

**Contemporary Art
University of Texas at Dallas
Arts & Humanities
Fall 2021**

**AHST 3318-001
(87424)**

Dr. Charissa N. Terranova

T-Th 11:30-12:45

JO 4.102

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The Flatbed Picture Plane: American Pop!

09/09/2021

ANNOUNCEMENT!

Tuesday September 21: Site Visit Dallas Museum of Art, *Slip Zone: A New Look at Postwar Abstraction in the Americas and East Asia*, 1717 N Harwood St, Dallas, TX 75201. Class meets at 11:30 in front of the gift shop.



John Cage, New School for Social Research, 1956-1960; Taught a groundbreaking courses on composition at the New Bauhaus, Black Mountain College, and The New School in NY; EVENT SCORES



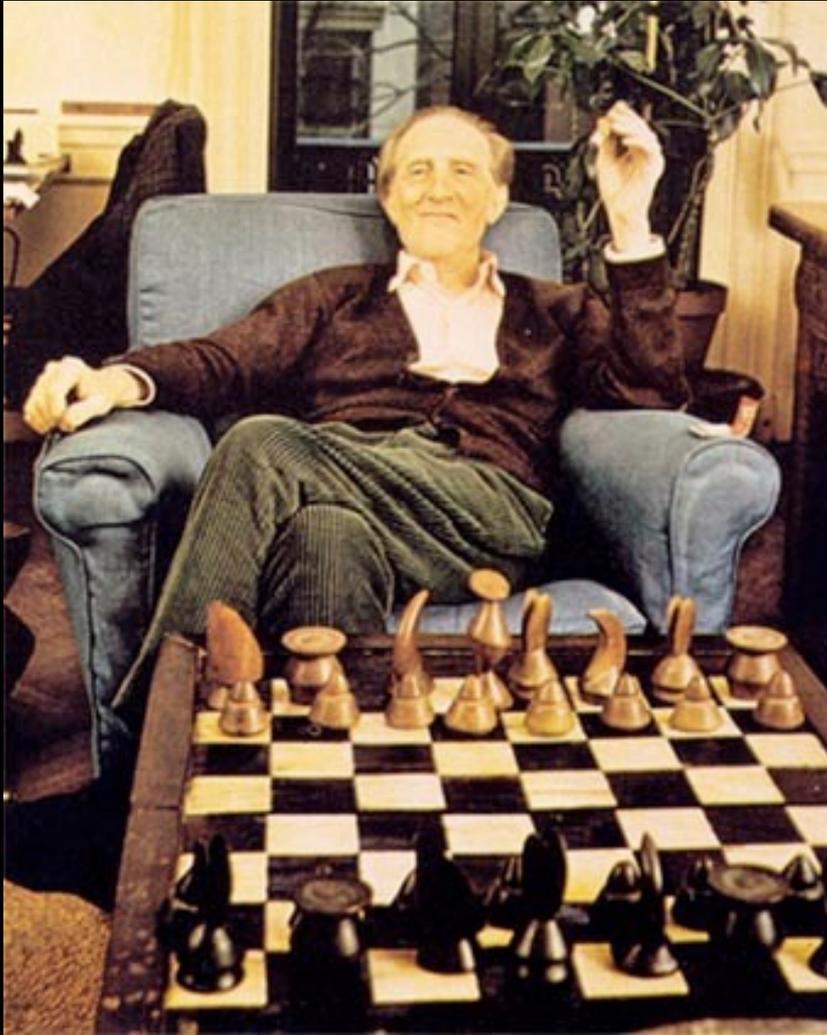
Jackson Pollock, Cathedral, 1947

Neo-Dada

Duchamp

Pop Art in the United States

Retinal Art
versus
Anti-Retinal Art



Marcel Duchamp (1887-1968)



Duchamp, Portrait of chess player 1911



The flag features a central white square containing a dark silhouette of a stylized tree. This square is set against a red background, which is flanked by blue horizontal stripes at the top and bottom.

INTERNATIONAL EXHIBITION
OF MODERN ART
ASSOCIATION OF AMERICAN
PAINTERS AND SCULPTORS
69th INF'TY REGT ARMORY, NEW YORK CITY
FEBRUARY 15th TO MARCH 15th 1913
AMERICAN & FOREIGN ART.

AMONG THE GUESTS WILL BE — INGRES, DELACROIX, DEGAS,
CÉZANNE, REDON, RENOIR, MONET, SEURAT, VAN GOGH,
HODLER, SLEVOGT, JOHN, PRYDE, SICKERT, MAILLOL,
BRANCUSI, LEHMBRUCK, BERNARD, MAÏSSÉ, MANET, SIGNAC,
LAUREC, CONDER, DENIS, RUSSELL, DUFFY, BRAQUE, HERBIN,
GLEIZES, SOUZA-CARDOZO, ZAK, DU CHAMP-VILLON,
GAUGUIN, ARCHIPENKO, BOURDELLE, C. DE SEGONZAC.

LEXINGTON AVE.—25th ST.

Marcel Duchamp, Nude Descending a Staircase, No. 2, 1912



anti-retinal art

Artist: Marcel Duchamp

Title: "Fountain"

Date: 1917

Concept: "readymade"



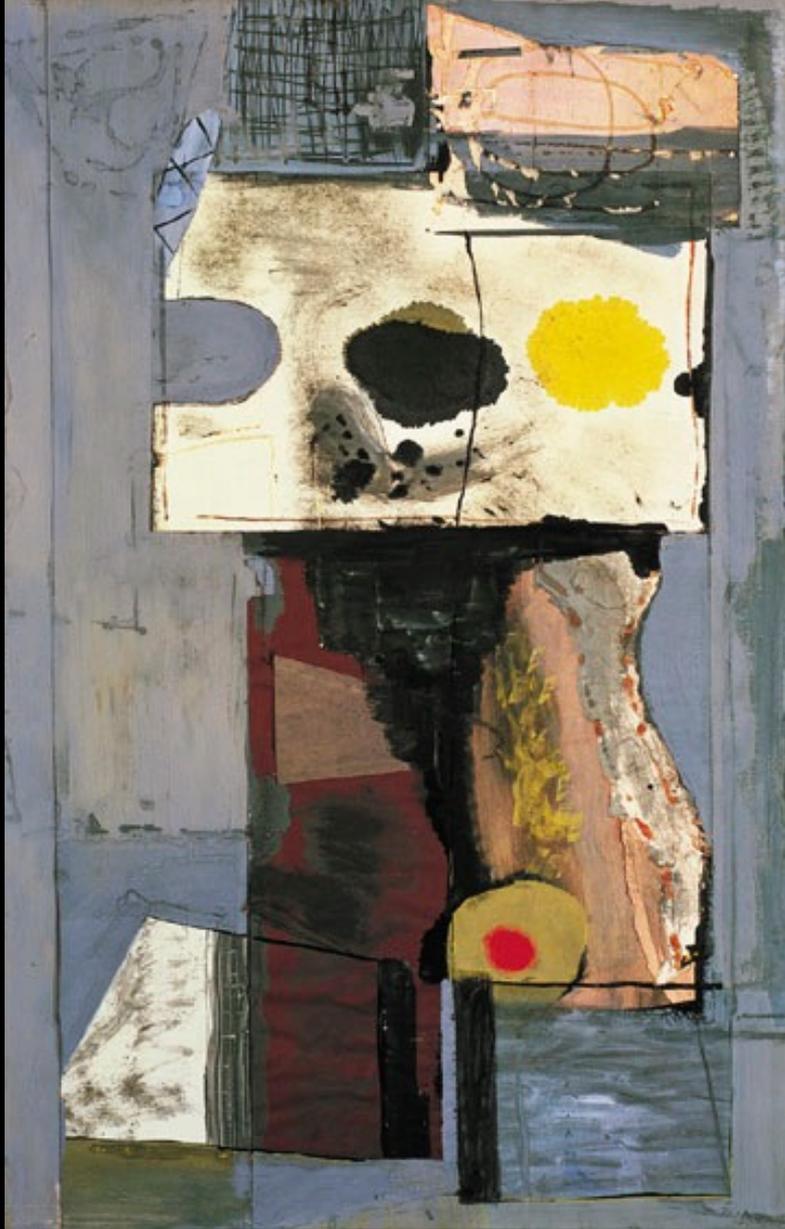
The title is essentially a phonetic game. As Duchamp himself noted in a 1966 interview, "I really like this kind of game, because I find that you can do a lot of them. By simply reading the letters in French, even in any language, some astonishing things happen." When read quickly in French, the title *L.H.O.O.Q.* sounds like a sentence translating to "She has a hot bum/ass." This is the most commonly cited meaning of the phrase, but many other ideas also surround this intriguing group of letters. Duchamp gave a "loose" translation of *L.H.O.O.Q.* as "there is fire down below" in a late interview.

Artist: Marcel Duchamp

Title: "LHOOQ"

Date: 1919

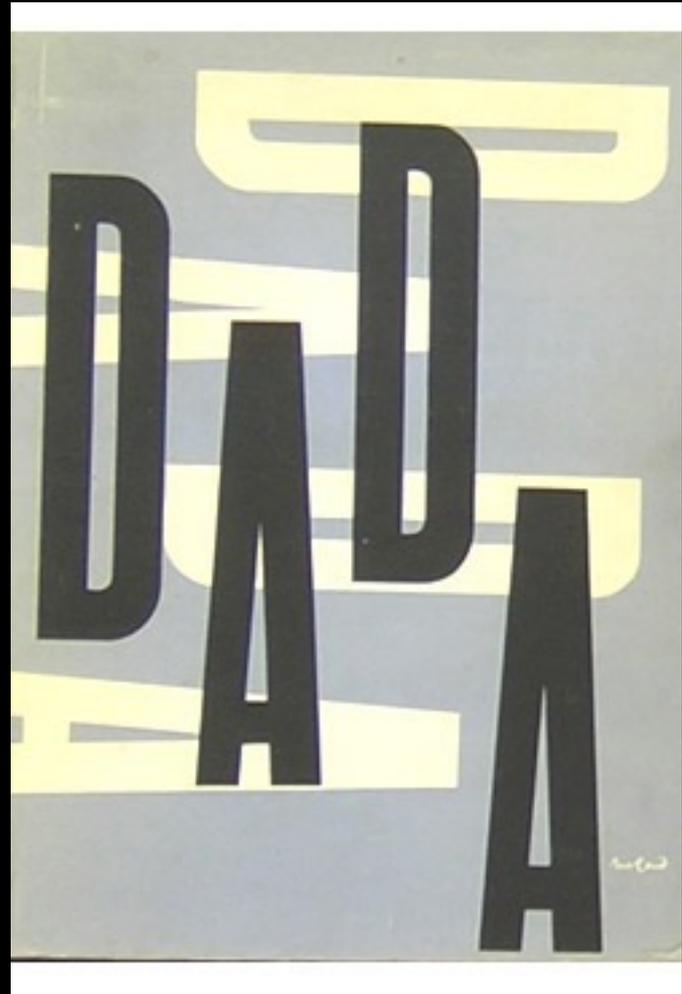
Concept: "assisted readymade"



Artist: Robert Motherwell

Title: "Personage (Self-Portrait), December 9, 1943"

Materials: paper collage, gouache, and ink on board

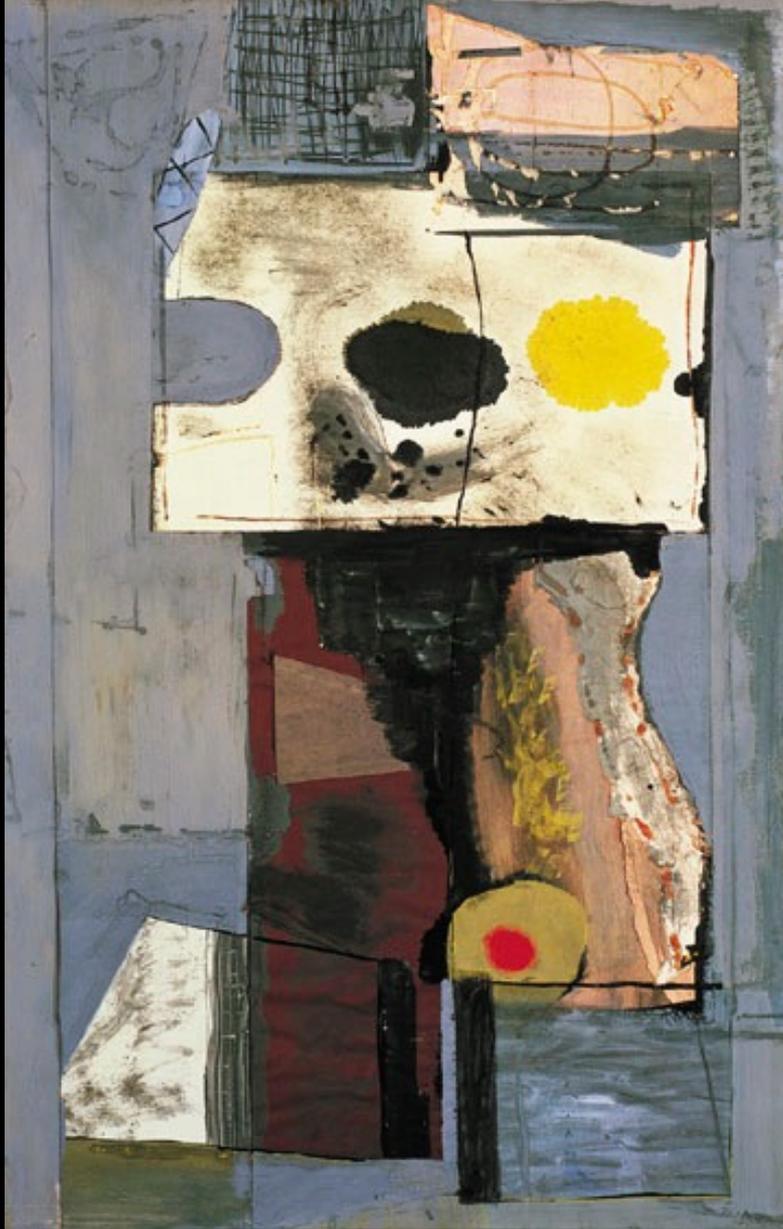


Robert Motherwell, ed., *The Dada Painters and Poets: An Anthology* (1951)



