

<http://www.fi.muni.cz/~toms/PopArt>

POP ART - A MOVEMENT IN THE 60'S

In the early sixties, the "beatnik" movement was succeeded by the "hippies". The writer Allen Ginsberg exercised a considerable influence on sections of a younger generation intent on overthrowing established cultural values, social hierarchies and moral patronage. In the fifties, Elvis Presley and James Dean had become the idols of a youth culture whose aim was sexual liberation and emancipation from the constraints of a petty-bourgeois star cult which was subordinated to the clichés of the Hollywood movie industry. This revolt was taking place in a society characterized by excess, affluence and the easy availability of people and things. It led both to radical changes in viewing habits and behavior, and to a new understanding of objects and art.

THE SIGNS OF THE TIME

The "myths of everyday life" which surface in consumer culture, in the mass media and in the euphoria surrounding technology are ambivalent: they express the general syndrome of decay; a belief in progress, but also a fear of disaster - they stand for both dreams and traumas, luxury and poverty. Civilization has come to feel the nightmare of its own destruction. The total availability of consumer goods has turned into the waste-disposal problem of a throw-away society in which the desires and fates of individuals disappear in the mass. The New Wave, the idealism of the Kennedy era, had stood for a belief in the future which now had to be measured against hard facts. Reality had come unexpectedly, and in a form which was not easily digested: the assassination of John F. Kennedy in 1963, the outbreak of the Vietnam War in 1964 and the race riots in the USA revealed the vulnerability of what had purported to be the perfectly calculated affluent future.

The star cult of the era was also a sign of its sufferings; made-up faces, adapted to their functions as the icons of the sixties, were a source of compensation for the feelings of frustration and impotence of consumers suffocating in their anonymity. The image projected by these stars, the personal element feigned in their facial expressions, hid their real fragility and vulnerability to the hard realities of everyday life. Liz Taylor's depressions, Marilyn Monroe's suicide in 1962 and the loneliness of Elvis Presley are features in the true face of an era permanently running up against the boundaries of its supposed "boundless possibilities".

POP ART DESIGN

One sign of the times with far-reaching consequences was design: consumer goods design, media design and fashion design. Various branches of business expanded, creating their own "types" in accordance with the patterns of taste and norms dictated by demand - advertising stereotypes engineered in close cooperation with marketing departments, statistical research and behavioral science. These "types" were then portrayed in relation to certain accessories, to things they (supposedly) loved. They were shown applying make-up

or perfume, doing their hair, reading, driving, smoking, eating, drinking and travelling, shown surrounded by the objects of their preference. They were, in fact, shown just as they really were - externally controlled human beings caught up in the image-dependent web of a perfectly functioning, integrated system of brand names.

In the course of the sixties - with America well out in the lead - design was professionalized and perfected in such a way that it became no longer necessary to link specific characteristics with a product in an obvious way. Instead, the creative aspirations of designers were applied to forging such links psychologically at a subconscious level - to making inroads into the private sphere of the addressee at a subliminal level. This exploitation of depth psychology - though difficult enough to grasp in any concrete sense - enabled design to out-manoeuvre the consumer's freedom of choice. The "unlimited freedom" of the consumer society was thus built upon the seducability, lack of independence, lack of freedom and indeed addiction of the consumer. Many artists were stimulated to take on work designing requisites for domestic, environmental and consumer product promotion; the homogeneity this process encouraged, the loss of everything personal and vital, was felt as a challenge to their whole sense of being and art. For their part, the artists were able to perfect certain aspects of consumer goods design, of layout, and of the adaptation of subjects to the photographic process, thus acquiring techniques of communicating the more suggestive and brash elements of trivial behavior. This development in the language of images corresponded to a similar development in vulgar colloquial language, whereby advertising slogans were viewed as a kind of literature and ghostwriters' and copywriters' texts assumed the status of art. Similar reactions occurred in the cinema, in music and in other art forms.

THE MASS MEDIA AND THE ARTS

"The medium is the message" - this was Marshall McLuhan's diagnosis of the psychological and sociological consequences of the mass media. In the sixties his thesis became a slogan. A generation later, McLuhan took this analysis a step further. His investigation of the signs of the times describes the birth of a new media landscape. He found that the mass media industries changed the culture, art and behavioral norms of a society by changing the consciousness of the people. Media dependency produces externally controlled human beings who can be shifted around like chessmen on the great chessboard of society.

The manner in which art was transformed by the mass media is worth mentioning here. Pop Art influenced advertising, design and bric-a-brac industry and was therefore returned to the everyday world in the form of seedy, secondhand junk produced by a parasitic mass communication industry. The image of the mass media, of the newspaper, the radio and television, was itself a theme of Pop Art. Pop artists thus developed their own extensive, contemporary iconography. In their paintings and sculptures they show that the media have become an ominous and unavoidable reality which has radically changed our consciousness and our perceptions, our sense of values and our relationship to the world and to

ourselves.

THE STYLES OF POP ART

Pop Art reacted to the phenomenon of depersonalization in mass society with styles which were equally impersonal, with pictures which had an equally objectivizing effect. The media had changed the relationship between individual subjectivity and mass consciousness, and Pop Art therefore also wished to redefine the role of individuality in art.

Pop Art conceptions of style stem from one of art's central themes, namely its concern with its own medium: l'art pour l'art, the work of art as an object, the image, the act of painting, the painting itself, painting materials, packaging, art history, parody, abstraction, composition. Pop artists saw their work as anti-art, at least in relation to traditional notions of art.

The styles of Pop Art were the product of the artists' development of technique and choice of subject matter. Their stylistic subjectivity and individuality, however, were neutralized by the anonymity of the environment to which their art responded. Pop Art followed various paths, some of them leading in opposite directions. The following were particularly significant: work whose forms and subject matter referred to the structures and methods of the mass media - by actually using mechanical techniques of reproduction, or industrial methods of manufacture; or paintings in which the reference to the media takes place primarily through an analysis of their content, and the formal reference is simulated by means of various painterly techniques. Both these methods exemplified the intellectual, objectivizing side of Pop Art.

POP ART IN AMERICA

American Pop Art was a child of the newly found self-confidence with which American art had asserted itself in the fifties against European influence. The subject matter which provided the initial impulse was Americanism itself. The idea of progress, the media industry and the star-cult were experiencing a boom in Hollywood and, more especially, in New York, the cultural center of the USA. During the upheavals of the forties and fifties, the generation which preceded Pop Art brought forth a new tendency in realism using contemporary subject matter, which paved the way for the American art of the sixties.

The development of American Pop Art occurred in several phases, marking different responses by artists to the challenge of their times. The first was the pre-Pop phase, in which the painters took their leave of Abstract Expressionism. Then came the heyday of Pop Art: this phase saw the emergence of a number of important artists whose work was rooted in the fifties and partly founded on experience acquired in commercial art, design and poster-painting. With the sponsorship of certain committed and experimental New York galleries, this phase of Pop Art quickly - despite clearly voiced protest - achieved success and recognition as a new art movement. The exhibitions were accompanied by Happenings, theater performances, counter-demonstrations and street actions.

