

**Pop art: breaking down the boundaries between
high and low**

Richard Hamilton

Just What Is It That Makes Today's Home So Different, So Appealing?

1956, Collage (Kunsthalle Museum, Tübingen, Germany)



Pop Art is:

Popular (designed for a mass audience).

Transient (short term solution).

Expendable (easily forgotten).

Low Cost.

Mass Produced.

Young (aimed at youth).

Witty.

Sexy.

Gimmicky.

Glamorous Big Business.

This is just a beginning....

Richard Hamilton, Letter to Alison and Peter Smithson 16 January 1957, qtd In Mark Francis. (ed.) *Pop* (London: Phaidon, Press, 2005)

Robert Rauschenberg, *Erased De Kooning Drawing* 1953
drawing | traces of ink and crayon on paper, mat, label, and gilded frame

Source: <http://www.sfmoma.org/explore/collection/artwork/25846#ixzz2FDIS3WHn>
San Francisco Museum of Modern Art



Robert Rauschenberg, "Monogram, *Free Standing Combine* (1955-59)

see link to exhibition

<http://mediation.centrepompidou.fr/education/ressources/ens-rauschenberg-en/ens-rauschenberg-en.htm>

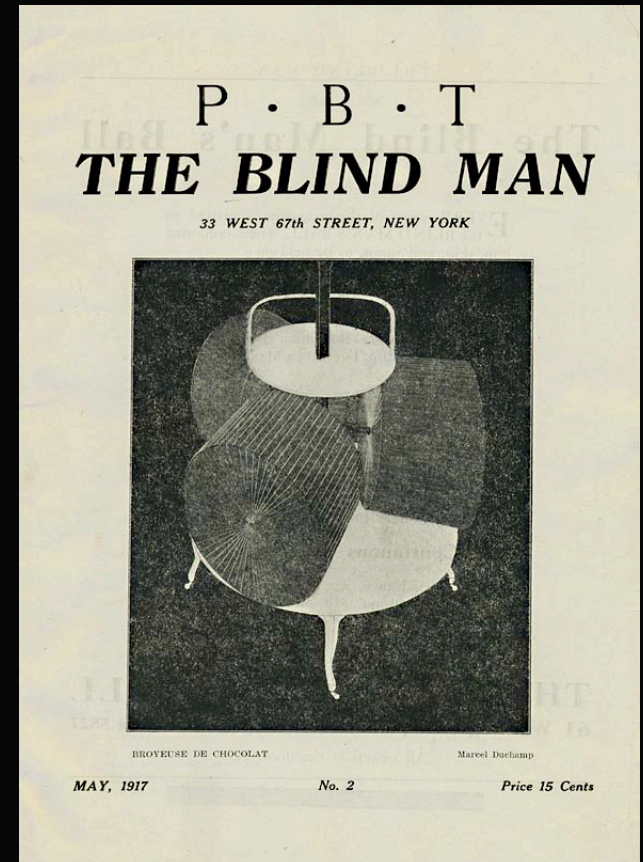


Jasper Johns, Flag, 1954-55 (dated on reverse 1954). Encaustic, oil, and collage on fabric mounted on plywood, three panels, 42 1/4 x 60 5/8" (107.3 x 153.8 cm).

http://www.moma.org/collection/object.php?object_id=78805



Marcel Duchamp, Fountain, 1917 original, Lost / destroyed
Photographed by Alfred Stieglitz, at 291 Gallery, NY, in front of Marsden
Hartley's painting *The Warriors*. Photograph was featured in the Dada journal,
The Blind Man, 2 May 1917.



