

PALACKÝ UNIVERSITY OLMOUC

FACULTY OF ARTS

Department of English and American Studies

Miroslav Bellay

The Paintings of Pop Art in the United States of America:

Andy Warhol as a Pioneer

(Bachelor Thesis)

Supervisor: Mgr. David Livingstone Ph.D.
Olomouc 2016

Univerzita Palackého v Olomouci
Filozofická fakulta
Academic Year: 2014/2015

Study Programme: Humanitní studia
Form: Prezenční

Branch/comb.: Uměnovědná studia - Anglická filologie (UM-AF)

Document for registration BACHELOR STUDENT'S THESIS

Submits:	ADDRESS	PERSONAL NUMBER
BELLAY Miroslav	Považské Podhradie 275, Považská Bystrica	F13974

TOPIC IN CZECH:

Pop Art v Americe

THESIS TITLE IN ENGLISH:

Pop Art in America

SUPERVISOR:

Mgr. David Livingstone, Ph.D. - KAA

RESEARCH PLAN:

The aim of the thesis will be the analysis and presentation of Pop Art Movement in America in the second half of 20th Century. The thesis will deal with the cultural background and the artists of Pop Art Movement, mainly Andy Warhol. It will also describe the techniques of making Pop Art and will display its connections with modern culture in America.

List of recommended literature:

Publications in English:

Livingstone, Marco. Pop Art: A Continuing History. New York, NY: Harry N. Abrams, 1990.
Bourdon, David. Warhol. New York, NY: Harry N. Abrams, 1995.
Osterwold, Tilman. Pop Art. Germany: Taschen, 2007.
Collins, Bradford. Pop Art : the independent group to neo pop, 1952-90. London; New York, NY : Phaidon Press, 2012.
Brant, Peter, and Francesco Bonami. Warhol. Milano, IT: Ore Cultura Srl, 2014.
Warhol, Andy. The Philosophy of Andy Warhol (From A to B and Back Again). Eugene, OR : Harvest House Publishers, 1977.
Van Wyk, Gary. Pop Art: 50 Works of Art You Should Know. London; New York, NY: Prestel, 2013.

Publications in Czech:

Honnef, Klaus. Andy Warhol 1928-1987 : umění jako byznys. Kolín: Státní nakladatelství, 1992.
Pijoan, Josep. Dějiny umění. [Díl] 10. 2. vyd. Praha : Odeon, 1986.
Primus, Zdenek. Much pop and more art : umění šedesátých let v grafikách, multiplech a publikacích. Praha: Státní nakladatelství, 1994.

Student's signature:

Date:

1.4.2015

Supervisor's signature:

Date:

1.4.2015

I DECLARE that I am the author of the bachelor thesis entitled “The Paintings of Pop Art in the United States of America: Andy Warhol as a Pioneer” with the professional supervision of my supervisor and all the sources have been cited and acknowledged in the Bibliography section of this paper.

in Olomouc on the 5th of May 2016

.....

Miroslav Bellay

ACKNOWLEDGEMENT

I would like to express my gratitude to Mgr. David Livingstone Ph.D. for his guidance, time, patience and valuable information, with which he has provided me during the process of writing of the thesis.

CONTENT

1	INTRODUCTION.....	6
2	THE BEGINNINGS OF POP ART	8
2.1	ABSTRACT EXPRESSIONISM.....	8
2.2	THE INDEPENDENT GROUP	10
2.3	POP	10
2.4	MASS	11
3	THE FORERUNNERS OF THE AMERICAN POP ART	13
3.1	MARCEL DUCHAMP.....	13
3.2	EDUARDO PAOLOZZI	14
3.3	RICHARD HAMILTON	15
4	THE AMERICAN ARTISTS OF POP ART.....	16
4.1	JASPER JOHNS	16
4.2	ROY LICHTENSTEIN.....	17
4.3	ROBERT RAUSCHENBERG.....	19
4.4	JAMES ROSENQUIST.....	20
5	ANDY WARHOL	23
5.1	LIFE	23
5.2	THE SILKSCREEN TECHNIQUE	25
5.3	REPETITION	26
5.4	SELECTED PAINTINGS OF WARHOL.....	28
5.4.1	THE DOLLAR BILLS	28
5.4.2	CAMPBELL'S SOUP CANS.....	31
5.4.3	COCA-COLA BOTTLES	35
5.4.4	MARILYN MONROE	37
5.4.5.	MAO ZEDONG	40
6	CONCLUSION.....	44
7	RESUMÉ	48
8	BIBLIOGRAPHY	52
9	LIST OF APPENDICES.....	58
10	APPENDICES.....	60
11	ABSTRACT	77
12	ANOTACE	78

1 INTRODUCTION

The aim of the thesis is to present and analyze the paintings of Pop Art in the United States of America in the second half of the 20th century and show how it connects to the popular culture of that era. The thesis will focus mostly on works of Andy Warhol who is considered to be the pioneer of Pop Art. It will try to reveal if and how Warhol draws upon American society and mass culture. The main focus and analysis will be put on the selected most notorious of Warhol's paintings. Warhol is seen as a versatile artist, who was involved not only in painting but also in photography, film, and music. This bachelor thesis will not concentrate on these other fields of Warhol's art at all. Another goal is to study the fundamental principles of Pop Art and state their mutual influence upon one another and speak about their interconnection.

One of the reasons I chose to write this thesis on American Pop Art and mainly on Andy Warhol is that I come from the Slovak republic, as well as Warhol's family. Secondly, I study English philology and Art Studies, therefore, I found writing about art in regard to American culture the most suitable for me. And finally, I believe that art is a great indicator of the culture and society we live in and I chose Pop Art because there are visible changes in already mentioned culture and society after World War II and I was eager to discover how precisely this art movement reflects it.

The thesis starts with the second chapter concerning details as to how Pop Art originated. In order to present the basic principles that Pop Art shares, it is necessary to mention the official art movement of that time period which was Abstract Expressionism. After that, it is clearer to understand why the opposition represented by The Independent Group and later by Pop Art was relevant and based on the mass-production and mass-culture content.

The third chapter deals with the forerunners of American Pop Art. Despite that it is not an aim of this paper to present English artists of Pop Art, I will not avoid mentioning Eduardo Paolozzi and Richard Hamilton. Moreover, I will mention a Dadaist artist Marcel Duchamp as one of the most inspirational artists of the 20th century.

In the fourth chapter, I am going to briefly outline several main American artists of Pop Art and will also highlight their most influential paintings. I will mention names such as Jasper Johns, Roy Lichtenstein, Robert Rauschenberg and James Rosenquist. I

will state what were the most usual inspirations for them and to what aspects of culture their paintings connect to.

The fifth chapter is dedicated to Andy Warhol entirely. At the beginning, I will provide a short biography. In regard to his artwork, it is necessary for the reader to learn about the silkscreen technique which plays the key role in the look of Warhol's paintings. In addition to that, the repetition in his work is another interesting factor that I am going to focus on. Later in the chapter, I will propose and analyze in detail the selected paintings of his that I considered as the most notorious ones.

In this thesis, I use the book written by Warhol himself, the various biographies on him and other artists, as well as books about Pop Art and the art of the 20th century. I add some interviews with these artists too, and I do not forget to mention various art researchers. Their academic opinions are used as the evidence to my knowledge and discoveries.

The Appendices of this paper are linked to the text and contain pictures of the mentioned paintings. The reader can also find my own photographs from The Andy Warhol Museum of Modern Art in Medzilaborce which is the only museum dedicated to Warhol in Europe and that I visited during the study period for my thesis. Moreover, I declare the photographic material of Warhol's paintings from The Metropolitan Museum of Art taken during my trip to New York City in 2012.

2 THE BEGINNINGS OF POP ART

In this chapter, I will provide details as to how Pop Art originated. To fully understand the development of Pop Art, one should consider a broad information about the official art movement of that time period, which was Abstract Expressionism, as well as the opposition to this movement that I will consequently write about afterward. At the end of this chapter, I will state the basic principles that works of Pop Art share.

2.1 ABSTRACT EXPRESSIONISM

Abstract Expressionism was a movement in American painting that flourished in New York City after World War II. Some art historians use terms such as the New York School or action painting as well. Into this new wave of young American artists belonged Jackson Pollock, Willem de Kooning, Jay Meuser, Barnett Newman, Franz Kline and many others.¹

Whereas European traditional artists painted on a small canvas, Abstract Expressionists expressed themselves on large formats. For example, one of Pollock's most famous paintings, *No.5* (1948) measures 244 x 122 centimeters (see Appendix 1.1). It is important to realize that in this period after the World War II, the world's art center is moving from destroyed France to the United States.² Therefore, larger formats may be seen as some kind of rebounding from European ways of creating art.³ In the 1950s, Europe had been filled with Cubistic, Dadaistic and Surrealistic paintings full of shapes and ideas on the smaller formats. On the other hand, in the United States, artists such as Mark Rothko (see Appendix 1.2), had much to say to the observers. Rothko stated in an influential essay that: "To paint a small picture is to place yourself outside your experience, to look upon an experience as a stereopticon view with a reducing glass. However you paint the larger pictures, you are in it. It isn't something you command."⁴

¹ "Abstract Expressionism," *MoMA Learning*, accessed March 14, 2016, http://www.moma.org/learn/moma_learning/themes/abstract-expressionism.

² "Post-war American Art," *Artsy*, accessed March 15, 2016, <https://www.artsy.net/gene/post-war-american-art>.

³ "Scale," *MoMA*, accessed March 16, 2016, https://www.moma.org/cef/abex/html/know_more13.html.

⁴ Mark Rothko, "A Symposium on How to Combine Architecture, Painting and Sculpture," *Interiors* 10 (May 1951), 104, transcript accessed March 12, 2016, <http://www.guggenheim.org/artwork/6>.

To put it in another way, American artists felt that the only way to introduce their new and progressive ideas was to portray them on a large format.

As the name suggests, the main method they used was based on instinctive and expressive movements which resulted in abstract representation. Concerning this, Lisa Phillips, the author of the book *The American Art & Culture in 20th Century* (1999) argues that: “They worked spontaneously—dripping, pouring, splashing, the artist’s hand serving as a conduit for unconscious, unpremeditated feeling. The picture’s “life of its own” was, in fact, the unconscious revealed.”⁵ In the matter of expression, Pollock stated in his interview with the American author William Wright that: “The thing that interests me is that today painters do not have to go to a subject matter outside of themselves. They work from a different source. They work from within.”⁶ For this reason, abstract expression provided an unintentional reflection of their own American identity on the canvas where everyone could discover and see anything.

Furthermore, the interesting argument was proposed by the influential art critic Eva Cockcroft. She wrote in her essay “Abstract Expressionism, Weapon of The Cold War” (1974) that during the 1950s and 1960s, Abstract Expressionism was used as a propaganda weapon during the Cold War. Cockcroft introduces the evidence that rich American families—such as the Rockefellers—controlled economics and politics after World War II. They were donating millions of dollars to several American museums to elevate this art movement.⁷ The British journalist and historian Frances Stonor Saunders sums up the main reason of why the Rockefellers and the United States allegedly promoted it: “...in the propaganda war with the Soviet Union, this new artistic movement could be held up as proof of the creativity, the intellectual freedom, and the cultural power of the US. Russian art, strapped into the communist ideological straitjacket, could not compete.”⁸ Despite this, it is clear that Abstract Expressionists

⁵ Lisa Phillips, *The American Century: Art & Culture, 1950-2000* (New York: W.W. Norton, 1999), 16.

⁶ William Wright, “Jackson Pollock: An Interview,” (Sag Harbor, 1950), transcript accessed February 3, 2016, <http://homepages.neiu.edu/~wbsieger/Art201/201Read/201-Pollock.pdf>.

⁷ Eva Cockcroft, “Abstract Expressionism, Weapon of the Cold War,” in Francis Frascina ed., *Pollock and After: The Critical Debate* (New York: Harper Row, 1985): 125-133, accessed February 6, 2016, http://www.columbia.edu/itc/barnard/arthist/wolff/pdfs/week4_cockcroft.pdf.

⁸ Frances Stonor Saunders, “Modern art was CIA ‘weapon’,” *Independent*, accessed February 2, 2016, <http://www.independent.co.uk/news/world/modern-art-was-cia-weapon-1578808.html>.

were expressing their own ideas. I believe that it was probably not their intention to be used in this way, but the circumstances were against them. However, this kind of retraction of art into politics resulted in the development of opposite opinions which I am going to write in the next subhead.

2.2 THE INDEPENDENT GROUP

The Independent Group was a circle of intellectuals and artists around the Institute of Contemporary Art in London who was meeting from 1950 to 1952. Members, such as Lawrence Alloway, Richard Hamilton, Eduardo Paolozzi and Alison and Peter Smithson suggested that artists should reject forms of expression and draw upon the mass culture of post-war years, adopting it as the main source of their inspiration. They envisioned it as the source of people's culture which reflects society in the best way and should be represented in art as well. Even some of the first English artists of Pop Art were members of this group and they will be mentioned below.⁹

2.3 POP

The word 'pop' in Pop Art is usually considered to be a clipping of the word 'popular'. The Art historian, museum curator and member of The Independent Group Lawrence Alloway, was one of the first people who used it as an adjective with the word 'art'. In his article in the issue of *Architectural Design & Construction* in the February 1958, he stated: "It is in this situation that we need to consider the arts of the mass media. It is impossible to see them clearly within a code of aesthetics associated with minorities with pastoral and upper-class ideas because mass art is urban and democratic."¹⁰ For this reason, he realized that a new term which would divide the arising art movement from the official -ism is needed.

According to *Webster's New Twentieth Century Dictionary of the English Language*, the word "popular" means something "suitable or intended for the people or

⁹ "Contributors," *The Independent Group*, accessed March 14, 2016, <http://independentgroup.org.uk/contributors/>.

¹⁰ Lawrence Alloway, "The Arts and the Mass Media," *Warhol Stars*, accessed March 18, 2016, http://www.warholstars.org/arts_mass-media_lawrence_alloway.html.

all the people” or something “linked by the people or by most people.”¹¹ With attention to the last meaning, it is important to build on Alloway again. He did not refer this word to the new art because it was in favor of the general public, but because of the increasing number of artists who were rather “popping from the ground”. Therefore ‘pop’ may be derived from the verb ‘to pop’.¹²

Generally speaking, Pop Art was and still is criticized by many art theoreticians. But what Pop Art linked were artists who used a wide-selling, generally popular content as the main source of inspiration for their artwork. Because of that, he used ‘popular mass art’ in the rest of his article. Later in his career, he shortened it to Pop Art as we know it.¹³

2.4 MASS

Surprisingly, many art historians and authors of books argue that Pop Art is not an appropriate name for the movement.¹⁴

It has always applied in the past that the term used for a particular art movement carried the main aspect or principle of itself. For example, Abstract art was made by abstraction of form or Realism by the realistic representation of reality. Thus, according to Eric Shanes, the author of the book entitled *Pop Art* (2009), it should rather be named Mass produced Art or just Mass Art.¹⁵

The most significant aspect which Pop Art took from the era of its origin was mass culture content, such as magazine advertisements, comics and all sorts of brand names and logos. Moreover, it even took over mass production techniques, for instance, Warhol’s silkscreen printing, which I am going to write about later. Shanes shares this view when he argues that: “...the central preoccupation of so-called Pop Art has always been the effects and artifacts of mass-culture, so to call the tradition Mass-Culture Art is, therefore, more accurate.”¹⁶ In the following pages, this thesis will provide more

¹¹ Noah Webster, *Webster's New Twentieth Century Dictionary of the English Language unabridged*, 2. ed. (Cleveland: World Publishing Company, 1968), 1401.

¹² Lawrence Alloway, “The Arts and the Mass Media,” *Warhol Stars*, accessed March 18, 2016, http://www.warholstars.org/arts_mass-media_lawrence_alloway.html.

¹³ Lawrence Alloway, “The Arts and the Mass Media.”

¹⁴ Eric Shanes, *Pop Art* (New York: Parkstone, 2009), 7.

¹⁵ Eric Shanes, *Pop Art*, 7.

¹⁶ Eric Shanes, *Pop Art*, 7.

examples to support the statement that mass production and mass culture played a great role in Pop Art.

To sum up, Abstract Expressionism was the American art movement represented by the large format paintings and the abstract way of expressing. Many art critics argued that it was popularized by many donors who were using it as propaganda, to show the Soviet Union that Americans can do something new and their own. The Independent Group was against it and suggested that in that time period, artists should draw upon the mass culture material in order to reflect the culture. As a result, they started using mass culture content and mass production techniques in the art.

