

IMAGE POLITICS (I)

POP ART

TIMELINE

1939

1945

late 1950s

1960s



World War II

Abstract Expressionism

Beginning of Pop art

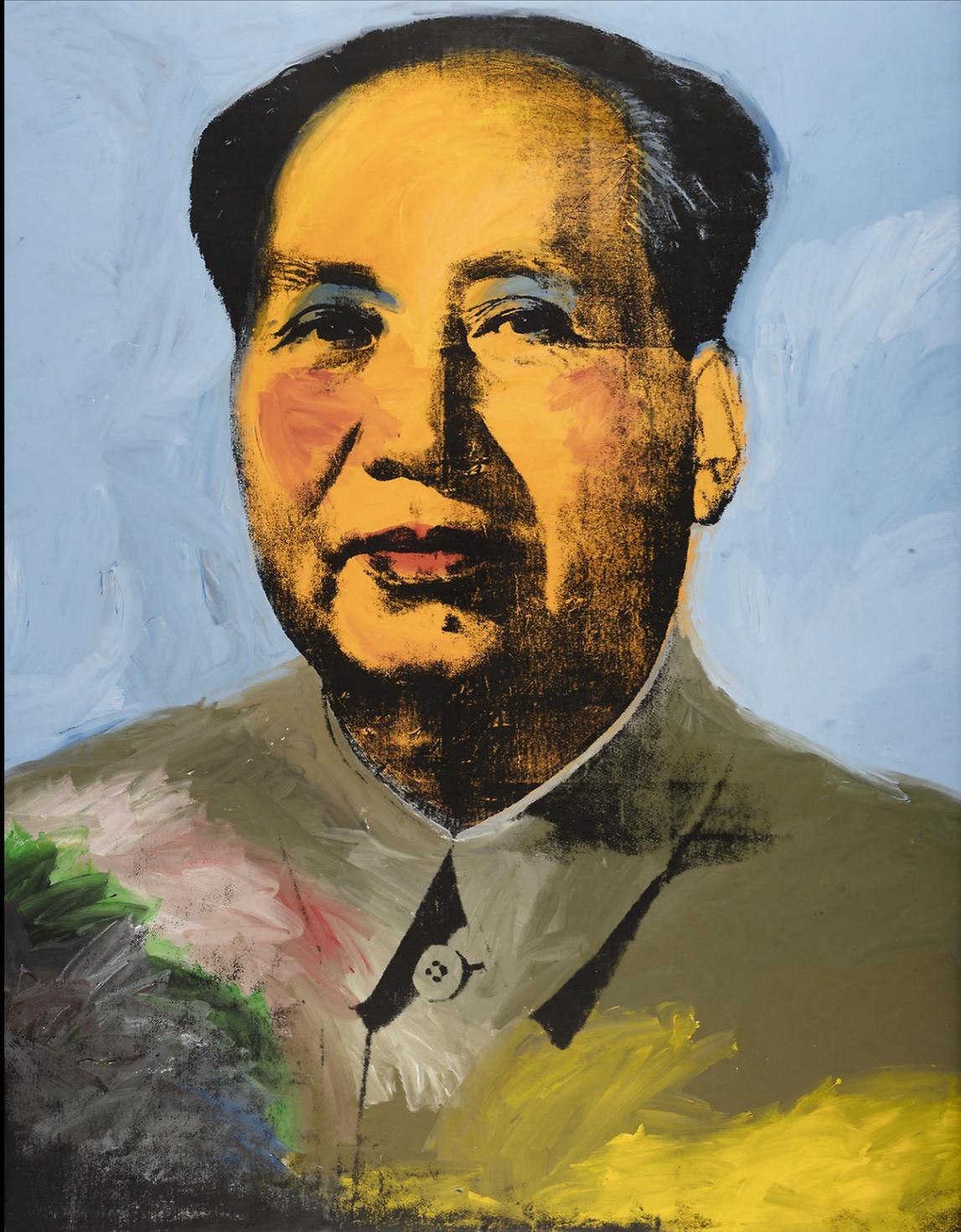
1952: Independent Group (earliest pop artists come together in London)

