

A CRITICAL ANALYSIS OF POP ART MOVEMENT AND ITS ARTISTIC LEGACY.

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Abstract

'The artistic movements of pop art were defined as popular, young, witty, sexy, and glamorous. (a quote from the website of original style , an online tile shop)'

The appearance of pop art in Britain and the United States in the mid 1950 and early 1960 respectively. Taking up the ideas of dada an early 20th century art movement, that used irony and found objects in the service of cultural critique – the pop artists expanded the definition of the art object by exploring the image world of popular culture and the concomitant growth of mass reproduction.

A number of the artists who emerged , or more appropriately burst upon the art world. Particularly in new York and los angels in the 1st years of the 1960's were responding to society's new commercialism. indeed those who came to be identified as pop artists embraced consumerism as a fitting subject of their art . expression and gesture hallmarks of abstract expressionism which preceded pop in the late 1940's and early 1950's were replaced with cool, detached, mechanical illustrations of common objects. Often based on appropriated advertising images. Pop art was preparing a new kind of subjectivity and art language . pop artists turned outward for aesthetic stimuli. Pop art was a significant sociological phenomenon. In turn, the consumer industry itself adopted it as an antidote to the rigidity of high art. Pop came to encompass the field of music, consumer design, and fashion , correspondent to an entire way of life among young people in the 1960's.

Keyword: pop, popular, popular art, mass culture, consumer culture, audience oriented art, modern art, popular visual culture, imagery

1.INTRODUCTION

In pop art, the narrative or epic impulse of abstract expressionism has been replaced by a frank portrayal of everyday life, and mass production has had the same meaning as unique works of art exhibiting their techniques, styles and styles. their images on some aspects of mass reproduction. , imaging derived from the media and consumer society. Pop artists have erased the line between high art and low art, drawing on advertising, pulp magazines, billboards, movies, television, comics and comics. Showcase.

In the field of visual arts, there were a number of participants in the pop art movement: Jim Dine, Roy Lichtenstein, Claes Oldenburg and Robert Rauschenberg, James Rosequist and Andy Warhol.

Robert Rauschenberg began to demystify Expressionist brush works by using them above an image found in newspapers.

Later, Andy Warhol, the most popular pop art artist, manipulated images of icons such as Marilyn Monroe and Mao Zedong using mass reproduction modes such as screen printing.

Roy Lichtenstein chose comics as a source; Benday used points to suggest more convincing mass painting methods. James Rosequist used billboards and Oldenburg and Bruggen inflated objects of everyday life to reduce their proportions. Pop art was not simply a reflection on the transformation of contemporary society into a spectacle he also questioned the very nature of art itself. Refusing to consider the art object as something sacred, pop artists have redefined it.

Pop art has changed dramatically since its creation in the 1950s, a direct reflection of the evolution of mass culture: everything is faster, better and a little brighter

and more self-aware. It's interesting that we continue to criticize this culture; maybe it's harder for our group to do it because it's much faster.

In Britain and the United States, pop has developed in parallel. It has followed its evolution chronologically from the beginning of the 1950s to its peak and its maturity from the middle to the end of the sixties. British pop and American pop were closely related, but they also differed in their roots, character and images.

In a clear break with the art of the immediate postwar period, Pop art defined the look of the 1960s when a new type of figurative images was drawn from images of mass media from advertising, magazines, pop music, cinema and comics appropriate and used in an artistic context. Blurring the boundaries between high and low culture was subversive, but also had a quick and widespread appeal.

By the mid-1960s, pop art had become a truly international phenomenon, with activity centers in London and New York. Advertising, magazines and pop music have propelled a social revolution. The glow of advertising underpinned a growing fascination for media celebrities. Film stars, pop musicians, artists, models, politicians, astronauts, cartoon characters have attracted attention and, in some cases, hero worship. These instantly recognizable images were a vital source for pop artists. They quickly responded by placing the portrait at the forefront of their work.

2. NEW WAYS OF MAKING ART-

In the middle of the century, Robert Rauschenberg passed through the window with American enthusiasm. He had an appetite for the winding street outside and he seemed full of jazzy slang. He was impolite, impolite and rude, as no American painter had ever been. he put anything in the art, postcards, socks, street junkies, paint, ties, son, cartoons, even stuffed animals, the absurd taxidermy was both funny and provocative.).

