







# **POP ART**

50 Works of Art You Should Know



Gary van Wyk

# POP ART

## 50 WORKS OF ART YOU SHOULD KNOW

PRESTEL

Munich · London · New York

**Introduction** 11

**50 Works of Art:**

- 1 MARCEL DUCHAMP Fountain 24
- 2 EDUARDO PAOLOZZI I was a Rich Man's Plaything 26
- 3 ROBERT RAUSCHENBERG Minutiae 28
- 4 RICHARD HAMILTON Just what is it that makes the modern home so different, so appealing? 30
- 5 JASPER JOHNS Flag on Orange Field 32
- 6 JASPER JOHNS Painted Bronze (Ale Cans) 34
- 7 JASPER JOHNS Map 36
- 8 CLAES OLDENBURG Floor Burger (Giant Hamburger) 38
- 9 ED RUSCHA Large Trademark with Eight Spotlights 40
- 10 ROY LICHTENSTEIN Masterpiece 42
- 11 ANDY WARHOL Campbell's Soup Cans 44
- 12 ED RUSCHA Twentysix Gasoline Stations 46
- 13 ANDY WARHOL Marilyn Diptych 48
- 14 KIKI KOGELNIK Bombs in Love 50
- 15 ANDY WARHOL Triple Elvis 52
- 16 MARISOL John Wayne 54
- 17 MARJORIE STRIDER Girl with Radish 56
- 18 ROBERT RAUSCHENBERG Retroactive I 58
- 19 ROY LICHTENSTEIN Whaam! 60
- 20 ANDY WARHOL Sleep 62
- 21 WAYNE THIEBAUD Pie Counter 64
- 22 ANDY WARHOL Flowers 66
- 23 IDELLE WEBER Munchkins I, II, & III 68
- 24 JOYCE WIELAND Young Woman's Blues 70
- 25 ROBERT RAUSCHENBERG Shades 72

- 26 ANDY WARHOL Brillo Boxes 74
- 27 JAMES ROSENQUIST F-111 76
- 28 CHRYSYA The Gates to Times Square 78
- 29 ANDY WARHOL Silver Clouds 80
- 30 DEREK BOSHIER SexWarSexCarsSex 82
- 31 EVELYNE AXELL Erotomobile 84
- 32 JANN HAWORTH Maid 86
- 33 ROSALYN DREXLER Is It True What They Say About Dixie? 88
- 34 MARTHA ROSLER Body Beautiful, or Beauty Knows No Pain: Woman with Vacuum: Vacuuming Pop Art 90
- 35 ALLAN KAPROW Fluids 92
- 36 DAVID HOCKNEY A Bigger Splash 94
- 37 PETER BLAKE (WITH JANN HAWORTH) Sgt. Pepper's Lonely Hearts Club Band record cover design 96
- 38 ANDY WARHOL The Velvet Underground & Nico 98
- 39 CHRISTA DICHGANS Stilleben mit Grünem Vogel (Still Life with Green Bird) 100
- 40 MAY STEVENS Big Daddy Paper Doll 102
- 41 TOM WESSELMANN Great American Nude #99 104
- 42 YAYOI KUSAMA The Anatomic Explosion Happening, at the Alice in Wonderland sculpture  
(Naked Happening in Central Park) 106
- 43 ALLEN JONES Women as Furniture series 108
- 44 CORITA KENT american sampler 110
- 45 JIM DINE Four Hearts 112
- 46 ROBERT INDIANA LOVE 114
- 47 MEL RAMOS Coca Cola #2 116
- 48 LUCAS SAMARAS Photo-Transformation: September 9, 1976 118
- 49 GEORGE SEGAL Gay Liberation 120
- 50 ALLAN D'ARCANGELO Smoke Dream 122
- Biographies** 124





# INTRODUCTION



Eduardo Paolozzi, **Bunk**, 1972,  
screenprint, private collection

In Eduardo Paolozzi's 1947 collage *I was a Rich Man's Plaything*, the word "Pop" pops from the barrel of a gun. The images collaged into this work were carried on the wings of war to Europe by American GIs in World War II. Inside its puffy, comic-book thought cloud, "Pop" literally hangs in the air between a pistol and a prostitute whose intimate confessions are emblazoned on a masthead with other trashy stories. Surrounding her are a B-52 bomber, a Coca-Cola ad, free-floating words, and a slice of cherry pie positioned between "sin" and her "moneymaker."

Paolozzi lived in Paris between 1947 and 1949, imbibed the heady mix of liberation, and collected such fragments of American popular culture for his collages. In 1952, Paolozzi assembled a coterie of fellow intellectuals into the Independent Group (IG), which met at the Institute of Contemporary Arts (ICA) in London. In Paolozzi's inaugural lecture there, entitled "Bunk," he showed them projected images edited from American magazines. The IG pondered the implications of mass media, mass marketing, and technology for modern life, and how these would shape the future.

Postwar Britain lacked pop and pizzazz. While Britain struggled to resurrect itself in the 1950s, the United States boomed, spurred by the increased industrial and manufacturing capacity that the war had brought, easy credit, and mass marketing. America's prosperity delivered such labor-saving devices as vacuum cleaners and washing machines, and such conveniences as refrigerators and shiny cars—inevitably advertised using attractive females—to the ideal modern home, which had a stay-at-home housewife and a TV set at its heart. Americans had work and wages, plenty of products to buy with their disposable income, "wheels," and leisure time to enjoy the movies, the beach, a drive, a Coke, or reading a comic or magazine: *TIME*, *Life*, *Fortune*, *LOOK*, *Mad*, *Esquire*, *Vogue*, *Playboy*. Such products and pastimes—many democratically accessible to rich and poor equally—exemplified America.

Advertising everywhere—especially on the color TV sets that entered American homes in the early sixties—enticed consumers