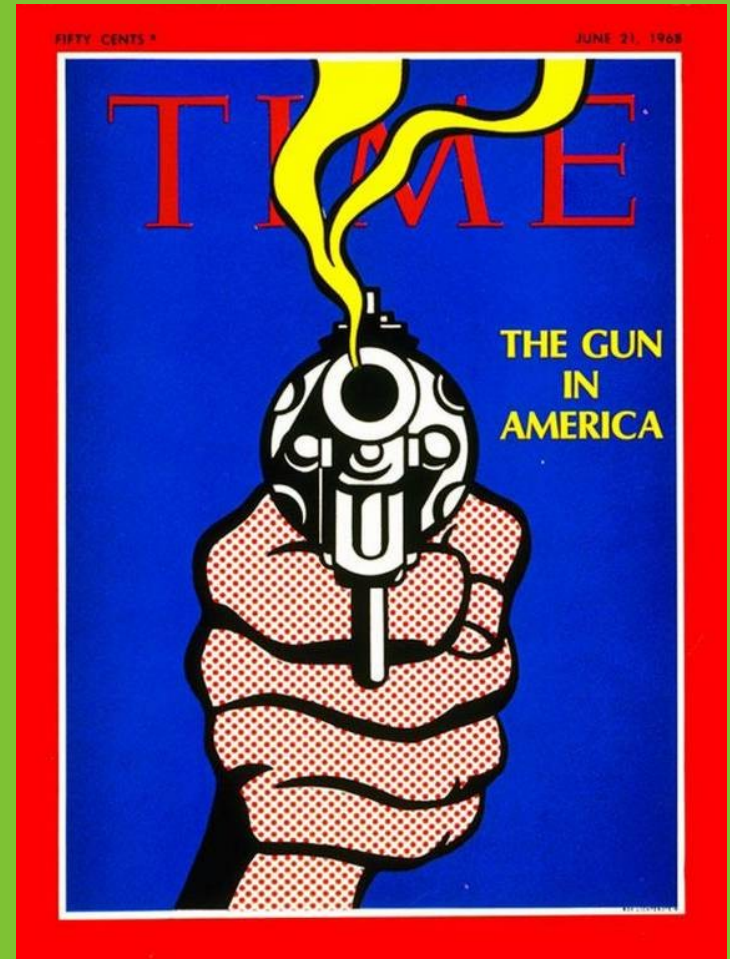


The Sound of Music

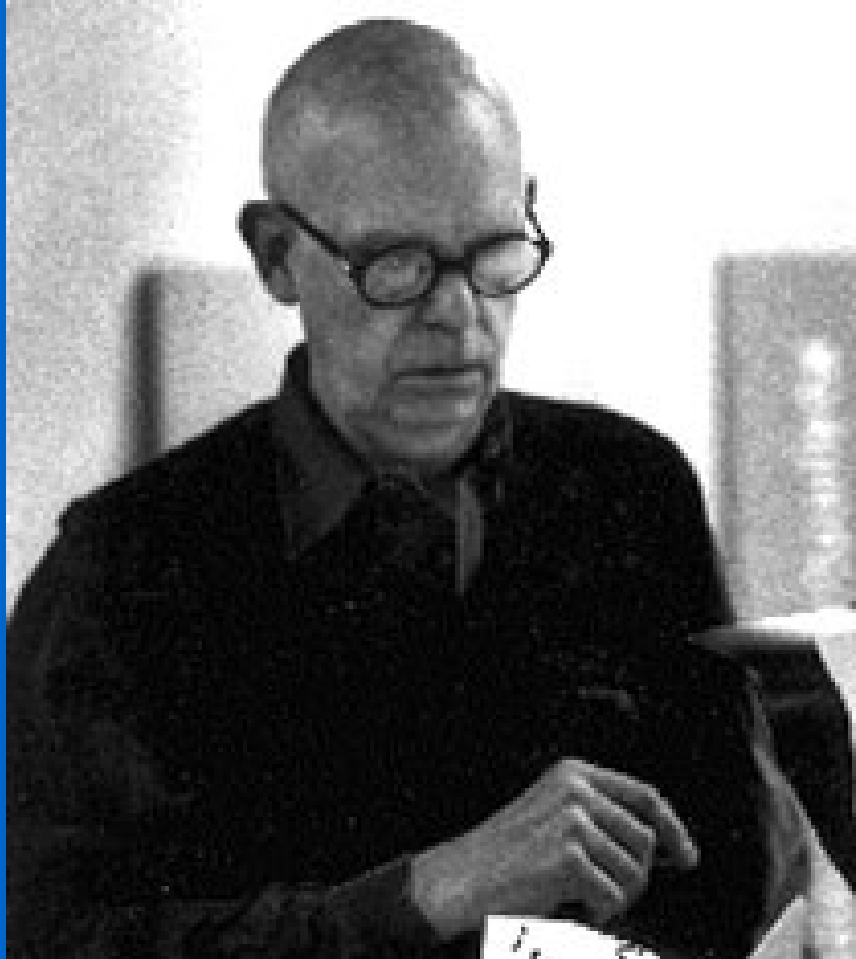
Roy Lichtenstein also created artwork for Time Magazine, **commenting on important events that occurred.**



