

**ART AND THE EVERYDAY**

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**POP ART + CONTEMPORARY ART**









# POP ART

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# Characteristics of Pop

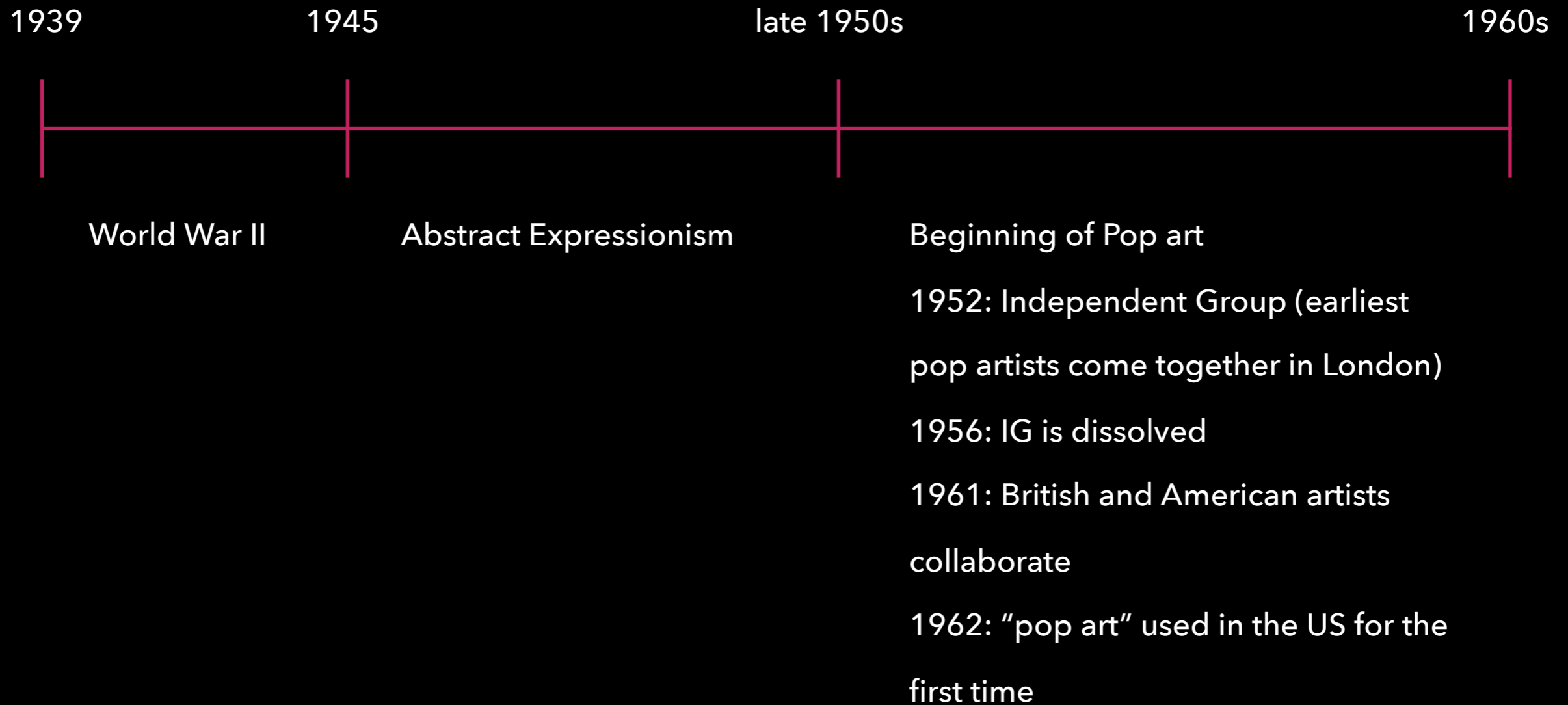


Andy Warhol  
*Mao*  
1972

- ▶ 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
- ▶ Return of the Dada ideas (Readymade, manufactured aesthetic, critique of elitism of art)