There was at that time a great surge of interest in the arts generally before the First World War. New York was seething with it. Painting took the lead. It came to a head for us in the famous “Armory Show” of 1913. I went to it and gaped along with the rest at a “picture” in which an electric bulb kept going on and off; at Duchamp’s sculpture (by “Mott and Co.”), a magnificent cast-iron urinal, glistening of its white enamel. The story then current of this extraordinary and popular young man was that he walked daily into whatever store struck his fancy and purchased whatever pleased him –something new – something American. Whatever it might be, that was his “construction” for the day. The silly committee threw out the urinal, asses that they were. The “Nude Descending the Staircase” is too hackneyed for me to remember anything clearly about it now, But I do remember how I laughed out loud when first I saw it, happily, with relief.

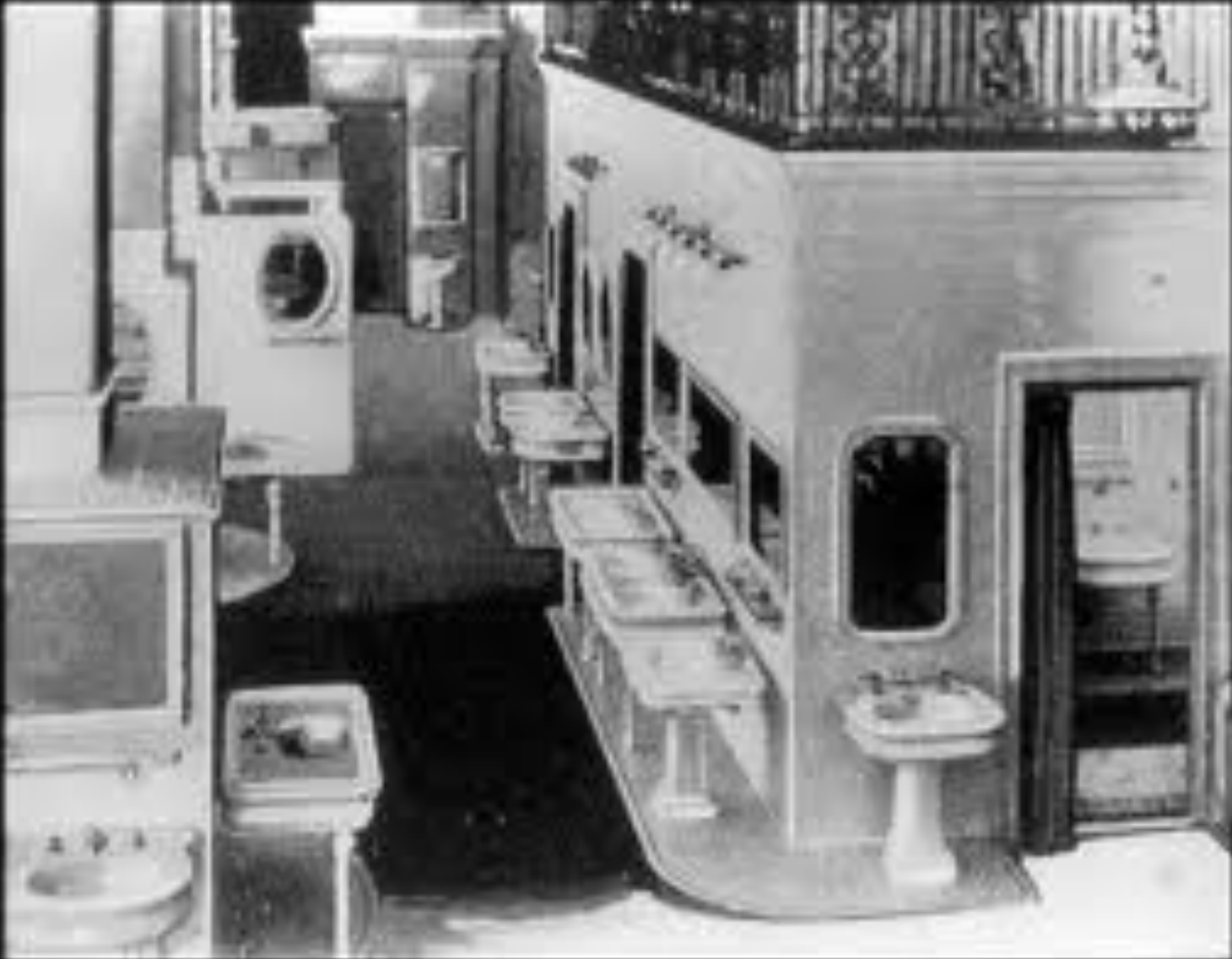
William Carlos Williams, “Painters and Parties,” in *The Autobiography of William Carlos Williams* (New York: New Directions), p. 134