By the middle of the sixties Pop Art was widely known. During this phase, American Pop Art spread from New York to the West Coast and Canada, and later to

Europe and Britain, which had already had its own Pop Art for some time. The last of the phases was characterized by an acerbic, radical realism, largely of American origin, whose subject was urban social relations.

Outside New York, the earliest exponents of American Pop Art were from California. The center of West Coast Pop was Los Angeles, a city whose sub-culture not only had an enduring influence on this variant of Pop Art, but which was later to conquer the world in the form of the hippie culture and lifestyle.

American Pop Artists: Richard Artschwager, Billy Al Bengston, Allan D'Arcangelo, Jim Dine, Joe Goode, Red Grooms, Robert Indiana, Jasper Johns, Ray Johnson, Howard Kanovitz, Edward Kienholz, Roy Lichtenstein, Marisol, Claes Oldenburg, Mel Ramos, Robert Rauschenberg, Larry Rivers, James Rosenquist, Edward Ruscha, George Segal, Wayne Thiebaud, Andy Warhol, Tom Wesselmann, H. C. Westermann.

POP ART IN BRITAIN

British Pop Art arose of a new understanding of contemporary life. It was intellectual, interdisciplinary and programatic in character.

In the early fifties artists and intellectuals began to realize that their culture was increasingly determined by the mass media, by new technology and by social change, and that this process was also leading to the increased Americanization of Europe. This cultural transformation was not reflected in the introverted, expressive, abstract-figurative art of the older generation of British artists, such as Henry Moore or Graham Sutherland. It was, however, with these new conditions in mind that the Independent Group was convened in 1952 to hold informal discussions and cultural events at the Institute of Contemporary Arts in London.

The topics discussed at their meetings can be listed as follows: the expansion of artistic techniques beyond traditional forms of representation, action painting, helicopter design, car-body design, nuclear biology, cybernetics (a new science at the time), folk culture, the mass media and municipal culture, machine aesthetics, advertising, the cinema, comics, science-fiction, pop music, fashion and the theories of Marshall McLuhan. These themes were indeed remote from the preoccupations of the cultural establishment of the time!

The influence of Pop Art spread quickly, both in geographical terms (Cambridge University) and among the younger generation. It was due to young painters' influence that British Pop Art responded with such intensity to American imagery and the early phase of American Pop Art. This phase of British Pop Art developed and made its presence publicly felt for the first time at the exhibition Young Contemporaries in 1960 - the first exhibition to provide a general survey of the new art movement. British Pop Art stepped outside the traditional boundaries of artistic development to tread the path of self-analysis within a consciously perceived and reflected present-day existence.

British Pop Artists: Clive Barker, Peter Blake, Derek Boshier, Patrick Caulfield, Richard Hamilton, David Hockney, Allen Jones, R. B. Kitaj, Eduardo

Paolozzi, Peter Phillips, Richard Smith, Joe Tilson.

POP ART IN THE CONTINENT

In England and America, Pop Art had been articulated with great vitality by a whole generation; fine art, music, literature and popular and mass culture had become intermeshed. Elvis Presley and the Rolling Stones, the beatniks and the hippies had started a "cultural revolution". The European mainland stretched out its cultural antennae as far as possible to pick up these new signals.

European Pop Art tended to be a heterogeneous and intractable affair. Its iconographical aspects, its formal techniques and, more especially, the quality of the latter, varied quite considerably. As a result, the struggle of the artists to impose their own originality upon the (art-)historical traditions within which they were working also varied in intensity. By the end of the sixties, pluralism in Europe had led to a fashionable Pop internationalism whose reflections of commonplace subject matter and styles had degenerated into formalistic attitudinizing.

Nouveau Réalisme brought together artists of quite different backgrounds and direction. The theoretical foundations of this movement were formulated by the Frenchman Pierre Restany. During the New Realists exhibition in New York in 1962 Restany grouped European and American artists along with the Italians Enrico Baj and Gianfranco Baruchello, the Swede Ulf Landberg, the English Peter Blake and Peter Phillips under the term "popartistes". Nouveau Réalisme can therefore be seen as a parallel development of Pop Art in Europe in as far as it also included popular culture, junk, technology, the world of advertising and consumer goods and the notion of the object in its general concept of art. In the Continent, Pop Art may be understood as a synonym for certain phenomena of the sixties, but not as a period style.

Continental Pop Artists: Arman, Christo, Raymond Hains, Richard Lindner, Gerhard Richter, Wolf Vostell.

POP ART: A RETROSPECTIVE

Historically, Pop Art can be said to react from a contemporary culture in which reality was subordinated to the interest of art. The subsequent de-individualization of art, its mechanical, anonymous quality, stood at the end of a long process of development in art history. Pop Art holds up a mirror to industrial, mass society with its technological progress, its expansion of mechanically reproducible media and its commercialization of popular culture. Since this development does not appear to be reversible, Pop Art is, for the time being, sited at the end of a process which has trivialized reality and reduced it to the status of a consumer product.

This decadent stage in cultural history is comparable, to cite an example, to the "late Roman culture industry": the stereotyping of historical models in art, the consumption of ideals of

beauty, the inflation of religious symbols, the mass accumulation of luxurious status symbols in the form of mechanically produced consumer articles, a sense of identity derived from an imperialist world power which held all the political and economic reins in its hand and whose attempt to improve the living standards of a consumer society turned progress and affluence into nothing short of an ideology.

Pragmatism, realism, objectivity, optimism and entertainment are typical characteristics of Pop Art. Both the fascination for advertisements, for poster and movie painting and for consumer goods packaging, and the delight in the trivial and simple, in apparently meaningless, banal and trite things are deeply rooted in the Pop Art history.

Pop Art can be seen in conjunction with any other realism in the history of art whose aim was to give a routine, harmonious appearance to the contradictions and absurdities of the material world.

AFTERWORD

Pop Art is conceptual. Pictures become things and things become pictures. The American critic Billy Kluever, who knew many of the Pop artists personally, described them as factualists. Kluever characterizes the sixties generally as a period dominated by the belief in facts, by the tendency to see objects, conditions and feelings as facts. The terse "There's a fact" became a standard phrase in American English for dealing with all kinds of situations and dilemmas. Historically speaking, the term "Factualists" could replace the term "Pop Art". "Pop" can be used to characterize a cultural movement which had to do with a particular generation, and in which art and artists entered into very different relationships with popular culture and their social environment in general. For Pop Art, the realism of a world of things in which hierarchies are absent, symbolizes the social emancipation of art and the artist.