Pop art was a whole new type of art that emerged in its different way and attitude. It has exploited visual material evocative of any source, whether or not considered to have the status of art. This meant that comic books, cartoons, magazines and movie images were fair games for recycling in art. According to Eduardo Paolozzi- "the symbols can be integrated in

different ways, the watch as a calculating machine or jewel, a door as a panel or art object, the skull as a symbol of death to the west or symbol of the moon to the east. , camera like luxury or necessity. "(Notes for a conference at the ICA, 1958). Paolozzi has produced a series of incredibly innovative collages in which he has reassembled parts of heads assembled together to create totally strange sets. Like Hamilton and Henderson, collage was his forte the power of work did not come from the subject but from the different way in which he had been reinterpreted.

In 1957, Richard Hamilton defines pop culture with the following list:

"Popular, designed for a mass audience; short-term transitional solution; extensible, easily forgotten; at low price; mass produced; Young; spiritual; sexy; gadget; glamour; big deal."

In 1989, hamilton wrote about his collage that makes today's home so different, so attractive. - "He drew his resolution from the Bible rather than from Darwin. The goal here was to throw into the small space of a living room a representation of all the objects and ideas that invaded our post-war consciousness, we seemed to be heading for a bright future and our hitech world was changing surrounded by a starry world. Confidence in the eyes, a surge of optimism that lasted until the 60s, although it is clear that there is an interior, there are complications that make us doubt the categorization. "

Abstract American expressionism was the artistic backdrop of pop art. The early works of Hockney and Rauschenberg bear witness to abstract marks.

3. ORIGINES OF THE POP-

Rauschenberg has developed a new method of working combining screen-printed imagery and gestural painting linking different sections of the canvas. What identifies pop is the emphasis on imaging specific images of things and portraits especially if they are known or unknown people. Some recurring motifs define pop portraits are, an emphasis on strident color, a playful attitude to scale, as well as in the works themselves handling different scales, patterns of repeated abstract shapes are the last elements used in the type of formula. It is interesting to consider world events in relation to artistic techniques, including the

splicing and mixing of new combinations of images to produce a wide range of works of art. There is often a reciprocal relationship between significant developments, such as space travel over time, which is a practical way of researching politics and events from 1952-1969.

Illustrious black mountain collage was taught by Motherwell and Josef Albers. Johnson lived in New York and moved to Long Island shortly after being assaulted by extreme feminist Valerie Salanas, the same person who shot Andy Warhol. Johnson is credited for being the father of "mail art" and started the New York Mail School.

Thomson reconfigures the original photographic message with these simple additions, whose meaning is subverted and fuzzy. Ambiguous and poetic images, they turn into hybrid works of art, pop by essence.

Pop art was the by-product of this era, when it was created and shaped. The assassination of John F. Kennedy in 1963 changed the world. People at that time often say that they remember where they were and what they did when they heard it. The same was, the death of Diana, Princess of Wales. Important events such as these affect the mass of humanity and change the way we think and feel, both personally and politically. Pop music in the heart of 1960s youth culture was the Beatles. Peter Black painted them in 1963 and the same year, Andy Warhol made his double Elvis. These works of art have formalized the powerful positions won by idols of pop. They had become the new gods. If pop exhibited innocence and political experience, the space artist's astronauts occupied a position between the two or perhaps a pure experience. The paintings of Gerald Leing and Derek literally deal with such problems as the relation to space, where the old hierarchies of figure, object and scenery collapse.

Laing said of the work: "I wanted it to be clear to the observer that my paintings were reproduction paintings of reality, not of reality itself, they were a glorification of the consumer and a homogenized popular image. What in itself is a type of perfection? He further described the 1960s - "for me the two or three successive years of the pride of radical politics, sexual freedom, drugs and moral relativism, as well as the enemy of dislocation and of the disease".

There have certainly been other important art forms developed over these decades, and many artists who did not fit the style perfectly or whose work has changed over the years. Judy Chicago is generally considered to be the founder of feminist art, and from the mid-1970s to the 1980s she often addressed women's issues. Even his first works inspired by hard and optical art styles considered to have a feminine quality.

The artistic trends of the 2nd half of the 20th century reflect social values as well as the history of modern art. While many of these artists were trying to separate their art from the earlier trends of modern art surrealism and the principles of Marcel Duchamp and dada movements are evident among pop artists who focus on the objects of popular culture. The artistic movements that developed in the 1950s and 1970s have influenced many artists, while developments in communication, transportation and understanding of diversity have opened new national dialogues that have profound implications for American art.

The term pop art was coined in the 1960s to describe an artistic style that explores everyday imagery as part of consumer culture. Many of the artists working in this style began their career as commercial artists as a window dressing, billboard painter, comic book artist, popular culture continues to influence artists working in the world of contemporary art.

