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.
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.

*Three Cokes, Andy Warhol*
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.
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.

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.
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.
This installation by Marcel Duchamp is a 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.
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.
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
“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**
- **Celebrities and Photographs**
  - Silver Liz, Andy Warhol
- **Comic strips**
  - Blam, Roy Lichtenstein

Campbell’s Tomato Juice, Andy Warhol
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

*Retroactive II, Robert Rauschenberg.*
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.
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.
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*
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.
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.
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.

Guillaume Tell, Eduardo Arroyo
However, Alfredo Alcáín 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.
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.
The Who’s who of Pop Art...
Andy Warhol
the world fascinates me.
i think everybody should like everybody.

the idea of waiting for something makes it more exciting.

everybody must have a fantasy.

art is what you can get away with.
i wonder if it’s possible to have a love affair that lasts forever.

but I always say, one’s company, two’s a crowd, and three’s a party.
in the future everybody will be world famous for fifteen minutes.
Andrew Warhol, 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.

*Fashion Accessories, Pre-Pop Warhol*
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
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.
“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!

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

Green Liz, Andy Warhol

Elizabeth Taylor
He also took screen-tests of models and used their photographs for his paintings.
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.
Warhol also painted some well known Heads of State like Chairman Mao and Jackie Kennedy, wife of President John F. Kennedy, who was assassinated.
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.
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**.
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.
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.
I pressed the fire control... and ahead of me... rockets blazed through the sky.

The enemy has become a flaming star!

WHAAM!

DECONSTRUCTING ROY LICHTENSTEIN

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

This cover commented on the gun’s rule in America after Bobby Kennedy’s and Martin Luther King’s assassinations.
Claes Oldenburg
“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.”

“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.”
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.
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.
Thrown away Apple Core

Giant Fag-ends

Trowel I
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
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 Shuttlecocks, Falling, Number Two
French Fries and Ketchup, served in a platter-like pedestal
Fries Falling

Floor Cake
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*
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...

A Summary
www.artchive.com
www.wwar.com
www.biddingtons.com
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