Robert Motherwell, *Elegy to the Spanish Republic #34*, 1954

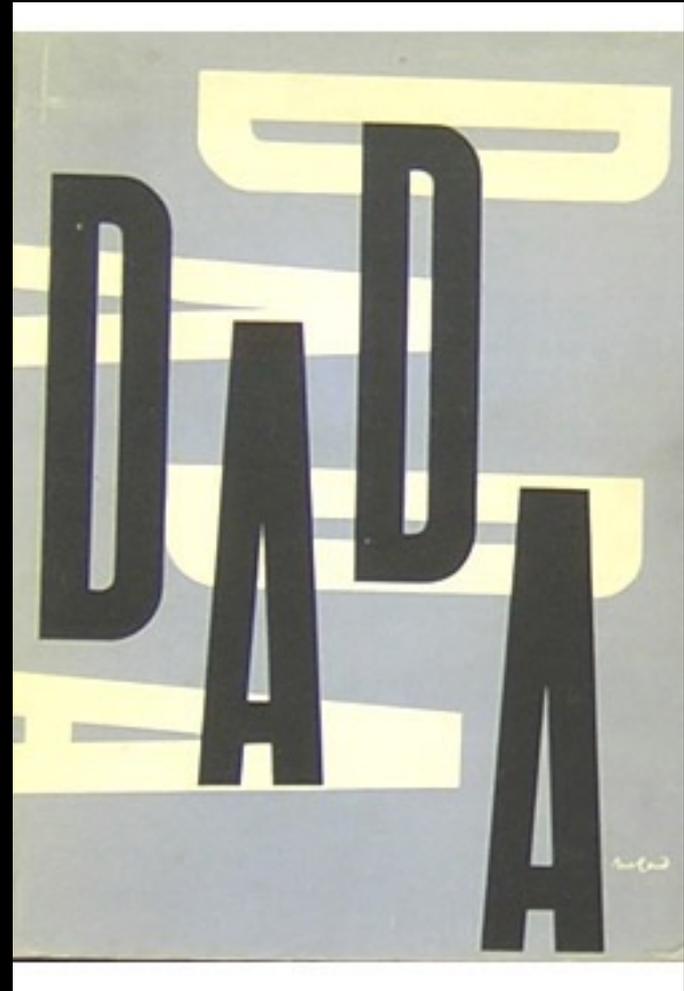
“Black is death; white is life.”



Artist: Robert Motherwell

Title: "Personage (Self-Portrait), December 9, 1943"

Materials: paper collage, gouache, and ink on board



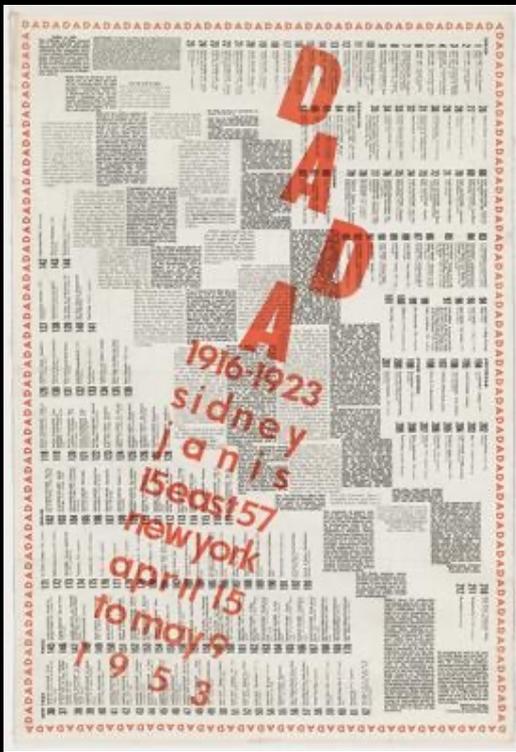
Robert Motherwell, ed., *The Dada Painters and Poets: An Anthology* (1951)

FROM DADA TO NEO-DADA

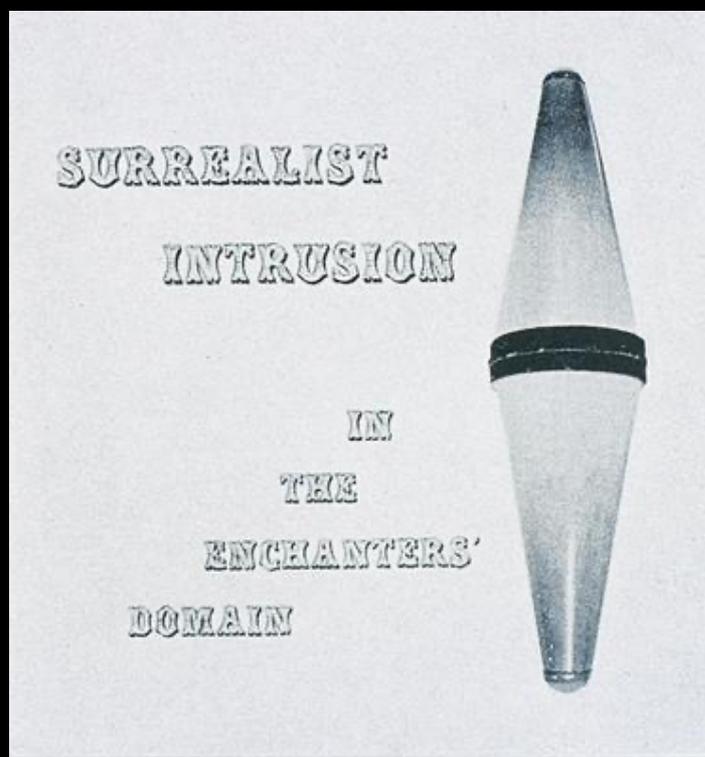


Dada in retrospective:
solo exhibitions of
Marcel Duchamp's work
were held at Sidney
Janis in NY in 1952,
1953, 1956 and 1959.

Marcel Duchamp (1887-1968)



A



C



B

A.) Works by Marcel Duchamp, *Dada 1916-1923*, Sidney Janis Gallery, New York, 1953, announcement of exhibition at the Janis Gallery

B.) Directed by André Breton and Marcel Duchamp, *Surrealist Intrusion in the Enchanter's Domain*, catalog cover, exhibition held November 28, 1960 to January 14, 1961 at D'Arcy Galleries, New York

C.) *Surrealist Intrusion in the Enchanter's Domain*, cupboard with chickens and Coin Sale sign

Duchamp, Dada and Surrealism Retrospectives:

- "Dada 1916/1923," Sidney Janis Gallery, New York, 1953
- "Surrealist Intrusion in the Enchanter's Domain," D'Arcy Galleries, New York, 1961
- "Marcel Duchamp: A Retrospective Exhibition," Pasadena Art Museum, now, the Norton Simon Museum, 1963

Studies:

- R. Lebel. *Sur Marcel Duchamp* (Paris, 1959); Eng. trans. as *Marcel Duchamp* (New York, 1959, rev. 1967) [first cat. rais., des. and layout by Duchamp]
- "Marcel Duchamp/Readymades, etc. 1913-1964," 1964

FROM DADA TO NEO-DADA

In 1958 *Art News* claimed that neo-dada defined an approach that was “pyrotechnic or lyric, earnest but slyly un-aggressive ideologically but covered with aesthetic spikes.”



John Cage paying homage to Duchamp: “The check. The string he dropped. The Mona Lisa. The musical notes taken out of a hat. The glass. The toy shotgun painting. The things he found. Therefore, everything seen—every object, that is, plus the process of looking at it—is a Duchamp. He simply found that object, gave it his name. What then did he do? He found that object, gave it his name. Identification. What then shall we do? Shall we call it by his name or by its name? It's not a question of names. One way to write music: study Duchamp. Say it's not a Duchamp. Turn it over and it is.”



Duchamp, Three Standard Stoppages, 1913-14



John Cage, David Tudor, Robert Rauschenberg, et.

al., Theater Piece No. 1, 1952 – a happening

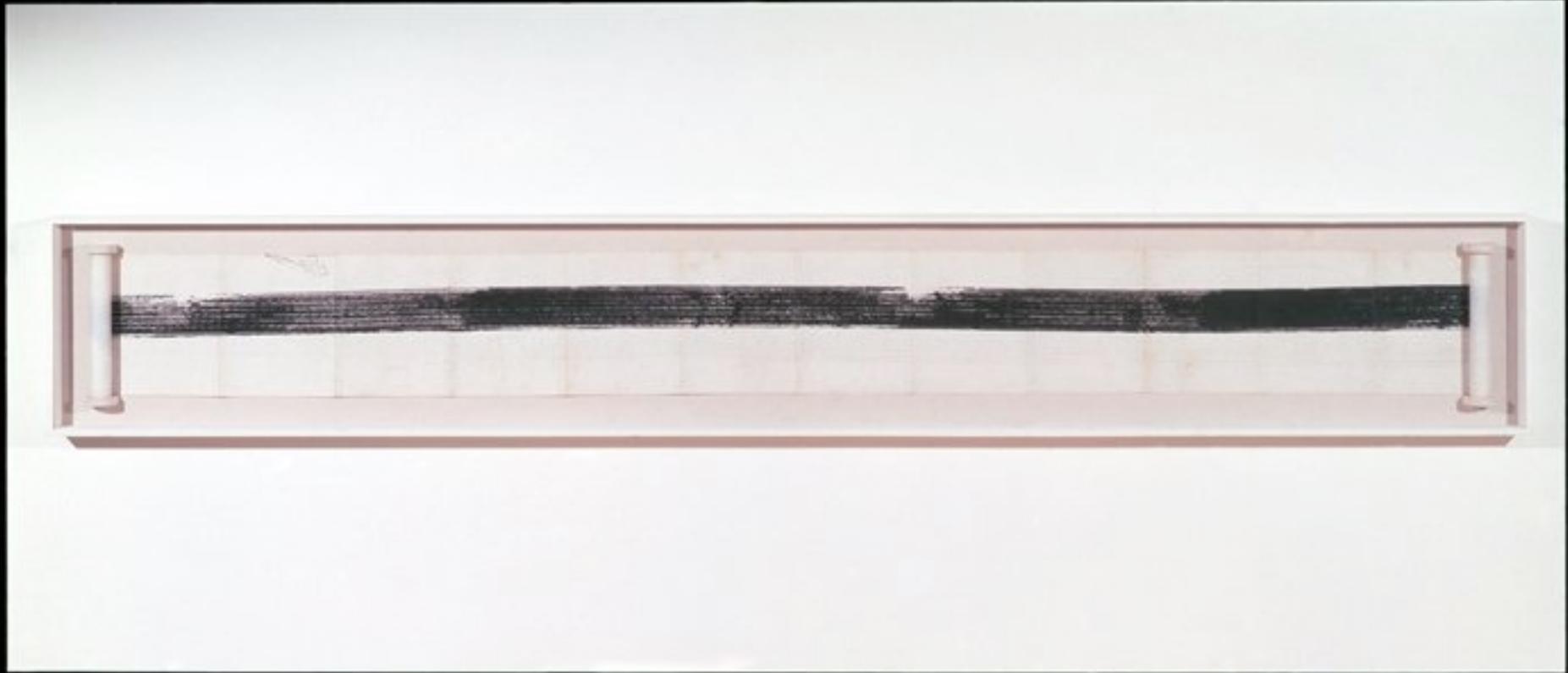
Cage was influenced by Eastern philosophies,