One thing is clear: Pop Art is having a renewed impact on the reception of art - in fact, a renaissance. Art today is the process, similar to that in the fifties, of repudiating neo-Expressionist tendencies; an art about art is emerging, an art about philosophy, about foreign cultures, mass cultures, about the mass media. And in today's mass, or popular, culture, Neo-Pop, the Pop fashion industries, Pop-style advertising and its attendant slogans and vulgar phraseology are experiencing a regular boom. It is a boom well worth thinking about: "Everything is Pop" and "Pop is everything".

Pop culture and lifestyle became closely intertwined in the sixties. Pop characterized those particular vibrations of a new epoch which were making inroads into every sphere of public and private life - a prevailing tone reflected programatically in contemporary art. Never before in the history of art, except perhaps partially in the decadent formal exuberance of the twenties, had there been such an obvious and publicly accessible overlap, such a universally visible proximity, between life and art. The subject matter, forms and media of Pop Art reveal the essential characteristics of a cultural atmosphere and way of life we associate

with the sixties.

ANDY WARHOL

Born in 1930 at Pittsburgh of Czechoslovak immigrant parents. In 1954 he left school with a high school diploma. Between 1945 and 1949 he studied pictorial design and art history, sociology and psychology at the Carnegie Institute of Technology, Pittsburgh. Met Philip Pearlstein and moved to New York with him in 1949. He worked for "Vogue" and "Harper's Bazaar", did window displays for Bonwit Teller and his first advertisements for I. Miller shoe company. In 1952 he had his first one-man exhibition at the Hugo Gallery, New York. He designed stage sets, dyed his hair straw-blond and moved into a house in Lexington Avenue with his mother and several cats. In 1954 he was in a collective exhibition at the Loft Gallery, New York. In 1956 he had an individual exhibition of his drawings for Boy Book at the Bodley Gallery, and his Golden Shoes were exhibited in Madison Avenue. He travelled in Europe and Asia. In 1960 he made his first pictures based on comic-strips and company trade names. In 1962 he produced his silkscreen prints on canvas of dollar notes, Campbell's Soup cans, Marilyn Monroe, etc. He was also included in the exhibition The New Realists at the Sidney Janis Gallery, New York, and started his series of disaster pictures: Car Crash, Plane Crash, Suicide, Tunafish Disaster and Electric Chair. Between 1962 and 1964 he produced over 2,000 pictures in his "Factory". In 1963 he made the movies Sleep (6 hours long) and Empire (8 hours long). In 1964 his Flower Pictures were exhibited at the Galerie Sonnabend, Paris. He was also forced for political reasons to paint over his Thirteen Most Wanted Men which he had attached to the wall of the New York State Pavilion for the World's Fair in New York. He made his first sculptures with affixed silkscreen prints of company cartoons. In 1965 he had an exhibition at the Institute of Contemporary Art, Philadelphia. In 1967 he produced the first record of the rock band "the Velvet Underground" and between 1966 and 1968 made several films with them. His Cow Wallpaper and Silver Pillows were shown at the Leo Castelli Gallery. In 1968 he had an exhibition at the Moderna Museet, Stockholm. In July of the same year he was shot down, and dangerously wounded, by Valerie Solanis, the only member of S.C.U.M. (The Society for Cutting Up Men). In 1968 he brought out his novel "a", which consisted of telephone calls recorded in his Factory. He made the first movie for the cinema, Flash, with Paul Morrissey, followed by Trash in 1970. In 1969 the first number of the magazine "Interview" appeared, which Warhol helped bring out. Between 1969 and 1972 he was commissioned to do a number of portraits. In 1972 he showed at the the Kunstmuseum, Basle. The first edition of his book THE Philosophy of Andy Warhol (From A to B and Back Again) was published in 1975. In 1976 the Württembergischer Kunstverein showed The Graphic Work - 1942-1975, also shown in Düsseldorf, Bremen, Munich, Berlin and Vienna. In 1978 he showed at the Kunsthaus, Zurich, and at the Louisiana Museum, Humblebaek. The Whitney Museum of American Art, New York, showed The Portraits of the 70s in

1979. In 1980

he became production manager of the cable TV station "Andy Warhol's TV". In the same year Joseph Beuys by Andy Warhol was shown at the Centre d'Art Contemporain, Geneva,

he showed Ten Portraits of Jews of the Twentieth Century at the Lowe Art Museum, University of Miami, and at the Jewish Museum, New York, and POPism, The Warhol '60s was

published. In 1981 the exhibition Andy Warhol - Paintings 1961-1968 was shown at the Kestner-Gesellschaft, Hanover, and at the Städtische Galerie im Lenbachhaus, Munich. The

Museum des 20. Jahrhunderts, Vienna, showed Warhol '80. From 1982 to 1986 he made pictures of disasters. In 1982 he exhibited a series of oxidations and pictures of Nazi

architecture at the documenta "4" exhibition, Kassel. He exhibited Guns, Knives, Crosses at the Leo Castelli Gallery, and at the Galeria Fernando Vijande, Madrid. He exhibited

Warhol's Animals: Species at Risk at the American Museum of Natural History, New York, and at the Cleveland Museum of Natural History, Cleveland. In 1986 he made portraits of

Lenin and self-portraits. In 1987 he died as a result of an operation. In 1988 the Hamburger Kunstverein showed Death Pictures. In 1989 the Museum of Modern Art, New York,

organized the hitherto largest retrospective exhibition of his work. His estate was auctioned at Sotheby's. His will provided for an endowment fund for the patronage of art.

ROY LICHTENSTEIN

Born in 1923 in New York. In 1939-40 he studied under Reginald Marsh at the Art Students' League, New York, and 1940-43 and 1946-49 at Ohio State University, Columbus, where

he completed his studies with an M.A. Between these two periods of study he did his military service in Europe. Between 1949 and 1951 he taught at Ohio State University. In 1951 he

had his first one-man exhibition at the Carlebach Gallery, New York. Until 1957 he worked as a commercial artist and designer and did display work for shop windows. His paintings

and drawings at this time were parodies of American twenties' art, e.g.

Remington's cowboy-and-Indian scenes. From 1957 to 1960 he taught at New York State University, Oswego,

New York. His work passed through a non-representational, Abstract-Expressionist phase. In 1960 he became acquainted with Allan Kaprow and Claes Oldenburg. He began to use

typical elements of commercial art, comics and advertisements in his drawings and painting. From 1960 to 1963 he taught at Douglas College, Rutgers University, New York. In 1965

he had a one-man exhibition at the Leo Castelli Gallery, New York. In 1963 he moved to New York. He was commissioned by the architect Philip Johnson to produce large format

paintings for the New York State Pavilion at the World's Fair in New York and had his first one-man exhibition in Europe at the Galerie Ileana Sonnabend, Paris. He was given his first

American retrospective exhibition at the Museum of Modern Art, Cleveland. He was represented at the Venice Biennale in 1966, 1968 and 1970. In 1967-68 he had a retrospective at the

Pasadena Art Museum, also shown at Minneapolis, Amsterdam, London, Berne and Hanover. He was represented at the documenta "4" and "5", Kassel, in 1968 and 1972 respectively.