Presidential Candidate Bobby Kennedy



This cover commented on the gun's rule in America after Bobby Kennedy's and Martin Luther King's assassinations.



Claes Oldenburg

“We don't copy the objects we use, we try to transform them and we hope they go on transforming as you look at them. The idea of endless public dialogue.. visual dialogue.. is very important to us.”

“I am for an art that takes its forms from the lines of life itself, that twists and extends and accumulates and spits and drips and is heavy and coarse and blunt and sweet and stupid as life itself.”

As a Pop artist, **Claes Oldenburg** celebrates the everyday object with a keen sense of humor. Claes Oldenburg takes a **banal** object and **transforms** it into a sculptural form by representing it using radically **different materials** and **scale**.

However, unlike Warhol, who would retain and even flaunt the **manufactured** identity of an object, Oldenburg transforms it through a process of visual free-association. He was more attracted to the **generic** rather than the branded.



Corridor Pin, Blue, 1999

Public works

Pop Art is inspired by **ordinary things** from everyday life.

Claes Oldenburg took **small things** and made them into outdoor sculptures that were **monumental, gigantic** and **oversized**.

He liked the way a **small object** seemed much more important when it was a **gigantic monument**.

*(Monuments are sculptures that are made to **honor important people and events.**)*

Oldenburg's use of the term "monument" was ironic, since his **non-heroic subjects** deliberately subvert **traditional notions of public sculpture**.



Spoonbridge and Cherry



Cherry Sketch

Often, these outdoor sculptures were of things like **clothespins, safety pins, garden trowels, binoculars, rubber stamps, spoons**, things that you would generally find **inside** a building. Oldenburg took the **inside and put it outside**, showing how important he thought them to be.

All his works were strongly Pop in their subject matter, and they explored the **multiple identities** a form can take on through **changes of material, scale, or physical setting**.