# TIMELINE





# 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
- ▶ Processes and images emphasised new age of commodity and industrialisation
- ▶ 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



# Early Pop

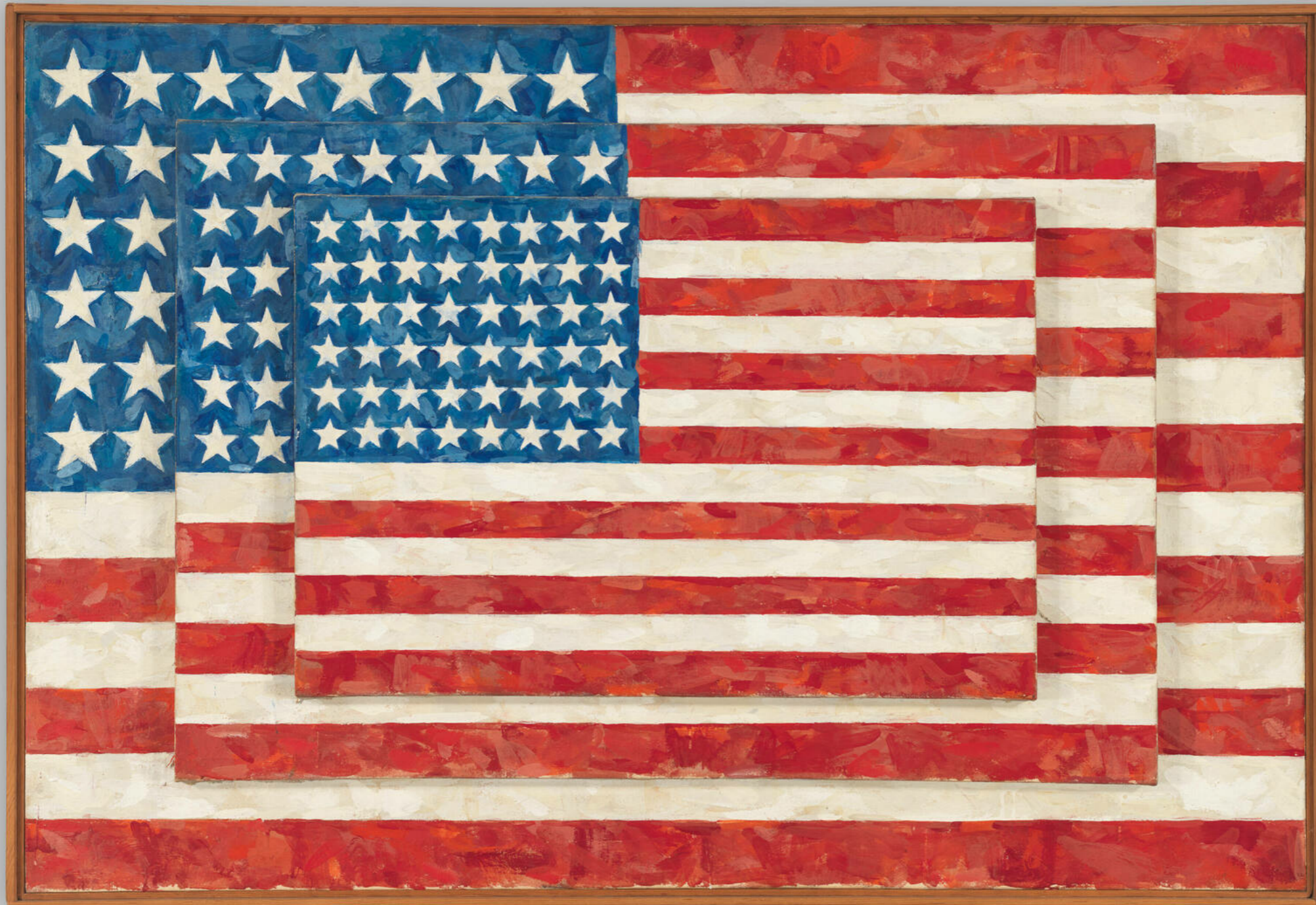
- ▶ Flag- immediately recognisable symbol
- ▶ First major work that broke away from AbEx style- retains a technique that allows for gestural texture
- ▶ main difference was that **while AbEx completely abandoned the image**, the central meaning of this work with directly linked to Jasper Johns **choice of images**.