especially in Zen, from which he gained a treasuring

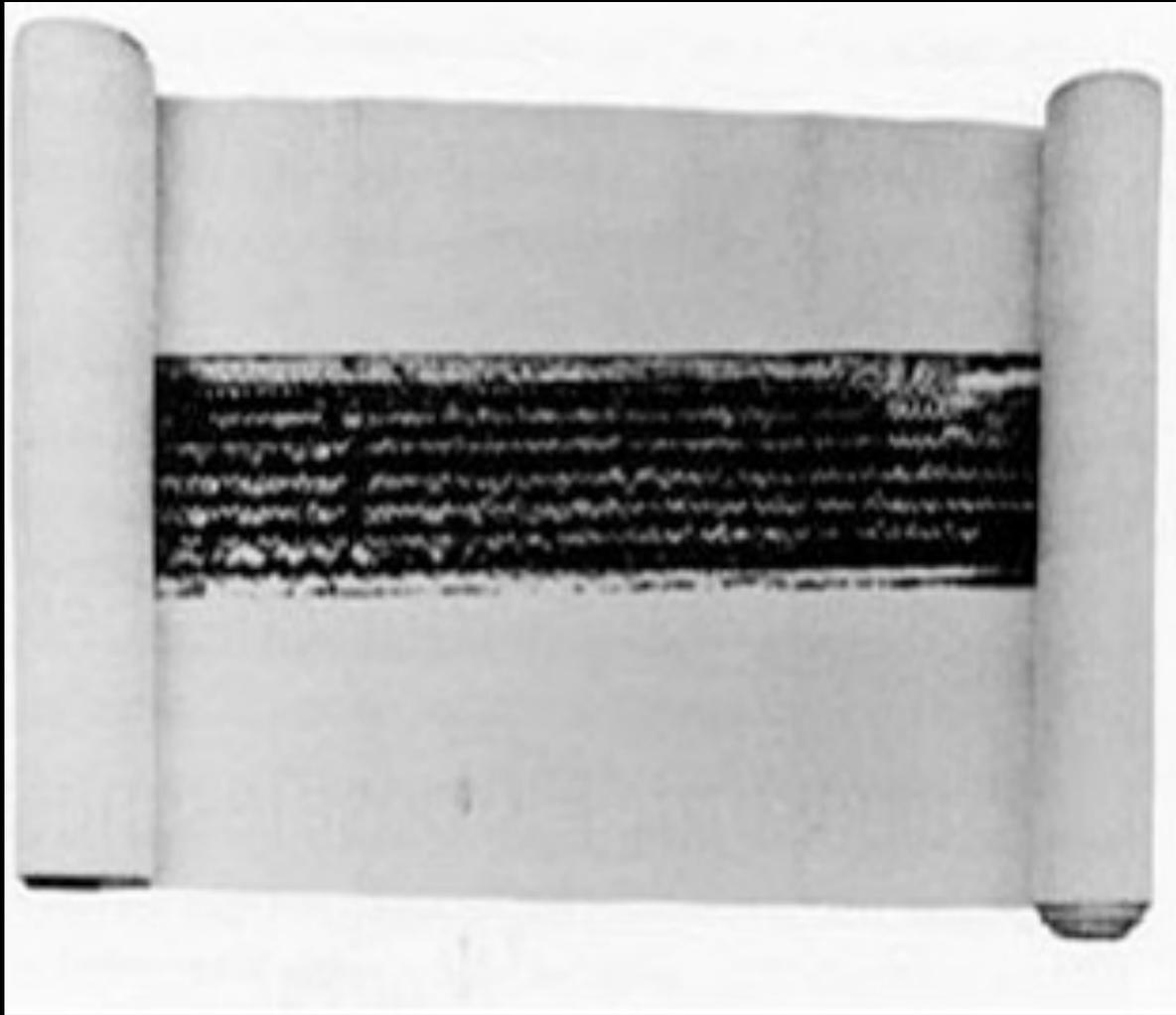
of non-intention.

Bottom right: Robert Rauschenberg, White Painting

(Seven Panels), 1951



“Automobile Tire Print” (1953), by John Cage and Robert Rauschenberg, is a 23-foot-long automobile tire track on a scroll. It was a deliberate provocation to Abstract Expressionism, the dominant American art form of the early 1950s. Abstract Expressionism held dearly onto the painted mark as the unique trace of the individual who makes it. With one burned rubber streak, Rauschenberg and Cage ran over the Expressionists' claims to authenticity, spontaneity, and risk.



How is this anti-retinal?

How does this play with the idea of the “readymade”?

John Cage and Robert Rauschenberg, Automobile Tire Print, 1953

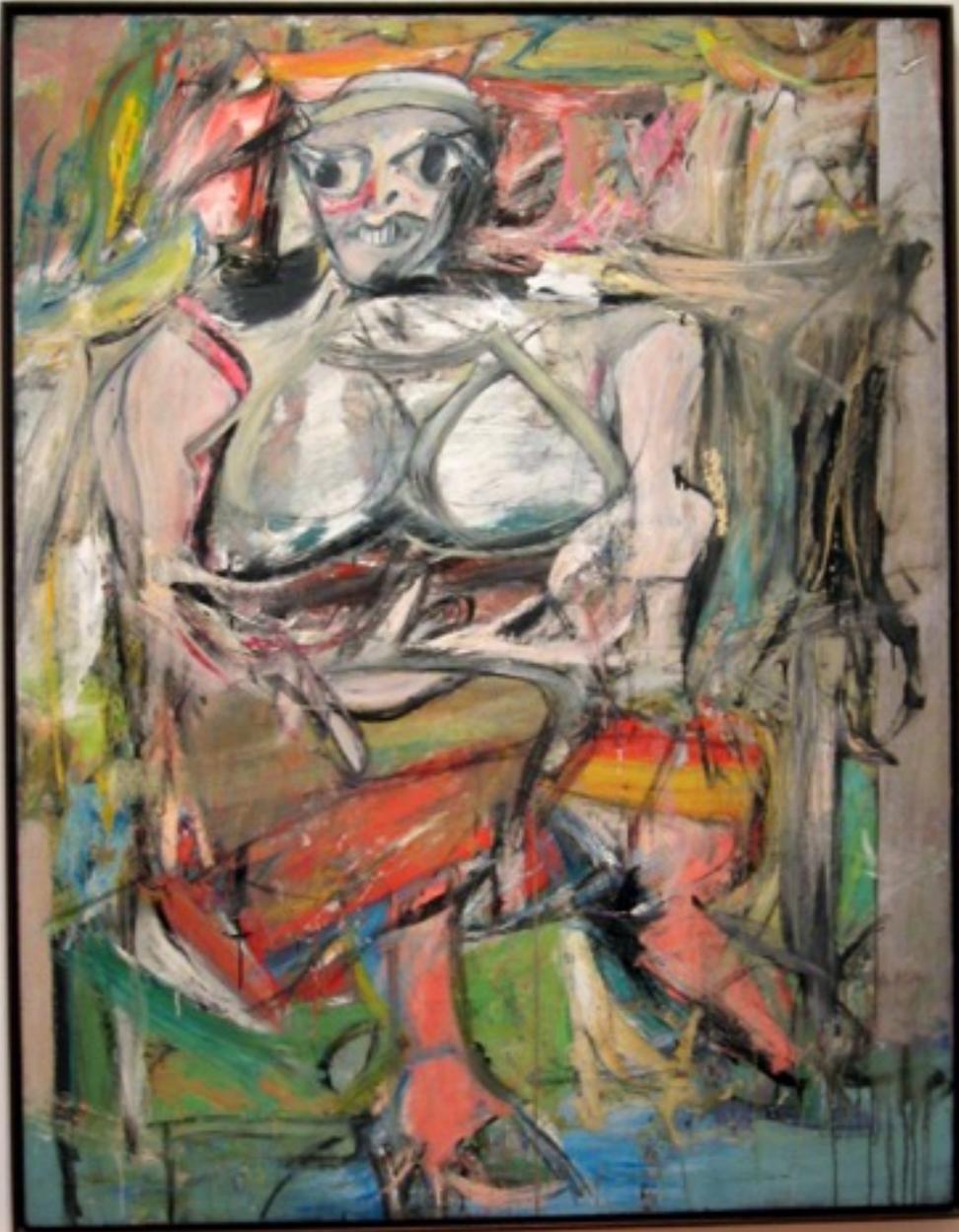


An Oedipal act?

Artist: Robert Rauschenberg

Title: "Erased de Kooning"

Date: 1953



Artist: Willem de Kooning

Title: "Woman I"

Date: 1950



Robert Rauschenberg, Erased de Kooning, 1953



Robert Rauschenberg, White Painting
(Seven Panels), 1951

John Cage, in the midst of his studies of
Zen Buddhism and unintentional acts,
wrote a poem about the work that begins:

“To Whom/No Subject/No Image/no
Taste/No Object/No beauty...”



Robert Rauschenberg, Pelican, 1965



Jasper Johns (far right) and Robert Rauschenberg (far left)



Jasper Johns, Flag, 1954

Materials: encaustic, oil, newspaper on fabric mounted on plywood

The modern / contemporary art community was searching for new ideas to succeed the pure emotionality of the Abstract Expressionists. Johns' paintings of flags, targets, maps, invited both the wrath and praise of critics. Johns' early work combined a serious concern for the craft of painting with an everyday, almost absurd, subject matter.

It was a new experience for gallery goers to find paintings solely of such things as flags and numbers. The simplicity and familiarity of the subject matter piqued viewer interest in both Johns' motivation and his process. Johns explains, "There may or may not be an idea, and the meaning may just be that the painting exists."

How is this work deploying Duchamp's idea of the "readymade"?



Jasper Johns, Flag, 1954

Materials: encaustic, oil, newspaper on fabric mounted on plywood



Artist: Jasper Johns

Title: "Target with Plaster Casts"

Date: 1955



Artist: Jasper Johns

Title: "Flag"

Date: 1954



Artist: Jasper Johns

Title: "Painted Bronze Beer Cans"

Date: 1960



Artist: Robert Rauschenberg

Title: "Bantam"

Date: 1954

Artist: Robert Rauschenberg

Title: "Bed"

Date: 1955

Concept: FOUND OBJECT

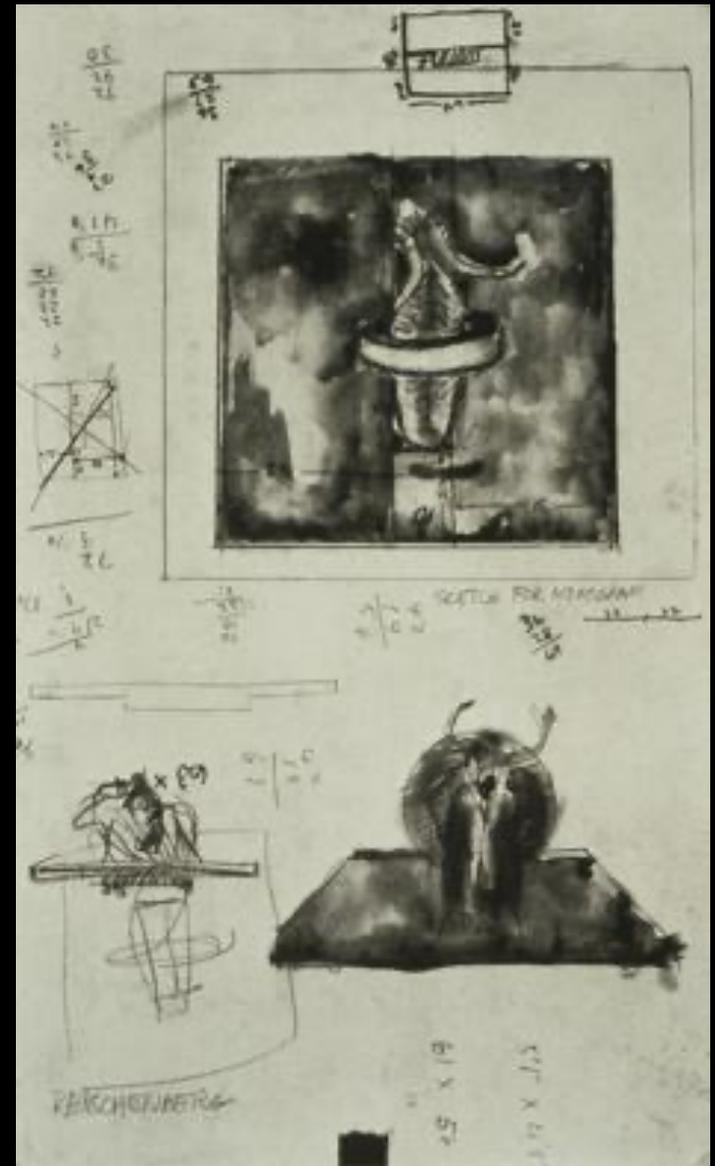




Robert Rauschenberg, Monogram, 1959 Concept: "Combine"



the "drip"



staging or triggering "chance"

FLATBED PICTURE PLANE

Leo Steinberg



Robert Rauschenberg, Monogram, 1957-59

I borrow the term from the flatbed printing press—‘a horizontal bed on which a horizontal printing surface rests’ (Webster). And I propose to use the word to describe the characteristic picture plane of the 1960s—a pictorial surface whose angulation with respect to the human posture is the precondition of its changed content.

But something happened in painting around 1950—most conspicuously (at least within my experience) in the work of Robert Rauschenberg and Dubuffet. We can still hang their pictures—just as we tack up maps and architectural plans, or nail a horseshoe to the wall for good luck. Yet these pictures no longer simulate vertical fields, but opaque flatbed horizontals. They no more depend on a head-to-toe correspondence with human posture than a newspaper does. ‘The flatbed picture plane makes its symbolic allusion to hard surfaces such as tabletops, studio floors, charts, bulletin boards—any receptor surface on which objects are scattered, on which data is entered, on which information may be received, printed, impressed—whether coherently or in confusion.

The all-purpose picture plane underlying this post-Modernist painting has made the course of art once again non-linear and unpredictable. What I have called the flatbed is more than a surface distinction if it is understood as a change within painting that changed the relationship between artist and image, image and viewer. Yet this internal change is no more than a symptom of changes which go far beyond questions of picture planes, or of painting as such. It is part of a shakeup which contaminates all purified categories. The deepening inroads of art into non-art continue to alienate the connoisseur as art defects and departs into strange territories leaving the old stand-by criteria to rule an eroding plain.



New Forms – New Media in Painting and Sculpture

The term “neo-dada” was coined in response to this two-part exhibition

Part one of the show took place from June 6 to 24, 1960 and part two from September 28 to October 22, 1960.

