

Pop Art

KEY ARTISTS: JOBY BARNOL • RICHARD HAMILTON • PETER BLAKE
REY LICHTENSTEIN • JASPER JOHN • EDUARDO PAOLUCCI

The term 'Pop Art' first appeared in writing in 1956 in an article by critic Lawrence Alloway (1926–1990), but it had previously featured in a 1956 collage by Richard Hamilton that was shown at an exhibition held by the Independent Group in London.

After World War II, consumerism, mass media, mass production and mass entertainment proliferated, and these social phenomena became known as popular culture to differentiate them from high culture. The London artists harnessed these fresh forces in their work, and, within a few years in New York, American Pop Art emerged in response to what were broadly the same stimuli. However, American Pop artists were also in opposition to Abstract

KEY DEVELOPMENTS
Commenting on the materialism of post-World War II society, Pop Art was generative, ironic and yet familiar. Traditional technical skills were often abandoned in efforts to blend commercial art and fine art. Pop Art shared its awareness and focus on contemporary culture with Dadaism, unlike Dada, it was never angry.



Marilyn And Diana, 1967 screen print on paper, 19 1/2 x 19 1/2 in (50 x 50 cm), Hammer Museum, Los Angeles

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1956
1970

Expressionism and in alliance with Neo-Dada. Celebrating and commenting on the new consumerism, Pop artists on both sides of the Atlantic produced colorful images based on advertising, marketing and the media. They used images, themes, materials and processes that had never previously featured in fine art, including celebrities, comics, signs, packaging and screen printing: things that they believed everyone could relate to, not just the wealthy and educated elite.

Hard-Edge Painting/ Post-Painterly Abstraction

KEY ARTISTS: ELLSWORTH KELSO • FRANK STELLA • KENNE THOMPSON
JULES OLITSKI • LORGER FETTERSON



ART DEVELOPMENTS

This new abstract style of painting was devoid of detail, emotion, drama, obvious subjectivity or spirituality, and instead 'ignited' compositions that led viewers' eyes beyond the edges of the works. After discovering Mondri's late works, Ellsworth Kelly (1923–2015) began creating only flat-looking abstract paintings in relatively large formats.

Blue Red Ellsworth Kelly, 1966, oil on canvas, 156.2 x 102.1 cm (57 1/2 x 40 in), Detroit Institute of Arts, Detroit, USA

Hard-Edge Painting and Post-Painterly Abstraction developed concurrently with Colour Field painting.

Rising to the spontaneity and painterly, gestural approaches of Abstract Expressionism, Hard-Edge and Post-Painterly Abstraction artists produced impersonal, brightly coloured, smooth and crisply defined abstract paintings that they planned carefully. Beginning on the West Coast, the artists of this movement emerged from across the United States. The term Hard-Edge Painting was coined in 1959 by Californian art critic Jules Langner (1910–1987) to describe the work of four West Coast artists: Karl Benjamin (1925–2012), John McLaughlin (1909–1976), Frederick

Hammerday (1909–2009) and Lester Fitterman (1908–1976). The term 'Post-Painterly Abstraction' was first used by Clement Greenberg for a 1964 exhibition in Los Angeles that included many artists who worked in various styles, including Colour Field painting and Hard-Edge abstraction, along with others who were pushing their abstract paintings into new, unconventional directions. Their approach was precise and calculated, as they concentrated on colour and immaculate lines, and emphasized the flatness of their pictorial planes, making no attempt to create illusions or depict anything from the real world.

1950
c. 1971

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The Turning Road (L'Estaque)

ANDRÉ DERAIN: OIL ON CANVAS • 129.5 X 104.9 CM (51 X 76 7/8 IN)
MUSEUM OF FINE ARTS, HOUSTON, USA



1904

OTHER KEY WORKS

Beach at Collioure, 1905, Kunstmuseum Nordhorn-Badbergen, Deutschland, Germany

Albert Warshaw, 1905, Tate Modern, London, UK

The Museum of Art, 1905, Musée d'Art Moderne, Troyes, France

ANDRÉ DERAIN

Derain grew up in a middle-class family, and excelled at drawing from an early age. With Matisse and Vlaminck, he helped to create Fauvism. But spent his career experimenting with styles, trying to create a timeless art. Overall, he simplified forms, used vibrant colour and always represented his fascination with primitive art. His work played a major role in the development of several modern art styles.

Glowing with vibrant colour, this work was painted by André Derain (1880–1954) while he was on holiday with Matisse in the French village of L'Estaque, where Cézanne had painted some years previously.