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





Robert Rauschenberg

*Retroactive I*

Oil and silkscreen ink on canvas

1963



# Consumerism

"I used to have the same lunch every day for 20 years. I ate the same thing over and over again." -Andy Warhol



Andy Warhol  
Campbell's Soup  
Cans  
1962



"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









<https://www.youtube.com/watch?v=CzrPmfaYcMM&t=2s>







Andy Warhol  
*Brillo Box (Soap Pads)*  
1964





Andy Warhol, *Yellow Brillo Box*, 1964, synthetic polymer paint, screenprint on wood, 13 x 16 x 11-1/2 inches overall.





New!  
**Brillo**  
soap pads  
WITH RUST RESISTER  
SHINES ALUMINUM FAST

1A400  
24/18  
PAD  
GIANT  
**Brillo**  
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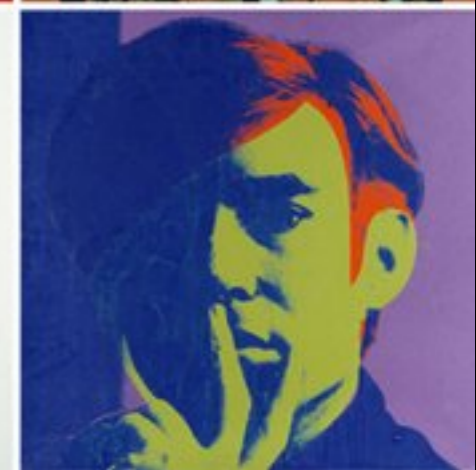
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# Celebrity



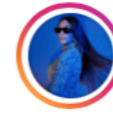
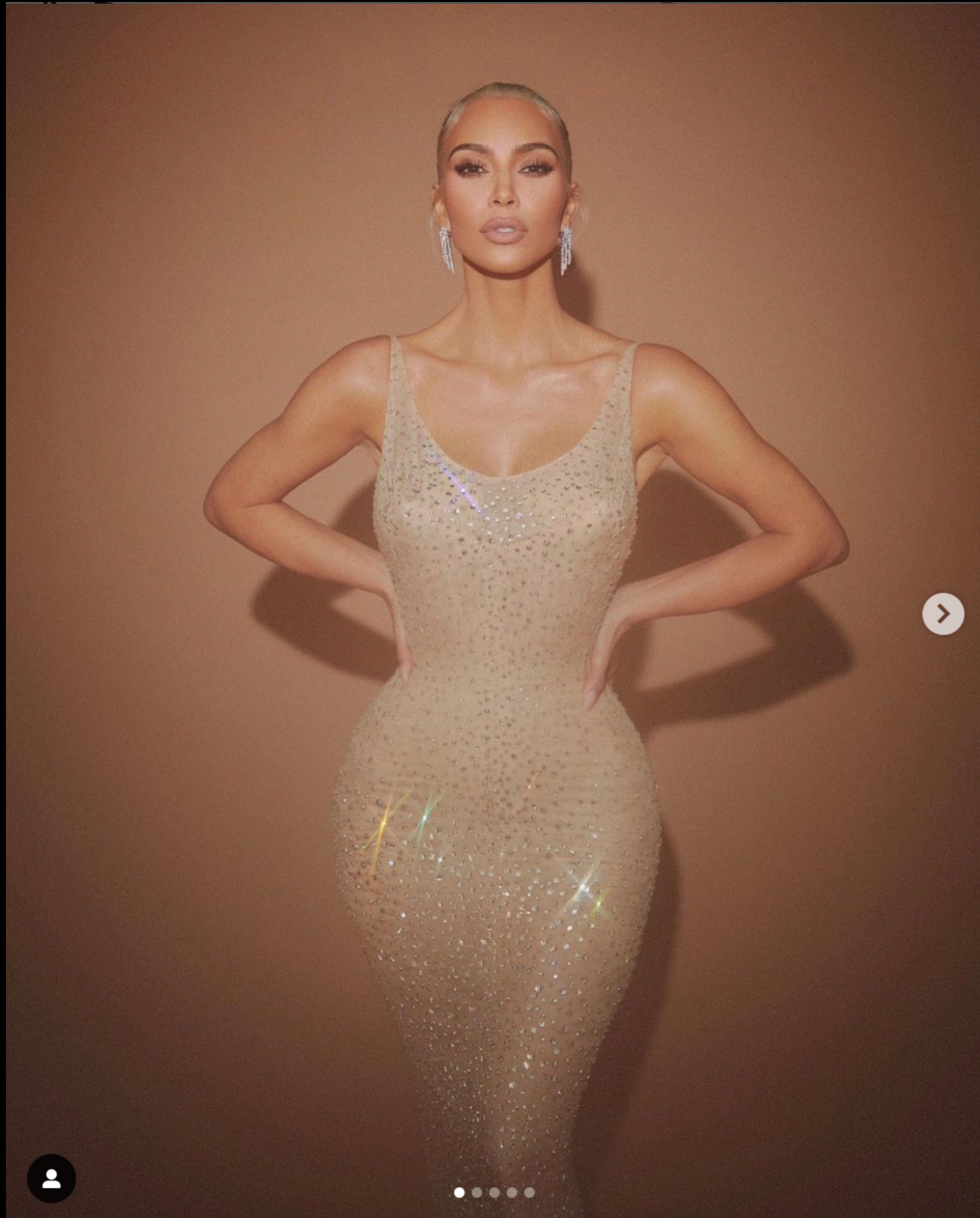




