Pop Art Movement

Pop Art was a visual arts movement of the 1950's and 1960's in Britain and the United States of America. The term Pop Art referred to the interest of a number of artists in the images of mass media, advertising, comics and consumer products. Pop Art is an abbreviation of Popular Art, the images used in Pop Art were taken from popular or 'pop' culture. Pop art was "a dazzling celebration of life in a world recovering from war."# Pop art is in some ways hard to define. Pop art does not describe a style but rather a collective term for an artistic phenomena where the works have a sense of being in a particular era. There are however essential characteristics which make artworks part of the Pop Art Movement. These characteristics are the subject matter, forms and media of Pop Art. Pop art was entirely a Western phenomenon, born under capitalist, technological conditions in an industrial society. The epicentre of Pop art was America and as a result the entire western world have become Americanised.# Pop art thrived in big cities. The cities of its birth were New York and London. These two places became the new art centres of the Western World.#

The subject matter and images of Pop Art, taken from mass culture, were familiar and included such things as beer bottles, soup cans, comic strips, road signs and similar objects incorporated into paintings, collages and sculptures. Much of the materials used were of modern technology such as plastic, urethane foam and acrylic paint. As well as using the subject matter from mass culture, Pop Art also used the techniques of mass production to mirror the mass production going on around them. Initially series of works all depicting the same image were used and in the early 1960's Andy Warhol carried this idea a step further by adopting the mass production technique of silk screen printing, turning out hundreds of identical prints of Coca-Cola bottles, Campbell soup cans and other familiar objects. The initial reaction to this new found art form was that giant hamburgers and comic strips could not be serious works of art.#

The Pop Art movement began as a reaction against the Abstract Expressionist Movement of the 1940's and 1950's. Pop artists considered Abstract Expressionism to be overly intellectual, subjective and divorced from reality. Also the Pop artists did not like that this art was only sold to, and therefore implied only for, the middle class. Pop artists wanted to close the gap between life and art by embracing the environment of everyday life. This was an adoption of the aim of American composer John Ca

http://www.exampleessays.com/viewpaper/93219.html
Pop art, based on slick, new commodities, the flashy graphics of advertising and the crassness of consumerism, was considered shocking and controversial during its inception in the late 1950s and early 1960s. Now, Pop art is acknowledged as one of the most significant art movements to have emerged since World War II. (left: Claes Oldenburg, Ice Bag Scale C, 1971, Mixed media, Whitney Museum of American Art. © 2000 Claes Oldenburg)

*Pop Impact! From Johns to Warhol* looks at Pop imagery from different perspectives, encouraging visitors to examine the movement's defining characteristics -- elements such as scale and seriality -- as well as such atypical Pop approaches as the construction of a personal narrative and the innovative use of common materials.

Pop art, which evolved out of a turbulent period when America witnessed dramatic political, economic and cultural changes, represented both the new and shocking as well as a reference to past styles and approaches. *Pop Impact!* investigates often-overlooked aspects of the movement by tracing its development from proto-Pop works by Jasper Johns and Robert Rauschenberg to icons of Pop by James Rosenquist and Andy Warhol. It also incorporates work by artists such as Marisol and George Segal. (left: James, Rosenquist, *U-Haul-It*, 1967, oil on canvas, Whitney Museum of American Art. © James Rosenquist/ Licensed by VAGA, New York)

As Pop art came into its full flower, scale became a defining element of many artists' work. For Rosenquist, an interest in large-scale imagery emerged from his training as a billboard painter. The massive pat of butter slipping across a hot frying pan in his *U-Haul-It* (1967) can be interpreted as a subversive exaltation of the common images associated with consumerism. Oldenburg's colossal *Ice Bag -- Scale C* (1971) carries issues of scale to absurd levels, bringing everyday objects into the realm of venerated icons. (left: Tom Wesselman, *Great American Nude #57*, 1964, synthetic polymer on composition board, Whitney Museum of American Art. © Tom Wesselman/ Licensed by VAGA, New York)


The brash, youthful beginnings of Pop art in the hands of such notable figures as Jasper Johns, Robert Rauschenberg and Claes Oldenberg have worn well over time; what was first incendiary has become iconic, but still remains every bit as fresh and rewarding.

Organized by the *Whitney Museum of American Art*, this exhibition inaugurates a dedicated program of touring exhibitions of works from the Whitney's collection. Intended to reaffirm the museum's national reach by

Philip Morris Companies Inc., with Miller Brewing Company, is the sponsor of the national tour of *Pop Art! From Johns to Warhol* and has provided additional support to the Milwaukee Art Museum for its presentation of the exhibition. The Philip Morris family of companies -- Kraft Foods, Miller Brewing Company and Philip Morris U.S.A. -- is recognized worldwide as a preeminent and respected arts sponsor, focusing its support on contemporary and multi-cultural visual and performing arts. The qualities that guide the successful growth of the Company's businesses -- innovation, creativity and diversity -- have been the cornerstone of its giving for more than 40 years.
Pop Art was one of the United States' major artistic movements of the 20th century - aside from Abstract Expressionism, it was probably the biggest. It actually was first coined in Britain in 1955 but unsurprisingly the Americans took up the consumerist cause with much greater effect and conviction, and became the pioneers of the movement. Pop art and pop culture refers to the products of the mass media evolving in the late 1950s and 60s and also to the works of art that draw upon popular culture - packaging, television, advertisements, comic books, the cinema. Pop art was the medium that made real the breaking down of barriers that had existed for hundreds of hears between high (old-fashioned) art and mass culture.

In America, Pop Art is often considered as a counter-attack against Abstract Expressionism because it used more figurative aspects in its works. It was also related closely to Dada, an earlier movement (largely French) that poked fun at the highbrow and serious nature of the art world and also used everyday objects and mundane subjects. Warhol's rows of Campbell's tins of tomato soup are equivalent to Marcel Duchamp’s bicycles and urinals placed in galleries.