Martha Jackson Gallery

Claes Oldenburg, New Media-New Forms in Painting and Sculpture, 1960



Claes Oldenburg, "Empire"
("Papa") Ray Gun, 1959



Claes Oldenburg, Flag to Fold in the Pocket, 1960

<http://www.youtube.com/watch?v=ESr9IFcVM1g>

The appropriation by Dada of... bruitism, simultaneity and, in painting, the new medium, is of course the 'accident' leading to the psychological factors to which the real Dadaist movement owed its existence, and that Picasso invented the new medium. He began to stick sand, hair, post-office forms and pieces of newspaper onto his pictures, to give them the value of a direct reality, removed from everything traditional.

Richard Huelsenbeck, *En Avant Dada: A History of Dadaism* (1920)



"New Realists" exhibition, Sidney Janis Gallery, New York, 1962

54 international artists, twelve of them Americans

They included Roy Lichtenstein, Claes Oldenburg, James Rosenquist, Andy Warhol, Tom Wesslemann, Jim Dine, Robert Indiana, George Segal, and Wayne Thiebaud.

There were also French, Italian, English, and Swedish artists.



Claes Oldenburg, Chocolates in a Box, 1961 Claes Oldenburg, Giant Blue Pants, 1962



Claes Oldenburg, Floorburger, 1962 – SOFT SCULPTURE

Oldenburg also infused many of the objects with an aggressive flair, which he described as an "unbridled intense satanic vulgarity." Oldenburg has explained, "I like to work in material that is organic-seeming and full of surprises, inventive all by itself."



Claes Oldenburg, *The Store*, 1961-62

The Store was an idea that came to Oldenburg while driving in P-Town on the tip of Cape Cod in Massachusetts with the artist Jim Dine. Oldenburg explains: "I drove around the city one day with Jimmy Dine. By chance we drove through Orchard Street, both sides of which are packed with small stores. As we drove, I remember having a vision of "The Store." I saw in my mind's eye a complete environment based on this theme. Again, it seemed to me that I had discovered a new world. I began wondering through stores – all kinds and all over – as though they were museums. I saw the objects displayed in windows and on counters as previous works of art."

The Store was presented in a storefront in Manhattan's Lower East Side, where the artist both made his wares and sold them to the public, thus avoiding the usual venue of the commercial gallery. He filled the shop floor to ceiling with sculptures inspired by the tawdry merchandise he saw regularly downtown. He is practicing and rethinking an old tradition in art, verisimilitude. Do you know what this word means? It means the appearance of truth; the quality of seeming to be true. The objects in Oldenburg's Store were made of plaster soaked muslin placed over wire frames which were then painted and priced for amounts such as 198.98. There was everything from lingerie, to fragments of advertisements, to food such as ice-cream sandwiches and hamburgers – all roughly modeled and garishly painted in parody of cheap urban wares.





For Oldenburg, such free-form theatrical events were closely tied to their environment: "The 'happening' is one or another method of using objects in motion, and this I take to include people, both in themselves and as agents of object motion." He makes the object performative. He tells us in 1962:

The performance is the main thing, but when it is over, there are a number of subordinate pieces, which may be isolated, souvenirs, residual objects. To pick up after a performance, to be very careful about what is to be discarded and what still survives by itself. Slow study and respect for small things. One's own created 'found objects.' The floor of the stage is like the street. Picking up after is creative. Also the particular life of objects must be respected.



Claes Oldenburg, Bedroom Ensemble, 1964



The shapes of the furniture are skewed as if rendered in a perspective drawing, giving an exaggerated illusion of depth. The theme of illusion is continued in the textures and materials of Oldenburg's Bedroom - in the commercial imitations of marble, fur and leather. None of the furniture is real; none of the accessories operate: the entire work is an illusion of functionalism.



Claes Oldenburg, Giant Soft Fan, 1967



Proposed Colossal Column Monument for NYC, The
Good Humor Bar, 1965



Claes Oldenburg, Clothes Pin, Philadelphia, 1976



Claes Oldenburg, Bat Column, Chicago, 1977

BODY-FESTIVAL 1967

KUSAMA



EXPLORE ALL POSSIBILITIES OF OUR TIME**
 THIS NEW LIFE IN INFINITE ORDER OF THE SUN, MOON, STARS AND
 EARTH WITH THE APPLE OF EYE ***
 LIFE THE FUTURE**
 BRAIN** UNLEASH** RELEASE**
 LET US ABANDON OUR BODIES FOR A TIME, IN OUR TIME **
 MAKE IT PRESENT ****
 FORGET THE CRUELTY, "LOSSNESS", FOR A TIME*****
 TOGETHER IN THE POLKA DOT TIME.....

WASHINGTON SQUARE SUNDAY, 2 P.M.

AGUSTE 20

KUSAMA'S WEEK END BODY FESTIVAL
 FOR INFORMATION CONTACT
 KUSAMA
 DIRECTOR HAPPENING POSTER COMP.
 404 E 14 street
 NEW YORK CITY (804 4437)

Embracing the rise of the hippie counterculture of the late 1960s, Kusama came to public attention when she organized a series of happenings in which naked participants were painted with brightly colored polka dots.

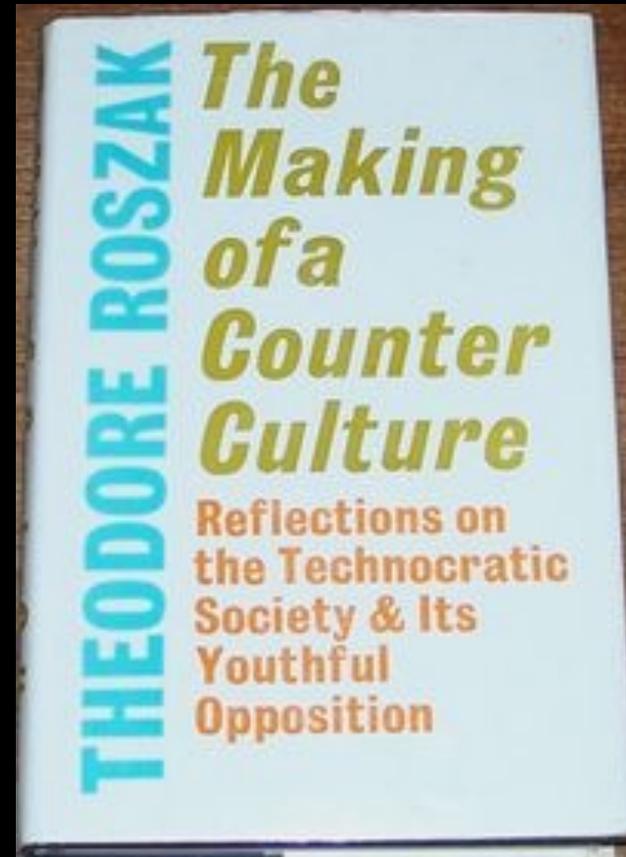
What is "counterculture?"

Yayoi Kusama, Happening, NYC, 1967

COUNTER CULTURE

Theodore Roszak, *The Making of a Counter Culture*, published 1969

Counter culture refers to youth culture rejecting technocracy, the regime of corporate and technological expertise that dominates industrial society.







Her innovation lay in configuring the entire exhibition as a single work, which consisted of one of her 'Accumulation' sculptures.

Yayoi Kusama, Compulsion Furniture, 1964





Kusama, Whitney Accumulation No. 1, 1963



Kusama, Accumulation, 1963



Yayoi Kusama, Dots Obsession, 2012 – INFINITY NETS



Edward Kienholz, "Jane Doe," 1959



Robert Bucknam, Kienholz Delivering "John Doe" to Ferus Gallery, ca. 1961

In 1957 Kienholz started the Ferus Gallery with Walter Hopps.

Edward Kienholz, "John Doe," 1959

Why is John Doe like a piano?

Answer: Because he is square, upright, and grand.



Edward Kienholz, "Jane Doe," 1959; "John and Jane Doe"



Edward Kienholz, *The Beanery*, 1965





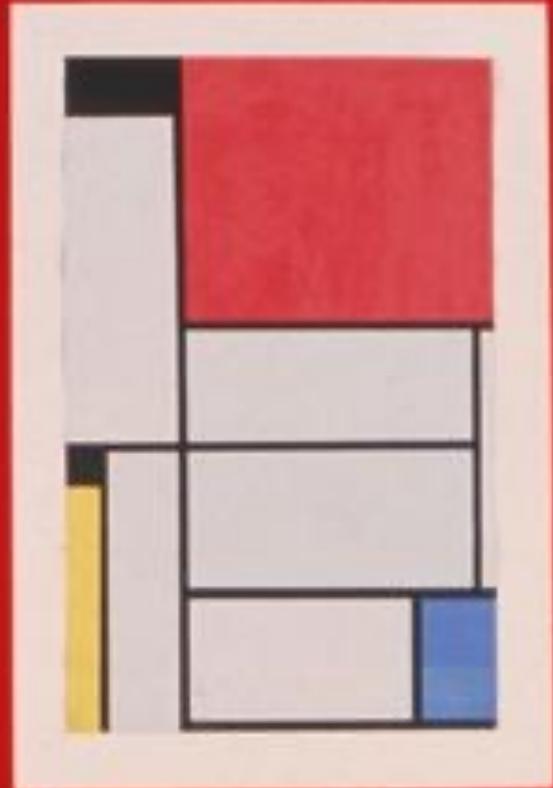




Tom Wesselmann, Still Life #20, 1962,



Tom Wesselmann, Great American Nude #50, 1963





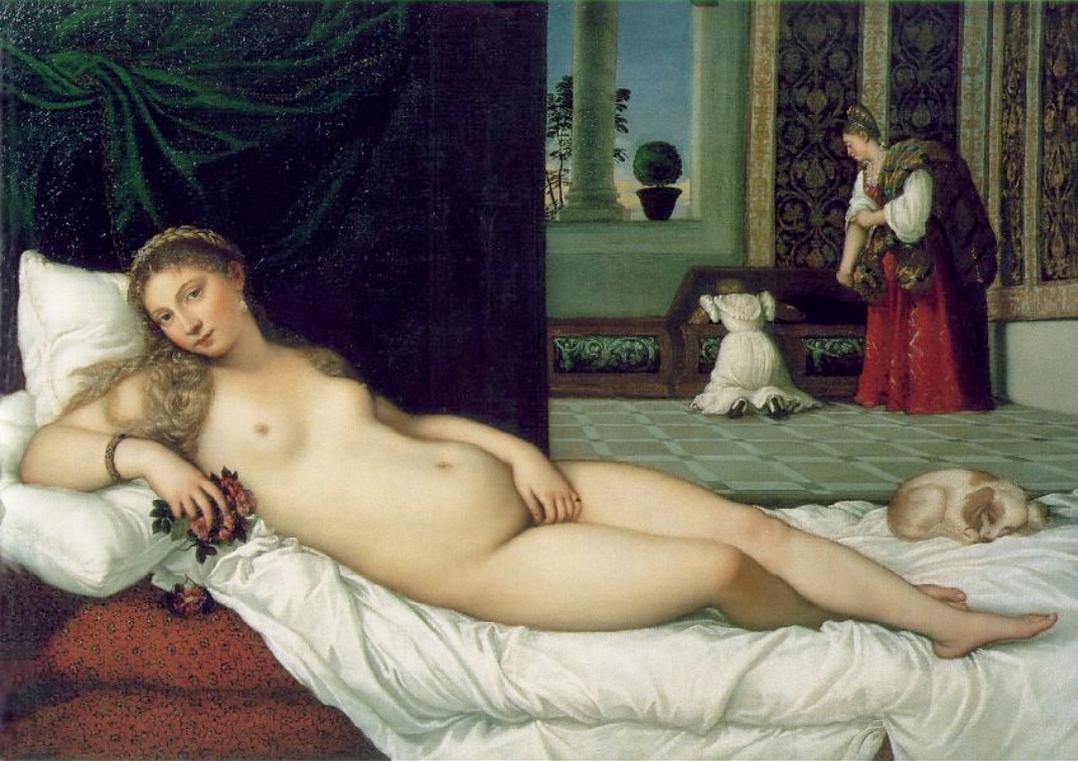
Tom Wesselmann, Great American Nude #1, 1961



Tom Wesselmann, Great American Nude #6, 1961



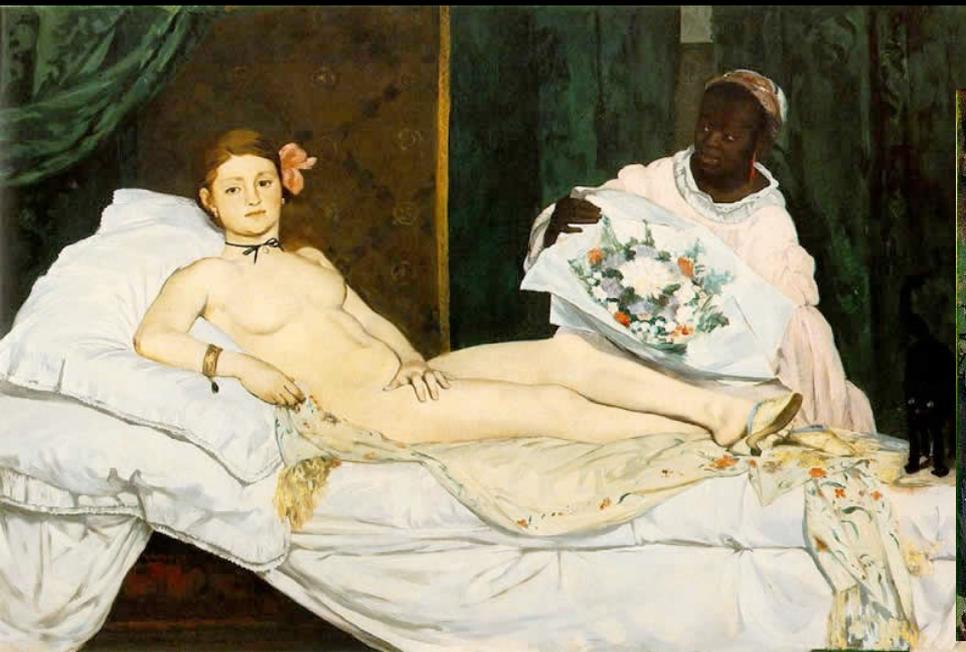
Tom Wesselmann, Great American Nude #36, 1962