3 THE FORERUNNERS OF THE AMERICAN POP ART

This brief chapter will concentrate on three notable artists of the 20th century. The first figure named here—Marcel Duchamp—belongs to the Dada movement, but is essential to mention here as well. The following two artists, Eduardo Paolozzi and Richard Hamilton were English artists and members of The Independent Group who are considered to be the first artists of Pop Art. Even though this thesis focuses on American artists of Pop Art, it is inevitable to mention at least these two English artists because as I stated in the previous chapter, Pop Art originated in The Independent Group in Great Britain in the 1950s.

3.1 MARCEL DUCHAMP

Many Pop Art researchers and art historians consider Marcel Duchamp's *Fountain* (1917) as the main influence of Pop Art.¹⁷ This fact was emphasized by many American artists of Pop Art which will be written about at a later point. Even *The Guardian's* art critic Jonathan Jones connects Duchamp's influence upon Warhol himself. He says: "New York must have struck Duchamp as a spectacle from the future. From Otis elevators and skyscrapers to ultra-modern bathrooms and steel combs, "all the great modern things", as Andy Warhol was to call them, were already in place in America in 1915 while Europe was still struggling free of its ancient regimes."¹⁸ Warhol—by modern things—meant the mass produced, everyday objects.

Because of that, Duchamp's creations, known as 'ready-mades', were built on the idea that whatever artist proclaims as art becomes art. In addition to that, Duchamp signed them.¹⁹ This applies perfectly for his *Fountain* (see Appendix 2.1), a mass produced ceramic urinal which was bought in the ordinary hardware store. Shanes recalls Duchamp's first attempts with this form and he states: "According to Duchamp (or initially at least), a major reason he had chosen to exhibit such an article was to raise

¹⁷ Gary van Wyk, *POP ART: 50 works of Art You Should Know* (Munich: Prestel, 2013), 24.

¹⁸ Jonathan Jones, "Reinventing the wheel," *The Guardian*, accessed November 19, 2015, <http://www.theguardian.com/books/2008/feb/09/art>.

¹⁹ Lukáš Bártl, "Konceptuální umění," (Lecture, *Dějiny světové fotografie 2*, Olomouc, April 14, 2016).

it to the status of an art-object by forcing us to recognise the inherent beauty of a mass-produced artifact which normally provokes no aesthetic response whatsoever.”²⁰ Later, he also adds, “thereafter anyone could become an artist.”²¹ By expressing this, Duchamp opened up the door of the art world to many young visionaries in the mid and late 20th century who started using ordinary objects in their artwork.

This was probably one of the most important moments in the history of modern art because it is obvious that there is a shift from traditional consumption of art hidden in the masterpiece and the skills of an artist to art hidden in an idea behind an art piece.²²

3.2 EDUARDO PAOLOZZI

In the first considered work of Pop Art, the English artist Eduardo Paolozzi, a member of The Independent Group, pushed the boundaries of contemporary art by including imagery from popular culture.

Inspired by Duchamp, he includes ordinary things, images in the form of magazine advertisements, in this case, Coca-Cola and the poster of an airplane (see Appendix 2.2). Also, he adds the short, ironic text and a gun with a “POP!”-sign aimed at a woman’s face. He named this piece *I was a Rich Man’s Plaything* (1947). Gary van Wyk points out that “the pistol that Paolozzi pasted in front of the woman’s face implies violence; the “POP!” that shoots out signals death—it is the pop of the balloon deflating. In this Paolozzi image, men master machines, they are heroes flying high; women are low sinners, sirens of the street, playthings.”²³ In 1947, only two years after WWII, Paolozzi views the glorifying of men everywhere and decides to portray it from the perspective of women. They put themselves in the position of ‘playthings’ for superior men who won the war. In other words, he ironically shows us how popular magazine imagery around us reflects the untold truth about the society of the era.

²⁰ Eric Shanes, *Pop Art* (New York: Parkstone, 2009), 14.

²¹ Eric Shanes, *Pop Art*, 14.

²² Lukáš Bártl, “Konceptuální umění,” (Lecture, *Dějiny světové fotografie 2*, Olomouc, April 14, 2016).

²³ Gary van Wyk, *POP ART: 50 works of Art You Should Know* (Munich: Prestel, 2013), 26.

3.3 RICHARD HAMILTON

Besides the collage *Just what is it that makes the modern home so different, so appealing?* (1956), Hamilton proposed a list of characteristics of the early Pop Art movement in the letter to the English architects and authors of many books about architecture Alison and Peter Smithson. As the opposition to Abstract Expressionism, official art expression of that time, he writes that “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.”²⁴ He turned away from Alloway’s usage of the word ‘pop’. He stated that Pop Art should become popular for an audience and draw upon Duchamp’s ordinariness.

These characteristics apply for the collage mentioned above as well (see Appendix 2.3). Hamilton used newspaper photographs to ironically demonstrate gender roles, masculinity and fun on the male side and beauty with a submissive position on the female side. He also shows the obsession with modern equipment in the British homes after the WWII, again like Paolozzi, by using newspaper advertisement. He uses comic book imagery as well. However, Hamilton’s Pop Art characteristics influenced some other artists but it was no longer up to date in the 1960s.

To summarize, Marcel Duchamp influenced the emergent art movement of the 1950s by his *Fountain* (1917) and other ready-mades. As mentioned above, the members of The Independent Group used mass culture content in art. Eduardo Paolozzi is considered to be the author of the first Pop Art Painting and Richard Hamilton tried to come up with basic principles of this new movement.

²⁴ Richard Hamilton, “Letter to Peter and Alison Smithson by Richard Hamilton,” *Warhol Star*, accessed November 13, 2015, <http://www.warholstars.org/warhol/warhol1/andy/warhol/articles/popart/hamilton.html>.

4 THE AMERICAN ARTISTS OF POP ART

This chapter will cover the basic information about the development and artwork of Pop Art in the United States of America. Knowing the productions of other artists of Pop Art is fundamental to further study of Warhol's work, even though it is, in a number of ways, different from further proposed artists. Later, I will argue that he was influenced by them.

4.1 JASPER JOHNS

Jasper Johns used the best known American symbol in his artwork. His *Flag* (1954) presents the well-known American flag (see Appendix 3.1.1). Later, he creates more paintings dealing with this theme.

Even though many people might see this as a reproduction, it is more than that. Gary van Wyk claims that "During the 1960s, Jasper Johns—like Eduardo Paolozzi and other artists—was profoundly affected by the philosopher Ludwig Wittgenstein's logic and his writings on language, which distinguished the sign from what it referred to."²⁵ In other words, Johns isolated the sign from its meaning because he changed this sign and an observer is aware of it. The flag has forty-eight stars instead of fifty. Johns himself talked about his flag paintings: "...the painting of a flag is always about a flag, but it is no more about a flag than it is about a brush-stroke or about a colour or about the physicality of the paint, I think."²⁶ I believe that Johns, similarly to the Abstract Expressionists, wanted to capture something new and purely American. It is certain that he stands on the threshold between Abstract Expressionism and Pop Art. His *American flags series* and *Map* (1961) is the evidence itself (see Appendix 3.1.2). Both are painted in an expressive way, but not in the abstract. By this, he rises the art matter higher than the portrayed object or a symbol which is not the most important one. In this way, he celebrates Duchamp's heritage and he deepens it in the fine art.²⁷

²⁵ Gary van Wyk, *POP ART: 50 works of Art You Should Know* (Munich: Prestel, 2013), 36.

²⁶ "Jasper Johns (b. 1930) Interview with David Sylvester," *BBC Interview in 1965*, transcript accessed April 23, 2016, <https://msu.edu/course/ha/452/johnsinterview.html>.

²⁷ Gary van Wyk, *POP ART: 50 works of Art You Should Know* (Munich: Prestel, 2013), 36.

It is logical to ask why Johns used the American flag. Catherine Craft offers an explanation of why he painted it. Her theory is based on Johns's unconsciousness and the story of him and his father. She argues that a revolutionary war hero William Jasper sacrificed his own life to recover the flag when it was shot down during a battle. Johns's was named after him.²⁸ Therefore, the flag might have personal importance.

It is obvious that the American flag was and still is more than a national symbol. Especially after WWII, it is rational to think that citizens of the United States felt extremely proud to be Americans.²⁹ Jasper Johns was aware of it and in my opinion, this is the reason why he painted flags. Even today, many Americans hang the flag above their door at home. Therefore, the flag is used to express the American patriotism in art.

4.2 ROY LICHTENSTEIN

Even though Lichtenstein's technique and even artwork are often used in various ways nowadays, he was not always that popular. Many art critics concluded that his paintings lack effort, talent, and idea. But by the end of the 1960s and even today, his paintings, as well as Warhol's, are considered to be the main representatives of the Pop Art movement.³⁰

Lichtenstein's first attempts were connected with Disney cartoons of Mickey Mouse and Donald Duck. *Look Mickey* (1952) is the first one of them (see Appendix 3.2.1). It shows Donald Duck saying to Mickey Mouse that he 'caught a big one'. Considering that he was twenty-nine year-old at that time, it is logical to think that he meant that he finally found his style. Even though this painting was not fully made in Lichtenstein's technique, Bradford R. Collins sums up the importance of this artwork in Lichtenstein's career: "Donald figures his egoistic exhilaration about the possibility that he, the ambitious artist, has finally 'hooked' the 'big one', the breakthrough approach that had for so long eluded the almost forty-year-old artist."³¹ Consequently, the observer assumes that Lichtenstein portrayed himself as Donald Duck.

²⁸ Catherine Craft, *Jasper Johns* (New York: Parkstone, 2009), 31.

²⁹ "The 1950s," *History*, accessed March 23, 2016, <http://www.history.com/topics/1950s>.

³⁰ Alastair Smart, "Warhol vs Lichtenstein: A case of prophet and gloss," *Telegraph*, accessed February 18, 2016, <http://www.telegraph.co.uk/culture/art/art-features/9902833/Warhol-vs-Lichtenstein-A-case-of-prophet-and-gloss.html>.

³¹ Bradford R. Collins, *Pop Art: The Independent Group to Neo Pop, 1952-90* (New York: Phaidon, 2012), 93.

Not only that he finally found what suited him the most but also reinvented the older printing method called Ben-day dots. This technique is named after New York printer Benjamin Day who invented the process in 1879. According to *Collins Dictionary*, Ben-day is “a process for adding tone or shading, as in reproducing drawings, by the overlay on the plate of patterns, as of dots.”³² They are mainly used as the mid-tones of the skin. Lichtenstein’s work is also significant for its use of strong black contours and limited palette of colors. These three characteristics of Lichtenstein’s work add the feeling of the mass produced print and the final image looks flat. The usage of a printing method and the flatness of his paintings suggest advertisement.

The following paragraphs concern Lichtenstein’s most famous Pop Art works influenced by comic book imagery which became a major phenomenon after WWII. It is easy to find the original picture that he used as an inspiration. The comic book series such as romantic comics *Young Romance* and *Real Western Romances*, or comic books for boys, mainly *Captain America*, *Boys’ Ranch* or *The Newsboy Legion*, were created by Joe Simon and Jack Kirby in the late 40s.³³

Love Comic paintings, such as *Drowning Girl* (1963) were influenced by romance comics (see Appendix 3.2.2). Usually, these paintings focused on a beautiful young and devastated woman. In order to express simple emotions, Lichtenstein used comic balloons with a short text featuring the hidden narrative. In essence, the usage of comic book imagery and text logically links his art with the literary tradition. The girl says: ‘I don’t care! I’d rather sink—than call Brad for help!’. For the most part, it means that the painting does not show a moment, but the whole situation captured in this simple emotion. Collins explains why the audience feels amazed by his work, he states that: “The object of their smile is not the behaviour of the storybook characters per se, however, but their own experience with the story of true love.”³⁴ What Collins argues about is that similar to the books, the audience can see themselves in it.

³² “Benday Process,” *Collins Dictionary*, accessed February 20, 2016, <https://www.collinsdictionary.com/dictionary/american/benday-process>.

³³ “Young Romance: The Best of Simon & Kirby’s Romance Comics,” *Fantagraphics*, accessed February 21, 2016, <http://www.fantagraphics.com/youngromance/>.

³⁴ Bradford R. Collins, *Pop Art: The Independent Group to Neo Pop, 1952-90* (New York: Phaidon, 2012), 107.

Whaam! (1965) is an example of another influence of Lichtenstein (see Appendix 3.2.3). In this case, the war comic books. This type of stories portrays brave American heroes. However, the inspiration in comic book imagery was the main argument of Lichtenstein's critics who argued that his work is only a replication of the other artists. But again, he used his unique technique to transform this comic book imagery into his own art form. Gary van Way and many other authors defended him by stating: "In fact, Lichtenstein's works are more complex than they seem. To heighten their aesthetic impact, he altered the source image, its colours, its speech bubble, its text, and dramatically enlarged it."³⁵

Apart from his *Love and War series*, Lichtenstein created many other paintings. One of his most famous is called *Masterpiece* (1962). He portrays a beautiful blond girl with 'Brad', her 'darling' (see Appendix 3.2.4). Lichtenstein anticipates his own success through her words in the balloon by saying '...you'll have all of New York clamoring for your work!'.

Later in life, Lichtenstein painted more subjects that were not inspired by the comic book imagery. With Lichtenstein's contribution, Pop Art proceeded from low art influenced and represented by advertisement and comic book imagery to more abstract and idealized high art. He examined abstract expressionism and its brushstrokes in *Brushstrokes* (1965) or *Yellow and Green Brushstroke* (1966) and catapulted his method to the high art by reproducing modernists (see Appendix 3.2.5). The author of Lichtenstein's biography Janis Hendrickson states: "Apparently it was important to Lichtenstein to work with the 'giants' of modernism, who, through their reproduction on art calendars and postcards, had become trademarks styles or clichés in their own right."³⁶ In fact, Lichtenstein's artwork became more abstract and lost most of its popular based content.

4.3 ROBERT RAUSCHENBERG

Robert Rauschenberg was an art student at Black Mountain College in North Carolina, where he met his great influence, John Cage in the 1950s. Cage was an American

³⁵ Gary van Wyk, *POP ART: 50 works of Art You Should Know* (Munich: Prestel, 2013), 60.

³⁶ Janis Hendrickson, *Roy Lichtenstein* (Köln: Benedikt Taschen, 1992), 52.

composer and performance artist. He is considered to be one of the most influential American artists of the 20th century. He is best known for the composition "4'33" in 1952.

In his 'combines', Rauschenberg used the magazine photography and products, such as Coca-Cola. Similarly to Warhol, he used the silkscreen technique for his paintings which allowed him to transfer mass media printing into art and produce more copies of his work. Then he used paint to give these combines more of his personal touch.

One of his most famous artworks is *Retroactive I* (1963). It is a collage containing the face of J.F. Kennedy and a picture of a parachuting astronaut (see Appendix 3.3). Rauschenberg started with this painting when Kennedy was still alive. The symbolic imagery of the painting might represent Kennedy's promises. The parachuting astronaut would then represent the upcoming space program. Van Wyk says: "Kennedy's pointing hand recalls both Michelangelo's image of the creator reaching out to Adam in the Sistine Chapel."³⁷ In other words, Kennedy is probably put in the middle of the collage as the man who is able to recreate a new America. As Rauschenberg once stated: "I was bombarded with TV sets and magazines, by the refuse, by the excess of the world... I thought that if I could paint or make an honest work, it should incorporate all of these elements, which were and are a reality."³⁸ Collage was the most efficient way for him to combine and present cultural elements and they would then be presented to the audience on the canvas.

4.4 JAMES ROSENQUIST

A former billboard painter, James Rosenquist is an author of many political and anti-war Pop Art paintings. He followed many other artists and borrowed the magazine imagery and advertising as the main source of his inspiration.

In *I Love You with My Ford* (1961) he painted the car advertising at the top in contrast to the food one, showing cooked spaghetti at the bottom (see Appendix 3.4.1). He placed the lovers somehow compressed between those two images, a woman coming from the bottom and a man from the top. It is relevant to think that Rosenquist portrayed gender stereotypes. According to Collins, this way of composition reflects both men and women: "In *I Love You with My Ford* the sleeping lovers are uncomfortably

³⁷ Gary van Wyk, *POP ART: 50 works of Art You Should Know* (Munich: Prestel, 2013), 58.