The Pop Artists favoured commercial methods of production, not dissimilar to the subjects they were using, as it meant that unlimited reproductions could be made. And this is typical of the perio because Pop Art happened out of a crucial time - it was inseparable from the prosperous and affluent era post-World War II. It was a time of enormous economic growth for the States and America was fast becoming a voracious consumer-orientated society. It was the beginning of the age of commercial manipulation, celebrities, exhibitionism and instant success. It was also the beginning of the age of homogenisation - of uniformity in commercial franchises, restaurants and languages or dialects.

Britain wasn't too far behind the glossy commercialism found in the States although the British artist's interpretation of the pop-culture was a bit more romantic than the Americans - a bit less brash perhaps. Our artists (like Peter Blake, David Hockney, Allen Jones and Richard Hamilton) didn't create giant hamburgers in the style of Claes Oldenburg, nor did they paint Diana Dors with quite the same consequences as Andy Warhol found with Marilyn Monroe. They found their inspiration from America, not from Britain particularly, and so to them Pop Art was 'an unhindered hymn to a civilisation half-real and half-imagined, a wonderland of pin-ups and pin-ball machines' (Edward Lucie-Smith). They were more detached from it compared to their American contemporaries.

Pop art is lots of things that high-art isn't - it's mass-produced, it is expendable, it is low-cost, glamorous, witty and encourages big bucks, bright lights and big celebrities - there's no sign of the impoverished artist slaving away in a tiny studio in this movement. However, it's light-hearted sensibilities have been negated by some critics; Harold Rosenberg described Pop art as being 'like a joke without humour, told over and over again until it begins to sound like a threat... Advertising art which advertises itself as art that hates advertising.'

Is Pop art a serious comment on the contemporary condition – are the Pop artists cynical of the growing mass-media, material culture or is it simply just popular art – accessible, bright and glossy?

Rose Troughton – Artscribd

http://www.getpopart.com/pop-art.html
In the early 1960s, the male artists moved into woman’s domain and pillaged with impunity. The result was Pop Art, the most popular American art movement ever. If the first major Pop artists had been woman, the movement might never have gotten out of the kitchen. Then it would have stuck hose same critics who welcomed and enlogized Pop Art as just woman making more genre art. But since it was primarily men who were painting and sculpturing the ironing boards, dish-washes, appliances, food and soap ads, or soup cans, the choise of imagery was considered a breakthrough.

Lucy Lippard, From the Center, 1976

A taste of pop
Pop Art, Gender and Consumer Culture
Celile Whiting

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What the customer wants to buy is not simply the end-result of a product line, manufactured to a given specification: it is the total personality of the product, which consists not only of its chemical composition and formulation, but also of all the ideas which the public has about it.

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House and Garden’s Complete Guide to Interior Decoration (1960) pointed out:

Invariably apparent is a respect and appreciation for architectural materials – marble, wood, glass, stone and metal – which are played against each other for interesting textual contrasts in backgrounds and low slung, linear furniture. The arrangements of furniture and accessories are studiedly asymetrical...Colour is used to weight small areas with brightness or lightness as a balance to large, darker masses, much as an abstract painter might compose a canvas.

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Lichtenstein’s paintings of the 1960s industry itself refers as a “Pop Art” or “cartoon” style -instead of inventing his scenes, pirated his characters and dialogue from published comic-book stories

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Its accessible imagery and vivid, bright designs permanently expanded the audience for art.

Pop’s impact was felt most decisively in the world’s industrialized economies that had experienced an/on explosion of new media and new commercial products during the boom years of the 1950s.

Wendy Weitman
Associate Curator, Department of Prints and Illustrated Books

Pop Impressions – Europe / USA
The museum of Modern Art
Wendy Weitman

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Now the new artists attracted to this field, naive about what can or cannot be done, about what is or is not a print, have completely revolutionized the graphic arts.
We know not only have prints on plastic, Lucite, Plexiglas, cloth, sandpaper, and whole range of materials, but completely new aesthetic regarding the nature of multiple editors. Prints are no longer made to be put in boxes, but rather printed on the boxes, in the boxes, or to be cut up, folded, and made into boxes.

Millet, Catherine
L’art Contemporain en France
Paris: Flammarion, 1987

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Daniel Spoerry:

“I never dealt with prints. It was too flat...I cannot draw...and I love objects.”

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The images are presented with a combination of humor, criticism and irony. In doing this, the movement put art into terms of everyday, contemporary life. It also helped to decrease the gap between "high art" and "low art" and eliminated the distinction between fine art and commercial art methods.

http://wwar.com/masters/movements/pop_art.html

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Artists such as Jasper Johns and Robert Rauschenberg took familiar objects such as flags and beer bottles as subjects for their paintings, while British artist Richard Hamilton used magazine imagery. The latter's definition of Pop Art - "popular, transient, expendable, low-cost, mass-produced, young, witty, sexy, gimmicky, glamorous, and Big Business" - stressed its everyday, commonplace values.

http://www.artmovements.co.uk/popart.htm

Обръща рекламата в посока в която се използват изкрящи цветове ...
Warhol Mac

The Apple Macintosh logo by the late, great Andy Warhol.

The pastel-hued screen-print shows Apple’s pre-1997 rainbow Apple icon.

The words “Apple” and “Macintosh” are above and below. 3 foot square.

Produced in 1985, the print is one of Warhol’s “Ads” series, which mimicked popular advertising images of the time.

Sothebys has previously auctioned many Warhols, including several copies of the Apple Macintosh print.

The only technology-related work in the “Ads” series.