In 1969 he was given a retrospective at the Solomon R. Guggenheim Museum, New

York. He had a retrospective of his drawings in 1975 at the Centre National d'Art Contemporain, Paris, also shown at Berlin. In 1979 he received his first public commission for a sculpture. He made the Mermaid for the Theater of the Performing Arts, Miami Beach, Florida. He painted the series American Indians. In 1981 the St. Louis Art Museum organized a comprehensive retrospective of his work which toured the USA, Europe and Japan. In 1982 he rented a loft in New York in addition to his studio in Southampton. In 1985 he produced a mural for the Equitable Center, New York. In 1987 he had a retrospective of his drawings at the Museum of Modern Art, New York, and at the Kunsthalle, Frankfurt, 1988. He died of pneumonia in 1997.

<http://udgftp.cencar.udg.mx/ingles/Pintura/pintura20/templ.html>

POP ART

Pop is a western manifestation that has kept growing under the capitalist and technological conditions of the industrial society. North America is the center of this program, therefore the Americanization of all the western world's culture, specially in Europe. It is born in New York and in London.

The pictorial themes of "pop art" are motivated by every-day life, they reflect the realities of an era and reinforce the cultural change. Ice-cream, seven-up, pepsi-cola, coca-cola, tooth paste, canned soup, cigarettes, and match boxes become icons of "pop art". POP ART IS DIVIDED IN FOUR STAGES

First stage or pre-pop stage: Rauchenberg and Johns, main exponents separate from abstract expresionism.

The height of pop-art: its works are based on the 50's and it also parts from advertisement drawings, design, and poster paintings.

Main exponents: Andy Warhol, Roy Lichestein, Claes Oldenburg, James Rosenquist, Tom Wesselman and Robert Indiana.

Third stage: in the mid 60's American pop extends from New York to the West Coast and Canada, and later arrives to Europe.

The last stage: it is determined by radical realism and the mordant development specially in the United States, from which the social conditions of the cities are observed.

The hippies are born: a young people who oposed the consumist society; they proclaimed the use of drugs, pacifism, and their motto: "make love, not war". In other words, pop-art is an artistic movement that uses technique and the juxtaposition of diverse elements: canvas, wax, plastic paint, etc.

Together with disposable materials: old jackets, pieces of watches, broken dolls, pictures, collages, assemblages. Ironic and protest paintings, it surges in North America in 1960, being inspired on the DADA, for which it is also called neo-dadaism.

http://www.ecn.co.uk/PopArt/e_ed_pop_PopHistory.htm

THE ROOTS AND MEANINGS OF POP

Pop Art takes as its raw material things that we can all recognise. The years 1955-1965 saw the emergence of a new type of painting and sculpture that in both style and content addressed the modern world. Artists began to incorporate into their work images of popular culture drawn from the cinema, television, advertising, comics and packaging. Many were searching for a language of art that related to their experiences of the post-war Western world with its consumer culture and material wealth.

While it has come to be regarded as the quintessential art of the 1960s the ideas and spirit that would eventually emerge in Pop had been developing over a number of years. One interesting aspect of Pop Art is the debt it owes to Dada and Surrealism. Its roots can be traced back through Jasper Johns and Robert Rauschenberg (sometimes labelled Neo-Dadaists) in America; through Eduardo Paolozzi's collages of the late 1940s and early 1950s and the early work of Richard Hamilton in Britain, to Dada, and Marcel Duchamp. Duchamp's readymades, in particular are an important precursor.

Their influence may be seen in works as varied as Peter Blake's *The First Real Target?*, Clive Barker's *Splash*, and Andy Warhol's *Soup Can Series*. Richard Hamilton has described Pop as "positive Dada". Like Dada it challenged the conventional notions about what constitutes a work of art. Dada was not a 'pop' art, in the sense that it did not draw on popular culture for its sources (despite flirtations with media such as publishing and music-hall). It did however demonstrate that common objects, even the rubbish from the gutter in the case of Kurt Schwitters, could be material for art. On both sides of the Atlantic Pop was later to build on this anything-goes attitude.

In America, Pop may be understood as an essentially urban reaction against the apparently inward looking Abstract Expressionism. Alienated by its hermetic and inaccessible language many artists tried to find their visual language in what they perceived to be the 'real' world of shopping, packaging, movie stars and car advertisements. In Britain artists reacted against the values represented by Neo-Romanticism, which had flourished in the 1940s and 1950s, and against the landscape abstraction of the St. Ives artists. In the early 1950s members of the Independent Group, such as Paolozzi and Hamilton, began to examine the imagery of technology and the culture of mass production, and to see that it might be a valid subject for art. They, and others, subsequently took images from the mass media and adopted them as their own visual language.

It is possible to trace various themes running through many of the works in this exhibition, but perhaps the most insistent is a stress on the importance of the commonplace object, and the everyday and instantly recognisable image. It is this element of Pop upon which this exhibition focuses. Here is art that is inspired by, that is made from, and that ultimately transforms our view of popular culture. Everything here has something in common. It is constructed from common experience. It aims to be accessible to us all.

POPART A-Z

Abstraction

A dominant tendency in painting in the 1950s and 1960s due particularly to the ascendancy of Abstract Expressionism, of which Pollock and Rothko were prominent practitioners. Roy Lichtenstein's screenprint *Brushstroke* of 1965 is an ironic comment on such painting. He has eradicated the expressive qualities of the mark by turning it into a mechanically reproduced standard version. Unlike Abstract Expressionism Pop Art is an inclusive art. Colin Self has said that "Pop Art

represented being 'understood', being 'open'. The antithesis of all that abstract, pseudo, complex 'arty-farty art', dribble art. Tachism etc... Pop Art was the pendulum swing back to rationality..."

Pop Art makes reference to real objects, people, and events, although a number of Pop Artists presented their subject matter in ways that were abstract and allusive. Hockney's early works are characterised by the use of powerfully expressive, graffiti-like brushwork. Richard Smith originally worked within an apparently Abstract Expressionist framework. However, his paintings, abstracted images of packaging, were about visual effects, rather than personal emotional states. They evoke concrete reality rather than subjective states of mind.