³⁸ Robert Hughes, *The Shock of the New* (New York: Alfred A. Knopf, 1981), 345.

wedged between conventionally hard, masculine forms at the top and curvilinear, feminine ones at the bottom.”³⁹ Moreover, this notion is multiplied by the fact that female face arises from the bottom spaghetti picture and male face does the same from the top picture. Therefore, these two ‘poles’ meet in the middle.

Rosenquist uses the car and food advertising in political works as well. For example, in *President Elect* (1960-1/4) he combines it with the campaign photograph of J.F. Kennedy (see Appendix 3.4.2).

Looking at his anti-war painting, *F-111* (1964-5)—painted on 51 panels and 26 meters in length—sends a not so clear message to the audience in the first place, even though it is considered as Rosenquist’s masterpiece (see Appendix 3.4.3). F-111 was a new multipurpose tactical fighter bomber capable of supersonic speeds under development at that time.⁴⁰ On the one hand, the painting could be translated as the celebration of military progress or on the other hand, as the criticism of wars, especially the one in Vietnam. In an interview with Swenson, Rosenquist proposed a different point of view, he states that: “People are planning their lives through work on this bomber, in Texas or Long Island. A man has a contract from the company making bomber, and he plans his third automobile and his fifth child because he is a technician and has worked for the next couple of years.”⁴¹ Later he adds: “The prime force of this thing has been to keep people working, an economic tool; but behind it, this is a war machine.”⁴² This explains his attempts to show the audience how ignorant, selfish and backwards people in the 1960s were.

In this chapter, I introduced several American Pop Artists. I started Jasper Johns, who used the American flag as the main inspiration. Then I continued with Roy Lichtenstein, greatly influenced by comic book imagery. Lichtenstein contributed with his brushstrokes paintings because he proceeded Pop Art from low art to more abstract and idealized high art. Robert Rauschenberg and James Rosenquist both created paintings

³⁹ Bradford R. Collins, *Pop Art: The Independent Group to Neo Pop, 1952-90* (New York: Phaidon, 2012), 190.

⁴⁰ “F-111”, *FAS Military Analysis Network*, accessed April 3, 2016, <http://fas.org/man/dod-101/sys/ac/f-111.htm>.

⁴¹ G.R. Swenson, “The F-111: An Interview with James Rosenquist,” in *Bulletin of the Metropolitan Museum of Art* (New York: Metropolitan Museum of Art, 1967-1968), 284.

⁴² G.R. Swenson, “The F-111: An Interview with James Rosenquist,” 284.

with politic themes. It is relevant to state that Pop Art covered every theme of the nation. From romance to sadness, war, politics, gender stereotypes and even manufacturing and society. However, talking about American artists, I have not mentioned the most famous one, yet.

5 ANDY WARHOL

This whole chapter will concentrate on the leading figure of the Pop Art movement. During the years, Andy Warhol developed significant methods and style of creating that almost every art enthusiast is able to distinguish his work from other artists immediately. In his works, Andy mostly captures the nature of the culture of the 1960s. He draws upon product advertisements, Hollywood celebrities, in hand with magazine „hot-topics“.

In the first subhead, I will provide a short biography. I will propose and explain the main work in the field of paintings in the following subheads. For example, I will mention *Dollar Bills series*, *Campbell's Soup Cans series*, *Coca-Cola Bottles series* and portraits of Marilyn Monroe and Mao Zedong.

5.1 LIFE

Andy Warhol was born as Andrew Warhola on the 6th of August 1928 in Pittsburgh in Pennsylvania. He was the fourth child of working-class immigrants Ondrej Warhola and Julia Warhola, born as Júlia Zavacká. The Warhola family comes from a small village called Miková in current the Slovak republic. It was part of the Austro-Hungarian Empire at the beginning of the 20th century. Warhol had two brothers, the third one died before he was born. As almost everybody in the Eastern Slovak region, Warhol parents were Byzantine Catholics and they raised their children in the same religion.⁴³

From the earliest age, Warhol suffered from several diseases. Consequentially, he became a hypochondriac and developed a fear of hospitals. When he was eight his skin lost a lot of pigment and he became so pale that people would think that he is an albino. For this reason, he became an outcast at school and bonded with his mother, which greatly influenced him and his artistic work. When he was thirteen, his father died in an accident.⁴⁴

⁴³ Valika Maďarová, *Warhol: Andy Warhol v kraji svojich rodičov* (Medzilaborce: Múzeum moderného umenia Andyho Warhola v Medzilaborciach, 2012), 14.

⁴⁴ David Bourdon, *Warhol* (New York: Abrams, 1989), 17.

After graduating from high school in 1945 he enrolled in the Carnegie Institute of Technology in Pittsburgh, where he studied commercial art. After earning a Bachelor of Fine Arts in pictorial design in 1949, he moved to New York City.

Warhol worked as an arranger of shop windows in New York. Michal Bycko, the curator of The Andy Warhol Museum of Modern Art in Medzilaborce and the author of the text in the museum's catalog explains Warhol's tactics of arranging: "He notices that the streets of New York are full of different types of scripts, technically accomplished, luminous etc. ... He decided that for his artistic implementations of shop windows he will use calligraphy of his mother."⁴⁵ Showing the mother's handwriting—a usual Slavic woman—must have caught an attention of the customers and provoke the view of New Yorkers on the advertisement. It was not only the business move, but it also showed that the relationship with his mother was not only on emotional basis but also on the business one.

Also in 1949, he started to work as an illustrator for the various magazines, *Glamour*, *Charm* and *Seventeen* mostly. He started using the famous Andy Warhol version of his name. David Bourdon, Warhol's friend and the author of his biography remembers that: "While Andy at that time signed most of his name legibly, he let the final "a" trail off as a horizontal line. Someone on the magazine's staff could easily have misconstrued the "a" as a decorative dash and inadvertently omitted it."⁴⁶ It is certain that Warhol liked this and he used this version since that moment.

It was during the 1960s when he began to make his most iconic paintings inspired by other artists of Pop Art that I mentioned in the previous chapter. His new paintings contained the dollar bills, Campbell's Soup Cans, Coca-Cola bottles, celebrities such as Elizabeth Taylor, Elvis Presley, Marlon Brando, Muhammad Ali, and his most famous model—Marilyn Monroe. Later in life he was influenced by newspaper headlines or photographs of police dogs attacking protesters or pictures of electric chairs.

At the same time, Warhol needed more space to create the endless reproduction of his own work. Consequently, he founded his studio, which everybody called The Factory. It is described in the book *POPism: The Warhol Sixties* (1980), which he wrote

⁴⁵ Valika Maďarová, *Warhol: Andy Warhol v kraji svojich rodičov* (Medzilaborce: Múzeum moderného umenia Andyho Warhola v Medzilaborciach, 2012), 17.

⁴⁶ David Bourdon, *Warhol* (New York: Abrams, 1989), 26.

with his friend Pat Hackett: “The studio was about one hundred feet by fifty feet with a concrete floor. The windows along Forty-Seventh Street faced south, but Warhol preferred keeping most of the light blocked out.”⁴⁷ This space brought together many artists, models, intellectuals, writers and celebrities. His work became popular and controversial. In *The Factory*, Warhol shot several movies with the help of other creators. They usually concentrated on the simple idea. Bourdon explains how films of the 1960s artists looked like: “Their films varied considerably in subject matter, technique, and style, but were collectively characterized as “avant-garde,” “experimental,” “independent,” and most popularly “underground,” a term rich with erotic and antiestablishment overtones.”⁴⁸ The most noticeable of his films is *Sleep*. He also managed and produced a rock band *The Velvet Underground*.

Even the author of *the S.C.U.M. Manifesto* (1967), a radical feminist Valerie Solanas participated in *The Factory*. After she was turned away, she shot Andy Warhol and the art critic Mario Amaya. Both of them survived. The shooting had a profound effect on Warhol's life and art. He writes about this incident and days in the hospital in *The Philosophy of Andy Warhol* (1975): “The whole time I was in the hospital, the “staff” kept on doing things, so I realized I really did have a kinetic business because it was going on without me. I liked realizing that, because I had by that time decided that “business” was the best art.”⁴⁹

In 1973, Warhol continued to work and he painted several other paintings. He also founded *Interview* magazine with Gerard Malanga.

Warhol died on the 22th of February 1987, in New York after a gallbladder surgery. He was buried next to his parents in Pittsburgh.

5.2 THE SILKSCREEN TECHNIQUE

The silkscreen technique was a handicraft printing technique popular in the United States in the 20th century. It allowed printing on materials such as wood, glass or textiles. Because of its various ways of usage, Warhol used it to print several layers of paint to create his artwork.

⁴⁷ Andy Warhol and Pat Hackett, *POPism: The Warhol Sixties* (New York: Harcourt Brace Jovanovich, 1980), 27.

⁴⁸ David Bourdon, *Warhol* (New York: Abrams, 1989), 164.

⁴⁹ Andy Warhol, *The Philosophy of Andy Warhol* (London: Penguin Books, 2007, 1st ed. 1975), 92.

The process was not so complicated. First, a piece of silk cloth was stretched out on the wooden frame. Next, there was a stencil needed. To create that, a specially prepared sheet was placed over the original design. The sheet had several layers. The top named amber colored layer made from a nitrocellulose or synthetic lacquer base and a very thin layer of soft rubber cement. Only the top layer was cut with a special knife. When the outlines were cut according to the original design, the film within these outlines must have been peeled off. Then the film was ready to adhere to the silk. It was done by adhering liquid. This liquid made the film very sticky and then it was pressed on the silk. The remaining liquid was removed. The backing paper was peeled off and the film stuck to the silk. There were large areas of bare silk and areas with the film. The printing frame was ready to print. The printer used oil paint and poured it on the screen and took the squeegee and drew it over the screen. There was a canvas underneath. Paint went through the areas without the film and made the image on the canvas. It should have been used several times and for each color, there must have been separate printing frame made.⁵⁰

An important aspect to note is the fact that Warhol used silkscreen technique in his creating process in order to evoke mass printing and commercialism. Consequently, it became a significant feature of his work. By this, Warhol was able to make several copies of his artwork. At the beginning of his career, he transferred hand-drawn images but used photography later. Even though he was using printing method, there are obvious mistakes and unintentional marks on the canvas which make his work unique.

5.3 REPETITION

There is another feature of Warhol's work that everybody notices immediately. When you look at Warhol's most famous series such as *Campbell's Soup Cans*, *Dollar Bills* or even *Marilyn Monroe*, you will see that there are several copies or variations of the same image and mostly there are several identical images on one canvas.

⁵⁰ "Silk Screen Technique," (New York: Creative Craft Press, 1939), *Aesthetic Apparatus*. accessed March 10, 2016, <http://www.aestheticapparatus.com/other/velonis-silkscreentechnique.pdf>.

Hence, this repetitiveness in Warhol's work is a disputable topic. There are many art historians and their opinions on why Warhol endlessly repeated the same images split into two.

The first opinion argues that Warhol did these repetitions and variations to express the mass society and culture because the products were being made unceasingly. Gary Indiana, the author of *Andy Warhol and the Can that Can Be Sold* (2010) writes about *Campbell's Soup Cans series* and their variations: "The inconsequential variations on the container and unrelenting emphasis on monotony and repetition do indeed stress "the practical and impermanent" as the mode of life in a mass society—an idea that can be extended to Warhol's depictions of human faces and bodies, plants, and animals, materiality and emotion."⁵¹ It is logic and undoubtedly interesting to think that Warhol not only painted the mass society content, moreover, he expressed it by the composition.

The second opinion is not very famous in the art world, but it definitely deserves to be mentioned. The curator of The Andy Warhol Museum of Modern Art in Medzilaborce, Michal Bycko states that this repetition may be observed in Warhol's mother art in Miková village. In the museum catalog, Bycko mentions the woman who knew Julia Warhola: "Granny Chomova, which has remembered Warhol's mother as a child, visually showed us how Julia Warhol painted skirting boards and cottage fronts in Miková. With a wide brush, she made different ornament shapes of different colours regularly repeating. These shapes have mostly visually reminded flowers. The simple repeating of simple ornaments."⁵² I mentioned above that Warhol had a very close relationship with his mother, so I think this point of the view is relevant in a discussion about the repetition in Warhol's work. In addition, Bycko points out that Julia Warhola might have been influenced by the religion and decoration of churches. He alludes to the fact that the interior of the Greek-catholic and orthodox churches is the most distinguishing for its iconostasis—portraits of saints called icons. They were available through small reproductions, even to the poorest person. Warhol might encounter them when he went to the church of the Byzantine rite.⁵³

⁵¹ Gary Indiana, *Andy Warhol and the Can that Can Be Sold*, (New York: Basic Books, 2010), 88.

⁵² Valika Maďarová, *Warhol: Andy Warhol v kraji svojich rodičov*, (Medzilaborce: Múzeum moderného umenia Andyho Warhola v Medzilaborciach, 2012), 21.

⁵³ Valika Maďarová, *Warhol: Andy Warhol v kraji svojich rodičov*, 19.

It is interesting to consider how Warhol might have thought about mass culture content. Certainly, he saw it all as the icons of the society of the 1960s and decided that this religious way of imagery will express the mass society as well.

5.4 SELECTED PAINTINGS OF WARHOL

5.4.1 THE DOLLAR BILLS

One of the signs that are carried through some Warhol's paintings is a dollar. At the beginning of his career, he searched for the symbol that would represent the United States and its culture like he saw it. Unlike Jasper Johns, who chose the American flag for it, Warhol had no interest in portraying the American patriotism. What he chose instead was the economic symbol which in his opinion represented the real power and his own obsession with it.⁵⁴ The fact that there is a representation of dollar bills in the painting and not actual dollar bills suggest that he draw upon Wittgenstein's ideas like Johns did. Even Warhol himself dedicated a couple of pages to economics in *The Philosophy of Andy Warhol* which is going to be mentioned later.

His most notorious painting from the *Dollar Bills series—200 One Dollar Bills* (1962) reveals its multiplied value (see Appendix 4.1.1). It was sold for a remarkable \$43.8 million dollars in November 2009 at the New York Sotheby's sale.⁵⁵

For some, it may seem just like 200 bills in a grid-like pattern. But considering what hides behind, is the message that might be the interest of every art lover. As it was said in the previous chapters, artists of Pop Art wanted to show the audience its own true values and lifestyle. Imagining what possibilities there may have been, I believe that from all artists, Warhol chose the most common one. Every country in the world has its own currency and it is undoubted that money has the most materialistic value even today. The majority of people in the United States had at least one dollar in their pocket in the 1960s. The economic analyst David Cooper states in his report for the Economic Policy Institute that "...throughout the 1960s and 1970s, a full-time, full-year minimum-wage income was above the poverty line for a family of two. At its high point in real value in the late 1960s, a full-time, full-year minimum-wage income was enough to keep

⁵⁴ Andy Warhol, *The Philosophy of Andy Warhol*, (London: Penguin Books, 2007, 1st ed. 1975), 132.

⁵⁵ Roger Kamholz, "Andy Warhol and '200 One Dollar Bills'," *Sotheby's*, accessed March 18, 2016, <http://www.sothebys.com/en/news-video/blogs/all-blogs/21-days-of-andy-warhol/2013/11/andy-warhol-200-one-dollar-bills.html>.

a family of three above the poverty line, although it still fell shy of the poverty line for a family of four.”⁵⁶ As the previous statement argues, every working-class citizen had at least some money. Warhol, as the clever observer interlined, intentionally or not, the sense of equality of all citizens to his artwork. Everybody had at least a small amount of money and everybody wanted more of it. It is clear that even those who had no money knew about its value and wanted it. He painted more of these common objects with which I am going to support this argument in the following subheads in more detail.

One of the first attempts with the dollar theme was *Ten-Dollar Bill* (1962). This one was followed by *Dollar Bill with Washington’s Portrait* (1962). Both were made with pencil and watercolor.

In 1962, Warhol started to adopt the silkscreen technique. Bourdon described Warhol’s experimentation with this technique on the dollar bills: “Warhol first made drawings of both the front and back of a dollar bill, then took them to a printing shop, which converted the line drawing into hand-cut silkscreens.”⁵⁷ Warhol was probably very satisfied with the result because he has continued to use this technique ever since. *80 Two-Dollar Bills* (1962) which portrays the front and rear side of the bill is printed on the canvas using silkscreen (see Appendix 4.1.2). The fact that these paintings were one of the first one made with silkscreen reflects the look of them. The simplicity clearly evokes that he was experimenting with the technique. In addition to the dollar bills, Warhol decided to paint *Dollar Signs series* as well. These paintings were done during the years 1981 and 1982 (see Appendix 4.1.3).