Titian, Venus of Urbino, 1538



Ingres, Valpinçon Bather, 1808



Manet, Olympia, 1873-74



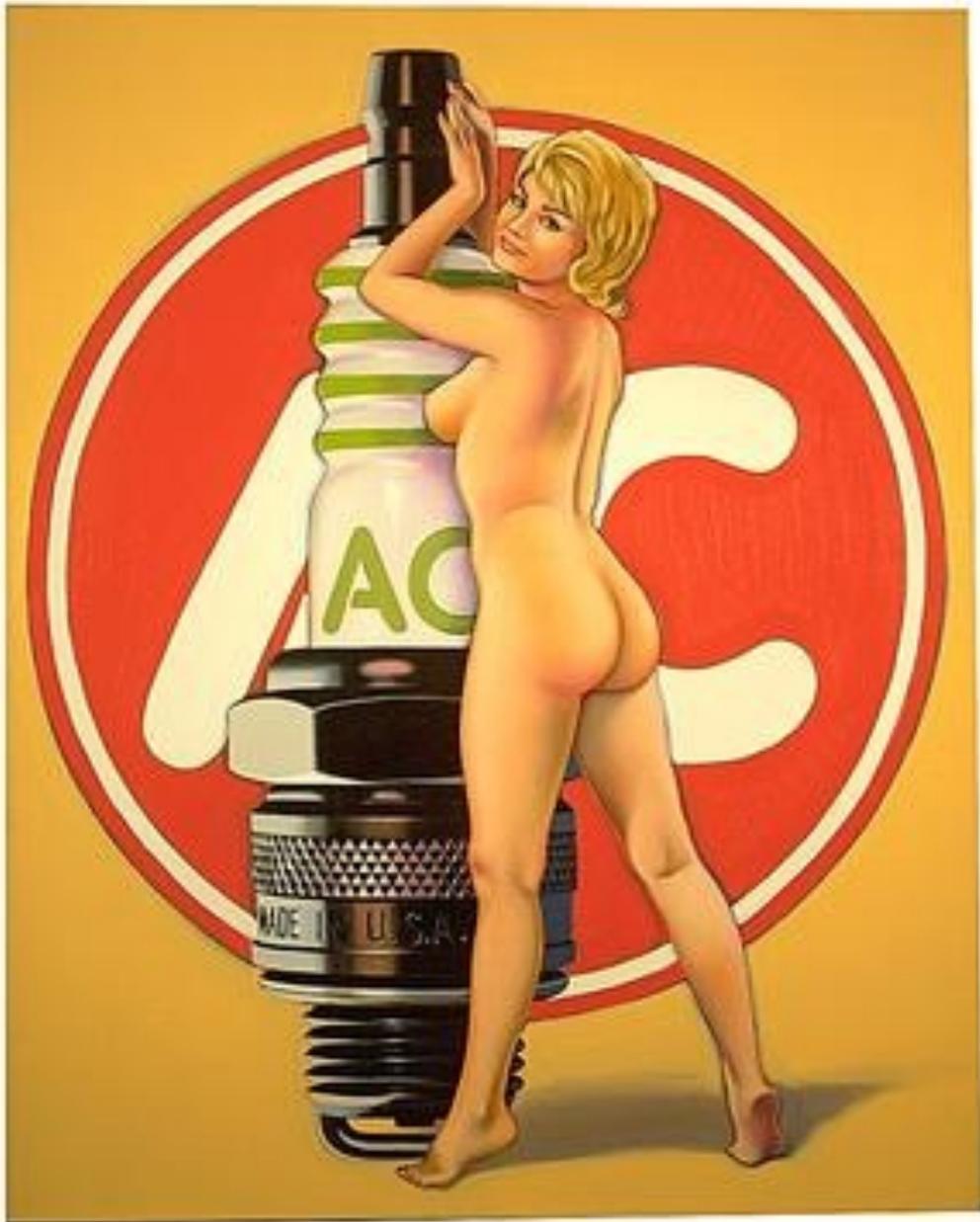
Matisse, Blue Nude, 1907



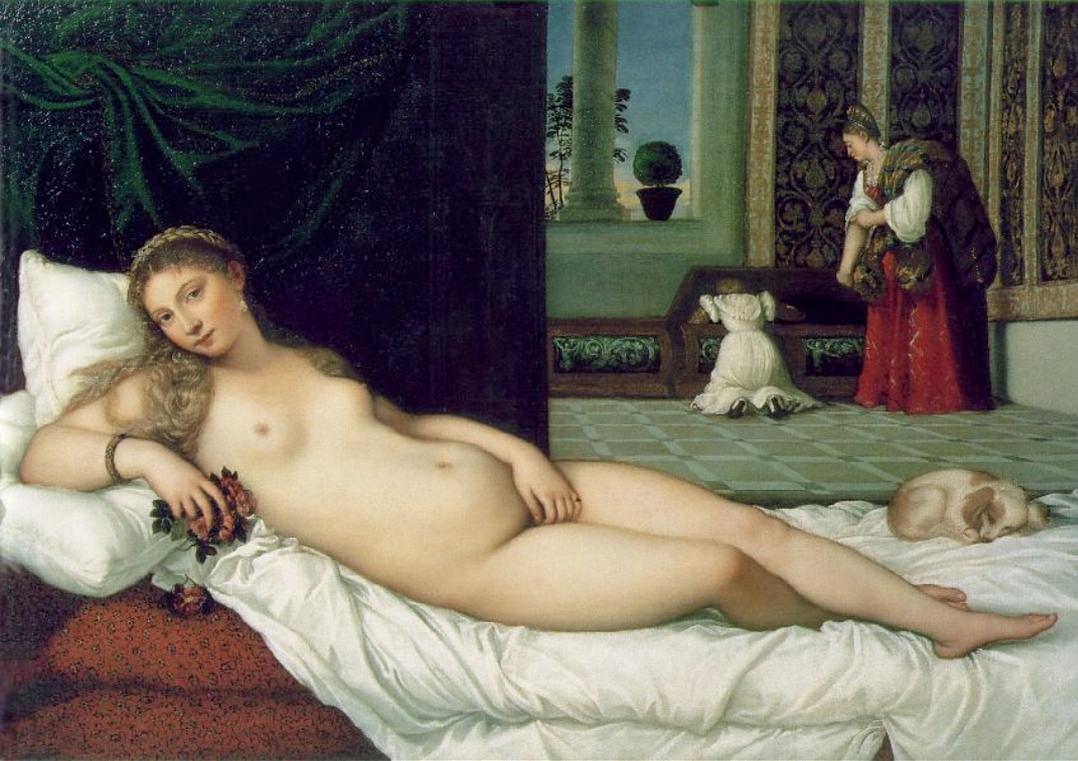
Tom Wesselmann, Great American Nude #75A, acrylic paint on molded plastic, 1965



Tom Wesselmann, Bedroom Painting #13, c.1968



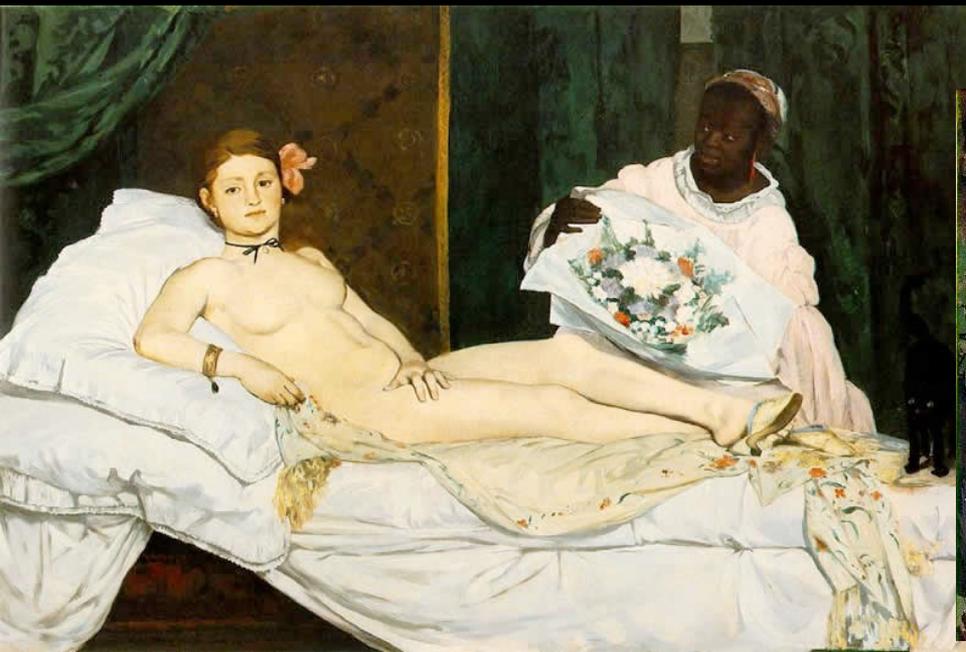
Mel Ramos, Kar Kween, 1964



Titian, Venus of Urbino, 1538



Ingres, Valpinçon Bather, 1808



Manet, Olympia, 1873-74



Matisse, Blue Nude, 1907



Ramos claims that the “eroticism of nudes depicted throughout the history of art is essentially the same in the contemporary idiom as exemplified in pin-up pictures.” What exactly do works like this say?

Mel Ramos, Manet's Olympia, 1973-74



Manet, Olympia, 1873-74



James Rosenquist, Artist with Billboard Workers from the Artkraft Strauss Co., NY, 1958



James Rosenquist, Flower Garden, 1961



Rosenquist's Process: gridding graphic imagery



Rosenquist's Process: collage of magazine graphics



James Rosenquist, Marilyn Monroe I,
1962

At 93" x 72" it is a large painting that pays homage to a new type of telegenic theology. Rosenquist was moved to make the painting upon the suicide of the screen icon and sex symbol. In it we see an inverted portrait of Monroe interwoven and superimposed with disjointed parts of Marilyn's name, image, and the trademark script of the Coca-Cola logo.

Rosenquist said, "Painting is probably more exciting than advertising – so why shouldn't it be done with that power and gusto, that impact? When I use a combination of fragments of things, the fragments or objects or real things are caustic to one another, and the title is also caustic to the fragments."



James Rosenquist, F-111, 1965



Probably his most famous painting, F-111 deals with the disturbing yet seductive nexus of consumerism and militarism. [Remember Eisenhower's speech of 1961 on the "military industrial complex."] The painting measures 10 feet high and 86 feet long. It was originally exhibited in the front room of Leo Castelli's townhouse gallery on East 77th Street, wrapping itself around the room's four walls.



<https://www.facebook.com/trent.straughan/videos/10155059212674640/?pnref=story>

https://drive.google.com/file/d/0B_XfGQQbTJaAUzE5dUhzbkpKcEE/view







Roy Lichtenstein, Blang, 1962

WHY, BRAD DARLING, THIS PAINTING IS A
MASTERPIECE! MY, SOON YOU'LL
HAVE ALL OF NEW YORK CLAMORING
FOR YOUR WORK!



Roy Lichtenstein, Masterpiece, 1962

WHAT? WHY DID
YOU ASK THAT?
WHAT DO YOU KNOW
ABOUT MY IMAGE
DUPLICATOR?



We see in Image Duplicator the famous technique of rendering the print procedure through **Benday dots**. The Benday Dots printing process was named after illustrator and printer Benjamin Day. Small colored dots are closely-spaced, widely-spaced or overlapping. 1950s and 1960s pulp comic books used Benday dots in the four process colors (Cyan, Magenta, Yellow and Black) to inexpensively create shading and secondary colors such as green, purple, orange and flesh tones. Lichtenstein has translated and transformed in scale the printing process to painting.