Advertising

The 1950s and 1960s saw an awareness of the increasingly important role of advertising and the mass media in the formation of culture. Alison and Peter Smithson, members of the Independent Group, wrote in 1956: "To understand the advertisements which appear in the 'New Yorker' or 'Gentry' one must have taken a course in Dublin literature, read a 'Time' popularising article on cybernetics and to have majored in Higher Chinese Philosophy and Cosmetics... They are good 'images' and their technical virtuosity is almost magical. Many have involved as much effort for one page as goes into the building of a coffee-bar. And this transient thing is making a bigger contribution to our visual climate than any of the traditional fine arts." (Alison & Peter Smithson 'But Today We Collect Ads' in ARK 18 Nov 1956)

In 1972 Frank Whitford wrote about Paolozzi's fascination with advertising: "In the pages of 'Life', 'Esquire' and the 'New Yorker' Paolozzi became acquainted with the smooth perfection of the visual language coined by Madison Avenue and realised that, say, food and automobile ads spoke more eloquently and economically of dreams than any conventional art was able to do.... It was not inconceivable, he thought, that an ad showing a modern kitchen and its contents revealed as much of the preoccupations of modern man as the details of an 'Annunciation' do about those of a 15th century Italian or Fleming, that imagery intended for the fleeting consideration of a mass audience said more about contemporary attitudes than easel paintings executed for the careful reflection of visitors to a museum. But you have to be able to read the signs." (Frank Whitford 1972)

America

In Britain the 1950s and 1960s were characterised by a fascination with American culture: a glamorous land of huge gleaming cars, rock and roll, and Hollywood. Works such as Paolozzi's BUNK collages, and Richard Hamilton's examinations of the sexual nature of automobile styling show how many British artists explored the allure of America.

Arman b. 1928

Studied at the Ecole Nationale des Arts Decoratifs in Nice (1946-49) and at the Ecole du Louvre in Paris (1949-51). He was a friend of and collaborator with Yves Klein, and exhibited with him and the Nouveaux Realistes group from its beginning in 1960. From 1959 onwards his work was based on the expressive and symbolic power of objects. His Accumulations series, of which Bluebeard's Wife is an example, consists of groups of objects, often sealed in plexiglass. Other artefacts employed in this way were clocks, violins and cars.

Bluebeard's Wife gains its disturbing power from the strange association of such everyday objects as shaving brushes, the sexual image of the woman's torso, and the popular myth of Bluebeard's Castle, which contained a locked tower, in which hung the bodies of his murdered wives.

Art About Art

While much of Pop refers to popular culture there are many examples of artists making knowing references to other works of art, such as Peter

Blake's nod to Jasper Johns in his *The First Real Target?*, Clive Barker's reference to Van Gogh's *Chair*, and Roy Lichtenstein's ironic take on abstract expressionism with his *Brushstroke*.

Patrick Caulfield's *Greece Expiring on the Ruins of Missolonghi*, after Delacroix, of 1963, is a transcription of a black and white reproduction of Delacroix's original that was made by the artist as part of his final-year course at the Royal College of Art. The original painting hangs in the Louvre. In 1969 Caulfield wrote to Christopher Finch, saying: "My idea was to do a transcription which was very close to the original only emphasising the 'propaganda poster' quality of it..."

Barker, Clive b. 1940

Studied painting at Luton College of Technology from 1957-59, but left, without completing the course, to work

on the assembly line of the Vauxhall Motors car factory. From 1962 onwards he made sculptures incorporating leather and chrome plated metal. He made facsimiles of everyday objects such as buckets and Coke bottles,

which, coated in perfect, shiny chrome, were divorced from their practical functions. He also made objects

associated with art, such as paint boxes and palettes, and tributes to artists, including a chrome version of Van Gogh's *Chair* (1966).

Blake, Peter b. 1932

Studied at Gravesend Technical College and School of Art, and then at the Royal College of Art from 1950-56 (interrupted by a spell of National Service with the RAF from 1951-53). At the Royal College of Art he met Richard Smith and Joe Tilson. During the 1950s he began exploring the themes that would later be channelled into his Pop work, producing strongly autobiographical pictures, often featuring circus performers, and the emblematic motifs of badges and comics. After a period of travelling Europe on a Leverhulme research award to study popular art, he began making collages and paintings, often featuring rock and roll stars such as Elvis Presley, Bo Diddley, the Everly Brothers, and Cliff Richard, or film stars such as Kim Novak and Tuesday Weld. At this point he also became aware, through reproductions, of the work of Jasper Johns and Robert Rauschenberg.

Blake's Pop work is characterised by a very English kind of nostalgia, that is in direct contrast with the work of artists such as Hamilton or Warhol. He

approaches his subject from the point of view of the collector and consumer rather than analyst: *The Toy Shop* incorporates his toy collection; in

On The Balcony the children wear badges proclaiming "I LOVE ELVIS" and "I LIKE THE HI-LOS". In Blake's Self-portrait of 1961 (also in the

Tate Gallery's collection) he stands holding a book about Elvis, wearing badges decorated with flags and other colourful motifs. While he engages

with popular culture it is rarely completely contemporary culture, but more often that of a slightly earlier period.

Blake's best known work is probably still the cover design that he produced for The Beatles' Sergeant Pepper album in 1967.

BUNK

Eduardo Paolozzi's BUNK prints are lithographic reproductions of a series of collages he made during the 1940s and 1950s. The original works were made in notebooks and were used as the basis of a lecture, also called BUNK, that he gave to The Independent Group at the ICA in 1952.

On this occasion the images were projected onto a screen using an epidiascope. The importance of these works, as a form of proto-pop, has long been acknowledged. In them Paolozzi gleefully mixes up engineering, medicine, Mickey Mouse, science fiction, and a host of other preoccupations culled from the pages of pulp fiction magazines, pin-up books and The National Geographic. This imagery is presented without comment. "...as Bunk is intended to show, the source material is not only raw material, it is already art." (Frank Whitford 1972)

Campbell's Soup

A popular brand of soup, available in 32 different flavours in the early 1960s. When asked as to his reasons for using the Campbell's Soup tins in his work Warhol said that as he had soup for lunch every day for twenty years it seemed like an obvious choice.

Soup cans appeared in Warhol's work throughout the 1960s and 1970s. At his ground breaking one man exhibition at the Ferus Gallery in Los Angeles and the Stable Gallery in New York in 1962 he showed only Soup Can pictures of identical size, hung in rows. The exhibition made his reputation. Subsequently the cans appeared singly, in groups, with peeling labels and in other formats.

Caulfield, Patrick b. 1936

Studied at Chelsea School of Art (1956-60) and at the Royal College of Art (1960-63). His work of the 1960s exists somewhere at the edge of Pop Art, combining the traditional subject matter of art, still-life, interiors and landscape, with images drawn from everyday life. In his work of the early 1960s he typically employs a very flat, linear style, borrowed in part from commercial art, to depict objects that are almost banal in their utter familiarity. His intention was to increase the immediacy of the image. In Black and White Flower Piece this aim is further developed in his use of a grid or trellis as a flat background device

Celebrity

With the rise of television and media culture the 1950s saw the development of the cult of celebrity. Figures such as Elvis Presley and Marilyn Monroe were elevated by the popular press to the level of royalty and/or human brand-name, as much a product as a can of soup or a car.