In already mentioned *200 One Dollar Bills* (1962), Warhol places the bills in a grid pattern and leaves no place around. This leaves no rest for the eyes and suggests that money is the center of the canvas, no matter where you look at it. Shanes, the author of the short book concerning Warhol’s most famous works emphasized that: “By extending all over the canvas, the dollar bills mimic the all-over visual effect of much American abstract painting, and simultaneously suggest that money fills the cosmos.”⁵⁸

⁵⁶ David Cooper, “Raising the Federal Minimum Wage to \$10.10 Would Lift Wages for Millions and Provide a Modest Economic Boost,” *Economic Policy Institute*, accessed March 18, 2016, <http://www.epi.org/publication/raising-federal-minimum-wage-to-1010/>.

⁵⁷ David Bourdon, *Warhol* (New York: Abrams, 1989), 108.

⁵⁸ Eric Shanes, *Andy Warhol*, (London: Grange Books, 2005), 84.

Moreover, Warhol also printed dollar bills and dollar signs as the signs of art itself. Art has been considered as the one of the best long-term investments. Its value was rising every day and even today, the auction houses like Sotheby's do not lack the investors. James Panero, the executive editor of art magazine *The New Criterion* explained the art market climate in the 1960s by stating: "It began in the 1960s, as Pop Art commercialized the avant-garde—not just selling the avant-garde, but also involving commercialism in defining the avant-garde. Whereas many Abstract Expressionists died before striking it rich, several of the avant-garde artists who came of age in the 1960s experienced a more profitable fate."⁵⁹ Because of the fact that art became the commodity, it was really not important what is portrayed on the canvas. Again, everything was about the money.

Imagine being the successful artist who wants to express himself after the war. But because of your artwork will be considered as the commodity later, it has no point to put much personal or emotional effort in it. Of course, the audience might see the painting with the war theme as the imagery of horrors, but what really puts the value important for art critics and investors is that who has painted it, what technique was used and if it influenced others in some way. Even Beth Harris and Dr. Steven Zucker sum it up in their essay by stating: "Picasso could have painted on a napkin and it would have been incredibly valuable just because it was by Picasso—art is now an expression of the artist and materials often have little to do with the worth of the art."⁶⁰ In addition to that, the prices of this commodity were and still are enormously high. Therefore, Warhol painted dollar bills to show investors and art observers that what they are buying is not art as they knew it. What they buy is the value of it, the money behind it. In *The Philosophy of Andy Warhol*, he discusses economics and he expresses his opinion on the art market: "Say you were going to buy a \$200,000 painting. I think you should take that money, tie it up, and hang it on the wall. Then when someone visited you the first thing

⁵⁹ James Panero, "The art market explained", *The New Criterion*, , accessed March 18, 2016, <http://www.newcriterion.com/articles.cfm/The-art-market-explained-4337>

⁶⁰ Beth Harris and Dr. Steven Zucker, "What made art valuable—then and now," Khan Academy, accessed April 20, 2016, <https://www.khanacademy.org/humanities/art-history-basics/beginners-art-history/a/what-made-art-valuablethen-and-now>.

they would see is the money on the wall.”⁶¹ As a result, what Warhol tried to portray was that art was considered to be nothing more than money.

It is certain that Warhol was not bothered by this fact in the art market. In fact, he liked to think about art as a business. The silkscreen technique he used proves it the most. He produced many prints of his work during his career which are connected with the mass production and commercialism. Again, he commented this concept in his book: “An artist is somebody who produces things that people don’t need to have but that he—for some reason—thinks it would be a good idea to give them. Business Art is a much better thing to be making than Art Art, because Art Art doesn’t support the space it takes up, whereas Business Art does. (If Business Art doesn’t support its own space it goes out-of-business.)”⁶² It is possible to interpret that in the way that Warhol considered art to be the commodity—to be traded, to be observed and be traded again. What Warhol means behind ‘Business Art has to support its space’ can be restated in the value terms again. If it has the value in the market, then it is worth making.

To sum up, Warhol wanted to represent the universals of culture in his art and he chose the dollar bills and sign. He drew upon Johns’s American flag idea. The American economy of the 1960s was rising and the working-class families could afford more of the standards for a living. Therefore, Warhol saw the dollar bill as the symbol for the society driven by the money. Moreover, he made a comment about the art market and the value of art itself in the world.

5.4.2 CAMPBELL’S SOUP CANS

When you imagine Warhol’s artwork, probably the first thing that pops up in your head is the Campbell’s soup can. His earliest painting of a soup can appears to be *Campbell’s Soup Can (Tomato Rice)* (1960). It is ink, tempera, crayon and oil on canvas.

The most complex series is *Campbell’s Soup Cans* (1961-2) which consist of 32 paintings (see Appendix 4.2.1). All of them seem identical. There is a single can of condensed soup portrayed against a white background. Warhol shows the front view slightly from above, so the observer can see the lid. Cans share some of the features of

⁶¹ Andy Warhol, *The Philosophy of Andy Warhol*, (London: Penguin Books, 2007, 1st ed. 1975), 133-134.

⁶² Andy Warhol, *The Philosophy of Andy Warhol*, 144.

Lichtenstein's work as well. The whole image is flattened and simplified. There is a red and white label framed by black contours, the original Campbell's golden medallion with figures inside was simplified to flat yellow disk. Like Lichtenstein's work, it all evokes the cartoon look.

It is important to mention that the only thing that varies is the flavor title on the label of each of them. Consequently, it is easy to miss these differences for the observer. Shanes argues that these variations on labels "...force us to look hard at the images in order to perceive those slight variations, thus making us self-aware of how we look (or should look) closely at a work of art."⁶³ Therefore, Warhol might have highlighted the importance of perception in art.

Moreover, observers might like some of the paintings more because of the flavor each painting stands for. If you like chicken soup, you will find it and probably will like the particular painting more than the rest of the series. Even though in many artworks Warhol drew upon Jasper Johns and the idea of distinguishing sign from what it refers to, I believe that in this case, it is possible to be influenced by your favorite kind of soup. Even though Warhol simplified the can as much as he could, the calligraphy might manipulate the observer's perception.

The idea of the can on the canvas may seem odd in the first place, although, the idea of portraying food on the canvas extends to the past. From Dutch Golden Age painter William Kalf to German Georg Flegel and even Vincent van Gogh, all of them found an interest in portraying the rich table of goods, still life paintings—as they are called in art terminology. Therefore, Warhol's *Campbell's Soup Cans series* might represent the same idea of portraying the most iconic banquet, in this case of the 1960s. Bourdon comments Warhol's attempts to make something modern and revolutionary: "His paintings implied that nobody should go on mimicking Caravaggio's sensual baskets of ripened fruits, Chardin's glowing copper vessels and mounds of plush peaches, or Cézanne's dynamic arrangements of energy-rich apples."⁶⁴ Of course, Warhol might have painted still life of ordinary fruit, vegetable or meat but it would be nothing more than Warhol's style and technique. It would lack the Warhol's idea.

⁶³ Eric Shanes, *Andy Warhol*, (London: Grange Books, 2005), 82.

⁶⁴ David Bourdon, *Warhol* (New York: Abrams, 1989), 88.

There is a great amount of discussion why Warhol chose this type of food. Was he making fun of the culture or was simply commenting it? I believe that there are more reasons which extend to other artists of Pop Art as well.

As I mentioned in the subhead 4.2, Lichtenstein used cartoon imagery as the inspiration for his work. Around the same time, Warhol did the similar thing with his *Superman* (1961) or *Dick Tracy* (1961). But because he wanted to differ from Lichtenstein, Warhol had to look in another direction.

He searched for the right inspiration, something personal and different from all artists of Pop Art. He asked his friend, American art expert, gallery owner, interior designer, and author Muriel Latow for some advice. She responded that he has to find something that everybody would recognize, something like a can of Campbell's Soup. According to her, Warhol went to the supermarket the next day and bought all the soups.⁶⁵

According to another source, Warhol painted the soups because he was eating it every day. His mother, Julia Warhola served it to him all the time when she lived with him in New York.⁶⁶ Warhol supports this interpretation in his interview with Gene Swenson in 1963: "...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."⁶⁷ With the help of these statements, there is a visible personal involvement of Warhol's lifestyle.

He decided to listen to Latow's advice not only because of this but also because he might have seen himself as the artistic representor of the society of the United States. And Campbell's Soup sales prove that he was really one of the millions: "At the time, Warhol was producing his soup-can paintings, four of every five cans of prepared soup sold in the United States were Campbell's."⁶⁸ In another words, Campbell's soup cans were a well-known product in the supermarket. Many products in the United States were widely sold which connects with dramatic economic growth after the war. "By the end of the Fifties, 87% of all American families owned at least one T.V., 75% owned cars,

⁶⁵ Gary van Wyk, *POP ART: 50 works of Art You Should Know* (Munich: Prestel, 2013), 44.

⁶⁶ Bradford R. Collins, *Pop Art: The Independent Group to Neo Pop, 1952-90* (New York: Phaidon, 2012), 135.

⁶⁷ Gene Swenson, "Interview with Andy Warhol," *Art News*, transcript accessed March 20, 2016, <http://www.mariabuszek.com/kcai/PoMoSeminar/Readings/WarholIntrvu.pdf>.

⁶⁸ David Bourdon, *Warhol* (New York: Abrams, 1989), 90.

and 60% owned their homes. By 1960, blue-collar workers had become the biggest buyers of many luxury goods and services.”⁶⁹ An amount of advertisement and products available on the market was bombarding the society everywhere.

Moreover, Warhol made some paintings of the soup cans with open lids, empty, with the can opener or with labels peeling off. This is the case of *Big Torn Campbell's Soup Can (vegetable Beef)* (1962). On the issue of opened or torn labels, Bourdon sums up what their possible interpretation might be, he states: “...they are metaphorical reminders that all living things must die, even packaged food, after all, has limited shelf life.”⁷⁰ I believe that Warhol did not mean to express this kind of pessimistic idea. I think that he wanted to show that this kind of product is being used and consumed.

Warhol's famous grid pattern and repetition show up in this series as well. *200 Campbell's Soup Cans* (1962), the acrylic painting on canvas suggests mass production, uniformity, and commercialism (see Appendix 4.2.2). To some observers, it may remind soup cans standing on the supermarket shelf.

Campbell's soup cans became the significant symbol for Warhol and he returned to this theme in 1965 when he made several silkscreen prints. They are different in one aspect and that is the coloring. He did not use the original red and white with black contours. *Colored Campbell's Soup Can* (1965) is more colorful and bright. In 1970, the theme of cans shows up again.

To summarize, Warhol's *Campbell's Soup Cans series* represents food of the 1960s. This kind of food and brand was personal for him because he drank it almost every day. The only difference between the red and white cans with black contours is the label title, which forces the observer to perceive the artwork in more detail. On the other hand, it may influence his preference upon the one painting in the series. Cartoon look and usage of the silkscreen technique suggest mass production and repetition of the same image reminds the display of the goods in the supermarket.

⁶⁹ “The Culture of Abundance and Consumerism,” *Boundless*, accessed March 30, 2016 <https://www.boundless.com/users/169411/textbooks/u-s-history-99372dda-14b0-4312-b1e8-fc497cdf6b3/the-politics-and-culture-of-abundance-1943-1960-28/the-culture-of-abundance-215/the-culture-of-abundance-and-consumerism-1188-8793/>.

⁷⁰ David Bourdon, *Warhol* (New York: Abrams, 1989), 92.

5.4.3 COCA-COLA BOTTLES

Another product portrayed by Warhol was the Coca-Cola bottle. This widely popular brown beverage was and even today is one of the leading ones on the market. Coca-Cola Company commented that nowadays: “There are 1.9 billion servings of Coca-Cola Company products sold every day.”⁷¹ The company got even more powerful in the 1950s with Fanta division and in 1960 with Sprite. Coca-Cola was popular among the general public and even after the war, president Robert Woodruff ordered that every soldier gets a bottle of Coca-Cola for five cents.⁷² This popularity asked itself to be represented in Pop Art as well.

Warhol started with Coca-Cola bottles in 1960. He painted his *Large Coca-Cola* in 1962 (see Appendix 4.3.1). The highly comic version in the black contours of the bottle and cut brand name on the right is the faithful imitation of advertisement technique. The visual display of the bottle is a front view and a whole image is simplified.

Similarly to many Warhol’s famous artworks, *Green Coca-Cola Bottles* was made in 1962 (see Appendix 4.3.2). He used the silkscreen technique with acrylic paint and pencil on canvas. The repetition shows up here as well. This Warhol’s grid pattern metaphor do not only represent the popularity, iconicity and ‘it-is-everywhere’ spirit of the Coca-Cola but also in this case clearly evokes the moment when just made bottles are collected at the factory. Warhol portrays 112 bottles on the one painting consisting of 16 bottles in each of 7 lines. The bottles are in front view and the liquid is strangely in the light green color. Red logo is at the bottom of the picture. Moreover, his *210 Coca-Cola Bottles* (1962) propose three different views of bottles (see Appendix 4.3.3). In both cases, the bottle is made in the style of early *Large Coca Cola*.

Likewise the *Campbell’s Soup Cans series*, Warhol attempted to present the most common type of consumed type of food and beverage. Therefore, these two series may share the same principles. However, the meaning Warhol puts upon Coca-Cola bottles differs from Campbell’s soup cans.

⁷¹ “How much Coca-Cola is sold worldwide every day?” *Coca-Cola*, accessed in March 31, 2016, <http://www.coca-cola.co.uk/faq/products/how-many-cans-of-coca-cola-are-sold-worldwide-in-a-day/>.

⁷² “Our story 1941-1959: the war and what followed,” *Coca-Cola*, accessed in March 31, 2016 <http://www.coca-cola.co.uk/stories/history/heritage/our-story-1941-1959--the-war-and-what-followed/>.

Unlike Campbell's soup cans, Coca-Cola was even more accessible and popular for everyone. Warhol's fascination with shared common products is visible in his *Dollar Bills series* and in here as well. He wanted to represent the equality among all members of the society. He commented this kind of thinking in *The Philosophy of Andy Warhol* by stating: "What's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca-Cola, and you can know that the President drinks Coke, Liz Taylor drinks Coke, and just, you can drink Coke, too. A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking."⁷³ So in *Dollar Bills series* Warhol reflected what everybody wanted and in the *Coca-Cola series*, he shows what everybody already had.

This kind of artwork consisting of brand names and products was for some critics low or vulgar. Probably influenced by the high art look of Abstract Expressionism, they did not consider the advertisement to be included in fine art. They did not view this kind of presentation of products and brands as the evidence of the materialism of consumer culture.⁷⁴ I believe that advertisement and brands itself represent it the most. The advertisement is highly fixed on things and they persuade us to want the thing more and more. Warhol's attempt was probably not to show people's desire to want the products, but he reflected the pressures of the society to have them. And the advertisement techniques and presentation of the product was the clever move.

Throughout the years, Warhol was not the last one who focused on brands and especially on Coca-Cola. For instance, the American artist Mel Ramos did *Coca Cola #2* in 1971.

To synopsise, Warhol's *Coca-Cola Bottles series* is the representation of the favorite beverage. He painted them on the canvas using his silkscreen technique and in some cases, the bottles are portrayed in a repetitive manner. The simplified image and cartoon look suggests advertisement imagery. Warhol wanted to point out the equality among the people of the United States by stating that everybody drinks Coca-Cola, no

⁷³ Andy Warhol, *The Philosophy of Andy Warhol* (London: Penguin Books, 2007, 1st ed. 1975), 100-101.

⁷⁴ David Bourdon, *Warhol* (New York: Abrams, 1989), 76.

matter how rich or poor they are. Critics were skeptic about using brand names and products in fine art, but it did not stop the other artists in including it in their artwork.

5.4.4 MARILYN MONROE

The most notorious portraits made by Andy Warhol are those of Marilyn Monroe. This combination of the worldwide popular actress and Pop Art ended up in one of the most famous paintings of the 20th century.