1956: IG is dissolved

1961: British and American artists collaborate

1962: "pop art" used in the US for the first time

Characteristics of Pop



- ▶ Opposition to the actions and spontaneous techniques of AbEX
- ▶ Complete removal of the artist's hand and question of originality
- ▶ The idea was not to expand what could go into museums but to take art out from the barriers of art institutions and out into the public spaces.
- ▶ Instead of the seriousness of the AbEx, these works were light hearted, humorous and accessible

Andy Warhol
Mao
1972

Historical context

- ▶ Extreme economic and political growth in the US following WWII
- ▶ New forms of media, industrial development, new cultural phenomena- pop music, Hollywood, television (instead of radio) gaining popularity
- ▶ Critical juncture for the artists- how to address the trauma of the post war period (to follow AbEx or not?)



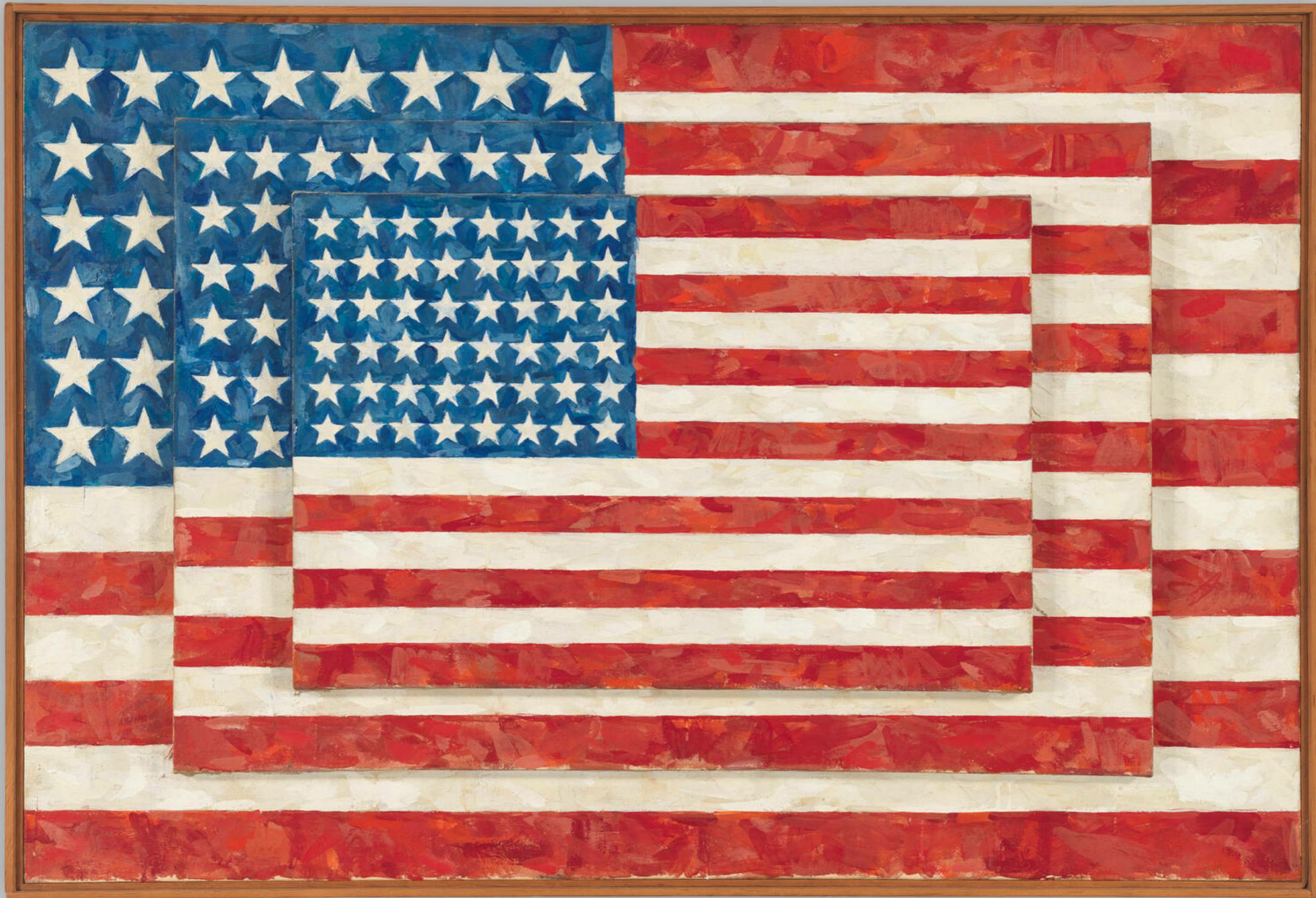
Pop Artists in New York City (left to right) Tom Wesselmen, Roy Lichtenstein, James Rosenquist, Andy Warhol, Claes Oldenburg, 1964