Warhol, obsessed with the idea of fame, found himself transformed into a star. He repeatedly returned to images of celebrity. More often than not the people he chose to represent (as opposed to those he was commissioned to paint) are individuals who we now perceive as having been doomed in some way, such as Jackie Kennedy or Marilyn Monroe. In Warhol's work they become icons of isolation and pain alongside his pictures of car crashes and other disasters.

Cold War

In much of his works of the sixties Colin Self explored the paranoia and fear that characterised the Cold War period, and in particular the threat of nuclear destruction. The year before Self's Leopard Skin Nuclear Bomber No.2 was made the Cuban missile crisis had shown the world how real

the threat of nuclear war was.

Collage and Assemblage

Collage originated in Picasso and Braque's Cubist papier colles in 1912. It is a technique that allows for the combination of disparate elements in a single picture. Assemblage is the related sculptural practice. The technique allows for unexpected combinations and juxtapositions, and as such is particularly suited to Dadaist/Surrealist shock strategies (as in Dali's combination of a lobster and a telephone) and Pop's engagement with popular culture, printed ephemera, or advertising and packaging. Paolozzi has long maintained that he is an artist working in a surrealist tradition, and his BUNK works of the 1940s and 1950s can be seen as bridging the divide between Surrealism and Pop.

Comics

A popular source. Comics are in many ways the ultimate low art source for fine art, being cheap, commercial, crude, childlike, exciting, bright and fantastic. In America Lichtenstein is best known for his appropriation of imagery and the visual language of comics, and Warhol also used Superman, Dick Tracy and Popeye as sources in a number of early works. In Britain Peter Blake made paintings of Children Reading Comics in 1954 and 1956, and Paolozzi incorporated covers and cut-outs from trashy pulp and science fiction periodicals and comics, including Mickey Mouse, into his BUNK collages.

Dada

Means 'hobby horse' in French: William Rubin has written that its "nonsense" name "perfectly connoted its attitudes". Dada was a movement that was deliberately shocking, anti-art and anti-sense, an expression of disgust and incomprehension at the world. It materialised in Zurich during World War I. Principle exponents were Schwitters, who as well as making collages from the rubbish he scavenged from the gutters, also wrote incomprehensible poetry and gave performances where he would sit in the audience and bark like a dog; and Marcel Duchamp, one of whose best known works was Fountain, a urinal 'signed' R. Mutt. Dada is an important ancestor of Pop. Like Pop it was opposed to the classical, the exclusive and the pretentious in art.

Gagarin, Major Yuri Alexeyevitch b. 1934

The first man in space. His Vostok spaceship was launched from the Tyuratam Space Centre in Central Asia on 12 April 1961 and made a single orbit of the earth, in a flight lasting only 108 minutes.

Guevara, Ernesto 'Che' 1928-67

Argentinian physician who became the chief aide to Fidel Castro in the Cuban Revolution. In 1965 he left Cuba to establish guerrilla groups in Latin America. He was shot dead in the Bolivian jungle on 9 October 1967. Che Guevara's views and activities, and his romantic image, made him a hero to would-be revolutionaries all over the world. His image decorated the bedsit walls of many students in the late 1960s and early 1970s; an iconic figure standing for something as idealistic and abstract as 'Revolution'.

Hamilton, Richard b. 1922

Early career included spells in advertising, as a display assistant in a commercial studio and as an engineering draughtsman. He studied at The Slade School of Art (1948-51) where he

was introduced to the work of Duchamp by Nigel Henderson. He devised the exhibitions

Growth and Form at the ICA in 1951 and Man, Machine and Motion at the Hatton Gallery,

Newcastle-upon-Tyne in 1955. He was a founder member of the Independent Group in

1952 and contributed to the This Is Tomorrow exhibition at the Whitechapel Gallery in

1956. In 1966 he organised The Almost Complete Works of Marcel Duchamp at the Tate

Gallery.

His works of the 1950s are of great importance to the development of British Pop. Many

works of this period, such as *She* and *Homage a Chrysler Corp*, were concerned with

exploring the language of advertising and commercial art and the respective qualities of

man-made and mechanically produced imagery.

Interior II is based on a publicity still for a 1940s film called *Shockproof* starring Patricia

Knight and Cornell Wilde. As with many of his works Hamilton produced a number of

versions of the scene, each attempting to resolve certain problems within the composition.

Hockney, David b. 1937

Studied at Bradford College of Art (1953-57) and at the Royal College of Art. He left the

Royal Collage of Art in 1962 with the Gold Medal for his year and a national reputation

already established. His early work mixed abstraction and figuration in a series of painterly

games. He used graffiti-like brushwork, sometimes illusionistic space, and often makes

references to popular culture (Cliff Richard and the newspaper headline 'Two Boys Cling

To Cliff All Night' in *The Most Beautiful Boy in The World*) and packaging (Typhoo and

Alka-Seltzer boxes). In 1963 he moved to Los Angeles and his work became increasingly

naturalistic, frequently employing photographic sources, and reflecting the bright sunlight,

hedonism, and surreal modernity of Californian life.

Hockney has always denied being a Pop Artist but has said that the *Tea Paintings*, and in

particular *Tea Painting In An Illusionistic Style*, are the nearest he got to Pop.

Independent Group

Founded 1952, the Independent Group was a discussion group based at the Institute of

Contemporary Arts (ICA) in London. Its members included the artists Eduardo Paolozzi,

Richard Hamilton, William Turnbull and John McHale, the critic Lawrence Alloway, and

the architects Alison and Peter Smithson. The group was important for the development of British Pop. It was interested in science fiction,

American magazines, automobile styling, folk art, advertising, etc, and went

some way to legitimising these kinds of material as subjects for serious cultural investigation.

Lichtenstein, Roy b. 1923

Studied and subsequently taught at the School of Fine Arts at Ohio State University. His early work consisted of small scale paintings relating to American History subjects and the Wild West. Towards the end of the 1950s he began to make drawings of Walt Disney characters and inserted hidden references to Mickey Mouse and Bugs Bunny into what appeared to be Abstract Expressionist paintings. In 1961 he made his first pictures based on cartoon frames, featuring Mickey and Popeye, and household objects such as washing machines. When they were exhibited at the Leo Castelli Gallery in 1962 the paintings caused a mixture of shock and excitement. By 1962 Lichtenstein had developed his appropriation of commercial and comic-book styles even further and was using the Benday dot system to approximate the textures of commercial screenprinting. When asked, "What is Pop Art?" in 1963, Lichtenstein replied "I don't know - the use of commercial art as subject matter in painting, I suppose. It was hard to get a painting that was despicable enough so that no one would hang it - everybody was hanging everything. It was almost acceptable to hang a dripping paint rag, everybody was accustomed to this. The one thing everyone hated was commercial art; apparently they didn't hate that enough either."