Monroe may be considered to be a sex symbol of the area. However, her life was not that glamorous. She was born as Norma Jean Mortenson in 1926 and as a child she went through foster parents as her mother was mentally unstable. She was even sent to an orphanage. When she lived with her aunt she was sexually assaulted by her son. At sixteen, she went through her first marriage and divorced after four years. She started modeling and was signed to 20th Century-Fox. Then she changed her name to Marilyn Monroe. She starred in many films, for example, *Gentlemen Prefer Blondes* (1953), *How To Marry a Millionaire* (1953) or *Some Like It Hot* (1959). Her second marriage lasted eight months because of mental cruelty upon her. She was even put in mental hospital. Her last marriage to playwright Arthur Miller ended after four years. This time of her life was full of alcohol and pills, and she even suffered two miscarriages. Then, for the short time she came back on the silver screen but was found dead at her home of an overdose of sleeping pills on the 5th of August 1962 at the age of 36.⁷⁵

Warhol started to paint her portraits after her death. He purchased the 1950s photograph of her based on public still from film *Niagara* (1953).⁷⁶ Even though Marilyn was the sex symbol and posed naked in *Playboy*, he chose the usual headshot photography. Collins explains why this image is so interesting for the observer: "Warhol chose this particular image partly because it was an open sign, one that offers the viewer the opportunity to read into it his or her own thoughts and feelings about the life and death of the film star."⁷⁷ I believe that this picture not only carries her beauty, it also

⁷⁵ "Marilyn Monroe Biography," *Life Time TV*, accessed April 5, 2016, <http://www.lifetimetv.co.uk/biography/biography-marilyn-monroe>.

⁷⁶ Gary van Wyk, *POP ART: 50 works of Art You Should Know* (Munich: Prestel, 2013), 48.

⁷⁷ Bradford R. Collins, *Pop Art: The Independent Group to Neo Pop, 1952-90* (New York: Phaidon, 2012), 145.

reflected her vulnerability and ordinariness. This kind of headshot can be seen on ID cards even today.

The first portrait of her is *Marilyn Monroe* (1962). Marilyn is painted in bright colors, her skin is pink, hair is yellow, eyes, collar and the background are in light green, and lips are red (see Appendix 4.4.1). Warhol made many variations of it. It is obvious that he painted colors over the canvas first. The areas are deliberately larger or do not fit exactly where they should be. It is because he placed the silkscreen black paint on the canvas as the last layer. The overall image is unique. Bourdon sums up the opinions on these imperfections by stating: "Admirers found such discrepancies to be a virtue, claiming these minor variations made his art subtly expressive."⁷⁸ There is no doubt that this is not a realistic painting, even though it was derived from the photography.

Marilyn Diptych (1962) is acrylic and silkscreen ink on canvas (see Appendix 4.4.2). It consists of two large panels. The one on the left is colored in the same way like his earlier *Marilyn Monroe* except the background which is orange in this one. The portraits of her are in five by five grid. The right panel contains twenty-five portraits as well, but they are in black-and-grey.

In my opinion, this kind of composition of two panels carries a message as well. Marilyn on the colored panel on the left might represent her stardom. Her light pink skin and yellow hair are full of life and perfection as the media presented her. She is a perfect sex symbol, the star that will never go away. On the right panel, blacks and greys are fading away with each vertical strip. It may be considered as a connection with her turbulent personal life. Fading away may be translated as a representation of the fact that she was dying. Moreover, there is visible over-inking, mostly in the second strip from the left resulting in darker portraits. Shanes comments this imperfection of the panel by arguing: "On the right the tonally disparate over-inking and under-inking, as well as the smeariness, introduce associations of physical obliteration and extinction that are entirely appropriate for a portrait of the dead Marilyn."⁷⁹ I believe that this 'human' side of the Diptych is full of imperfection intentionally. Warhol puts in comparison the icon perception of the actress and on the other side a true, imperfect and slowly dying woman.

⁷⁸ David Bourdon, *Warhol* (New York: Abrams, 1989), 126.

⁷⁹ Eric Shanes, *Andy Warhol* (London: Grange Books, 2005), 94.

Again, the grid pattern of *Marilyn Diptych* suggests mass production. But when thinking about Marilyn as the actress, there is another possible interpretation that reminds a motion-picture film. Bourdon proposes this when he says: “Unlike the earlier serial images of stamps and dollar bills, which seemed to mimic sheets of printed paper, the multiple Marylins, though also regimented in a grid format, evoked strips of motion-picture film, with each frame slightly different from its neighbor.”⁸⁰ Even though Marilyn’s face is not changing it may suggest the film frames.

Another from Warhol’s paintings of her is *Gold Marilyn Monroe* (1962). Going back to the subhead 5.3 concerning repetition and mostly religious icons, this painting is the most relevant to this topic. Even though there is only one Monroe’s portrait on the canvas, its background is covered in metallic gold spray paint (see Appendix 4.4.3). The Monroe silkscreen headshot is located in the center. It is obvious that it reminds icon portraits and decoration in the churches. Shanes argues the same thing in his book about Warhol’s most influential work, he states that: “...Andy Warhol’s Gold Marilyn is surely the supreme artistic icon of that mythicity, for because of its golden background, this picture comes closer to looking like a religious icon than most of the painter’s other iconic images.”⁸¹

Marilyn was not the only famous person he portrayed. From a lot of portraits, it is relevant to mention those of Marlon Brando, Ethel Skull, Jacqueline Kennedy, Brook Hayward, Muhammad Ali and even made his self-portraits. I am going to mention only two of them in more detail.

Warhol began to paint Elizabeth Taylor in 1962 but the most popular one is *Portrait of Liz* (1963-64) (see Appendix 4.4.4). Taylor was shooting *Cleopatra* (1963) in 1962. The motion-picture had the budget around 320 million dollars and even though it was the biggest movie hit of 1963 in the United States, it was a financial disaster for the 20th Century Fox studio.⁸² Taylor was even sick in the hospital and was rumored to be dying. Warhol admitted in the interview with Swenson that her sickness was the reason he started portraying her: “I started those a long time ago when she was so sick and

⁸⁰ David Bourdon, *Warhol* (New York: Abrams, 1989), 124.

⁸¹ Eric Shanes, *Andy Warhol*, (London: Grange Books, 2005), 96.

⁸² John Patterson, “Cleopatra, the film that killed off big-budget epics”, *The Guardian*, accessed on April 5, 2016, <http://www.theguardian.com/film/2013/jul/15/cleopatra-killed-big-budget-epics>.

everybody said she was going to die. Now I'm doing them all over, putting bright colors on her lips and eyes."⁸³ It may be translated in the way that Warhol was fascinated by media attention of dying person, both in Monroe and Taylor.

Another one of Warhol's models for portraits was Elvis Presley. Warhol used a publicity still of Presley from a western film *Flaming Star* (1960).⁸⁴ The life-sized paintings *Elvis I* and *Elvis II* (1964) share the same principles like *Marilyn Diptych* (see Appendix 4.4.5). On the left side there are two colored Presleys and on the right side, there are two as well but in black-and-grey. And again, the left one is fading away.

To sum up, Warhol portrayed many celebrities of the 1950s and 1960s. Marilyn Monroe was painted after her death and Warhol wanted to emphasize her popularity and perfect image in contrast with her private life in *Marilyn Diptych*. Moreover, Warhol used the same principle with the portraits of Elvis Presley as well. His *Gold Marilyn Monroe* reminds religious icon portrait and decoration in the churches and it emphasizes her popularity and specialty. In all the cases, Warhol used movie stills as the source for the portraits.

5.4.5. MAO ZEDONG

Warhol did not avoid the political theme in his artwork. He mostly portrayed political figures which I am going to mention in the following paragraphs.

The 1950s and 1960s are well-known for the tension between the United States and the Soviet Union, known as the Cold War. Democratic countries worried that the USSR might expand their communistic ideas and regime. As a result, both capitalistic and communistic countries threaten each other. These tensions even shaped American foreign policy for decades.⁸⁵

Warhol translated this relationship into his artwork in 1972 by portraying the revolutionary communist leader who founded the People's Republic of China, Mao Zedong (see Appendix 4.4.6). The timing was not random. The US president Richard

⁸³ Gene Swenson, "Interview with Andy Warhol," *Art News*, 1963, transcript accessed March 20, 2016, <http://www.mariabuszek.com/kcai/PoMoSeminar/Readings/WarholIntrvu.pdf>.

⁸⁴ "Double Elvis," *MoMA*, accessed April 5, 2016, https://moma.org/learn/moma_learning/andy-warhol-double-elvis-1963.

⁸⁵ "The 1950s," *History*, accessed April 8, 2016, <http://www.history.com/topics/1950s>.

Nixon went to China in the same year to end the frosty relations between the two countries.⁸⁶

As I stated before, Warhol was fascinated by famous people. Therefore, even Zedong was not an exception. Bob Colacello mentioned in his book the conversation between Warhol himself and an art dealer and friend Bruno Bischofberger about Warhol's next model for the portraits. Bischofberger was pointing out that he should paint Einstein, who was one of the most important people of the century. But Warhol had seen an article in *Life* magazine stating that the Chairman Mao Zedong, was the most famous person in the world.⁸⁷

Warhol produced over 2,000 portraits of Zedong in 1972. All of them are made by the silkscreen using the official leader's photography. Like Monroe's portraits, the paint did not strictly stay within the place it is supposed to be in. The background is more expressive, Warhol's style is freer and the face is made in the black silk screen technique. I believe that freer and expressive look might suggest free relations between the countries.

What is even more interesting is the fact that Zedong portraits belong to Warhol's largest paintings. For example, *Mao* (1973) measures 448,3 by 346,7 centimeters. As I mentioned in the subhead 2.1 concerning Abstract Expressionism, the size of the canvas was a crucial factor for an artist. Warhol probably borrowed this philosophy and painted *Mao series* on the large canvas. He wanted to capture the importance of it.

There is no doubt that portraying a communist leader for the capitalist audience was unusual and risky. Luckily for Warhol, the public welcomed this series well and there began a lot of discussions. When trying to connect this theme of the paintings with *Dollar Bills series* and as I stated there that from Warhol's point of view art was about the money, *Mao series* is another proof of it. The canvas of the Chinese communist leader was sold in 2 000 for £421,500. The same painting was last sold at auction for £7.6

⁸⁶ "1972: Nixon makes historic visit to China", *BBC Home*, accessed on April 8, 2016, http://news.bbc.co.uk/onthisday/hi/dates/stories/february/21/newsid_2728000/2728761.stm

⁸⁷ Bob Colacello, *Holy Terror: Andy Warhol Close Up*, (New York: HarperCollins Publishers, 1990), 58.

million in 2014.⁸⁸ Another Mao portrait was sold for \$47.5 million in New York in 2015.⁸⁹ Warhol—intentionally or not—turned this all into a big joke. Now the rich people living in capitalist countries are fighting to get these portraits of the man who was the enemy of their own countries five decades ago. Collins in his book *Pop Art* sums up that: “...Warhol transformed the era’s most outspoken enemy of capitalism into the exemplary capitalist product – one produced cheaply, to be sold dearly to a mass market.”⁹⁰

In addition to that, Warhol portrayed another communist figure. In the 1980s, he made portraits of former Soviet Union leader Vladimir Lenin using the photograph of him from 1897.⁹¹ The first thing the observer notices about *Red Lenin* (1987) is the bright red color (see Appendix 4.4.7). One of *Red Lenins* is also possible to see in The Andy Warhol Museum of Modern Art in Medzilaborce in the Slovak republic. Symbolic red connects with the colors of communism and Lenin’s face rises up from it. Similarly to *Mao series*, Warhol shows the most famous figure of the 20th century. Warhol himself possessed markedly left-wing political views and with the use of his technique, he transformed it into a capitalist commodity.⁹² And the prices of this commodities are enormous. The Christie’s auction house sold the print of Lenin for over \$202,000 in 2013.⁹³ Another of Lenin’s portrait, in this case on the black background, was sold for more than \$4.7 million at Sotheby’s in London in 2015.⁹⁴

⁸⁸ “Andy Warhol artwork of ex-Chinese leader Mao Zedong sells for £7.6m,” *The Guardian*, accessed April 3, 2016, <http://www.theguardian.com/artanddesign/2014/feb/13/andy-warhol-chinese-leader-mao-zedong>.

⁸⁹ Katya Kazakina, “Cohen’s Warhol ‘Mao’ Portrait Fetches \$47.5 Million at Sotheby’s,” *Bloomberg*, accessed April 20, 2016, <http://www.bloomberg.com/news/articles/2015-11-12/cohen-s-warhol-mao-portrait-fetches-47-5-million-at-sotheby-s>.

⁹⁰ Bradford R. Collins, *Pop Art: The Independent Group to Neo Pop, 1952-90* (New York: Phaidon, 2012), 368.

⁹¹ “Andy Warhol, LENIN,” *Sotheby’s*, accessed April 9, 2016, <http://www.sothebys.com/en/auctions/ecatalogue/2015/contemporary-art-evening-auction-l15024/lot.27.html>.

⁹² “Andy Warhol, LENIN,” *Sotheby’s*.

⁹³ “Rare Warhol Lenin Print Sells at Auction for over \$200,000,” *Sputnik News*, accessed April 9, 2016, http://sputniknews.com/art_living/20130321/180147013/Rare-Warhol-Lenin-Print-Goes-Under-Hammer-for-over-200000.html.

⁹⁴ “Andy Warhol Portrait of Lenin Fetches More than \$4M at London Auction,” *The Moscow Times*, accessed April 9, 2016, <http://www.themoscowtimes.com/business/article/andy-warhol-portrait-of-lenin-fetches-more-than-4m-at-london-auction/539287.html>.

All in all, Warhol wanted to portray a famous person again. He chose the communist leader Mao Zedong. His more expressive style might suggest the freer relations between communism and capitalism. The large size of the canvas in *Mao series* might be connected with Abstract Expressionism and Warhol's effort to present Zedong as an important person. Moreover, he and his popularity in the art world make rich capitalists buy this former enemy of democracy. The same applies to Warhol's *Lenin series*.

6 CONCLUSION

The aim of the bachelor thesis was to present the reader with an important era of art history. The first chapter is a brief introduction to the topic. The beginning of this paper in the second chapter deals with Abstract Expressionism as the official American art movement. The characteristic sign of this movement was the painting in the large format and abstract way of expressing. However, some art critics that I mentioned argued that it was popularized by rich donors who were using it as propaganda against the Soviet Union. The Independent Group situated in Great Britain was against all of that and suggested that in that time period, artists should draw upon the mass culture material of the post-war years. Eventually, the first of Pop Art artwork was created. Surprisingly, many art historians argue that Pop Art is not an appropriate name for the movement. They say that a better term would be Mass Art because Pop Art used mass production techniques.

The third chapter focused on forerunners of Pop Art. The Dadaist Marcel Duchamp influenced the emergent art movement by his *Fountain* (1917) and his other ready-mades. They were built on the idea that whatever artist proclaims as art becomes art. In addition to that, I mentioned two English artists of early Pop Art. Eduardo Paolozzi's *I was a Rich Man's Plaything* (1947) is considered to be the first Pop Art painting. Paolozzi used the magazine Coca-Cola advertisements. After World War II, he glorifies men and puts women in the position of their 'playthings' and he ironically shows us how advertisement and magazine imagery reflects the society of that time. In contrast to that, Richard Hamilton tried to come up with basic principles of this new movement that he also applied them on his collage *Just what is it that makes the modern home so different, so appealing?* (1956). According to him, Pop Art should be popular, low cost, mass produced, young, sexy, glamorous and big business. Therefore, he also used magazine photographs to ironically demonstrate gender roles, masculinity and fun on one side and beauty with a submissive position on the other side. He also shows the obsession with modern equipment in the British homes after the WWII.

The fourth chapter examines the artwork of several American artists of Pop Art. I started with Jasper Johns, who used the American flag as the main inspiration in order to capture something purely American. Influences by Duchamp and Abstract

Expressionism, Johns used slightly expressive way in both *Flag* (1954) and *Map* (1961). By this, he rises the art matter higher than the portrayed object or the symbol which is not the most important. Then I continued with Roy Lichtenstein, greatly influenced by comic book imagery. He used Mickey Mouse in his beginnings. Many art critics argue that he portrayed himself in his *Look Mickey* (1952) in order to express that he finally found his own characteristic style represented by Ben-day technique which uses dot pattern for shading of the models' skin. The flatness of his paintings is underlined by the thick black contours and limited palette of colors reminds the advertisement. The printing method connects his work with other mass produced content. In his artwork, he covers many themes. Romance is represented by *Drowning Girl* (1963), *Whaam!* (1965) is a great example of the war theme. In contrast to that, Lichtenstein anticipates his own artistic success in *Masterpiece* (1962). Later in his career, he helped to transform Pop Art into more abstract and idealized high art by his paintings of brushstrokes. Robert Rauschenberg and James Rosenquist created paintings with politic themes. Again, inspired by other artists of Pop Art, they used the magazine photography and product advertisement. Rauschenberg's *Retroactive I* (1963) portrays the face of J.F. Kennedy with a picture of a parachuting astronaut. This might represent Kennedy's promises and the upcoming space program. In addition to that, Rosenquist examined the anti-war theme in his *F-111* (1964-5). By portraying the new bomber, he criticized the Vietnam War and the society itself. Similarly to Hamilton, he portrays gender roles in *I Love You with My Ford* (1961) by automobile and food advertising.