Andy Warhol is considered one of the most influential and recognizable American artists of the twentieth century. He coined the phrase "in the future, everyone will be famous worldwide for fifteen minutes". He is known for his celebrity character, his pale complexion, his striking white wig and the artist who created many silk screen images of popular American cultural icons. After graduating in graphic design at the Carnegie Institute of Commercial Art. Warhol was fascinated by the concept of American dream and commercialism.

4.FAMOUS ARTISTS OF THE POP ART MOVEMENT-

ANDY WARHOL (1928-1987, U. S. A.); Andy Warhol is considered to be one of the most influential and most recognizable American artists of the 20th century. He coined the phrase "in the future everyone will be world famous for fifteen minutes." He is known for his celebrity persona, pale complexion, striking white wig and the artist who created multiple silk screen images of

American popular cultural icons. After his graduation in graphics designing from Carnegie institute of commercial art. Warhol was fascinated by the concept of American dream and commercialism.

But above all, he desired glory and wealth and was fascinated by all who possessed it. What is great in this country is America, it is the tradition that the richest consumer buys essentially the same thing as the poor, like Coca-Cola.

In 1962, Warhol began creating his multiple images of commercial products, such as Campbell soup, cans, bottles of coca-cola and brillo boxes. Influenced by his background in graphic design, he creates images of things or celebrity images of movie stars such as Marilyn Monroe.

He has also created works of art with multiple images of horrific car accidents, the electric chair and the first lady in mourning, Jackie Kennedy. In the early 1960s, Warhol created what he called "the factory," where his staff created several silkscreen prints. Most of the time, Warhol never touched the paintings, but asked his staff to produce the works. Warhol wants a mass-produced mechanical aspect, suggesting that the artist's hand has little to do with creation.

5.ROBERT INDIANA (1928, U. S. A.)-

Indiana was one of a small group of New-York artists who, in the mid 1960's, began incorporating advertisement, billboards and other manifestations of commercialism into their art works. These artists, including Andy Warhol, Robert Rauschenberg, Jasper Johns, and James Rosenquist, developed what became known as American pop art. Indiana was particularly interested in bold commercial letters of bright, garish colors, often seen on road signs, and bill boards because of their power to communicate boldly and directly. The artist's use of strong lines and bold colors connect him both to the op and color field painters of the 1960's. His paintings and sculptures explored new relationships, between words and images, as he corporate graphic representations of words such as 'LOVE', 'EAT' and 'DIE'.

Between 1964 and 1966 Indiana developed a motif that is direct and symbolic of emotion. The now famous 'LOVE' was conceived first as a painting and later translated into sculpture. The large painted aluminium

sculpture of 'LOVE' in the besthoff sculpture garden stands six feet high serves as a reminder of an era.

6.GEORGE SEGAL-(U. S. A., 1924-2000)-

Regarded as one of the greatest American pop artists, George Segal's figures are unmistakable. He began his artistic career as a painter and a student of Hans Hofmann, an abstract painter and highly regarded teacher. He gradually turned to sculpture because it enabled him to create three-dimensional objects. Segal attempted to demystify art by making it accessible. He often said that his goal was to capture the paradox of individual solitude.

In the midst of populous places, his figures are placed in mundane situations, such as lunch counter, movie ticket booth, bus interior, or a park bench. His works are usually created in plaster cast from an actual human figure and sometimes recast in bronze.

His works express the loneliness and tensions of modern life. His sculptures have often been compared to the paintings of Edward Hooper, a fellow American whose work suggested a sense of mystery and loneliness. Both men captured specific monuments of modern life.

The other important artists of the pop art movement were- Jim Dine, Roy Lichtenstein, Claes Oldenburg, and Robert Rauschenberg, James Rosenquist.

7.CONCLUSION

The artistic trends of the 2nd half of the 20th century reflect social values as well as the history of modern art. While many of those artists were attempting to separate their art from the earlier trends of modern art. Surrealism and the tenets of Marcel Duchamp and the dada movements are evident in the pop artists focus on everyday objects from popular culture. The art movements that developed in the 1950's, 60's and 70's have influenced many working artists, as developments in communication, transportation and the understanding of diversity opened new national dialogues that have a profound effect on American art.

The term pop art was developed in the 1960's to describe a style of art that explores everyday imagery that is a part of consumer culture. Many of the artists who work in this style began their career as commercial

artists working as window dresses, billboard painter, cartoonist; popular culture continues to influence artists working in the contemporary art world.

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