J .L. Mott Iron Works Show J .L. Mott Iron Works Showroom, New York, 1914

<http://dome.mit.edu/handle/1721.3/13138?show=full>

room, New York, 1914

<http://dome.mit.edu/handle/1721.3/13138?show=full>



Perhaps—

THE BLIND MAN may become a monthly—perhaps a quarterly—perhaps a yearly—

All depending on contributions, literary and financial.

Brave people who like to run risks may send to THE BLIND MAN five dollars as subscription and encouragement.

33 WEST 67TH STREET

Bourgeois Galleries

668 FIFTH AVENUE
NEW YORK

*Old and Modern
Paintings*

Paintings by American Artists of Today:

BURLIN	MARIN
DEMUTH	McFEE
DICKINSON	MILLER
FISK	MYERS
GLACKENS	NORDFELDT
HALPERT	FRENDERGAST
HARTLEY	MANRAY
KENT	SCHUMACHER
KUEHNE	WALKOWITZ
LAWSON	WORTMAN
LEVER	M. ZORACH
MAGER	and
MANIGAUPT	W. ZORACH

The Daniel Gallery
2 West 47th St., New York

Modern Gallery

500 FIFTH AVENUE, NEW YORK

DAUMIER
CEZANNE
LAUTREC
VAN GOGH
PICASSO
BRANCUSI
PICABIA
DERAIN
MARIE LAURENCIN
MANOLO
BURTY
VLAMINCK
RIVERA
BRAQUE

Mexican Pre-Conquest Art
African Negro Sculpture

MOTT'S PLUMBING FIXTURES

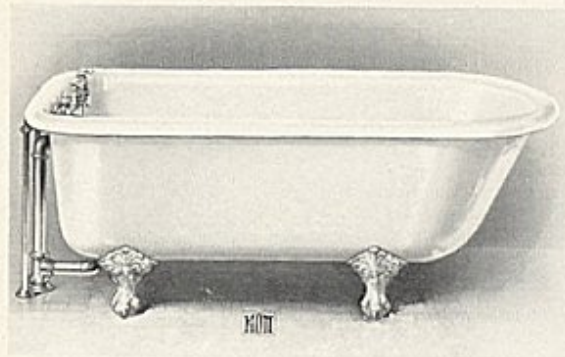


Plate 2683-E

Plate 2683-E. The "Layton" enameled iron bath, painted one coat outside, with n. p. "Harlem" compression faucet, n. p. "Harlem" $1\frac{1}{2}$ " connected waste and overflow, chain and rubber stopper, and $\frac{1}{2}$ " (i. p. size) supply pipes; 4', 4' 6" and 5' \$30 25

Same, 5' 6" 33 25

Same, 6' 39 25

Plate 2684-E. The "Layton", as above, with heavy n. p. "Economic" compression faucet, with stuffing box and heavy n. p. "Economic" $1\frac{1}{2}$ " connected waste and overflow and $\frac{1}{2}$ " (i. p. size) supply pipes; 4', 4' 6" and 5' 32 00

Same, 5' 6" 35 00

Same, 6' 41 00

If exterior is white enameled painted on front and ends, add for all sizes \$10.25.

Dimensions of "Layton" baths (not including fittings): Lengths given above are outside: outside width, 2' 6"; height on feet, 1' 0 $\frac{1}{2}$ "; inside depth, 1' 5"; width of roll-rim, 3".

NOTE.—We advise the purchase of baths finished at our works, where the facilities for producing the very best results are unsurpassed.