The fifth chapter deals with Andy Warhol entirely. I briefly mentioned his biography. After that, I mention the silkscreen printing technique which is characteristic for Warhol's artwork. The process required a specially prepared stencil placed over the canvas. Warhol managed to do so in the last stages of creating, allowing the other layers of paint to not fit in the right places precisely. This resulted in a unique mass printing look of his work. Moreover, it allowed him to make several copies. I mentioned the phenomenon of repetition in his artwork as well. Usually, there are several copies or variations of the same painting and mostly there are several identical images on one canvas. Some art researchers think that it evokes the mass society, culture and consumerism because the products were being made unceasingly. Others argue that he was influenced by his mother—Julia Warhola and portraits of saints in churches.

In the subhead concerning *The Dollar Bills series*, I argue that Warhol wanted to represent the universal symbol of culture in his art. He drew upon Johns's American flag idea. However, he used an economic symbol instead. Because of the rising American economy of the 1960s, the working-class families could afford more of the standards for a living. Therefore, Warhol considered money—represented by the dollar bills—as the universal symbol for the society desires. Moreover, he commented the value of art itself in the world. Because of the fact that art became the commodity, it was not important what is portrayed on the canvas. In Warhol's point of view, everything was about the money, therefore, the only solution how to present that you have an expensive painting was to own painted money.

By *Campbell's Soup Cans series* Warhol presented the food of the 1960s. He drew upon many still lives made by the most famous painters. This brand of canned food was the most favorite one in the USA and was even personal for him because he drank it almost every day. Influenced by Lichtenstein, Warhol simplified the image to the black contours filled with the red and white color of the can. The cartoon look and usage of the silkscreen technique suggest mass production and repetition of the same image—for example, in *200 Campbell's Soup Cans* (1962)—reminds the exhibition of the goods in the supermarket. In addition, Warhol's *Coca-Cola Bottles series* was the representation of the favorite beverage. The simplified image, silkscreen technique, and repetitive manner suggest advertisement's imagery. By this theme, Warhol wanted to point out the equality in the society by stating that everybody drinks the same Coca-Cola, no matter how rich or poor they are.

Another subhead concerned with several portraits of the celebrities of the 1950s and 1960s, mainly Marilyn Monroe. Warhol painted her after her death and he emphasized her popularity and perfect image in contrast with her private life in *Marilyn Diptych* (1962). Moreover, Warhol used the same principle with the portraits of Elvis Presley as well. His *Gold Marilyn Monroe* (1962) reminds religious icon portrait and decoration in the churches and it emphasizes the glorifying of the film star. In addition to that, Warhol painted many other celebrities using the same principles.

The last subhead deals with the portraits of political figures, mainly the communist leader who founded the People's Republic of China, Mao Zedong. Warhol painted him in order to express freer relationships between communism and the USA.

Just like the relationship, Warhol's style has been freed, the background is more expressive, and the face is made in the black silk screen technique. Moreover, Zedong portraits belong to Warhol's largest paintings which might be connected to Abstract Expressionism because he wanted to capture the importance of Zedong. Paradoxically, the capitalist audience is fighting to get these portraits of the man who was the enemy of their own countries five decades ago. By this, Warhol connects this series with his *Dollar Bill series*. Later in his career, Warhol made the portraits of the former Soviet Union leader Vladimir Lenin. Symbolic red color connects with the colors of communism and Lenin's face rises up from it. One of *Red Lenins* is also possible to see in The Andy Warhol Museum of Modern Art in Medzilaborce in the Slovak republic.

Based on the analysis, Pop Art is presented as the movement that expressed the society of the 1960s. It is represented as a mass produced and advertisement based content. Even though this thesis analyzed only selected paintings, it is clear that Warhol's work covers many aspects of society and culture.

7 RESUMÉ

Cílem bakalářské práce bylo čtenáři představit významnou éru dějin umění. První kapitola popisuje stručné uvedení do problematiky. Úvod druhé kapitoly je věnován abstraktnímu expresionismu jako oficiálnímu americkému proudu umění. Jeho charakteristickým znakem byly obrazy ve velkém formátu a abstraktní způsob vyjádření. Nicméně, někteří zmiňovaní kritici umění argumentovali, že byl proud podporován bohatými dárci, kteří jej využívali jako propagandu proti Sovětskému svazu. Skupina The Independent Group, jež působila ve Velké Británii, byla proti propagandě a navrhovala, aby umělci v tomto časovém období čerpali z materiálu masové kultury poválečných let. Proto posléze došlo k vytvoření prvního pop artového díla. Řada historiků umění se překvapivě pře o to, zda je označení Pop Art pro tento proud vhodným názvem. Tvrdí, že lepším pojmenováním by bylo Mass Art, protože Pop Art využívá techniky masové produkce.

Třetí kapitola se zaměřuje na předchůdce Pop Artu. Dadaista Marcel Duchamp ovlivnil vznikající proud umění dílem *Fountain* (1917) a jeho další tvorbou. Ta byla vystavěna na myšlence, že cokoliv umělec prohlásí za umění, se uměním rovněž stane. Dále byli v této kapitole představeni dva angličtí umělci raného Pop Artu—Eduardo Paolozzi a Richard Hamilton. Dílo *I was a Rich Man 's Plaything* (1947) Eduarda Paolozziho je považováno za první pop artovou malbu. Paolozzi použil reklamu Coca-Coly z časopisu. Po skončení druhé světové války Paolozzi oslavoval muže, a naopak ženy stavěl do pozice jejich „hraček“. Tím ironicky poukázal na to, jakým způsobem odráží reklama a časopisová tvorba společnost té doby. Richard Hamilton se naopak snažil přijít na základní principy tohoto nového proudu, jež taktéž aplikoval na svou koláž *Just what is it that makes the modern home se different, se appealing?* (1956). Podle jeho názoru by Pop Art měl být populárním, nízkonákladovým, mladým, okouzlejícím, sexy a masově produkovaným uměním. Hamilton využívá fotografie z časopisu, aby ironicky představil genderové role, na straně jedné mužnost a zábavu, a na straně druhé krásu a submisivní pozici. V neposlední řadě poukazuje Hamilton na posedlost moderním vybavením v britských domácnostech po druhé světové válce.

Čtvrtá kapitola zkoumá tvorbu několika vybraných amerických pop artových umělců. Prvním zmiňovaným je Jasper Johns, který použil jako hlavní inspiraci svého

obrazu americkou vlajku, s cílem zachytit něco čistě amerického. Pod vlivem abstraktního expresionismu a Marcela Duchampa upotřebuje ve *Flag* (1954) a *Map* (1961) expresivní způsob vyjádření. Tímto počinem vyzdvihuje umění vyš než portrétovaný objekt či symbol, jehož nepovažuje za významný. Rovněž je připomínán Roy Lichtenstein, jenž byl do značné míry ovlivněn komiksovými obrázky. Ve svých začátcích použil jako předlohu Mickey Mouse. Řada uměleckých kritiků zastává takový názor, že v *Look Mickey* (1952) zobrazil sám sebe s cílem vyjádřit, že konečně našel svůj vlastní charakteristický styl reprezentovaný technikou Ben-day dots. Ta využívá tečkovitý vzor pro stínování kůže modelu. Jednoduchost jeho obrazů je zvýrazněna tlustými černými obrysy a omezená paleta barev připomíná reklamu. Tato metoda malby spojuje jeho tvorbu s další masovou produkcí. Ve svém díle se Roy Lichtenstein zaměřuje na mnoho témat. Romantické téma je reprezentováno dílem *Drowning Girl* (1963), příkladem válečného tématu je malba *Whaam!* (1965). Na rozdíl od toho, v díle *Masterpiece* (1962) Lichtenstein předpovídá svůj vlastní umělecký úspěch. Později ve své kariéře napomohl svými malbami s tahy štětce k vývoji Pop Artu v abstraktnější a idealizovanější vysoké umění. Robert Rauschenberg a James Rosenquist vytvořili obrazy s politickou tematikou. Podle inspirace jinými pop artovými umělci opět využívají fotografie z časopisů a reklamu. Rauschenbergova *Retroactive I* (1963), zobrazuje tvář J. F. Kennedyho s obrázkem parašutisty-astronauta. Dílo by mohlo představovat Kennedyho sliby a nadcházející vesmírný program. Rosenquist zkoumal protiválečné téma rovněž ve svém díle *F-111* (1964-5). Malbou nového bombardéru kritizoval vietnamskou válku a rovněž samotnou společnost. Podobně jako Hamilton, taktéž Rosenquist zobrazil v malbě *I Love You with My Ford* (1961) genderové role, a to za pomoci automobilové a potravinové reklamy.

Pátá kapitola je zacílena na Andy Warhola. Po jeho stručném představení následuje vysvětlení podstaty techniky sítotisku, jež je pro Warholovu tvorbu charakteristická. Tento proces vyžaduje speciálně připravené šablony uložené na plátno. Warhol tak učinil v posledních fázích tvorby, což nedovolovalo ostatním vrstvám barev, aby se přesně překrývaly. Výsledkem byl unikátní vzhled „masového tisku“. Navíc mu to umožnilo vytvořit několik kopií. Rovněž zmiňují fenomén opakování v jeho dílech. Obvykle existuje několik kopií nebo variací stejné malby a většinou se na plátně nachází několik totožných obrázků. Někteří odborníci v umění mají za to, že tyto malby

připomínají masovou a konzumní společnost a její kulturu, protože tyto produkty byly neustále vyráběny. Jiní argumentují, že byl ovlivňován svou matkou – Julií Warhola a portréty světců.

V podkapitole sérii *The Dollar Bill* uvádím, že Warhol chtěl ve svém umění reprezentovat univerzální symbol v kultuře. Navázal tím na nápad Johnse s americkou vlajkou. Avšak namísto toho využil ekonomický symbol. Vzhledem k rostoucí americké ekonomice šedesátých let si pracující rodiny mohly dovolit komfortnější bydlení. Proto Warhol považoval peníze, reprezentované dolarovými bankovkami, za univerzální symbol pro uspokojování potřeb společnosti. V neposlední řadě Warhol komentoval hodnotu samotného umění ve světě. Vzhledem k tomu, že se umění stalo zbožím, nebylo nadále důležité, co bylo na plátně zobrazeno. Podle Warhola šlo vždy o peníze, a proto jediným řešením jak dokázat vlastnictví drahého obrazu, bylo vlastnit malbu s vyobrazenými bankovkami.

V sérii konzervovaných polévek *Campbell's* Warhol prezentoval stravování společnosti šedesátých let. Navázal na řadu zátiší významných malířů. Tato značka patřila v USA k nejvíce oblíbeným. Dokonce si ji oblíbil i Warhol, jelikož tuto polévku konzumoval téměř každý den. Warhol byl ovlivněn Lichtensteinem, podle jeho vzoru zjednodušil obraz do černých obrysů vyplněnými červenou a bílou barvou plechovky. Kreslený vzhled a využití síťotiskové techniky a opakování stejného motivu obrazu znamenají masovou výrobu. Například *200 Campbell 's Soup Cans* (1962) připomíná vystavené zboží v supermarketu. Warholova série *Coca-Cola Bottles* dále představovala oblíbený nápoj. Zjednodušený obraz, síťotisk a opakování motivu opět připomínají reklamu. Tímto tématem chtěl Warhol poukázat na rovnost ve společnosti konstatováním, že každý pije stejnou Coca-Colu bez ohledu na to, zda je bohatý nebo nemajetný.

Další podkapitola se zabývá několika portréty celebrit padesátých a šedesátých let, zejména osobností Marilyn Monroe. *Marilyn Diptych* (1962), portrét namalovaný Warholem po její smrti, zdůraznil její popularitu a dokonalý vzhled oproti jejímu soukromému životu. Stejného principu Warhol využil s portréty Elvise Presleyho. Jeho *Gold Marilyn Monroe* (1962) připomíná náboženské ikony a výzdobu v kostelech a klade důraz na kult této filmové hvězdy. Dále Warhol portrétoval řadu dalších celebrit s použitím stejných principů.

Poslední podkapitola se zabývá portréty významných politiků, převážně komunistickým vůdcem, jenž založil Čínskou lidovou republiku, Mao Ce-tungem. Warhol ho namaloval s cílem vyjádřit volnější politické vztahy mezi komunizmem a USA. Obdobně jako tyto vztahy, rovněž Warholův styl je volnější. Pozadí je expresivnější a tvář je vytvořená černým sítotiskem. Taktéž Ce-tungovy portréty patří k Warholových největším malbám, což může souviset s abstraktním expresionismem, jelikož Warhol zamýšlel zachytit Ce-tungovu důležitost. Paradoxně, kapitalistické publikum i dnes bojuje, aby získalo portréty tohoto muže, jenž byl před padesáti lety nepřitelem jejich vlastních zemí. Tím, že nezáleží na tom, co je na plátnu vyobrazeno, Warhol spojuje tuto sérii se sérií bankovek. Později ve své kariéře Warhol vytvářel portréty bývalého vůdce Sovětského svazu Vladimira Lenina. Symbolická červená barva se spojuje s barvami komunismu a Leninova tvář z ní, dá se říci, vystupuje. Jeden z jeho portrétů—*Red Lenin* je vystaven v Muzeu moderného umenia Andyho Warhola, které se nachází ve slovenském městě Medzilaborce.

Na základě analýzy je Pop Art prezentován jako proud, který vyjadřoval společnost šedesátých let. Je představován jakožto masově vyráběný a založený na reklamě. Ačkoli bakalářská práce analyzovala pouze vybrané obrazy, je zřejmé, že Warholovo dílo zahrnuje mnoho aspektů společnosti a kultury té doby.

8 BIBLIOGRAPHY

Books:

Bourdon, David. *Warhol*. New York: Abrams, 1989.

Colacello, Bob. *Holy Terror: Andy Warhol Close Up*. New York: HarperCollins Publishers, 1990.

Collins, Bradford R. *Pop Art: The Independent Group to Neo Pop, 1952-90*. New York: Phaidon, 2012.

Craft, Catherine. *Jasper Johns*. New York: Parkstone, 2009.

Hendrickson, Janis. *Roy Lichtenstein*. Köln: Benedikt Taschen, 1992.

Hughes, Robert. *The Shock of the New*. New York: Alfred A. Knopf, 1981.

Swenson, G.R. "The F-111: An Interview with James Rosenquist." in *Bulletin of the Metropolitan Museum of Art*. New York: Metropolitan Museum of Art, 1967-1968.

Indiana, Gary. *Andy Warhol and the Can that Can Be Sold*. New York: Basic Books, 2010.

Maďarová, Valika. *Warhol: Andy Warhol v kraji svojich rodičov*. Medzilaborce: Múzeum moderného umenia Andyho Warhola v Medzilaborciach, 2012.

Phillips, Lisa. *The American Century: Art & Culture, 1950-2000*. New York: W.W. Norton, 1999.

Shanes, Eric. *Andy Warhol*. London: Grange Books, 2005.

Shanes, Eric. *Pop Art*. New York: Parkstone, 2009.

Van Wyk, Gary. *POP ART: 50 works of Art You Should Know*. Munich: Prestel, 2013.

Warhol, Andy. *The Philosophy of Andy Warhol*. London: Penguin Books, 2007.

Warhol, Andy and Pat Hackett. *POPism: The Warhol Sixties*. New York: Harcourt Brace Jovanovich, 1980.

Webster, Webster. *Webster's New Twentieth Century Dictionary of the English Language unabridged*, 2. ed. Cleveland: World Publishing Company, 1968.

Internet Sources:

Aesthetic Apparatus. "Silk Screen Technique." New York: Creative Craft Press, 1939. accessed March 10, 2016, <http://www.aestheticapparatus.com/other/velonis-silkscreentechnique.pdf>.

Alloway, Lawrence. "The Arts and the Mass Media." *Warhol Stars*. accessed March 18, 2016. http://www.warholstars.org/arts_mass-media_lawrence_alloway.html.

Artsy. "Post-war American Art." accessed March 15, 2016. <https://www.artsy.net/gene/post-war-american-art>.

BBC Home. "1972: Nixon makes historic visit to China." accessed on April 8, 2016. http://news.bbc.co.uk/onthisday/hi/dates/stories/february/21/newsid_2728000/2728761.stm.