Depicting a location that was popular with several artists, including Cézanne and Biquet, this painting is an important example of Fauvism. Confined to blue, the vibrant colours convey the sunny location and Derain's sense of freedom.

Derain expressed what he saw with directness, juxtaposing complementary colours and abandoning the convention of portraying shadows and tones. His extremely reduced palette includes mainly primary colours, and he allowed areas to blend into each other, oranges, violets and greens merge. The Fauves used colour for its expressive quality rather than for representational accuracy, and Derain deliberately created an impression of vibrating energy and depth. Yet even with the suggestion of space and distance, the work does not pretend to be the three-dimensional world around us as seen in traditional art. This is clearly a painting. There is also pattern and rhythm. The curving road and vertical lines of trees in their contrasting colours and sizes leads the viewer's eye into and around the scene, while the houses and figures are almost abstract at a time when abstract painting had not yet appeared in public.

The Song of Love

GIORGIO DE CHIRICO: OIL ON CANVAS • 75 X 58.1 CM (29 X 22 7/8 IN)
MUSEUM OF MODERN ART, NEW YORK, USA

GIORGIO DE CHIRICO
Growing up in Greece, de Chirico was fascinated by Greek mythology and Italian art. In 1911, he visited Paris and participated in exhibitions, including the Salon des Indépendants and the Salon d'Automne. When World War I broke out, he returned to Italy, met Carlo Carrà and the two developed Metaphysical Painting (Pittura Metafisica). De Chirico's paintings featured urban-looking scenes and spaces with illogical perspectives and disconnected elements.

With its incongruous objects, this painting represents elements of life beyond the physical world. Giorgio de Chirico (1898–1978) was fascinated by the Symbolists Max Klinger (1857–1920) and Arnold Böcklin (1827–1901) and the German philosophers Friedrich Nietzsche (1844–1900), Arthur Schopenhauer (1788–1860) and Otto Weininger (1880–1903). He painted seemingly nonsensical juxtapositions, but selected them for their multiple meanings to represent things that lie “beyond the physical” world.

An unsettling atmosphere pervades these streets. The green ball evokes notions of childhood, while also anchoring the composition. The oversized rubber glove has been described variously as a surrogate, a homosexual's and a midwife's glove. For de Chirico, gloves were associated with destiny, chance, accident and influence, while a classical marble bust symbolizes the beauty of art, especially Italian and Greek art. This is a bust of Apollo, from the Apollo-Belvedere (c.126–140-c.1), a Roman copy of a lost bronze statue made in Greece c.300–325 BC that for centuries was generally perceived as embodying aesthetic perfection. Apollo was the sun god, as well as the god of beauty, light, music and poetry; he had been written about by Nietzsche. Meanwhile, as an emblem of modernity, power and speed, and suggesting a journey into the unknown, de Chirico included a train. Overall, the image is intended to evoke the idea of the senselessness of a society that was being devastated by World War I.

OTHER KEY WORKS

The Invention of the Boat 1913, Tate Modern, London, UK
Mystery and Melancholy of a Street, 1914, Private Collection
The Disquieting Muses, 1916, Private Collection

METAPHYSICAL PAINTING p.25



LEFT p.170 MUSIC p.177 URBAN ENVIRONMENT p.180 OIL ON CANVAS p.194

Pelagos

BARBARA HEPWORTH: (ELM AND STRINGS ON OAK BASE)
43 X 46 X 38.5 CM (17 IN X 18 IN X 15 IN) • 1946 • LONDON, UK

BARBARA HEPWORTH Always fascinated by nature, Heworth grew up in Parkshire and lived and worked in Cornwall for more than 30 years. Despite attending school girls for music, she attended Leeds School of Art and the Royal College of Art. Through interests in Italian art, she practised direct carving (working without preliminary models or sketches). After marrying English abstract painter Ben Nicholson (1914–1982) in 1958, her work became more abstract.

Inspired by the shape of the bay at St Ives in Cornwall, this spherical, spiral-shaped sculpture suggests a shell, a wave or the curve of the bay.

Barbara Heworth (1905–79) called this smoothly hewn work *Pelagos*, meaning ‘open sea’ in Greek, and said that she wanted the taut strings to express ‘the tension I felt between myself and the sea, the wind or the hills’. It was among the works she began producing after moving to Cornwall in 1939, many of which expressed her vision of the landscape, especially the swell of the sea and windswept beaches. Evoking the curl of a wave before it breaks, the pale, icy blue evokes the colour of sea foam and contrasts with the golden brown of the smooth exterior.