McLuhan, Marshall b.1911

Canadian academic whose work about the impact of the mass media on human consciousness (The Gutenberg Galaxy 1952), the social effects of the motor car (The Mechanical Bride 1951), electronic communications and the 'global village', were extremely influential in the arts of the 1950s and 1960s. See the work of Richard Hamilton, Richard Smith, Eduardo Paolozzi etc

Monroe, Marilyn 1926-62

It is now almost impossible to think of Marilyn without seeing Warhol's paintings of her. While she was idolised in her lifetime Warhol's paintings have undoubtedly contributed to her present iconic status. (It was a tantalising marketing ploy to suggest that this was the case. An advertisement in the 1986 Christmas Book of the Neiman-Marcus Stores in New York says: "Become a legend with Andy Warhol... You'll meet the Premier Pop Artist in his studio for a private sitting. Mr. Warhol will create an acrylic on canvas portrait of you in the tradition of his museum quality pieces." It cost a potential sitter \$35,000 to become such a 'legend'.) Marilyn, born Norma Jean Baker, rose to international celebrity as a model, nude pin-up, bit part actress, and finally Hollywood star. She made 22 films, including Gentlemen

Prefer Blondes, Some

Like It Hot and The Seven Year Itch. She was married to both Joe DiMaggio, the baseball star, and

Arthur Miller, the playwright. She was acutely aware of the pressures of such a public life. In an

article published in Life Magazine in the week of her death, she said:

"Everybody is always tugging

at you. They would all like sort of a chunk of you." She died of an overdose of sleeping pills.

Nouveau Realisme

Movement founded in 1960 by the critic Pierre Restany and the artist Yves Klein. Exhibitions in

Paris in 1960 and 1961, the latter called 40 Degrees Above Dada. The group shared with Pop Artists in Britain and America a desire to represent

contemporary reality without recourse to expressionism or social realism,

though the actual works produced are perhaps closer in character to

Dada. Members of the group included Arman, Cesar, Martial Raysse, Daniel Spoerri and Jean Tinguely.

Packaging

Just as drawing imagery from the mass media, advertising or from commercial art meant that an artist could create an object or painting that was

immediate, contemporary and accessible, so artists also began to use the shapes and colours of packaging in their work. Many artists included

packets in their paintings as motifs, as in Blake's On The Balcony, Hockney's

Tea Painting in An Illusionistic Style, Warhol's Campbell's Soup

Cans and, Rosenquist's Marilyn. Richard Smith explored the language and perceptual impact of packaging.

Paolozzi, Eduardo b. 1924

Took evening classes at Edinburgh College of Art in 1943 and studied at the Slade School of Art (1944-47). 1947-50 he was in Paris and met and

was much influenced by artists connected with Dada and Surrealism, including

Giacometti and Dubuffet. He was a founder member of the

Independent Group in London, and gave a lecture in 1952 consisting of

projections of his BUNK collages. In the 1960s he produced robot-like

sculptures incorporating found materials and collage-based screenprints which

can be called Pop, despite his insistence that he is really much more

interested in Surrealism. In 1959 he said: "...I seek to stress all that is

wonderful or ambiguous in the most ordinary objects, in fact often in

objects that nobody stops to look at or to admire."

Philips, Peter b. 1939

Studied at the Royal College of Art 1959-62. In 1964 he was awarded a Harkness Fellowship and lived in New York until 1966, travelling around

America with Allen Jones in 1965. His work was characterised by the use of

images of boardgames, pin-ups, jukeboxes, and abstracted heraldic

elements. After his time in New York he began working on a much larger scale

and using airbrushes to achieve a more finished or polished

surface effect.

'Pop Art'

A member of the Independent Group, the art critic Lawrence Alloway, is credited with coining the phrase 'pop art' in an essay, 'The arts and the

mass media', which appeared in Architectural Design 28 in February 1958.

However, he was not referring to Pop Art as it is presented in this

exhibition, but the rather more vague notion of "mass produced folk art",

meaning art produced by and for the masses. He came very close to pinpointing the future concerns of Pop, particularly as it was manifested in Britain as: "Kim Novak, Galaxy Science Fiction, Mickey Spillane..."

Readymade

Marcel Duchamp (1887-1968) was one of the most important members of the Dada movement in Europe, later moving to New York. In 1913 he had pioneered the concept of the 'Readymade' by taking a bicycle wheel and mounting it on a kitchen stool. William Rubin wrote: "singled out for contemplation in isolation from its normal context and purpose, it seemed strangely enigmatic, especially when the wheel turned pointlessly." By creating an artwork from an ordinary household object (other objects included a bottle rack and a shovel), devoid of aesthetic interest, Duchamp opened up a debate about the nature of a work of art and the creative role of the artist, that has had a major influence on the avant-garde art of this century, including Pop.

Rock and Roll

The new music, soundtrack of youth and rebellion in the 1950s and 1960s: Elvis, Buddy Holly, The Everly Brothers, Cliff Richard, The Beatles, Rolling Stones and many others.

Much Pop Art was inspired by rock and roll and pop music. Pop Artists were also involved in working with Pop musicians. Peter Blake designed the cover of The Beatles' Sergeant Pepper (1967), and Richard Hamilton designed the cover for The White Album (1968). Andy Warhol 'managed' The Velvet Underground, collaborated with them on multi-media events, and produced covers for The Velvet Underground and Nico and The Rolling Stones' Sticky Fingers and Love You Live.

Rosenquist, James b. 1933

Studied at the University of Minnesota while supporting himself by working as a billboard painter. In the mid 1950s he was doing abstract paintings, and from 1957-60 he once again worked as a billboard painter. In 1960 he began to incorporate fragmented images from advertising, movies and commercial art into his works. These apparently arbitrary and surreal juxtapositions had the effect of mirroring the overload of visual imagery produced by the mass media and contemporary society. He often works on an enormous, billboard-like scale. His painting F1-11 of 1965 is 26m long.

In an interview in Time in 1965 Rosenquist said: "I'm interested in contemporary vision - the flicker of chrome, reflections, rapid association,, quick flashes of light. Bing-bang! Bing-bang! I don't do anecdotes; I accumulate experiences."

Royal College of Art

The Royal College of Art was an important meeting place for two groups of would-be Pop Artists: Peter Blake, Richard Smith and Joe Tilson, who attended in the early to mid 1950s, and David Hockney, Peter Philips, Allan Jones, Derek Boshier, Ron Kitaj and Patrick Caulfield, who were students in the late 1950s and early 1960s.

Science Fiction

With its combination of scientific fact and futuristic fantasy Science Fiction appealed to a generation of intellectuals who were newly interested in the effects of technology and popular culture, as the Independent Group were. They were also drawn to Science Fiction because it appeared in cheap, trashy magazines with lurid covers, as can be seen in Paolozzi's BUNK collages. The excitement of the space race through the 1950s and

1960s also contributed to Sci-Fi's popularity.