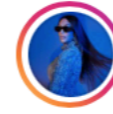
"The more you look at the exact same thing the more the meaning goes away and the better and emptier you feel."

Andy Warhol  
*Marilyn Monroe*  
Silk screen prints  
1960s





kimkardashian • [Follow](#)



kimkardashian Met Gala — In America: An Anthology of Fashion

I am so honored to be wearing the iconic dress that Marilyn Monroe wore in 1962 to sing "Happy Birthday" to President John F. Kennedy. It is a stunning skintight gown adorned with more than 6,000 hand-sewn crystals by costumier Jean Louis.

Thank you Ripley's Believe It or Not! for giving me the opportunity to debut this evocative piece of fashion history for the first time since the late Marilyn Monroe wore it. I am forever grateful for this moment. ✨🕊️

Edited · 3d



vanessabryant 🥰❤️



1w 2,042 likes Reply

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sarahrhoward YOU WON THE MET 🏆🏆🏆



Liked by dayunryuu and 6,519,436 others

7 DAYS AGO




Add a comment...

Post



# Warhol's 'Marilyn,' at \$195 Million, Shatters Auction Record for an American Artist

At Christie's sale for charity, the glamorous silk-screen beat out Basquiat's skull painting that had set a record in 2017.

 Give this article



"Shot Sage Blue Marilyn," a 1964 Andy Warhol silkscreen, was auctioned at Christie's on Monday night. Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), NY; Jeenah Moon for The New York Times



Was Pop art successful in breaking down barriers of "high" versus "low" art?





Was Pop a critique or valorisation of celebrity?

Considering popular culture today, how is our perception of celebrity similar or different?







