POP ART - A MOVEMENT IN THE 60ÕS
In the early sixties, the "beatnik" movement was succeded 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 clichŽs 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 powerty. Civilizaton 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 acccordance 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 sublimal 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, enviromental and consumer product promotion; the homgeneity 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 adaption 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 occured 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, McLugan 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 comunication 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 occured 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 numer 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 accompenied 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, literaure 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 heterogenous 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 Ržalisme 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
Baruchelo, the Swede …yvind
Fahlstršm and the English Peter Blake and Peter Phillips under the term
"popartistes". Nouveau Ržalisme 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 interwined 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
Morissey, 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 commisioned 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 WŸrttembergischer Kunstverein showed The Graphic
Work - 1942-1975, also shown in DŸsseldorf, 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-Gesselschaft, Hanover, and at the Stšdtische 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 Soloman 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.

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 pictorical 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: Rauchemberg 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, assembleges. Ironic and protest paintings, it surges in North America in 1960, being
inspired on the DADA, for which it is also called neo-dadaism.

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
advertisments. In Britain artists reacted against the values represented by Neo-
Romanticism, which had flourished in the 1940s and 191950s, 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 $he 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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