Roy Lichtenstein, Image Duplicator, 1963



Roy Lichtenstein, Little Big Painting, 1965



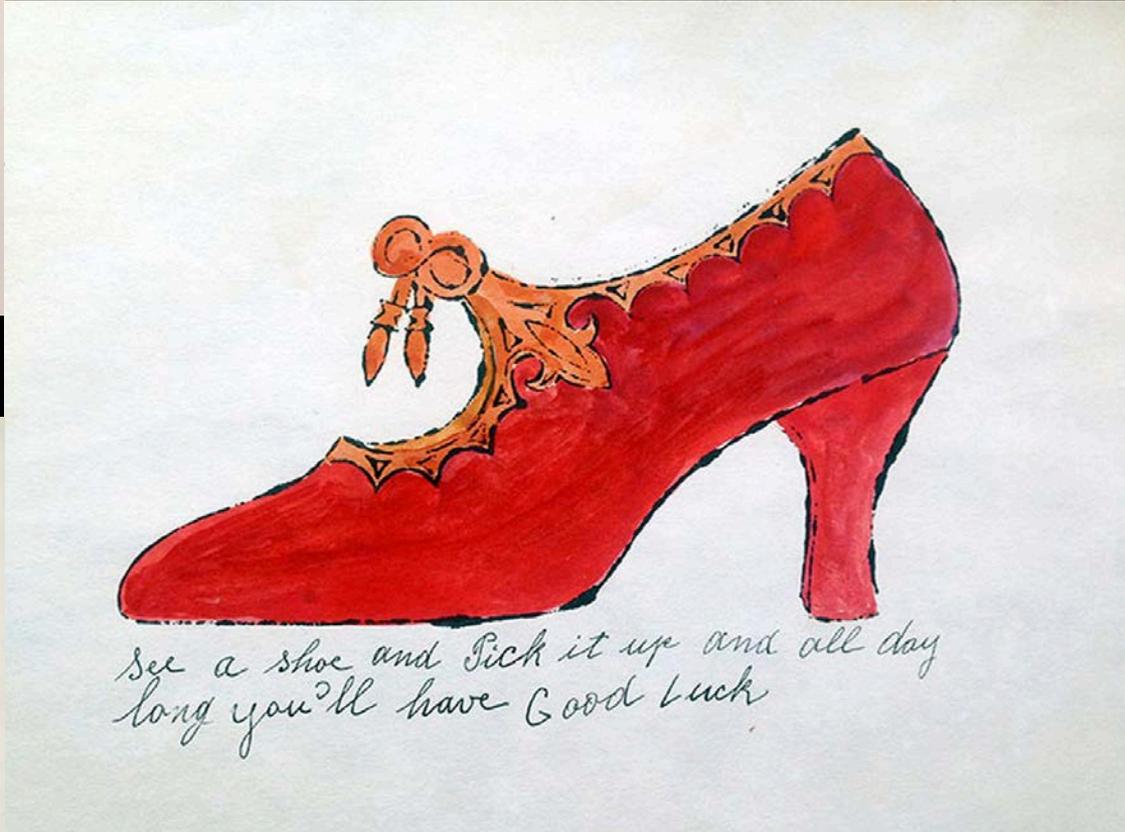
Roy Lichtenstein, Brushstroke, 1996,
Hirshhorn Museum, Washington, DC

enlarged and fabricated 2002-03
Painted aluminum

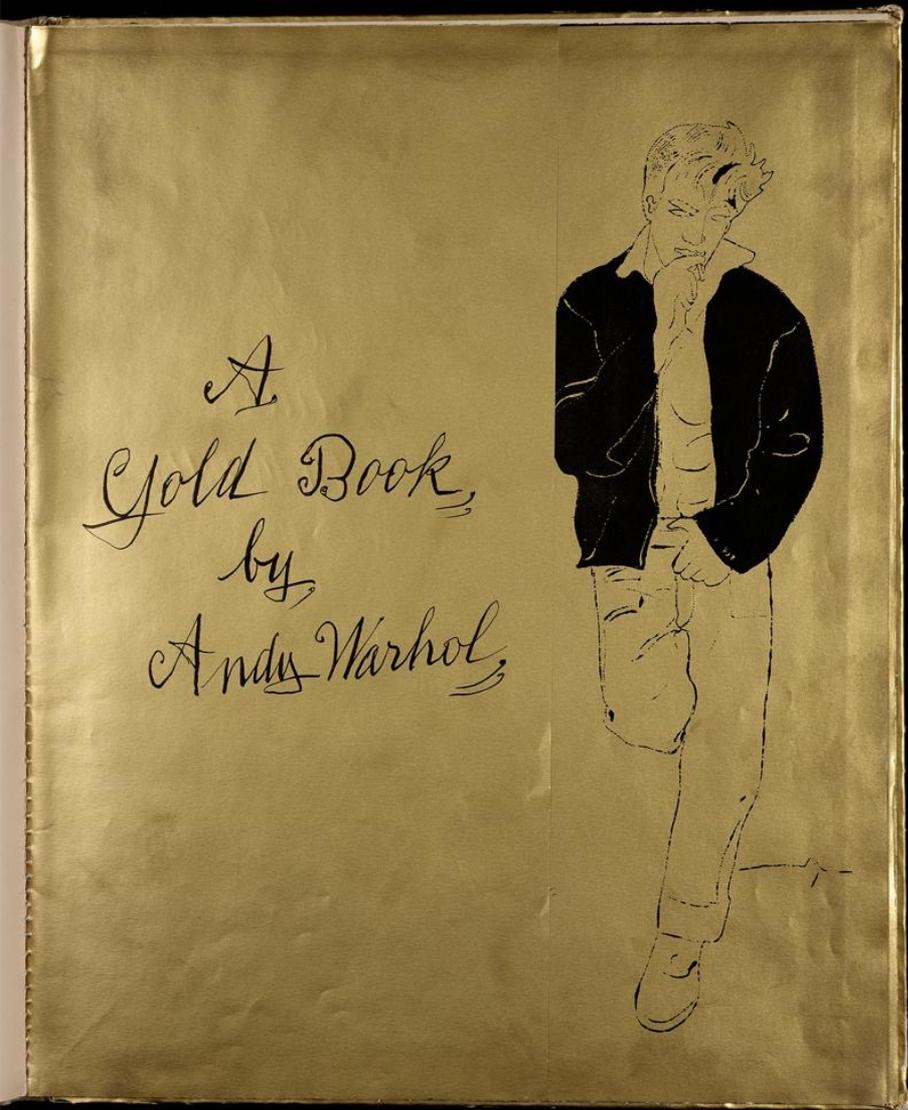


Andy Warhol (né Andrew Warhola)
[1928-1987]

- Moved to New York in 1949 to work in the commercial world after studying commercial art in Pittsburgh at the Carnegie Institute of Technology.
- Over the next decade he produced numerous works as a commercial artist and illustrator.
- Many of his early works related to fashion, including drawings of shoes, purses, necklaces, and gloves. In the late 1950s he drew hundreds of shoe ads for I. Miller, which were published on Sundays in the *New York Times*.
- Some included captions distinctively written by his mother, Julia Warhola.



Throughout the 1950s, Warhol's illustrations appeared in magazines to accompany articles as advertisements.



Andy Warhol, Gee, Merrie Shoes, 1956
monoprint 9¼ x 8 in.

Warhol, Artists Book, 1954-56



Bonwit Teller window display featuring artwork by Andy Warhol, 1960

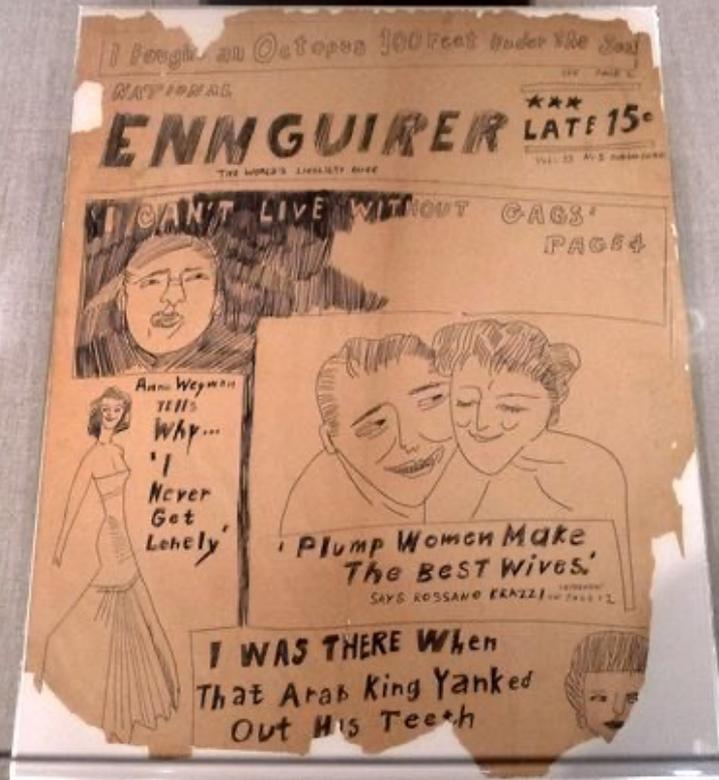
the story of moondog

Moondog is a poet who versifies in sound, a diarist overcome by love, curiosity and amusement by everything that reaches his ears, all of which he transposes into a symphony of himself. It may be the roar from the streets; it may be the casual chatter in a room or, best of all, it will be that's ret music that seeps through imagination and memory. These experiences so dull to the dull but so alive to him, he orchestrates into a record of those enchanting conversations everyone can hold with himself would he only listen for a brief moment. They make up the script of that unique tragic comedy, the story of anyone's life. Picking up our ears would be so easy, yet it is seldom done. But when Moondog compels us to do it, we are entranced and delivered willingly into new worlds of meaning.



The Story of Moondog, album cover illustrated by Julia Warhola, 1957

HEADLINES



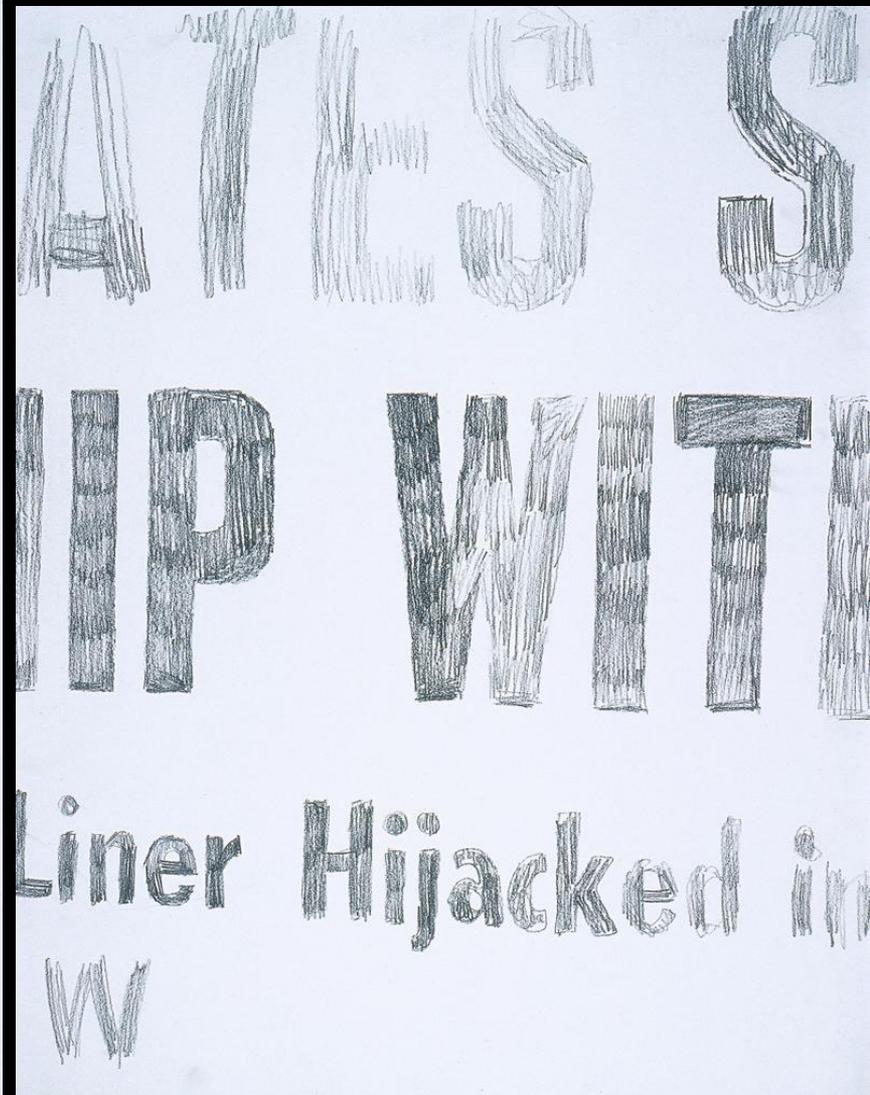
Andy Warhol,
National Ennquirer, 1958
ballpoint ink on paper



Andy Warhol
Pirates Sieze Ship, 1961



Andy Warhol, TV, 1961



Warhol, Liner Hijacked, 1961



Andy Warhol, Dick Tracy, 1960



Roy Lichtenstein, Girl with Ball, 1961



Roy Lichtenstein, Masterpiece, 1962

Benday dots -- The famous technique of rendering printed form; Used in comic strips