Early Pop

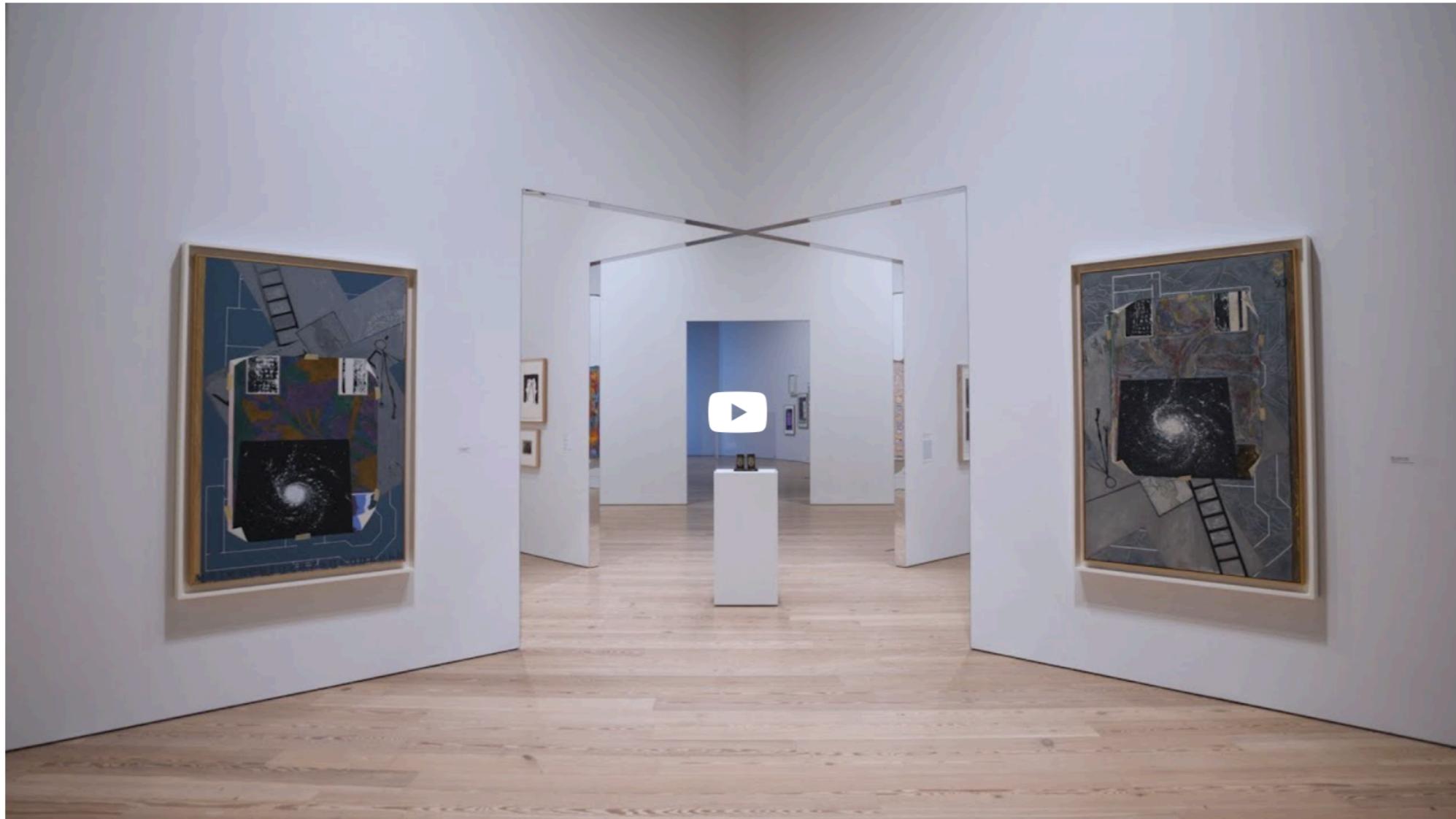


Jasper Johns, *Flag*, 1954-55

As an iconic image--comparable to the targets, maps, and letters that he also has depicted--Johns realized that the flag was "seen and not looked at, not examined."



Jasper Johns, Three Flags , 1958



JASPER JOHNS: MIND/MIRROR

SEPT 29, 2021–FEB 13, 2022

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Jasper Johns's groundbreaking work sent shock waves through the art world when it was first shown in the late 1950s, and he has continued to challenge new audiences—and himself—over a career spanning more than sixty-five years. He was born in 1930 in Augusta, Georgia; spent the majority of his adult life in New York; and today lives in Sharon, Connecticut, where, at the age of ninety-one, he remains active in his studio.



Robert Rauschenberg

Retroactive I

Oil and silkscreen ink on canvas

1963

Consumerism

"The reason I'm painting this way is that I want to be a machine, and I feel that whatever I do and do machine-like is what I want to do. If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, there I am. There's nothing behind it." -Andy Warhol



Andy Warhol
Campbell's Soup