There was at that time a great surge of interest in the arts generally before the First World War. New York was seething with it. Painting took the lead. It came to a head for us in the famous “Armory Show” of 1913. I went to it and gaped along with the rest at a “picture” in which an electric bulb kept going on and off; at Duchamp’s sculpture (by “Mott and Co.”), a magnificent cast-iron urinal, glistening of its white enamel. The story then current of this extraordinary and popular young man was that he walked daily into whatever store struck his fancy and purchased whatever pleased him –something new – something American. Whatever it might be, that was his “construction” for the day. The silly committee threw out the urinal, asses that they were. The “Nude Descending the Staircase” is too hackneyed for me to remember anything clearly about it now, But I do remember how I laughed out loud when first I saw it, happily, with relief.

William Carlos Williams, “Painters and Parties,” in *The Autobiography of William Carlos Williams* (New York: New Directions), p. 134

ON DUCHAMP’S *Fountain* see also

<http://www.sfmoma.org/explore/collection/artwork/25853>

<http://www.tate.org.uk/art/artworks/duchamp-fountain-t07573/text-summary>

<http://www.moma.org/interactives/exhibitions/2010/originalcopy/intro05.html>

Marcel Duchamp, L.H.O.O.Q., 1919.



DADA was a nihilistic avant-garde movement of the early 20th century that revolted against established values, as well as against the establishment of art. The name was adopted in 1916 during a meeting of young artists and war registers at the Cabaret Voltaire (Hugo Ball, Richard Huelsenbeck, Tristan Tzara), Marcel Janco, and Emmy Hennings) . Dada was a word arbitrarily found when a paper knife inserted into a French-German dictionary (meaning “hobby-horse”).

The provoked the public with a series of protest activities throughout European cities; their aggression towards art was an expression of despair over WWI. Dadaist artists used irony, group collaboration, spontaneity, and chance. Rejecting traditional artistic forms (such as painting, poetry, sculpture), Dadaists experimented with collage, photomontage, and found-objects.

The dadaists themselves have given different accounts of the invention of Dada: Huelsenbeck writes that 'the word Dada was accidentally discovered by Hugo Ball and myself in a German-French dictionary, as we were looking for a name for Madame le Roy, the chanteuse at our cabaret. Dada is French for a wooden horse. It is impressive in its brevity and suggestiveness. Soon Dada became the signboard for all the art that we launched in the Cabaret Voltaire. By "newest art," we then meant by and large, abstract art. Later the idea behind the word Dada was to undergo a considerable change...None of us suspected what Dada might really become, for none of us understood enough about the times to free ourselves from traditional views and form a conception of art as a moral and social phenomenon.' *in Dada Painters and Poets*, p. 24, 27

Every product of disgust capable of becoming a negation of the family is Dada; a protest with the fists of its whole being engaged in destructive action: *Dada; knowledge of all the means rejected up until now by the shamefaced sex of comfortable compromise and good manners: Dada; abolition of logic, which is the dance of those impotent to create: Dada; of every social hierarchy and equation set up for the sake of values by our valets: Dada; every object, all objects, sentiments, obscurities, apparitions and the precise clash of parallel lines are weapons for the fight: Dada; abolition of memory: Dada; abolition of archaeology: Dada; abolition of prophets: Dada; abolition of the future: Dada; absolute and unquestionable faith in every god that is the immediate product of spontaneity:*

From "Dada Manifesto" [1918] and "Lecture on Dada" [1922], translated from the French by Robert Motherwell, *Dada Painters and Poets*, by Robert Motherwell, New York
<http://www.sas.upenn.edu/~jenglish/English104/tzara.html>