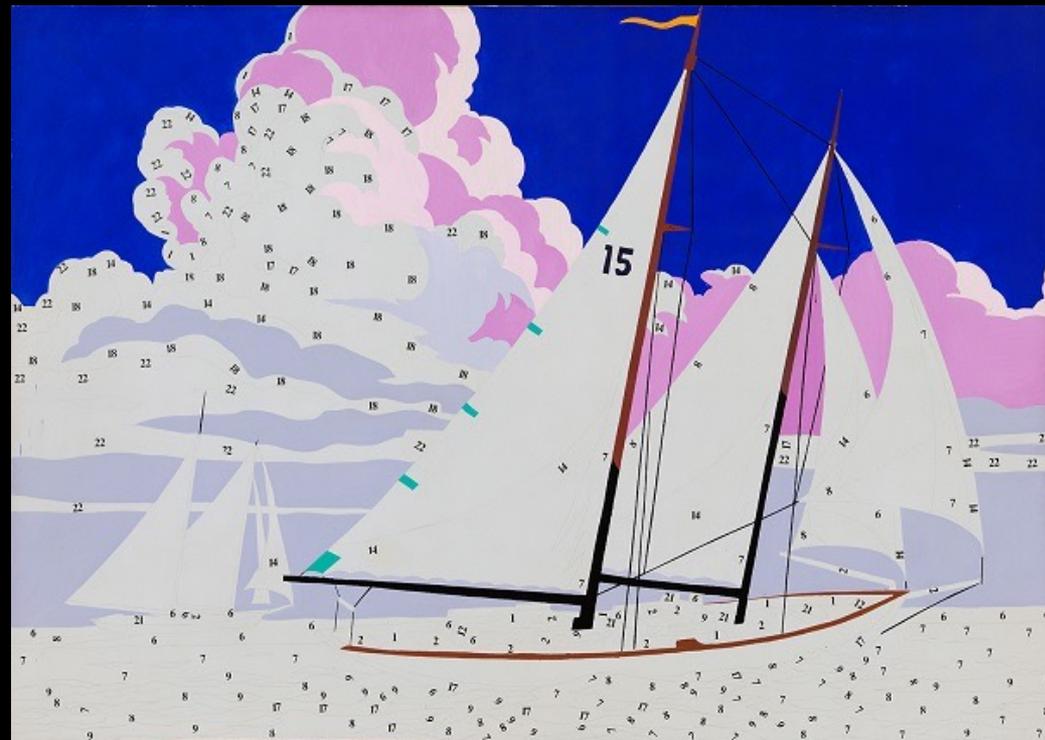
Andy Warhol, Dick Tracy, 1960



Andy Warhol, Do It Yourself (Seascape), 1962



Andy Warhol, Do It Yourself (Flowers), 1962



Andy Warhol, Do It Yourself (Sailboat), 1962

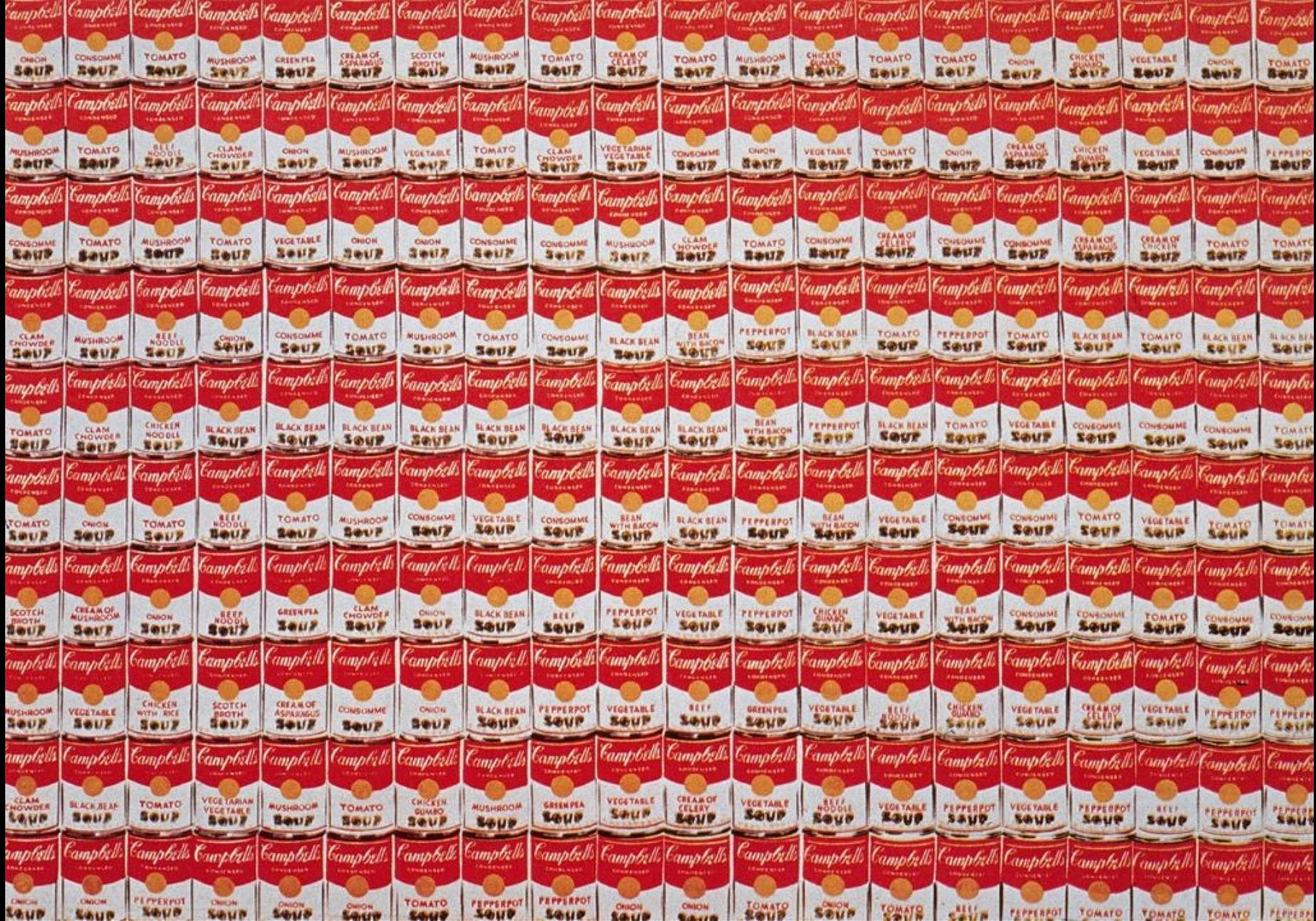


Warhol, Do It Yourself (Narcissus), 1962

Seriality, Repetition, Mass Production

Robert Indiana once said "I knew Andy very well. The reason he painted soup cans is that he liked soup."

And Marcel Duchamp said "If you take a Campbell's Soup can and repeat it fifty times, you are not interested in the retinal image. What interests you is the concept that wants to put fifty Campbell's Soup cans on a canvas."



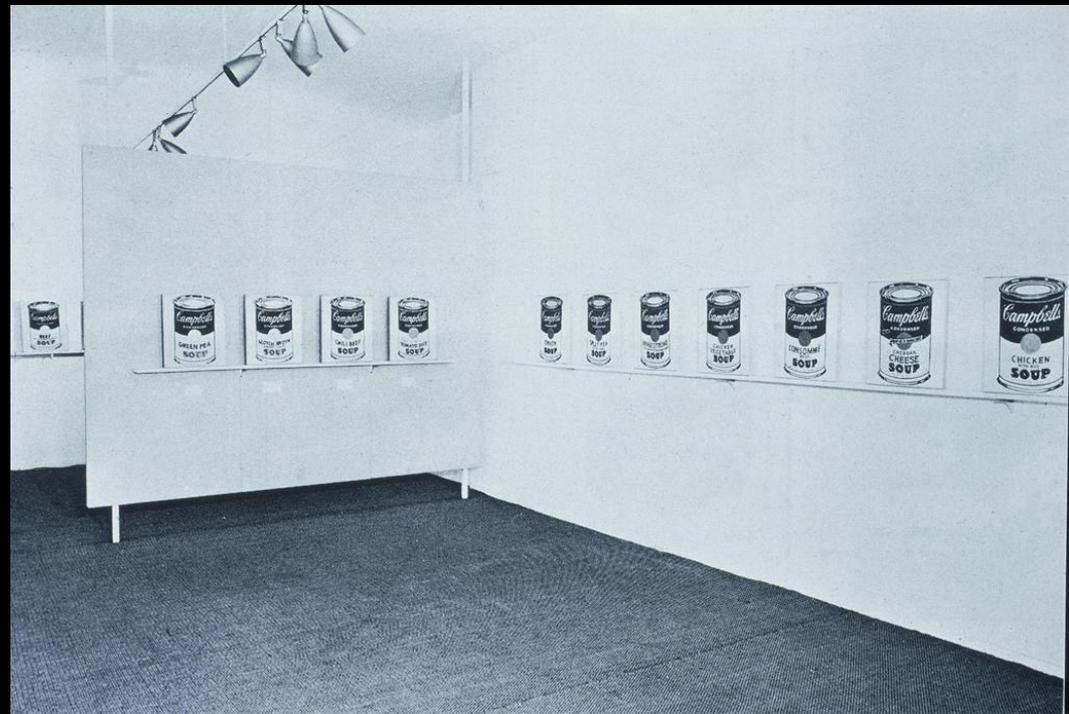
Andy Warhol, 200 Campbell's Soup Cans, 1962



Warhol, Campbell's Soup Cans, 1962

32 canvases

Warhol said of Campbell's soup, "I used to drink it. I used to have the same lunch every day, for 20 years. I guess, the same thing over and over again."





A nearby supermarket piled up real Campbell's soup cans in their window, advertising them as "the real thing for only 29 cents a can."

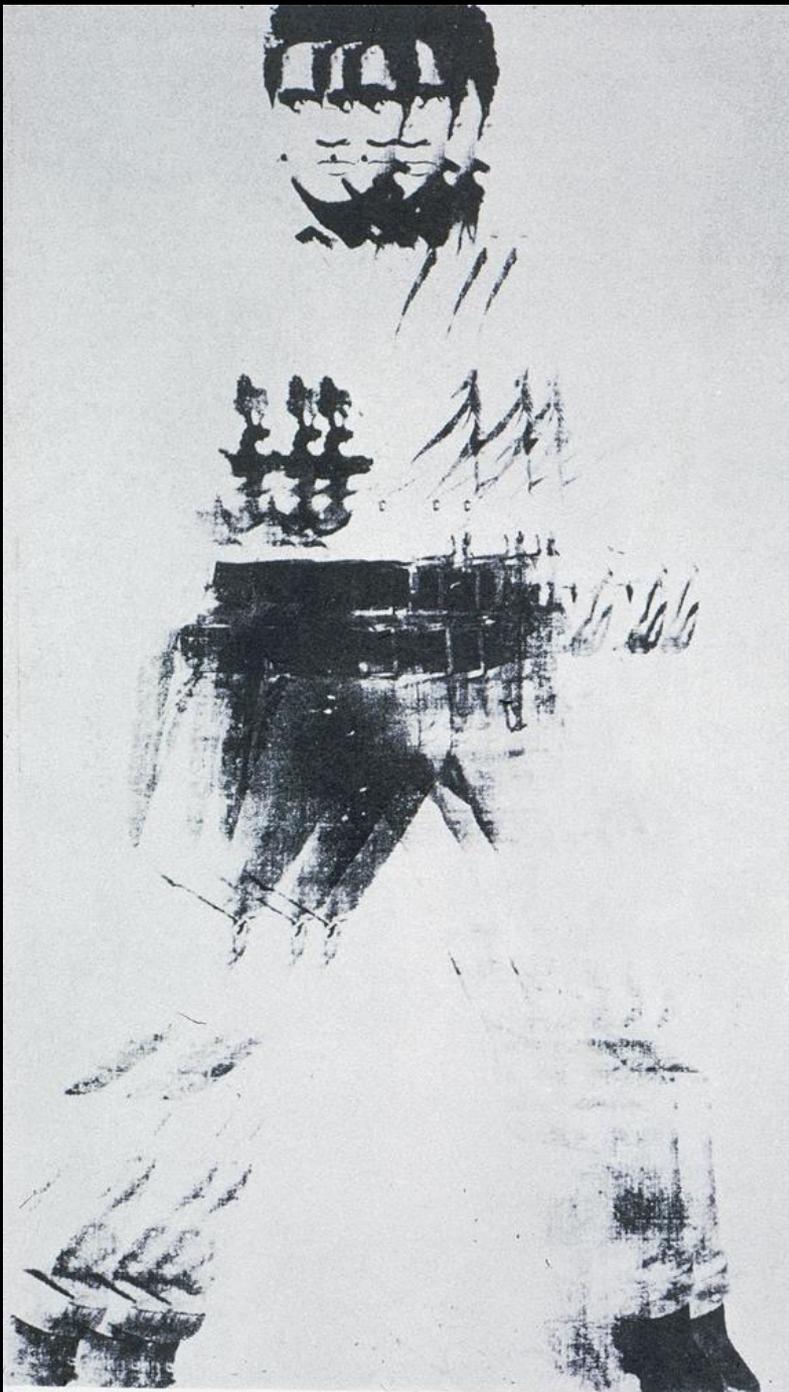
Warhol, Tomato Soup, 1962

Six of the Warhol paintings were sold for \$100 each. The buyers included Don Factor, Betty Astor, Ed Jans and Bob Brown. Irving Blum ended up getting the buyers to relinquish their ownership so that he could keep the set together, and bought the entire series for \$1,000.00 from Warhol, paying him \$100.00 a month. A year after Warhol died, Irving Blum was offered \$10 million for the paintings.





Warhol, Marilyn Monroe, 2 Panels, 1962 -- SILK SCREEN OR SERIGRAPH



As Warhol claimed, “If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There’s nothing behind it.”

Warhol, Triple Elvis, 1962



Ferus Gallery Exhibition of Warhol's Elvis Paintings 1963



Photographs of The Factory, 1963-68

sixth floor of the Decker Building, 33 Union
Square West



Speaking in 2002, John Cale said "It wasn't called the Factory for nothing. It was where the assembly line for the silkscreens happened. While one person was making a silkscreen, somebody else would be filming a screen test. Every day something new."



Not only did Pop impassively look to the mass market and mass media for its subject matter, but it would, in reciprocal fashion, quickly be appropriated by mass culture. Warhol explained his relationship to the world of business:

Business art is the step that comes after Art. I started as a commercial artist, and I want to finish as a business artist. After I did the thing called "art" or whatever it's called, I went into business art. I wanted to be an Art Businessman or a Business Artist. Being good in business is the most fascinating kind of art.