Cans
1962









Andy Warhol
Brillo Box (Soap Pads)
1964



Assembled by W.H. Lued



New!
Brillo
soap pads
WITH RUST RESISTER
SHINES ALUMINUM FAST
1A400
24/18
PAD
GIANT

1A400
24/18
PAD
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Events / Films

THE FILMS OF ANDY WARHOL

THURS, DEC 2, 2021

7 PM

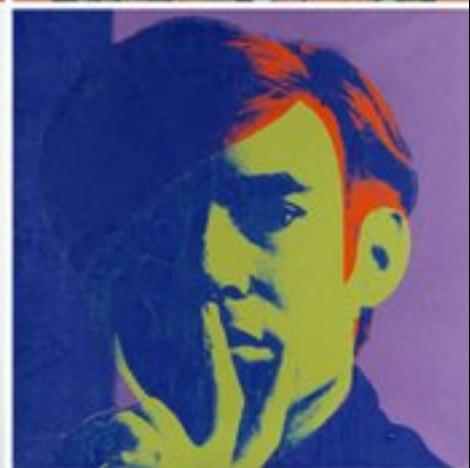
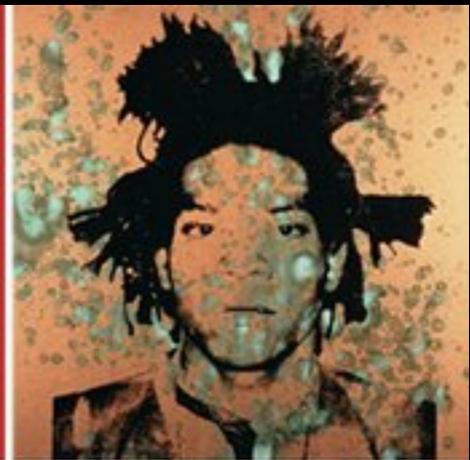
Online, via Zoom

To celebrate the publication of *The Films of Andy Warhol Catalogue Raisonné, 1963–1965, Volume 2*, this program illuminates Andy Warhol's practice as a filmmaker, exploring the relationship between his films and his work in other media, and the importance of his films to twentieth-century art history. John G. Hanhardt, general editor of *The Films of Andy Warhol Catalogue Raisonné, 1963–1965*, and former Curator and Head of Film and Video at the Whitney, will be joined by film scholar Bruce Jenkins and filmmaker Tom Kalin, contributors to the catalogue raisonné, to speak about the history of Warhol's engagement with cinema and to share insights into why Warhol's films have been influential for generations of artists while also remaining largely unknown until now.