BBC Interview in 1965. "Jasper Johns (b. 1930) Interview with David Sylvester." transcript accessed April 23, 2016. <https://msu.edu/course/ha/452/johnsinterview.html>.

Boundless. "The Culture of Abundance and Consumerism." accessed March 30, 2016. <https://www.boundless.com/users/169411/textbooks/u-s-history-99372dda-14b0-4312-b1e8-fc497cdf6b3/the-politics-and-culture-of-abundance-1943-1960-28/the-culture-of-abundance-215/the-culture-of-abundance-and-consumerism-1188-8793/>.

Coca-Cola. "How much Coca-Cola is sold worldwide every day?" accessed March 31, 2016.
<http://www.coca-cola.co.uk/faq/products/how-many-cans-of-coca-cola-are-sold-worldwide-in-a-day/>.

Coca-Cola. "Our story 1941-1959: the war and what followed." accessed March 31, 2016.
<http://www.coca-cola.co.uk/stories/history/heritage/our-story-1941-1959--the-war-and-what-followed/>.

Cockcroft, Eva. "Abstract Expressionism, Weapon of the Cold War." in Francis Frascina ed. *Pollock and After: The Critical Debate*. New York: Harper Row, 1985. accessed February 6, 2016.
http://www.columbia.edu/itc/barnard/arthist/wolff/pdfs/week4_cockcroft.pdf.

Collins Dictionary. "Benday Process." accessed February 20, 2016.
<https://www.collinsdictionary.com/dictionary/american/benday-process>.

Cooper, David. "Raising the Federal Minimum Wage to \$10.10 Would Lift Wages for Millions and Provide a Modest Economic Boost." *Economic Policy Institute*. accessed March 18, 2016. <http://www.epi.org/publication/raising-federal-minimum-wage-to-1010/>.

Fantagraphics. "Young Romance: The Best of Simon & Kirby's Romance Comics." accessed February 21, 2016. <http://www.fantagraphics.com/youngromance/>.

FAS Military Analysis Network. "F-111." accessed April 3, 2016.
<http://fas.org/man/dod-101/sys/ac/f-111.htm>.

The Guardian. "Andy Warhol artwork of ex-Chinese leader Mao Zedong sells for £7.6m." accessed on April 3, 2016.
<http://www.theguardian.com/artanddesign/2014/feb/13/andy-warhol-chinese-leader-mao-zedong>.

Hamilton, Richard. "Letter to Peter and Alison Smithson by Richard Hamilton." *Warhol Star*. accessed November 13, 2015.
<http://www.warholstars.org/warhol/warhol1/andy/warhol/articles/popart/hamilton.html>.

Harris, Beth and Dr. Steven Zucker. "What made art valuable—then and now." *Khan Academy*. accessed April 20, 2016. <https://www.khanacademy.org/humanities/art-history-basics/beginners-art-history/a/what-made-art-valuablethen-and-now>.

History. "The 1950s." accessed March 23, 2016. <http://www.history.com/topics/1950s>.

The Independent Group. "Contributors." accessed March 14, 2016.
<http://independentgroup.org.uk/contributors/>.

Jones, Jonathan. "Reinventing the wheel." *The Guardian*. accessed November 19, 2015. <http://www.theguardian.com/books/2008/feb/09/art>.

Kamholz, Roger. "Andy Warhol and '200 One Dollar Bills'." *Sotheby's*. accessed March 18, 2016.
<http://www.sothebys.com/en/news-video/blogs/all-blogs/21-days-of-andy-warhol/2013/11/andy-warhol-200-one-dollar-bills.html>.

Kazakina, Katya. "Cohen's Warhol 'Mao' Portrait Fetches \$47.5 Million at Sotheby's." *Bloomberg*. accessed April 20, 2016.
<http://www.bloomberg.com/news/articles/2015-11-12/cohen-s-warhol-mao-portrait-fetches-47-5-million-at-sotheby-s>.

Life Time TV. "Marilyn Monroe Biography." accessed April 5, 2016.
<http://www.lifetimetv.co.uk/biography/biography-marilyn-monroe>.

MoMA. "Double Elvis." accessed April 5, 2016.
https://moma.org/learn/moma_learning/andy-warhol-double-elvis-1963.

MoMA. "Scale." accessed March 16, 2016.
https://www.moma.org/cef/abex/html/know_more13.html.

MoMA Learning. "Abstract Expressionism." accessed March 14, 2016.
http://www.moma.org/learn/moma_learning/themes/abstract-expressionism.

The Moscow Times. "Andy Warhol Portrait of Lenin Fetches More than \$4M at London Auction." accessed on April 9, 2016.
<http://www.themoscowtimes.com/business/article/andy-warhol-portrait-of-lenin-fetches-more-than-4m-at-london-auction/539287.html>.

Panero, James. "The art market explained." *The New Criterion*. accessed March 18, 2016. <http://www.newcriterion.com/articles.cfm/The-art-market-explained-4337>.

Patterson, John. "Cleopatra, the film that killed off big-budget epics." *The Guardian*. accessed on April 5, 2016. <http://www.theguardian.com/film/2013/jul/15/cleopatra-killed-big-budget-epics>.

Rothko, Mark. "A Symposium on How to Combine Architecture, Painting and Sculpture." *Interiors* 10 (May 1951), 104. transcript accessed March 12, 2016.
<http://www.guggenheim.org/artwork/6>.

Saunders, Frances Stonor. "Modern art was CIA 'weapon'." *Independent*. accessed February 2, 2016. <http://www.independent.co.uk/news/world/modern-art-was-cia-weapon-1578808.html>.

Sotheby's. "Andy Warhol, LENIN." accessed April 9, 2016.
<http://www.sothebys.com/en/auctions/ecatalogue/2015/contemporary-art-evening-auction-l15024/lot.27.html>.

Smart, Alastair. "Warhol vs Lichtenstein: A case of prophet and gloss." *Telegraph*. accessed February 18, 2016. <http://www.telegraph.co.uk/culture/art/art-features/9902833/Warhol-vs-Lichtenstein-A-case-of-prophet-and-gloss.html>.

Sputnik News. "Rare Warhol Lenin Print Sells at Auction for over \$200,000." accessed April 9, 2016. http://sputniknews.com/art_living/20130321/180147013/Rare-Warhol-Lenin-Print-Goes-Under-Hammer-for-over-200000.html.

Swenson, Gene. "Interview with Andy Warhol." *Art News*, transcript accessed March 20, 2016.

<http://www.mariabuszek.com/kcai/PoMoSeminar/Readings/WarholIntrvu.pdf>.

Wright, William. "Jackson Pollock: An Interview." Sag Harbor, 1950. transcript accessed February 3, 2016. <http://homepages.neiu.edu/~wbsieger/Art201/201Read/201-Pollock.pdf>.

Lectures:

Bártl, Lukáš. "Konceptuální umění." *Dějiny světové fotografie 2*. Olomouc. April 14, 2016.

9 LIST OF APPENDICES

Appendix 1: Abstract Expressionism

- 1.1 Jackson Pollock - *No.5* (1947)
- 1.2 Mark Rothko - *Untitled (Yellow, Orange, Yellow, Light Orange)* (1955)

Appendix 2: The Forerunners of American Pop Art

- 2.1 Marcel Duchamp – *Fountain* (1917)
- 2.2 Eduardo Paolozzi - *I was a Rich Man's Plaything* (1947)
- 2.3 Richard Hamilton - *Just what is it that makes today's homes so different, so appealing?* (1956)

Appendix 3: The American Artists of Pop Art

- 3.1 Jasper Johns
 - 3.1.1 *Flag* (1954)
 - 3.1.2 *Map* (1961)
- 3.2 Roy Lichtenstein
 - 3.2.1 *Look Mickey* (1952)
 - 3.2.2 *Drowning Girl* (1963)
 - 3.2.3 *Whaam!* (1965)
 - 3.2.4 *Masterpiece* (1962)
 - 3.2.5 *Yellow and Green Brushstrokes* (1966)
- 3.3 Robert Rauschenberg – *Retroactive I* (1963)
- 3.4 James Rosenquist
 - 3.4.1 *I Love You With My Ford* (1961)
 - 3.4.2 *President Elect* (1960-1/4)
 - 3.4.3 *F-111* (1964-5)

Appendix 4: Andy Warhol

- 4.1 *The Dollar Bills series*
 - 4.1.1 *200 One Dollar Bills* (1962)
 - 4.1.2 *80 Two-Dollar Bills* (1962)
 - 4.1.3 *Dollar Sign* (1980)
- 4.2 *Campbell's Soup Cans series*
 - 4.2.1 *Campbell's Soup Cans* (1961-2)

- 4.2.2 *200 Campbell's Soup Cans* (1962)
- 4.3 *Coca-Cola Bottles series*
 - 4.3.1 *Large Coca Cola* (1962)
 - 4.3.2 *Green Coca-Cola Bottles* (1962)
 - 4.3.3 *210 Coca-Cola Bottles* (1962)
- 4.4 Portraits
 - 4.4.1 *Marilyn Monroe* (1962)
 - 4.4.2 *Marilyn Diptych* (1962)
 - 4.4.3 *Gold Marilyn Monroe* (1962)
 - 4.4.4 *Portrait of Liz* (1963-4)
 - 4.4.5 *Elvis I & Elvis II* (1964)
 - 4.4.6 *Mao* (1973)
 - 4.4.7 *Red Lenin* (1987)

10 APPENDICES

Appendix 1: Abstract Expressionism

1.1 Jackson Pollock - *No.5* (1947)



Source: Pollock, Jackson. *No.5*, 1947. accessed April 9,2016. <http://www.jackson-pollock.org/images/paintings/number-5.jpg>.

1.2 Mark Rothko - *Untitled (Yellow, Orange, Yellow, Light Orange)* (1955)



Source: Rothko, Mark. *Untitled (Yellow, Orange, Yellow, Light Orange)*, 1955. accessed April 9,2016. <http://www.markrothko.org/images/paintings/orange-and-yellow.jpg>.

Appendix 2: The Forerunners of American Pop Art

2.1 Marcel Duchamp – *Fountain* (1917)



Source: Duchamp, Marcel. *Fountain*, 1917. accessed April 9, 2016.
http://www.artfactory.org/art_appreciation/art_movements/art-movements/dadaism/marcel-duchamp.jpg.

2.2 Eduardo Paolozzi - *I was a Rich Man's Plaything* (1947)



Source: Paolozzi, Eduardo. *I was a Rich Man's Plaything*, 1947. accessed April 9, 2016.
http://www.tate.org.uk/art/images/work/T/T01/T01462_10.jpg.

2.3 Richard Hamilton - *Just what is it that makes today's homes so different, so appealing?* (1956)



Source: Hamilton, Richard. *Just what is it that makes today's homes so different, so appealing?* 1956. accessed April 9, 2016. <https://aimeesweetyparadise.files.wordpress.com/2013/01/pop.jpg>.

Appendix 3: The American Artists of Pop Art

3.1 Jasper Johns

3.1.1 *Flag* (1954)



Source: Johns, Jasper. *Flag*, 1954. accessed April 9,2016.
<http://www.jasper-johns.org/images/paintings/flag.jpg>.

3.1.2 *Map* (1961)



Source: Johns, Jasper. *Map*, 1961. accessed April 9,2016.
https://upload.wikimedia.org/wikipedia/en/8/84/Jasper_Johns's_'Map',_1961.jpg.

3.2 Roy Lichtenstein

3.2.1 *Look Mickey* (1952)



Source: Lichtenstein, Roy. *Look Mickey*, 1952. accessed April 9, 2016.

<http://i.f1g.fr/media/ext/805x453/www.lefigaro.fr/medias/2013/03/30/PHOd3d0a194-96c8-11e2-a58b-ca4980ce9d27-805x453.jpg>.

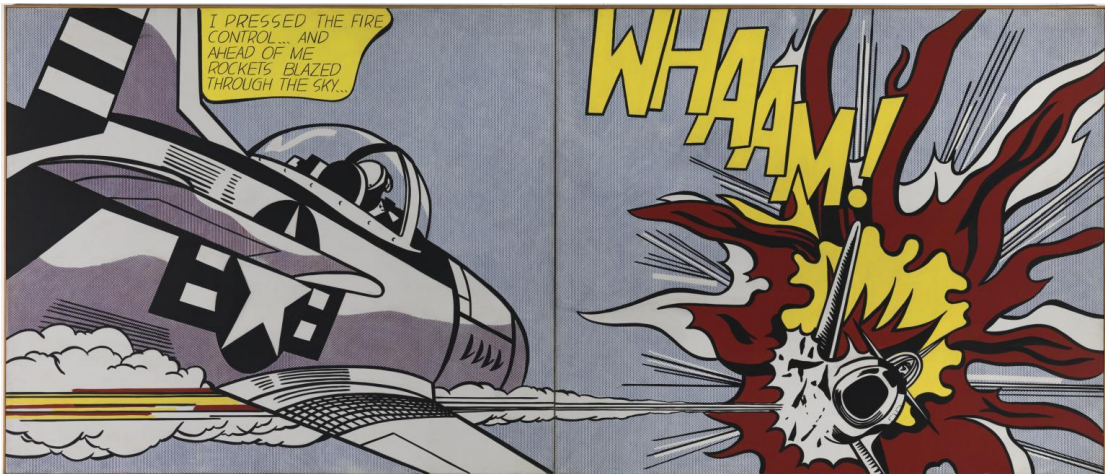
3.2.2 *Drowning Girl* (1963)



Source: Lichtenstein, Roy. *Drowning Girl*, 1963. accessed April 9, 2016.

<http://www.roylichtenstein.com/images/paintings/drowning-girl.jpg>.

3.2.3 *Whaam!* (1965)



Source: Lichtenstein, Roy. *Whaam!*, 1965. accessed April 9, 2016.
http://www.tate.org.uk/art/images/work/T/T00/T00897_10.jpg.

3.2.4 *Masterpiece* (1962)



Source: Lichtenstein, Roy. *Masterpiece*, 1962. accessed April 9, 2016.
http://www.sothebys.com/content/dam/stb/lots/N09/N09196/352N09196_7BVMD.jpg.

3.2.5 *Yellow and Green Brushstrokes* (1966)



Source: Lichtenstein, Roy. *Yellow and Green Brushstroke*, 1966. accessed April 9,2016.
<http://www.roylichtenstein.com/images/paintings/yellow-and-green-brush-strokes.jpg>.

3.3 Robert Rauschenberg – *Retroactive I* (1963)



Source: Rauschenberg, Robert. *Retroactive I*, 1963. accessed April 9,2016.
http://www.rauschenbergfoundation.org/sites/default/files/styles/zoom/public/images_artwork/64.004_0.jpg?itok=j1y4fJa_&slideshow=true&slideshowAuto=false&slideshowSpeed=4000&speed=350&transition=fade.

3.4 James Rosenquist

3.4.1 *I Love You With My Ford* (1961)



Source: Rosenquist, James. *I Love You With My Ford*, 1961. accessed April 9, 2016. http://media.guggenheim.org/content/arts_curriculum/masters/rosenquist_L1_1_1.jpg.

3.4.2 *President Elect* (1960-1/4)



Source: Rosenquist, James. *President Elect*, 1960-1/4. accessed April 9, 2016. http://images.guggenheim-bilbao.es/src/uploads/2012/05/2004-Rosenquist-President_Elect.jpg.

3.4.3 *F-111* (1964-5)

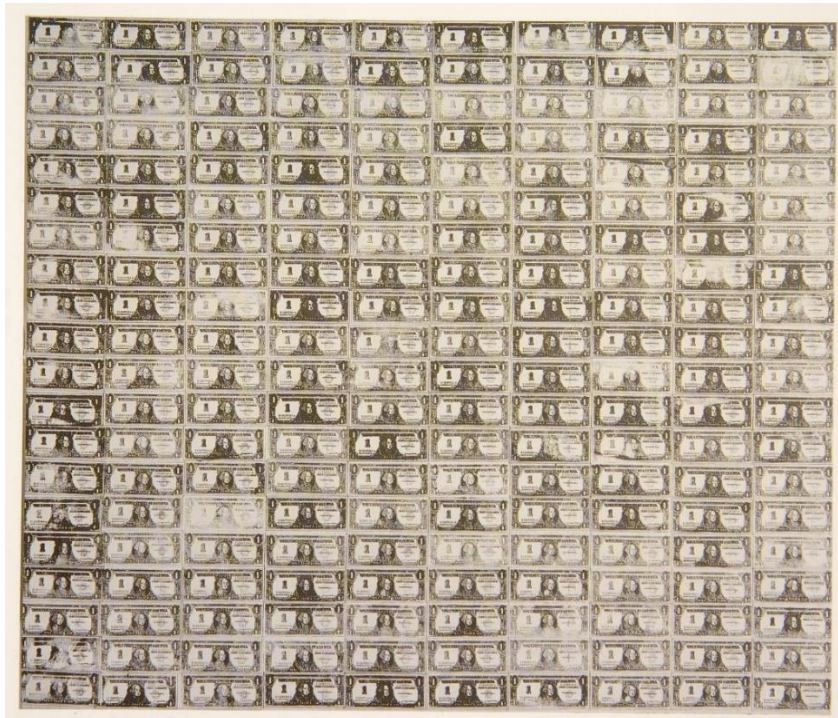


Source: Rosenquist, James. *F-111*, 1964-5. accessed April 9, 2016.
<https://worleygig.files.wordpress.com/2012/02/moma-rosenquist-f111-2012-install3.jpg>.