**CONTEMPORARY ART**

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Felix Gonzalez Torres  
*Untitled (Portrait of Ross in LA)*  
1991





**Do women have to be naked to  
get into the Met. Museum?**

**Less than 5% of the artists in the Modern  
Art Sections are women, but 85%  
of the nudes are female.**

**GUERRILLA GIRLS** Box 1056 Cooper Sta. NY, NY 10276  
CONSCIENCE OF THE ART WORLD

Guerrilla Girls

*Do Women Have To Be Naked To Get Into the Met. Museum?*

1989



**ONLY 4 COMMERCIAL  
GALLERIES IN N.Y. SHOW  
BLACK WOMEN.\***

**ONLY 1 SHOWS MORE  
THAN 1.\*\***

\*Cavin-Morris, Condeso/Lawler, Bernice Steinbaum, Shreiber/Cutler

\*\*Cavin-Morris

Box 1056 Cooper Sta. NY, NY 10276 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

Source: Art in America Annual 1986-7

"They were rude; they named names and they printed statistics. They embarrassed people. In other words, they worked." -Susan Tallman, Arts Magazine

*Guerrilla Girls Talk Back,  
Screenprint on paper, 1986*

**HOW MANY WOMEN HAD  
ONE-PERSON EXHIBITIONS AT  
NYC MUSEUMS LAST YEAR?**

<b>Guggenheim</b>	<b>0</b>
<b>Metropolitan</b>	<b>0</b>
<b>Modern</b>	<b>1</b>
<b>Whitney</b>	<b>0</b>

*How Many Women Artists Had One-Person  
Exhibitions In NYC Art Museums Last Year?  
1985*

SOURCE: ART IN AMERICA ANNUAL 1985-86

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS**  
CONSCIENCE OF THE ART WORLD



## Poor Nations Also Need A Vaccine

Seth Berkley

**I**F AN effective coronavirus vaccine were available today, would it be enough to stop this pandemic? That would depend on whether everyone who needs it can get it. But if what took place during the 2009 H1N1 pandemic happens again, the answer is no.

As swine flu swept across the globe, the vaccines that were developed ended up mostly in wealthy countries, while the rest of the world went without them. That's what goes wrong when manufacturing accords or domestic export policies in countries producing vaccines place restrictions on their international availability.

Fortunately, the H1N1 pandemic turned out not to be much more severe than a normal flu season in terms of deaths. But if the same thing happens with a coronavirus vaccine as happened with the swine flu vaccine, the virus will continue to spread and kill across the globe.

The first priority for any country, of course, is to protect its own citizens. But countries must think globally when the world faces an infectious disease. An outbreak anywhere is a risk everywhere. World leaders need to act now to ensure that everyone who needs the vaccine when it becomes available gets it.

The potential for outbreaks to spread uncontrollably is particularly high in low-income countries whose public health systems can't effectively track and respond to new diseases. These countries are also limited in their ability to pay for vaccines, which is why the group I run, Gavi, the Vaccine Alliance, provides subsidies to countries to buy them.

Even so, substantially more financial help will be required if large numbers of vulnerable people are to be vaccinated. Otherwise, reservoirs of the virus will continue to spread. With infections now confirmed in more than five dozen lower-income countries, that is a big concern.

At least 89 coronavirus vaccines are in development, according to the World Health Organization. So when the first gets regulatory approval for widespread use, how do we ensure equal access? Ini-

**An outbreak of the coronavirus anywhere is a risk everywhere.**

tially, the challenge will be how to distribute the limited number of doses that are available.

The danger is that richer nations will buy up the supply for their own use or prevent exports of vaccines developed within their borders as countries scramble to protect their citizens or stockpile for future outbreaks. Another concern is that manufacturers might restrict sales to the highest bidder.

Because it is likely that the first vaccines will be produced in wealthy countries, we will fall short of producing a global supply if we rely only on their manufacturing capabilities. What we will need is a technology transfer to manufacturers

OP-ART BARBARA KRUGER

**A CORPSE IS NOT A  
CUSTOMER**

BARBARA KRUGER is an artist who works with pictures and words.