Free with registration.



Celebrity



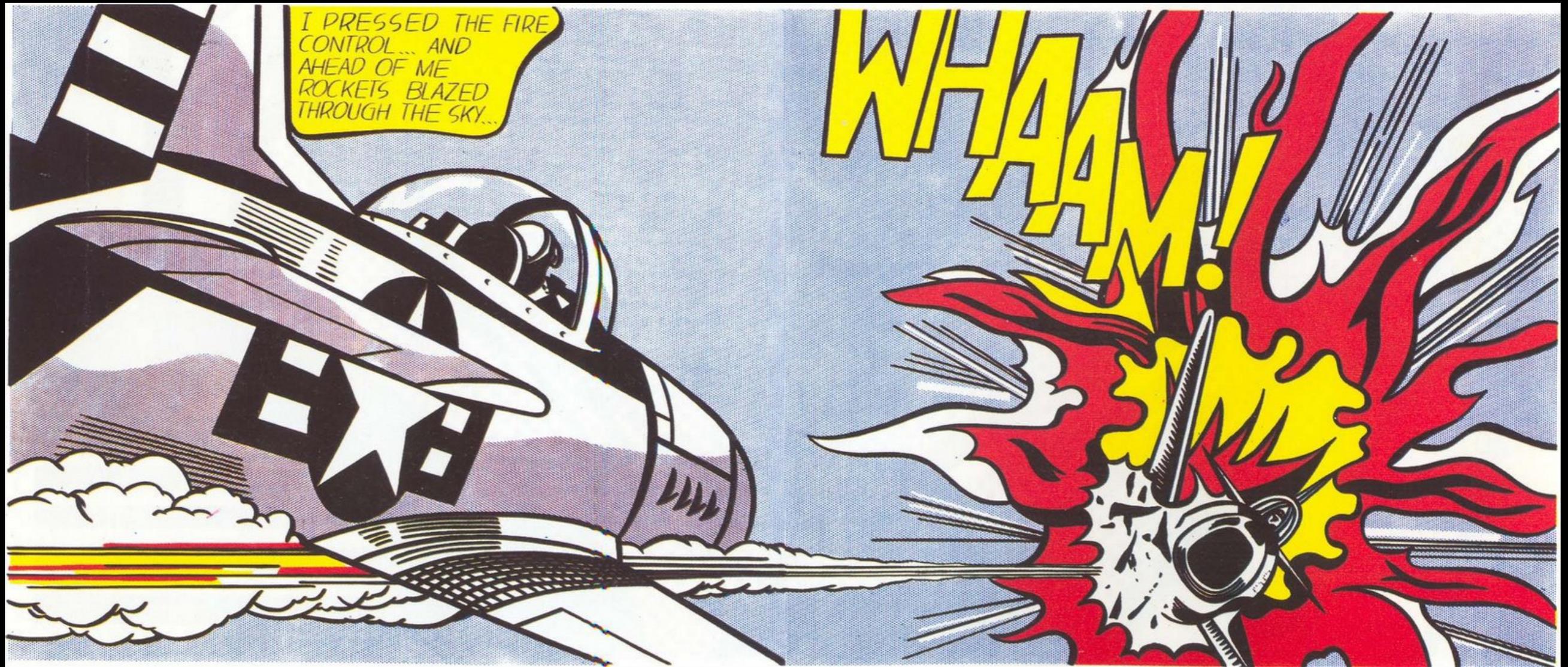


"The more you look at the exact same thing the more the meaning goes away and the better and emptier you feel."

Andy Warhol
Marilyn Monroe
Silk screen prints
1960s

Comedy

"At that time I was interested in anything I could use as a subject that was emotionally strong – usually love, war, or something that was highly-charged and emotional subject matter. Also, I wanted the subject matter to be opposite to the removed and deliberate painting techniques." –Roy Lichtenstein



Roy Lichtenstein

Whaam!