Appendix 4: Andy Warhol

4.1 *The Dollar Bills series*

4.1.1 *200 One Dollar Bills (1962)*



Source: Warhol, Andy. *200 One Dollar Bills*, 1962. accessed April 9, 2016. https://modernmoneyform.files.wordpress.com/2014/06/cropped-200_one_dollar_bills.jpg.

4.1.2 *80 Two-Dollar Bills (1962)*



Source: Warhol, Andy. *80 Two-Dollar Bills*, 1962. accessed April 9, 2016. <https://s-media-cache-ak0.pinimg.com/736x/a1/c5/c3/a1c5c3e78868b1e0b31364e4c7a96ec9.jpg>.

4.1.3 Dollar Sign (1980)



Source: Warhol, Andy. *Dollar Sign*, 1980. photographed by Miroslav Bellay on September 19, 2015. The Andy Warhol Museum of Modern Art in Medzilaborce.

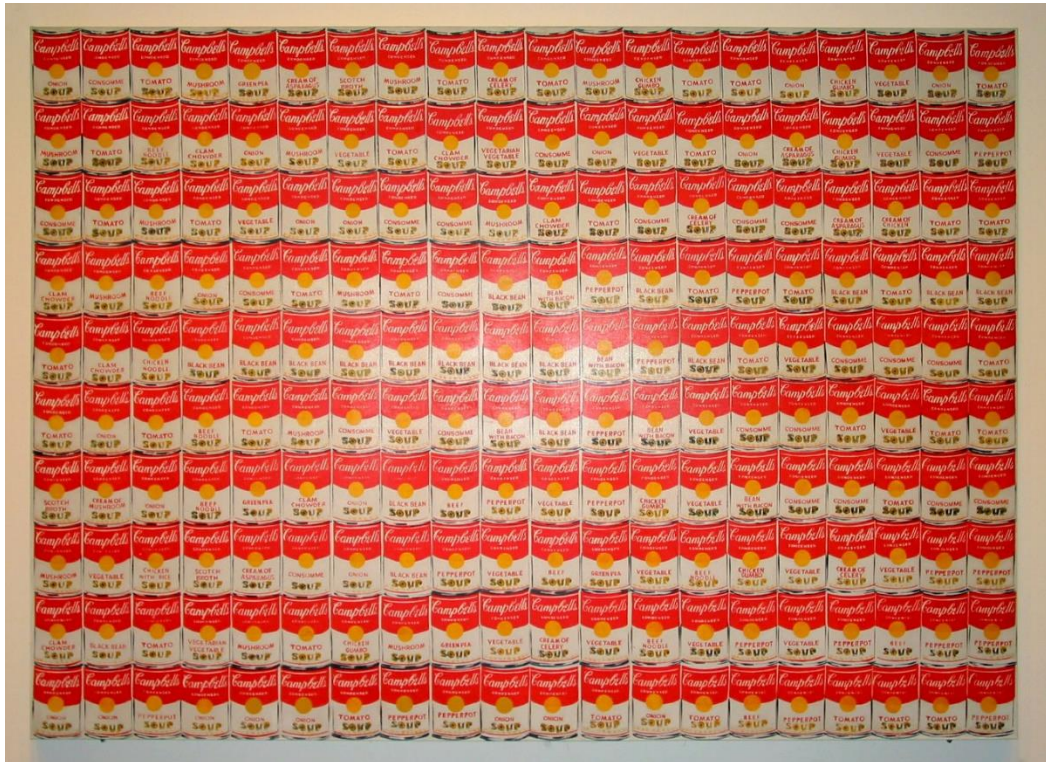
4.2 Campbell's Soup Cans series

4.2.1 Campbell's Soup Cans (1961-2)



Source: Warhol, Andy. *Campbell's Soup Cans*, 1961-2. accessed April 9, 2016. <http://assets.bwbx.io/images/iNGtbPRcFgbc/v0/1200x-1.jpg>.

4.2.2 200 Campbell's Soup Cans (1962)



Source: Warhol, Andy. *200 Campbell's Soup Cans*, 1962. accessed April 9, 2016.
https://Inlewman.files.wordpress.com/2011/10/warhol-200_campbells_soup_cans-1962-nga-mi-lg.jpg.

4.3 Coca-Cola Bottles series

4.3.1 Large Coca Cola (1962)



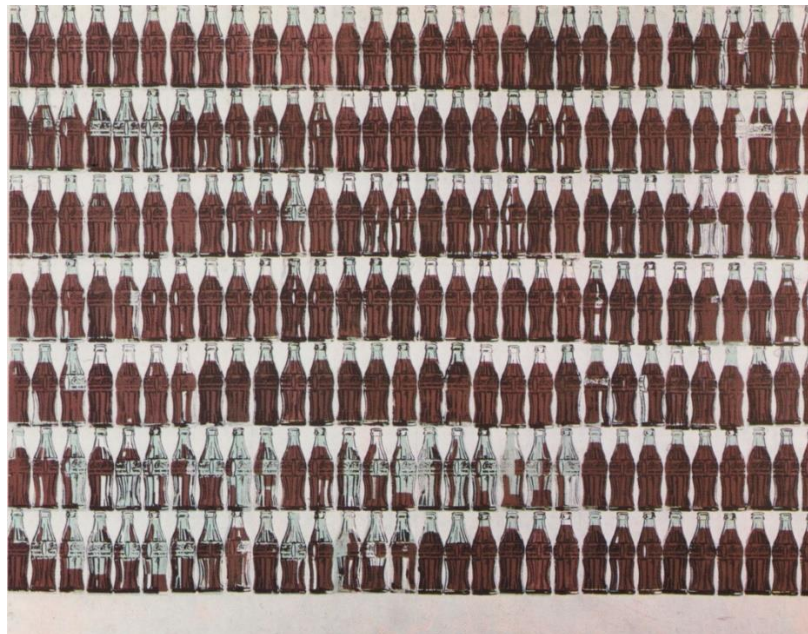
Source: Warhol, Andy. *Large Coca Cola*, 1962. accessed April 9, 2016.
<https://larevolucionserapatrocিনada.files.wordpress.com/2015/03/coca-cola-large-coca-cola-4-andy-warhol.jpg>.

4.3.2 *Green Coca-Cola Bottles* (1962)



Source: Warhol, Andy. *Green Coca-Cola Bottles*, 1962. accessed April 9,2016.
http://whitney.org/image_columns/0069/5501/68.25_warhol_1140.jpg?1438208932.

4.3.3 *210 Coca-Cola Bottles* (1962)



Source: Warhol, Andy. *210 Coca-Cola Bottles*, 1962. accessed April 9,2016.
http://www.popandroll.com/coke-art/Coca-Cola-Art_Andy-Warhol_Green_Coca-Cola_Bottles.jpg.

4.4 Portraits

4.4.1 Marilyn Monroe (1962)



Source: Warhol, Andy. *Marilyn Monroe*, 1962. accessed April 9, 2016.
<http://www.arthistoryarchive.com/arthistory/popart/images/AndyWarhol-Marilyn-Monroe-1962.jpg>.



Source: Warhol, Andy. *Marilyn Monroe series*, 1962. photographed by Miroslav Bellay on September 19, 2015. The Andy Warhol Museum of Modern Art in Medzilaborce.

4.4.2 *Marilyn Diptych* (1962)



Source: Warhol, Andy. *Marilyn Diptych*, 1962. accessed April 9, 2016.
http://www.artchive.com/artchive/w/warhol/warhol_marilyn_diptych.jpg.

4.4.3 *Gold Marilyn Monroe* (1962)



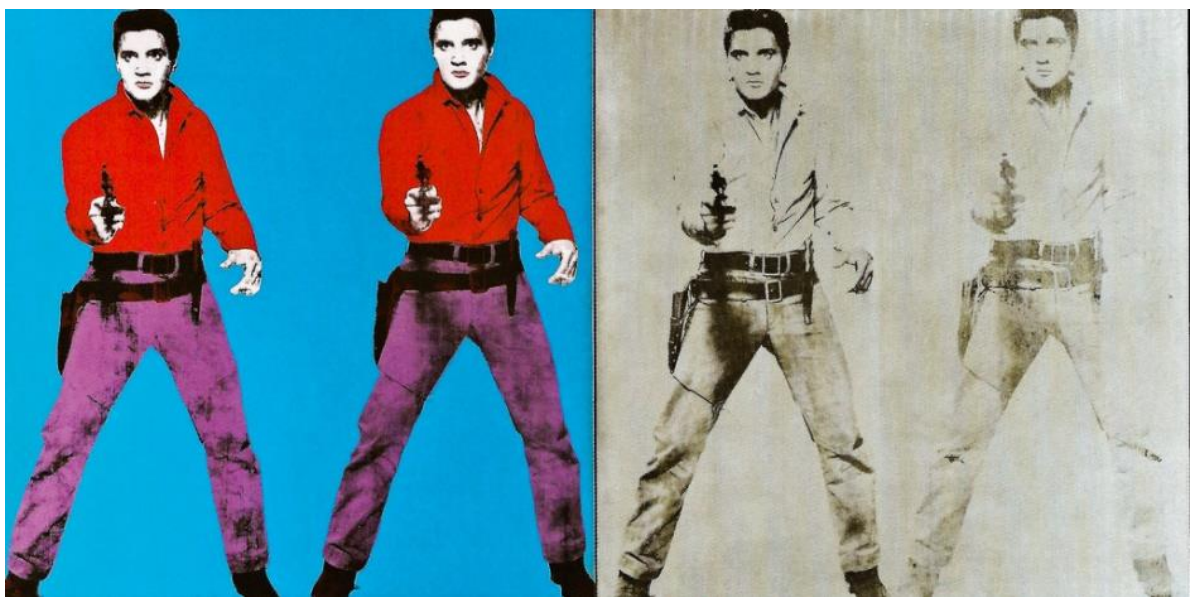
Source: Warhol, Andy. *Gold Marilyn Monroe*, 1962. photographed by Miroslav Bellay on August 18, 2012. The Metropolitan Museum of Art in New York City.

4.4.4 *Portrait of Liz* (1963-4)



Source: Warhol, Andy. *Portrait of Liz*, 1963-4. accessed April 9, 2016.
<http://www.hazeltongalleries.com/wp-content/uploads/2015/07/Liz-1200x1200.jpg>

4.4.5 *Elvis I & Elvis II* (1964)



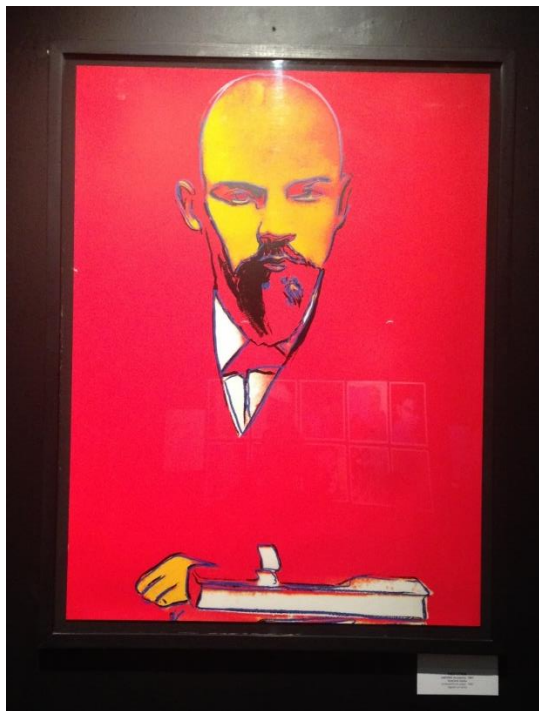
Source: Warhol, Andy. *Elvis I & Elvis II*, 1964. accessed April 9, 2016.
https://c1.staticflickr.com/7/6114/6227441985_5f68317456_b.jpg

4.4.6 *Mao* (1973)



Source: Warhol, Andy. *Mao*, 1973. photographed by Miroslav Bellay on August 18, 2012. The Metropolitan Museum of Art in New York City.

4.4.7 *Red Lenin* (1987)



Source: Warhol, Andy. *Red Lenin*, 1987. photographed by Miroslav Bellay on September 19, 2015. The Andy Warhol Museum of Modern Art in Medzilaborce.

11 ABSTRACT

Author: Miroslav Bellay

Faculty: Faculty of Arts

Department: Department of English and American Studies

Title of the thesis: The Paintings of Pop Art in the United States of America: Andy Warhol as a Pioneer

Supervisor: Mgr. David Livingstone Ph.D.

Number of pages: 78

Number of characters: 93,556

Number of appendices: 4 (32 pictures), 1 CD-ROM with thesis

The aim of the thesis is to present and analyze the paintings of Pop Art in the United States of America and show how it connects to the popular culture of that era. The thesis focuses mostly on works of Andy Warhol. I try to reveal if and how Warhol draws upon the American society and mass culture. The main focus and analysis is put on the selected Warhol's paintings. Another goal is to study the fundamental principles of Pop Art and state their mutual influence upon one another and speak about their interconnection.

The thesis starts with a brief introduction. The second chapter concern details as to how Pop Art originated. I mention Abstract Expressionism, as well as the opposition represented by The Independent Group. The third chapter deals with the forerunners of American Pop Art. In the next chapter, I briefly outline the main American artists of Pop Art, such as Jasper Johns, Roy Lichtenstein, Robert Rauschenberg and James Rosenquist. The fifth chapter is dedicated to Andy Warhol entirely. After mentioning his short biography, I explain the silkscreen technique and the repetition in his work. Later in the chapter, I propose and analyze in detail the selected paintings of his. The Appendices of this paper are linked to the text and contain pictures of the mentioned paintings.

Key words: pop art, painting, Andy Warhol, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, James Rosenquist, silkscreen, American art, popular culture, mass culture

12 ANOTACE

Autor: Miroslav Bellay

Fakulta: Filozofická fakulta

Název katedry: Katedra anglistiky a amerikanistiky

Název bakalářské práce: Malby Pop Artu ve Spojených Státech amerických: Andy Warhol jako průkopník

Vedoucí bakalářské práce: Mgr. David Livingstone Ph.D.

Počet stran: 78

Počet znaků: 93 556

Počet příloh: 4 (32 obrázků), 1 CD-ROM s prací

Cílem předkládané bakalářské práce je představit a popsat malby Pop Artu ve Spojených státech amerických a ukázat, jak souvisejí s populární kulturou té doby. Práce je zacílena především na Andyho Warhola a dokládá, zda a jakým způsobem Warhol čerpá z americké společnosti a masové kultury. Pozornost byla věnována především vybraným malbách Warhola. Dalším cílem práce je uvést základní principy Pop Artu a doložit jejich vzájemný vliv.

Bakalářská práce začíná stručným úvodem. Ve druhé kapitole je charakterizován vznik Pop Artu, dále se kapitola zabývá abstraktním expresionismem a rovněž jeho opozičním stylem umění, který reprezentovala The Independent Group. Třetí kapitola pojednává o předchůdcích amerického Pop Artu, následující kapitola stručně představuje jeho hlavní americké umělce, jako například Jaspere Johnsa, Roye Lichtensteina, Roberta Rauschenberga a Jamese Rosenquista. Pátá kapitola je věnována Andy Warholovi—v prvé řadě zachycuje jeho životopis, dále vysvětluje techniku sítotisku a opakování ve Warholově tvorbě. V této kapitole jsou dále detailně rozebírány mnou vybrané malby. V přílohách bakalářské práce se nacházejí fotografie zmiňovaných děl.

Klíčová slova: pop art, malba, Andy Warhol, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, James Rosenquist, sítotisk, americké umění, populární kultura, masová kultura