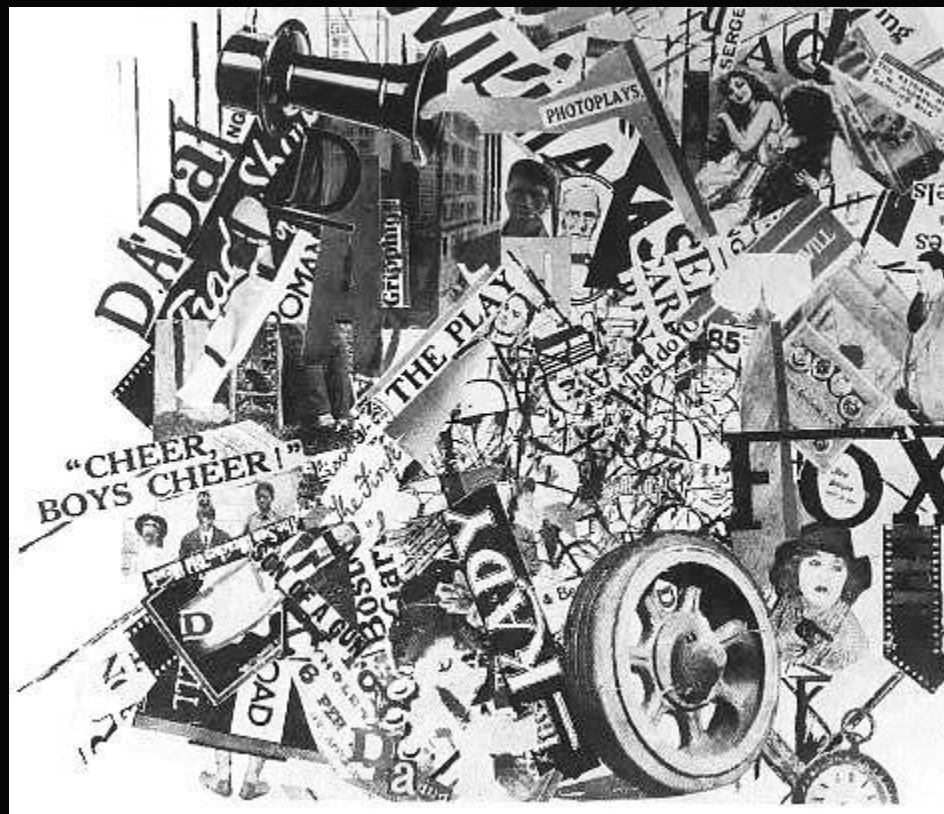
Hannah Höch

*Schnitt mit dem Küchenmesser Dada durch die letzte Weimarer Bierbauchkulturepoche
Deutschlands*

(Cut with the Kitchen Knife Dada through the Last Weimar Beer-Belly Cultural Epoch of
Germany)
(1919-1920)



Georg Grosz and John Heartfield
Leben und trieben im Universal-City, 12 Uhr 5 Mittags
(Life and Work in Universal City, 12:05 Noon)
(1919)



Dada; abolition of logic, which is the dance of those
impotent to create: Dada; of every social hierarchy and
equation set up for the sake of values by our valets: Dada;
every object, all objects, sentiments, obscurities, apparitions
and the precise clash of parallel lines are weapons for the
fight: Dada; abolition of memory: Dada; abolition of
archaeology: Dada; abolition of prophets: Dada; abolition of
the future: Dada; absolute and unquestionable faith in
every god that is the immediate product of spontaneity
Tristan Tzara, Dada Manifesto 1918

<http://www.sas.upenn.edu/~jenglish/English104/tzara.html>

- Dada; elegant and unprejudiced leap from a harmony to the other sphere; trajectory of a word tossed like a screeching phonograph record; to respect all individuals in their folly of the moment: whether it be serious, fearful, timid, ardent, vigorous, determined, enthusiastic; to divest one's church of every useless cumbersome accessory; to spit out disagreeable or amorous ideas like a luminous waterfall, or coddle them - with the extreme satisfaction that it doesn't matter in the least-with the same intensity in the thicket of one's soul-pure of insects for blood well-born, and gilded with bodies of archangels. Freedom: Dada Dada Dada, a roaring of tense colors, and interlacing of opposites and of all contradictions, grotesques, inconsistencies: LIFE