Barbara Kruger in the  
New York Times, April  
30, 2020



**Your body**

**is a**

**battleground**

Barbara Kruger

*Your Body is a Battleground*

*Silk screen on vinyl*

1989

Collection of the Broad Art  
Museum



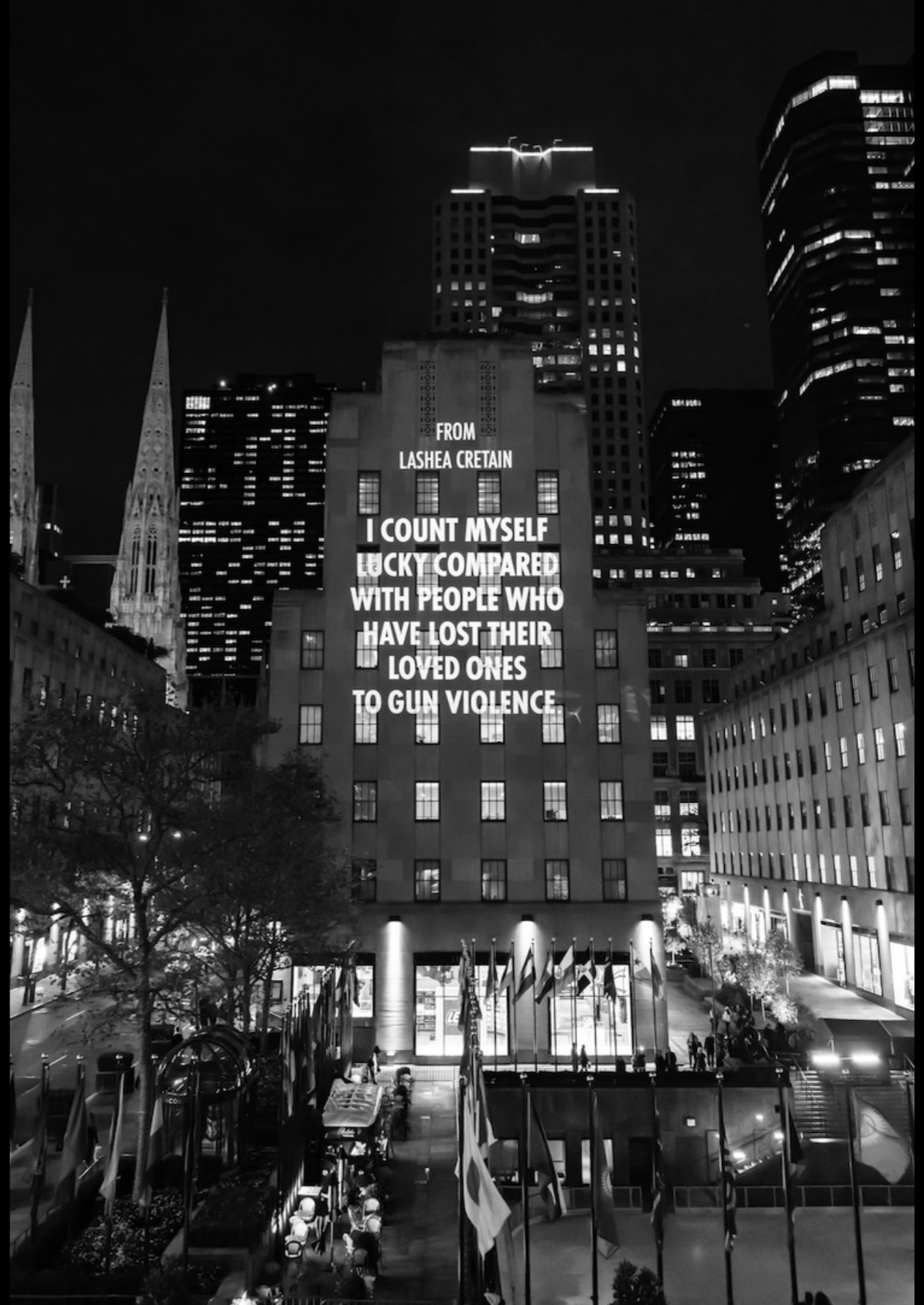
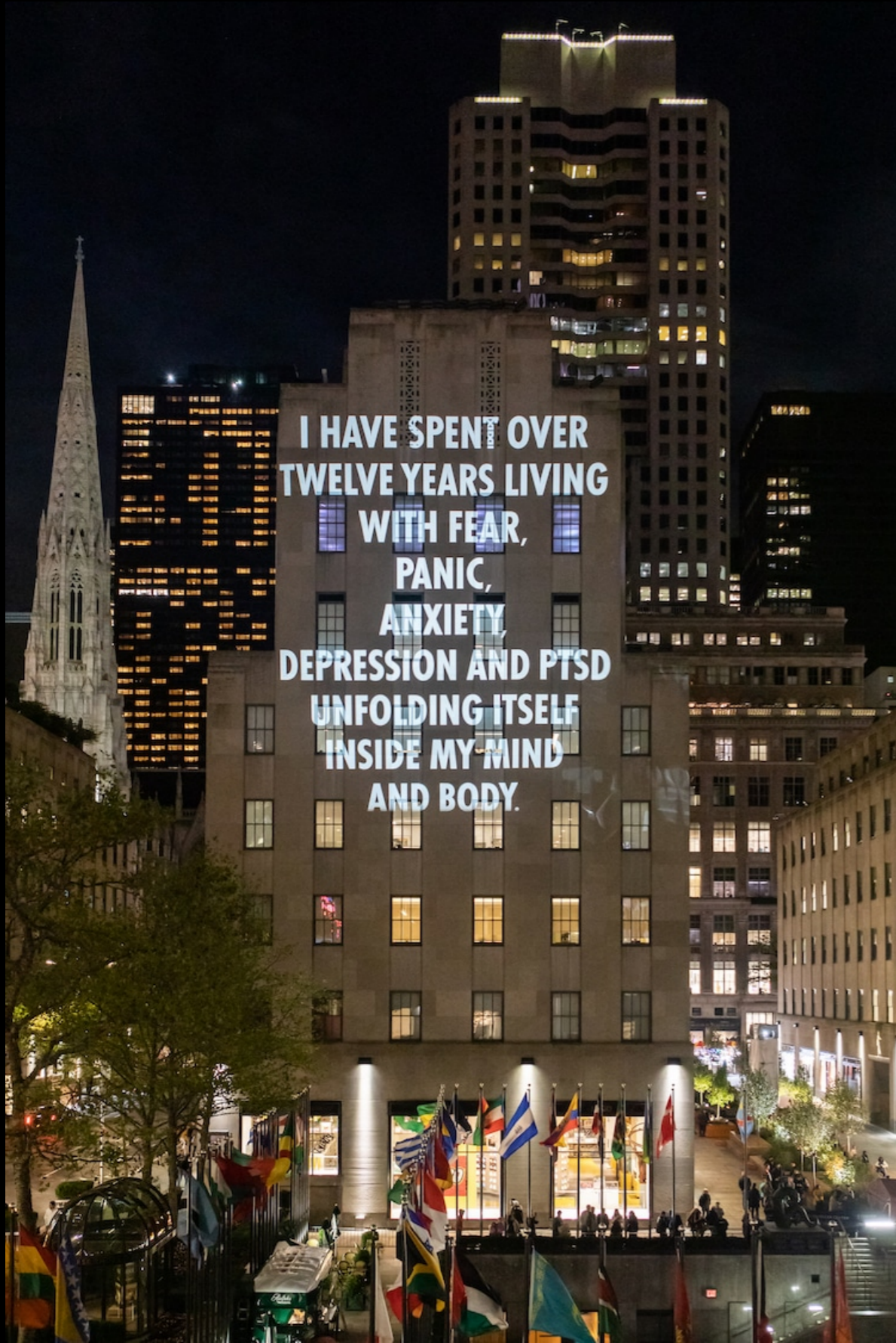


**We don't need another hero**



Barbara Kruger, *Untitled (We Don't Need Another Hero)*. 1987





Jenny Holzer, Rockefeller Center, 2019





Maurizio Cattelan  
*America*  
2016-17



<https://www.youtube.com/watch?v=BZ9PAoKvqX8>



Banksy  
*Love Is in the Bin* (originally titled *Girl with Balloon*)  
2021



How do you think social media plays a role in how we consume works?





What is (or should be) the goal for contemporary art today? How do you think this period will be historicised?