Warhol, Mona Lisa, 1963

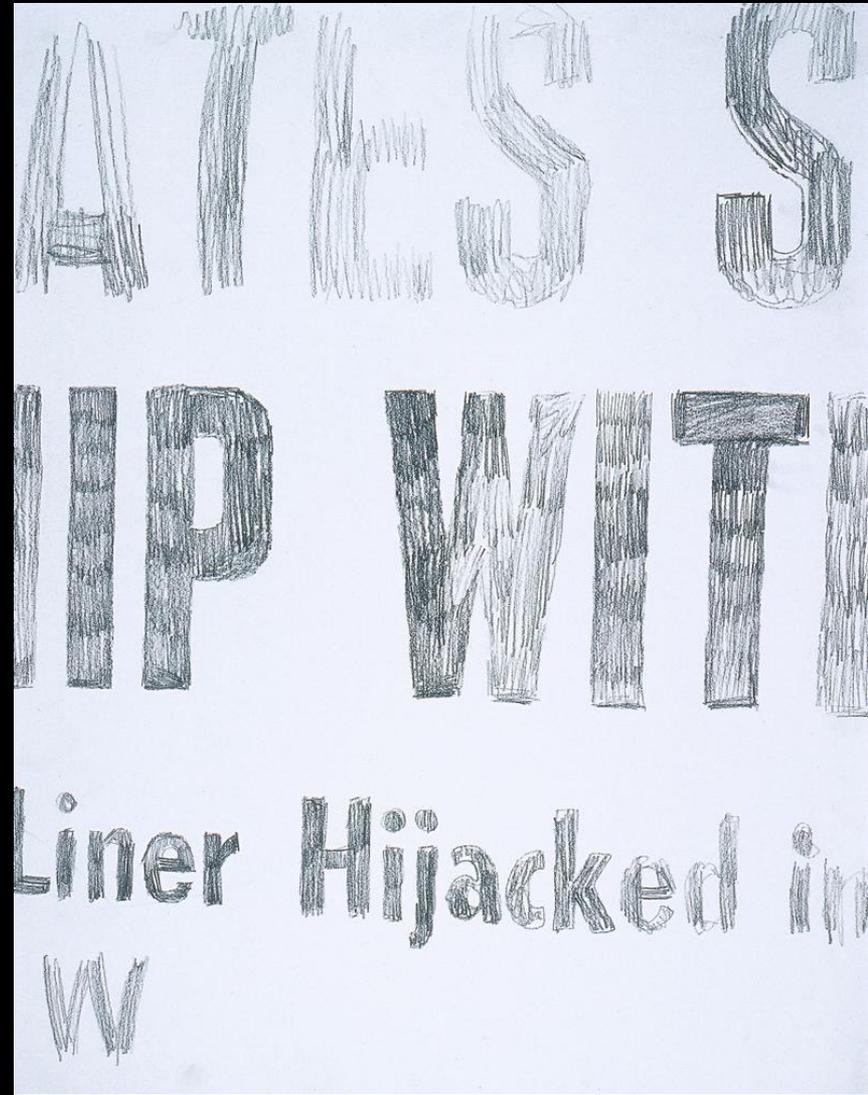


Death and Disaster Series

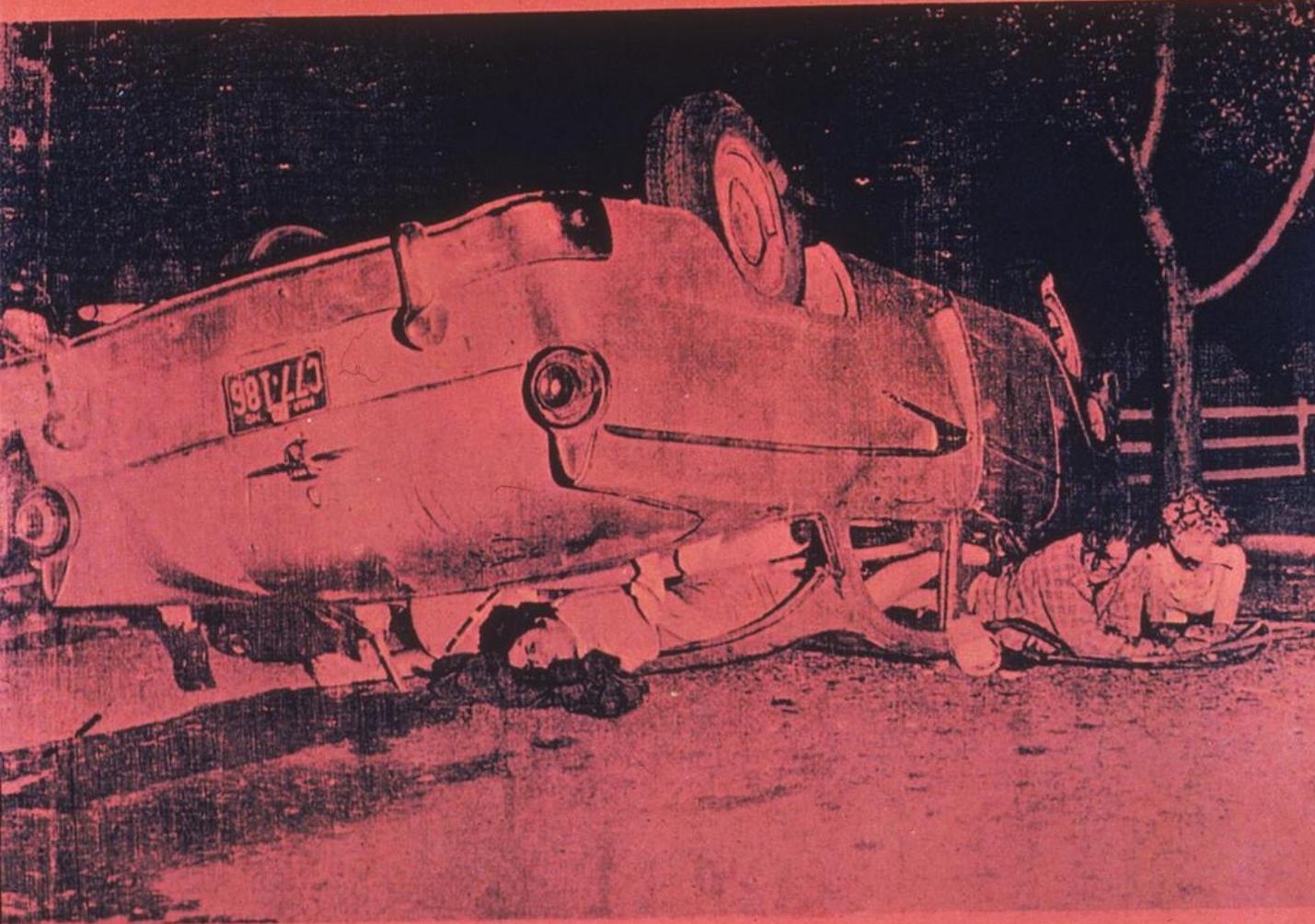
Warhol, Ambulance Disaster,
1963

Warhol's point is that the image realm is unified by a pervasive silence – the deathly silent stillness that settles over a subject when it becomes sheer spectacle.

He is also playing on the eye's promiscuity and the now-tribal act of rubber necking – the hungry desire to see events that bring on death as long as you're not part of the death sequence.



Warhol, Liner Hijacked, 1961



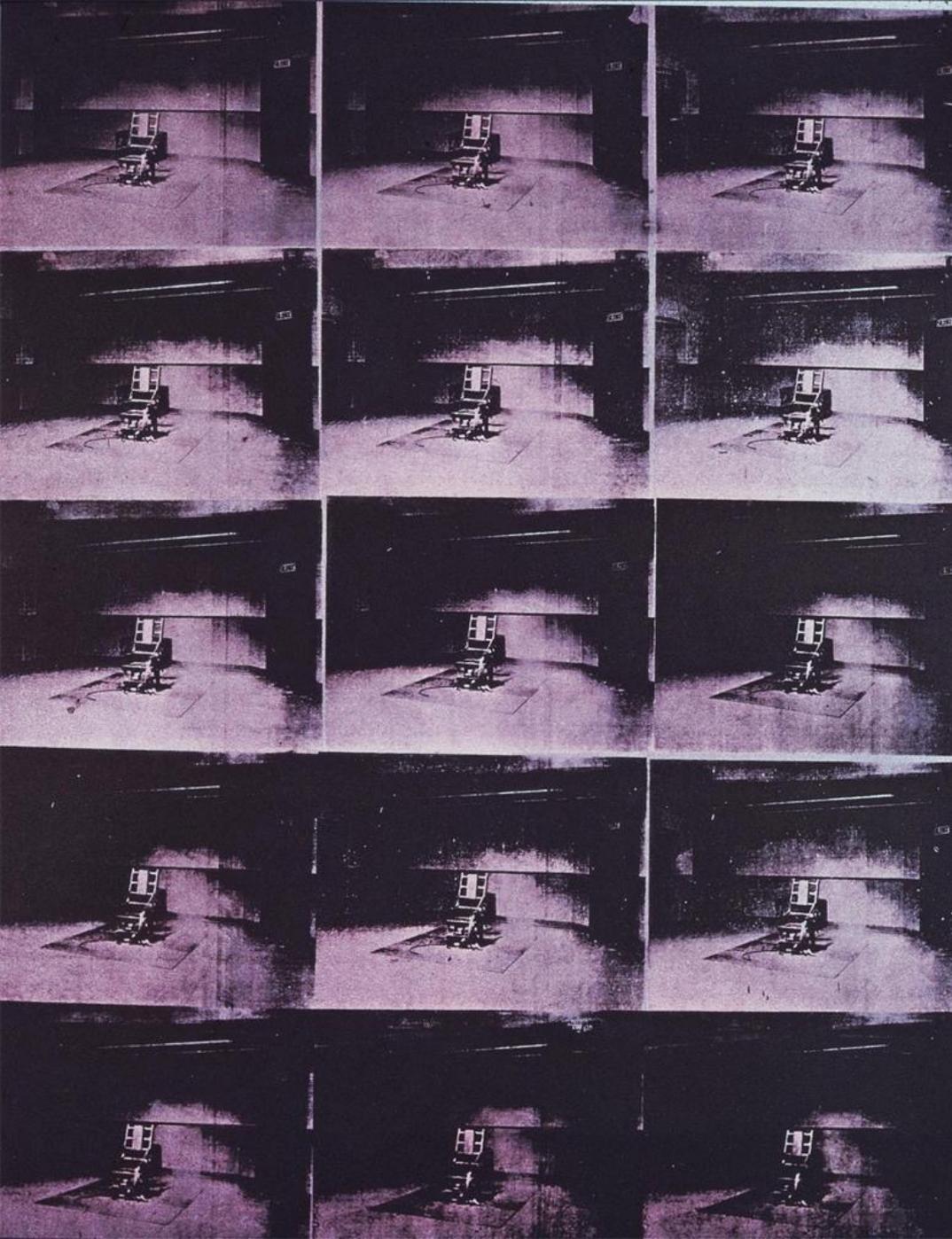
Warhol, Orange
Disaster, 1963



Warhol, Race Riot, 1963-64



Warhol, Red Race Riot, 1964



Warhol, Lavender Disaster,
1964

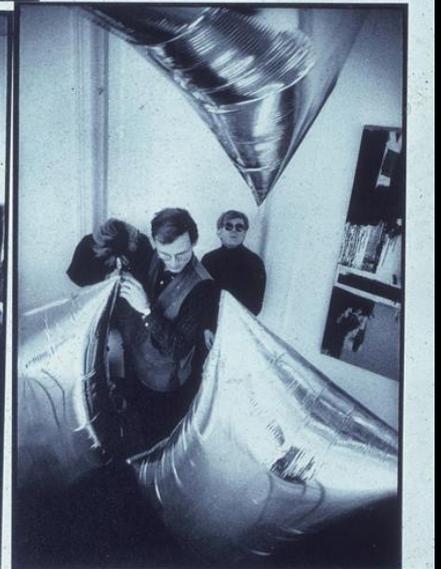
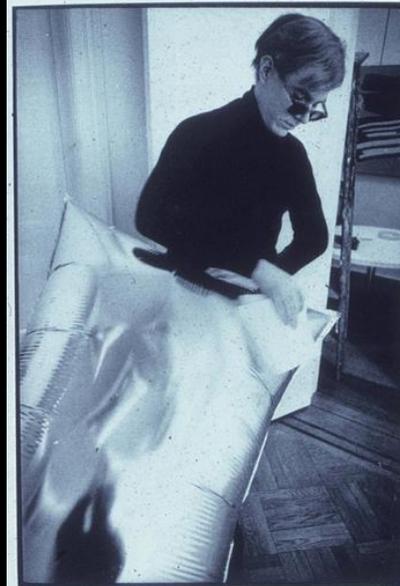


Warhol, Cows, 1966
(Wallpaper)





Warhol claimed “It was while I was making them that I felt my art career floating away out the window, as if painting were just leaving the wall and floating away.” All of this reflects Warhol’s very Duchampian statement made back in Paris: “I was having so much fun in Paris that I decided it was the place to make an announcement that I’d been thinking about for months: I was going to retire from painting. Art just wasn’t fun anymore; it was people who were fascinating and I wanted to spend all of my time around them and making movies about them.”



Warhol, Clouds: Exhibition of Inflated Plastic Balloons, 1966