Heworth made this piece using a chisel and a single piece of elm wood. Seven straight strings contrast with two curved ones that they hold together, while suggesting a musical instrument. The hollowed-out interior builds on Heworth’s previous works containing holes, while also reflecting her impressions of swirling sea, sunfaring waves, and coastal caves and inlets. The work is deliberately both sensitive and abstract, emerging from Heworth’s interest in Christian Science and its emphasis on the spiritual over the material. She explained that she rarely recreated what she saw, but expressed what she felt.

OTHER KEY WORKS

Mother and Child, 1934, Tate Britain, London, UK

Corithos, 1954–55, Tate Liverpool, Merseyside, UK

Winged Figure, 1963, Polka Street, London, UK

1946



Race

KEY ARTISTS: JEAN-PIERRE BASTIEN • FAITH RINGOLD • KARA WALKER • CHRIS OFILI
YUKA SHIBAHARA • JANA MENDELA



The US Civil Rights movement of the 1960s and 1970s inspired numerous artists to explore the sentiments of the time.

Since then, race and ethnicity have frequently been explored by artists from different backgrounds, with many drawing on their own racial identities to convey the marginalizations that have historically occurred in society. They pointed out that racism has been used as a classification system, constructed by society to justify discrimination, apartheid, slavery and genocide. Many have challenged established cultural stereotypes and generalizations, as for instance, during the Harlem Renaissance of the 1920s and 1930s in America. This was a rich period of African-American expression in literature, music and art, when black artists, such as Aaron Douglas (1899–1979) sought to represent their true identities and heritage with pride. Numerous other twentieth- and twenty-first-century artists have also approached the subject of their own

See: An Historical Revision of Civil War as if Documented by Slave Trade, *Right of the Wrong Negro and Her Heart*, Kara Walker, 1994, oil on paper on wall, 104.1 x 112.4 cm (34 x 40 ft), Museum of Modern Art, New York, USA

identity in various ways, either reflecting on racism or celebrating and promoting their backgrounds. These include Ringgold, Faith Ringgold (b.1930), David Hammons (b.1941), Yuka Shibahara (b.1967) and Chris Ofili (b.1968).

KEY DEVELOPMENTS

Using the technical medium of cut-paper silhouettes to address contemporary issues, Kara Walker (b.1968) explores race, gender, sexuality, identity, violence and race history. The stage cut-paper silhouettes is deliberately disconcerting, subverting racism and stereotyping, mocking Margaret Mitchell's 1939 novel *Gone with the Wind*, which romanticizes the situation of slaves in nineteenth-century America.

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Gender

KEY ARTISTS: CINDY SHERRIN • KARA WALKER • MARCEL DUCHAMP • GRAPSON PERRY
FRIEDRICH KÄRLE • JANA MENDELA

Society often expects people to look and behave in ways that it regards as "proper" for their sex, but equally often artists have challenged such assumptions.

Masculinity and femininity have traditionally been stereotyped, but reconsiderations have suggested that gender role models are socially constructed and not necessarily inherent. Additionally, feminine and masculine behaviour varies from place to place and from time to time. By exploring and questioning, artists have helped to undermine some of the old categorizations. For example, Claude Cahun (1894–1954) and Yoko Kashi produced self-portraits with both masculine and feminine characteristics of dress, stance, expression and appearance to emphasize gender fluidity. In 1936, Marcel Duchamp created an alter ego, "Rose Sélavy" (sounds like "Eros, c'est la vie"), by dressing as an actress for a photograph taken by Man Ray (1896–1976). In the 1960s and 1970s, feminist artists began challenging traditional attitudes to women in the West, while other artists investigated how cultural pressures and the mass media shape our expectations of men. Artists such as Cindy Sherman and Grapson Perry continue to confront and challenge assumptions and stereotypes.

KEY DEVELOPMENTS

Many cultures differ in their attitude towards gender, and what is socially acceptable in some societies may be taboo in others. In exploring these themes, many artists often question the limits of social approval. Grapson Perry frequently tackles these issues in his work, considering such things as identity and gender through autobiographical references, including his childhood and his transsexual alter ego Claire.



Wendy Leamon, *After the Marriage of Man, Woman and Child*, Perry, Grapson Perry, 2010, glazed ceramic, 52 x 32 cm (20 1/2 x 12 1/2 in.), Collection of Marianne and Art Dealer

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