From "Dada Manifesto" [1918] and "Lecture on Dada" [1922], translated from the French by Robert Motherwell, *Dada Painters and Poets*, by Robert Motherwell, New York

<http://www.sas.upenn.edu/~jenglish/English104/tzara.html>

The Hannover *Merzbau* by Kurt Schwitters. Photo by Wilhelm Redemann, 1933.
http://www.moma.org/explore/inside_out/2012/07/09/in-search-of-lost-art-kurt-schwitterss-merzbau



Roy Lichtenstein, Popeye Oil on canvas, 42 X 56 inches 1961
<http://www.lichtensteinfoundation.org/popeye.htm>



James Rosenquist, "President Elect" (1961-2),

<http://www.guggenheim.org/new-york/education/school-educator-programs/teacher-resources/arts-curriculum-online?view=item&catid=718&id=17>



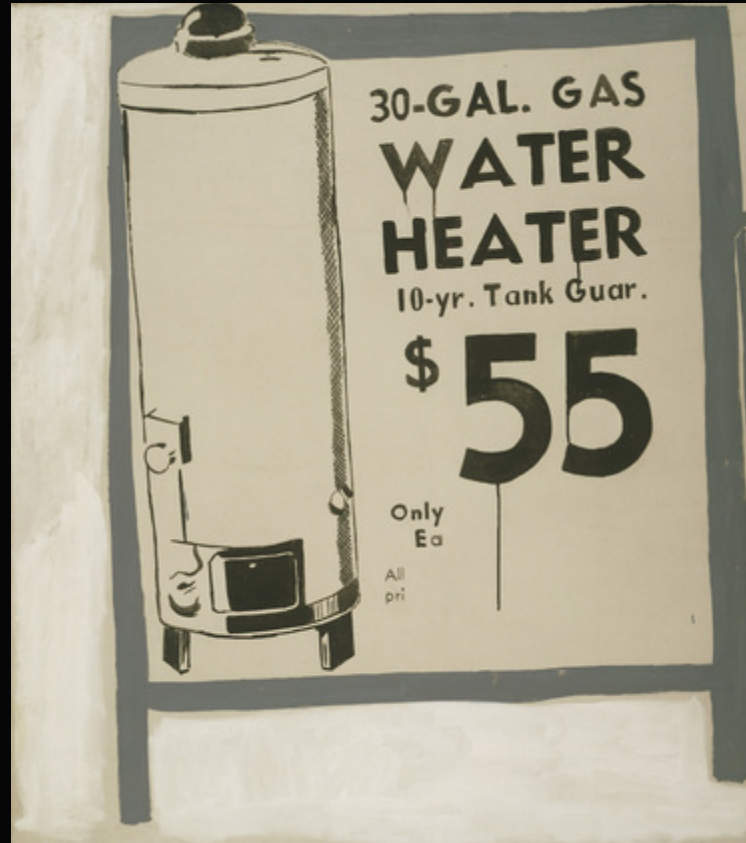
When I was a student, I explored paint quality. Then I started working, doing commercial painting and I got the paint running down my armpits. I kept looking at everything I was doing, a wall, a gasoline tank, I kept looking to see what happened [...] After some Abstract-Expressionism painting I did then, I felt I had to slice through all that, because I had a lot of residue, things I didn't want [...] I'm amazed and excited and fascinated about the way things are thrust at us, the way this invisible screen that's a couple of feet in front of our mind and our senses is attacked by radio and television and visual communications, through things larger than life, that impact of things thrown at us, at such a speed and with such a force that painting and the attitudes towards painting and communication through doing a painting now seem very old-fashioned [...]