Acrylic paint and oil paint on canvas

1963

"I was very excited about, and interested in, the highly emotional content yet detached, impersonal handling of love, hate, war, etc. in these cartoon images." -Roy Lichtenstein



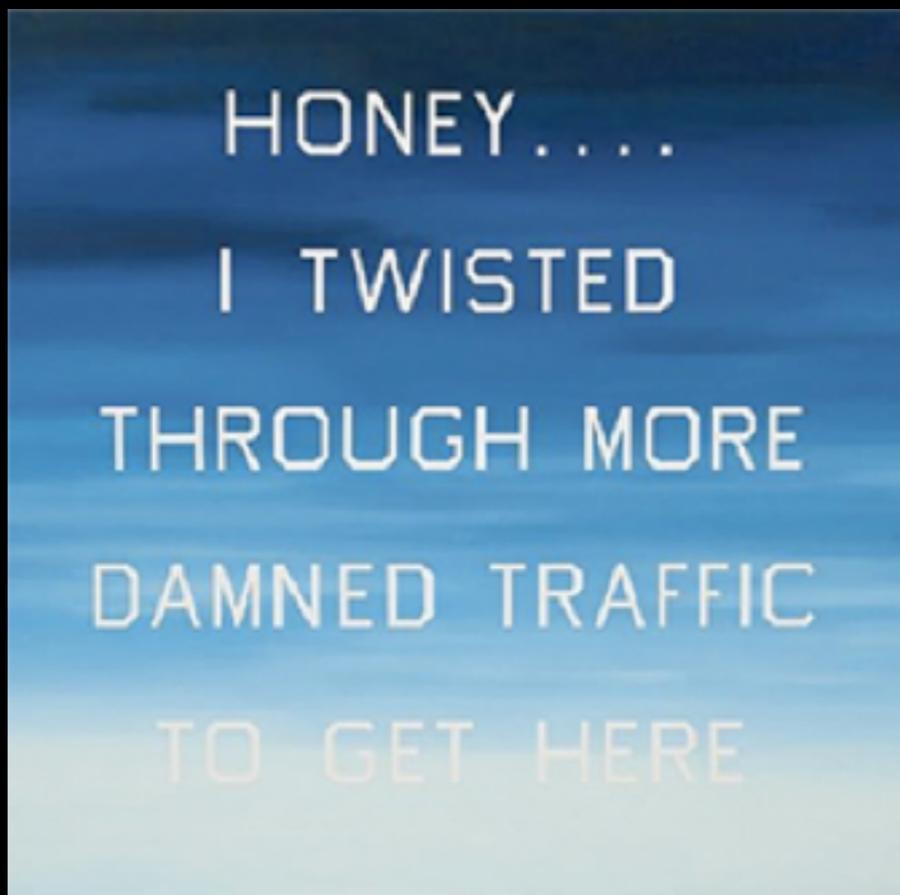
Ben-Day dots: An inexpensive mechanical printing method developed in the late 19th century. The method relies upon small colored dots (typically cyan, magenta, yellow, and black) that are variously spaced and combined to create shading and colors in images.

Roy Lichtenstein
Drowning Girl
Acrylic paint and oil paint on canvas
1963

"The single word, its guttural monosyllabic pronunciation, that's what I was passionate about. Loud words, like slam, smash, honk." -Ed Ruscha

The image shows the word "OOF" in a bold, yellow, hand-painted font. The letters are set against a solid blue background. The 'O's are circular with a central hole, and the 'F' is a simple, blocky shape. The overall style is minimalist and graphic.

Ed Ruscha
Oof
1962
Collection of MoMA



HONEY...I TWISTED THROUGH MORE DAMN TRAFFIC TO GET HERE, 1984, oil on canvas



Honk, 1962, acrylic paint on paper



Adios, 1967, oil on canvas



Quit with pencil, 1967, gunpowder and coloured pencil on paper