Screenprint

Screenprinting is a printing technique involving the use of stencils. It is used in commercial printing due to the way it gives sharply defined, flat colours. With the development of photo-stencils it became possible to incorporate photographic images into the print. Screenprinting was taken up by Pop Artists such as Richard Hamilton and Roy Lichtenstein. By using the processes of commercial art to produce fine art they were able to appropriate the original commercial imagery and recontextualise it.

Silkscreening enabled Warhol to create "an assembly line effect" in his work. He said "In my art work, hand painting would take much too long and anyway that's not the age we live in. Mechanical means are today, and using them I can get more art to people."

Self, Colin b. 1941

Studied at the Slade School of Fine Art (1961-63). Self's concept of 'pop' was different to that of other artists then being applauded for their use of subjects and imagery drawn from commercial art and popular culture. He saw it as a working class alternative to the traditional elitism of fine art. His work also differed from his contemporaries in that it was usually small scale (finely detailed pencil drawings and small objects), and overtly dark in content. He focused particularly on the fear and anxiety produced by the perceived threat of nuclear war during the cold war period.

For Self, living in Norfolk, this nuclear shadow would have been powerfully present due to the American Air Force bases dotted throughout East Anglia.

Leopard Skin Nuclear Bomber No.2 is a 'hybrid object'. It is a representation of pure animal aggression metamorphosed with technology into a nightmarish vision. Self connects the bomber and other sculptures made during the same period with a vivid personal experience. In the mid

1960s he camped outside a nuclear missile base at night and heard the guard dogs howling in the night. Consequently nuclear and animal aggression became fused in his mind.

Smith, Richard b. 1931

Studied at Luton School of Art(1948-50), St Albans School of Art (1952-54) and the Royal College of Art (1954-7). He visited New York in 1957, and in 1959 won a Harkness Fellowship which allowed him to live there until 1961. During this period Smith developed his interests in the

perceptual effects of the mass media (through reading Marshall McLuhan's work). He developed a loosely abstract style, superficially similar to abstract expressionism but engaging with the shapes and colours of commercial packaging and photography ("My interest is not in the message so much as in the method") and the scale of billboards ("The scale of the painting is often physically related to hoardings or cinema screens which never present objects actual size; you could drown in a glass of beer, live in a semi-detached cigarette pack")

Vista, of 1963, represents Smith's first experiment with shaped canvas. He went on to produce 3D paintings abstracted from boxes and packages, exploring the illusionistic properties of space and depth. He was eventually to abandon the conventional notion of the stretched canvas with a series of 'kite' paintings in the early 1970s.

Swinging London

In the 1960s London was perceived as the fashionable capital of a newly permissive society. It was the city of Mary Quant, Twiggy, The Beatles and the Rolling Stones, and boutiques with names like I Was Lord Kitchener's

Valet. In April 1966 Time magazine carried a feature on the city called 'London: The Swinging City'. It proclaimed: "In this century, every decade has its city... and for the Sixties that city is London."

Richard Hamilton's print *Swingeing London 67* refers to an incident in February 1967 when Mick Jagger and Keith Richards of the Rolling Stones, and Robert Fraser, a London Gallery-owner (and Hamilton's dealer), were arrested and charged with the possession of drugs. The punning title is intended to highlight the contrast between the perceived freedom of the era with the draconian drugs laws. (Hamilton was one of the signatories of a letter published as a full-page advertisement in *The Times* of 24 July 1967, headlined "The law against marijuana is immoral in principle and unworkable in practice.")

Hamilton also produced a series of prints of the same title consisting of the image of Robert Fraser and Mick Jagger in handcuffs. The butterfly-like image formed by the two men's handcuffed hands is reminiscent of the famous *Times* editorial, titled "Who Breaks A Butterfly On A Wheel", in which the editor, William Rees-Mogg, argued against Jagger's original prison sentence

Target

Jasper Johns (b.1930) made his first paintings of targets, flags and numbers in the mid 1950s, and they were first exhibited at the Leo Castelli Gallery in New York in 1958. Johns' aim in using such bold and yet familiar imagery was to be able to focus on other levels of meaning, such as the interaction of paint and surface, and not worry about narrative or emotional content. Johns has always sought to distance himself from Pop but is widely acknowledged as a major influence and precursor.

Peter Blake first became aware of Johns' work in the early 1960s, via reproductions. Whereas Johns produced very painterly targets Blake has used a real Slazenger archery target, blurring the boundaries between painting and functional non-art object. He therefore asks: which is the first real one? The question is double-sided: in terms of reality or art history? The question is also a light-hearted one, made all the more amusing by fore-knowledge of Johns' work, which Blake has always appreciated.

Tilson, Joe b. 1928

Studied at St. Martin's School of Art (1949-52) and the Royal College of Art (1952-55). He experimented with both figurative and abstract painting before beginning, in 1961, to make constructed objects. They are often of wood, and characterised by stencilled lettering and bright colours. Perhaps the best-known of these is the *A-Z Box of Friends and Family* of 1963; a miniature gallery of works by members of his family and artist-friends such as David Hockney, Richard Smith, and Richard Hamilton. He began to experiment with screenprinting in the mid 1960s to make works, including transparencies, using photographic imagery drawn from mass media.

Typhoo Tea

Popular British brand of tea. Hockney has said that he used Typhoo packets in his student work because he was surrounded by such tea packets at the time. "I used to go into the Royal College of Art very early in the morning... before Lyons had opened in

South

Kensington, and I used to make my own tea there... it was always Typhoo tea, my mother's favourite."

Warhol, Andy 1928-87

For many people Warhol is the quintessential American Pop Artist. He was born in Pittsburgh and studied there at the Carnegie Institute of Technology. In 1949 he moved to New York and embarked on a successful career as a commercial artist. In 1960 he began to make paintings based on newspapers, advertising and other images from popular culture, including the comic-book characters Superman and Dick Tracy. When, in 1961, he saw Roy Lichtenstein's comic-derived work exhibited at the Leo Castelli Gallery, he began to focus his attention on household items and food and drink products. From 1962 onwards he made increasing use of mechanical silkscreening techniques to produce repetitive series of paintings of Campbell's Soup cans, Coca-Cola bottles, and iconic figures such as Marilyn Monroe, Jackie Kennedy and Elvis Presley. Later series focused on car crashes, electric chairs and Chairman Mao. He was also interested in multi-media. He 'managed' and produced the Velvet Underground and made a number of films including Sleep (1963) and Chelsea Girls (1966). Best remembered for his oft-quoted epithet about fifteen minutes of fame, Warhol is one of the few artists this century to have enjoyed the celebrity status of his famous subjects. He survived an assassination attempt in 1963 and died in 1987 after a routine gall-bladder operation.

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