Clothespin



Thrown away Apple Core



Giant Fag-ends

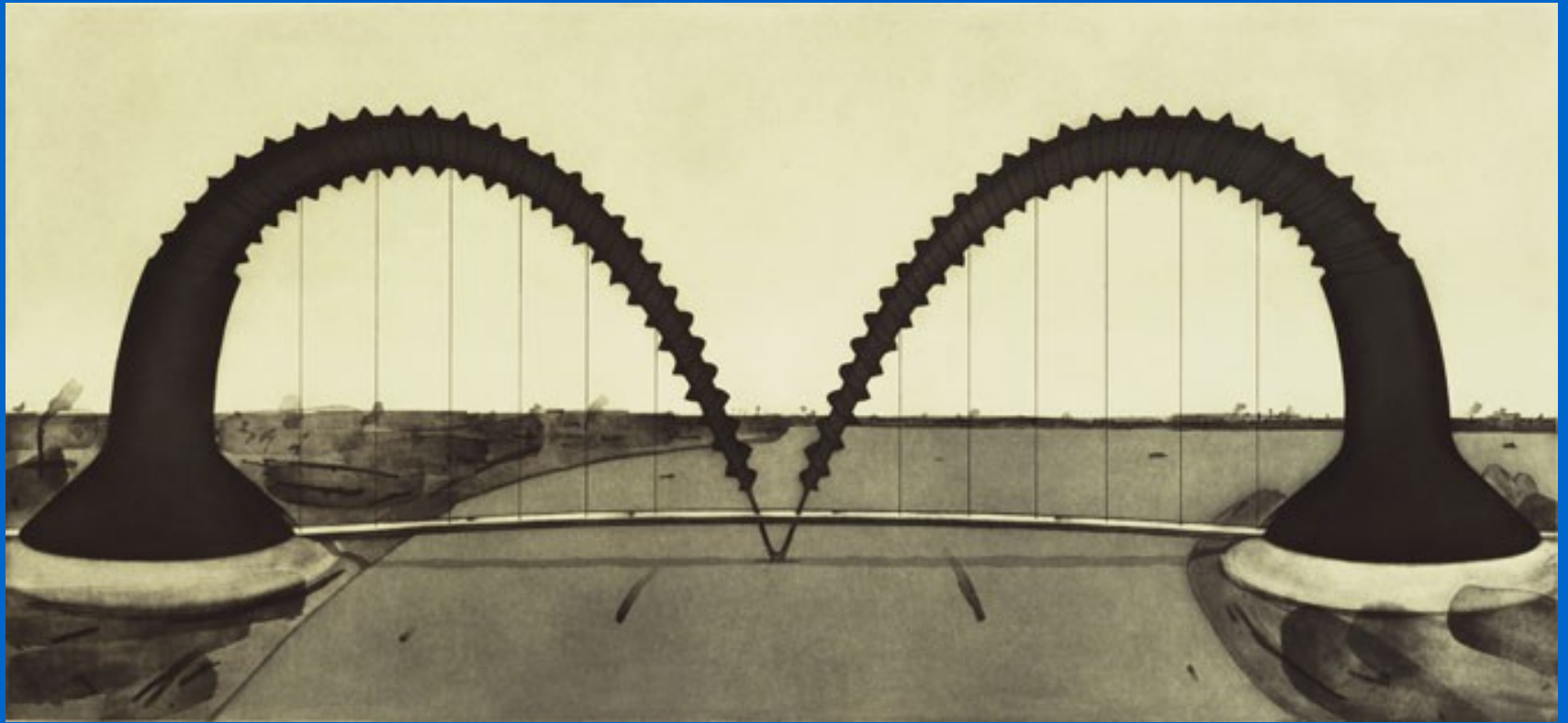


Trowel I



*Proposal for a Colossal Monument in
Downtown New York City: Sharpened
Pencil Stub With Broken-off Tip of the
Woolworth Building*

Claes Oldenburg is also an extraordinary **draftsman** and frequently **transforms** his **ideas** for monumental **outdoor sculptures** and **landscape reorientations** into drawings and prints, that are fanciful yet pointed **proposals** for **civic monuments**.



ScrewArch Bridge: Proposal



Study of a Screw



Lipstick man.

Lichtenstein 1966.

Lipsticks in Piccadilly Circus, London



Proposal: Soft Viola Island

Soft Sculptures

In the late sixties, Claes Oldenburg started to construct his **'soft'** sculptures.

He would take something **hard-edged and geometric** and make it into something **pliable and organic**--or vice versa.

Using ordinary, everyday items including food as his subjects, he created "soft" sculptures using pliable materials such as **canvas and vinyl**, which he stuffed with fillers to create **malleable, mutable** objects.

The unexpected effects of **gravity** caused many of these creations to **sag**, giving them **vulnerable and lifelike overtones, animating the inanimate.**



Soft Viola



Soft Toilet



Soft Pay-Telephone



Soft Shuttlecocks, Falling, Number Two



*French Fries and Ketchup, served in
a platter-like pedestal*



7-UP



Fries Falling



Floor Cake

NEO POP ART

Neo-Pop Art is not a new art movement, but an evolution of the old Pop Art movement.

The original Pop Art movement was boundary breaking and avant garde whereas Neo-Pop Art is not a new style, but a dramatic and controversial evolution of the previous generation.

It tends to criticize and evaluate Western Culture, values, relationships, and interactions, frequently poking fun at celebrities and openly embraces ideas that are provocative and controversial.

The work of these Neo Pop artists also draws inspiration from Minimalism, Conceptual Art, Photorealism, Installation/Performance Art etc.



Mann and Maus, Katherina Fritsch



A Summary

Pop Art reflected the times it was made in; found art in commonplace every-day objects - soup cans, hot dogs, cars and so on and reflected the dynamic world of the media, film, advertising and comic books.

In short, it is all the things we see in our day to day lives, just through different lenses. Humorous lenses, sarcastic lenses, even pointless lenses that can only validate themselves...

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