James Rosenquist, in Interviews by G. T. Swenson, "What is Pop Art?" (1964) in Marco Livingstone, *Pop Art*

Andy Warhol, Water Heater 1961 Casein on canvas

http://www.moma.org/collection/object.php?object_id=80290

See Andy Warhol's biography https://www.moma.org/m/explore/collection/art_terms/6246/0/0.iphone_ajax?klass=artist



Andy Warhol, Campbell's Soup Cans 1962 1962. Synthetic polymer paint on thirty-two canvases, Each canvas 20 x 16" (50.8 x 40.6 cm)

http://www.moma.org/learn/moma_learning/andy-warhol-campbells-soup-cans-1962



Why did you start painting soup cans?

Because I used to drink it. I used to have the same lunch every day, for twenty years. I guess, the same thing over and over again. Someone said my life has dominated me. I like that idea. I used to want to live at the Waldorf Towers and have soup and a sandwich, like that scene in the restaurant in *Naked Lunch*...

Andy Warhol, in *Interviews* by G. R. Swenson, "What is Pop Art?"
1963

The Pop artists did images that anybody walking down Broadway could recognize in a split second –comics, picnic tables, men's trousers, celebrities, shower curtains, refrigerators, Coke bottles, all the great modern things that the Abstract Expressionists tried hard not to notice at all.

Andy Warhol, *POPism: the Warhol '60s*. NY, 1980

Andy Warhol, Marilyn Diptych 1962, Acrylic paint on canvas
<http://www.tate.org.uk/art/artworks/warhol-marilyn-diptych-t03093>



Claes Oldenburg, *The Store* (1961)

<http://plazalondon.wordpress.com/2011/01/19/claes-oldenburgs-store-1961/>



Store Poster, Torn Out Letters Newspaper Pie Cup Cakes and Hot Dog
1961



Claes Oldenburg, Floor Cake, 1962

http://www.moma.org/explore/inside_out/2009/10/31/claes-oldenburg-conservation-of-floor-cake



Red Tights with Fragment 9

April 1961

SEE EXHIBITION at

<http://www.moma.org/interactives/exhibitions/2013/oldenburg/>



Pepsi-Cola Sign

1961

Muslin soaked in plaster over wire frame, painted with enamel. 60 x 48 x 7 1/2" (152.4 x 121.9 x 19.1 cm).



Auto Tire with Fragment of Price 1961

Muslin soaked in plaster over wire frame, painted with enamel. 50 3/8 x 49 3/16 x 6 1/8"



Men's Jacket with Shirt and Tie 1961

Muslin soaked in plaster over wire frame, painted with enamel. 41 3/4 x 29 1/2 x 11 3/4" (106 x 74.9 x 29.8)



Two Cheeseburgers, with Everything (Dual Hamburgers)

1962

Burlap soaked in plaster, painted with enamel. 7 x 14 3/4 x 8 5/8" (17.8 x 37.5 x 21.8 cm)



Claes Oldenburg. *Pastry Case, I*. 1961–62. Painted plaster sculptures on ceramic plates, metal platter, and cups in glass-and-metal case, 20 3/4 x 30 1/8 x 14 3/4" (52.7 x 76.5 x 37.3 cm)
<http://www.moma.org/visit/calendar/exhibitions/1320>



Σημείωμα Χρήσης Έργων Τρίτων

"Η δομή και οργάνωση της παρουσίασης, καθώς και το υπόλοιπο περιεχόμενο, αποτελούν πνευματική ιδιοκτησία της συγγραφέως και του Πανεπιστημίου Αθηνών και διατίθενται με άδεια Creative Commons Αναφορά Μη Εμπορική Χρήση Παρόμοια Διανομή Έκδοση 4.0 ή μεταγενέστερη.

Οι φωτογραφίες που περιέχονται στην παρουσίαση αποτελούν πνευματική ιδιοκτησία τρίτων. Απαγορεύεται η αναπαραγωγή, αναδημοσίευση και διάθεσή τους στο κοινό με οποιονδήποτε τρόπο χωρίς τη λήψη άδειας από τους δικαιούχους. "