POP ART

Unit Three

WHAT IS POP ART?

Andy Warhol
Marilyn Diptych 1962.

Pop art is an art movement that emerged in the 1950s and flourished in the 1960s in America and Britain.

It began as a statement against the dominant approaches to art and culture and traditional views on what art should be.

They presented the imagery objectively, searching for a universal acceptable form of art – and as a reaction to Abstract Expressionism.

Pop Art was viewed as democratic, non-discriminatory, and linked the bridge between "high art" and "low art".

Pop Art employed images of popular culture - Hollywood movies, advertising, product packaging, pop music and comic books for their imagery.

POP ART: STYLE

Simple, crisp lines

Bright, bold colours

Oversized images or objects

Often reflects and copies the styles seen in the media-advertising

Collages of popular images

Some work re-creates the same subject in several pieces or within the same piece

ANDY WARHOL

Claes Oldenburg

Claus Oldenburg. *Clothespin.* 1975

Created large-scale sculptors based on everyday objects. He presented objects on a magnified scale that reversed the traditional relationship between viewer and object.

Claes Oldenburg

Claus Oldenburg. *Floor Burger*. 1962

Claus Oldenburg. Coosje van Bruggen. Shuttlecock. 1994

Roy Lichtenstein

Roy Lichtenstein
Whaam! 1963
Acrylic and oil on canvas

Roy Lichtenstein
Drowning Girl 1963
Acrylic and oil on canvas

Lichtenstein was inspired by the images he found in comic books. He did not simply copy these images, but employed a complex technique to crop the images and create new dramatic compositions.

He used vibrant colours in a flat wash – similar to how comics were stylized.

Roy Lichtenstein

Roy Lichtenstein, *Girl with a Ball*, 1961,

Detail of face showing Lichtenstein's painted Benday dots

Pop artists applied their paint to imitate the look of industrial printing techniques. This approach is exemplified by Lichtenstein's methodically painted Benday dots, a mechanical process used to print pulp comics.

Andy Warhol

Andy Warhol, *Tomato Soup.* 1962

Trained as a commercial illustrator, Warhol was interested in blurring the lines between "high art" (what we see in the galleries) vs "low art" (advertising, mass media images).
He took everyday objects and manipulated them to seem more important. The objects were represented in their stark and unadorned simplicity.

Andy Warhol

Shows bright, flat colours – unique in their combinations.
Warhol used a printmaking technique to create multiples of the same image.

CAMOUFLAGE

Pattern is a combination of elements or shapes repeated in a recurring and regular arrangement.

Camouflage is a **disruptive pattern**. It uses strongly contrasting, non-repeating organic shapes to break up the outlines of an object.

WARHOL CAMOUFLAGE

Warhol began to use camouflage designs for his paintings in 1986. Their all-over, repeating patterns appealed to his interest in abstract expressionist painting. By varying the colours he used, such as bright yellows, reds, pinks, purples and blues, Warhol was able to remove much of the military symbolism of the pattern, yet still retain the idea of hiding.

WARHOL CAMOUFLAGE

Andy Warhol. *Self-Portrait.* 1986

Andy Warhol. *Self-Portrait.* 1986

IN CLASS ASSIGNMENT 1

Answer the check for understanding worksheet on POP ART (questions 1 – 5) (15 mins) – HAND IN at the end of class.

HOMEWORK – come to class with a digital portrait/selfie.
Criteria for the selfie
90 % your face.
If possible, take it showing high contrast (light/dark)
Email it to yourself

POP ART ASSIGNMENT

Using Warhol's camouflage paintings as an inspiration, we are going to take the ubiquitous selfie and turn it into Art.

POP ART ASSIGNMENT

Objective: students will paint a monochromatic self-portrait;

Criteria:

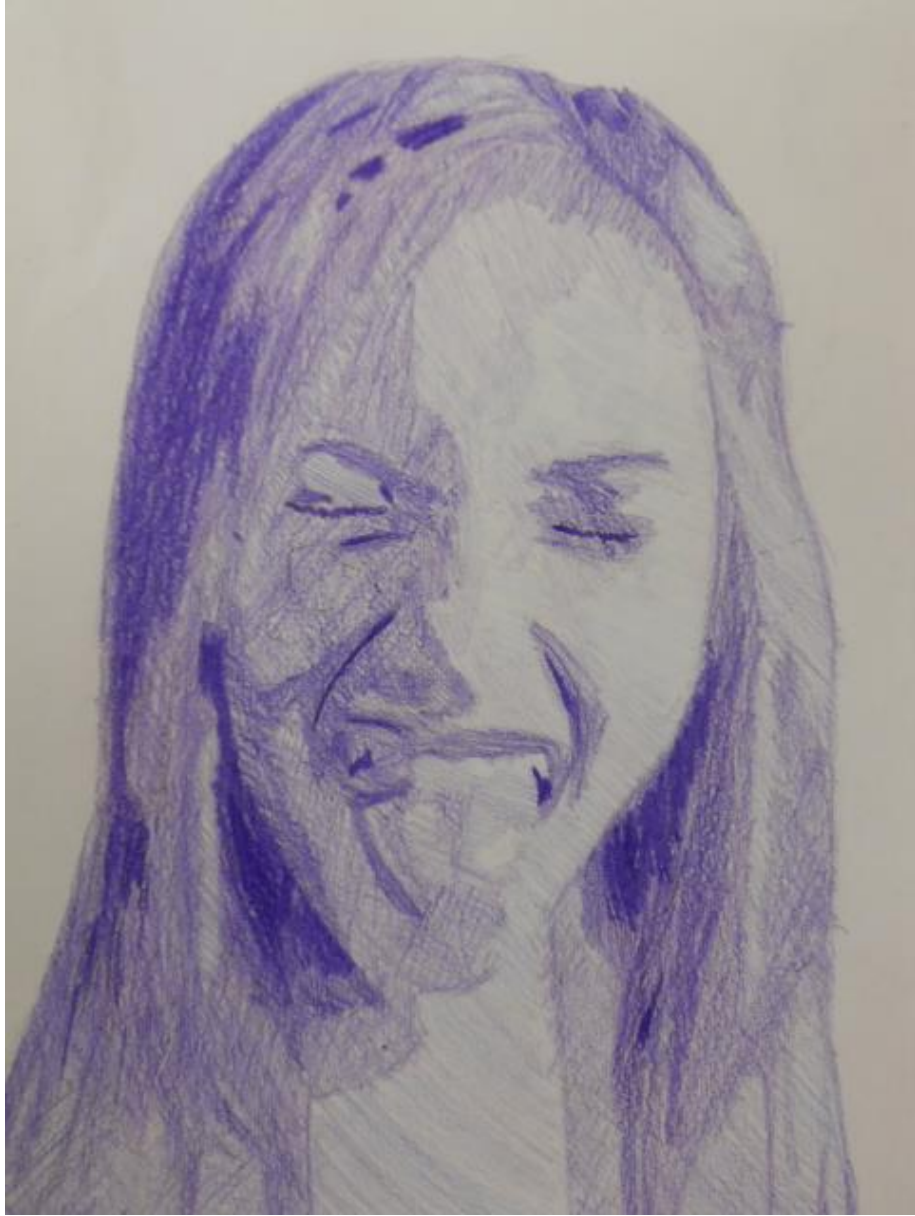Students will learn and integrate basic Photoshop skills;

Students will use a full (5-7) range of values -whitest tint to the darkest shade;

Students will paint using a broken plane (camouflage style)

Students will master mixing tints and shades;

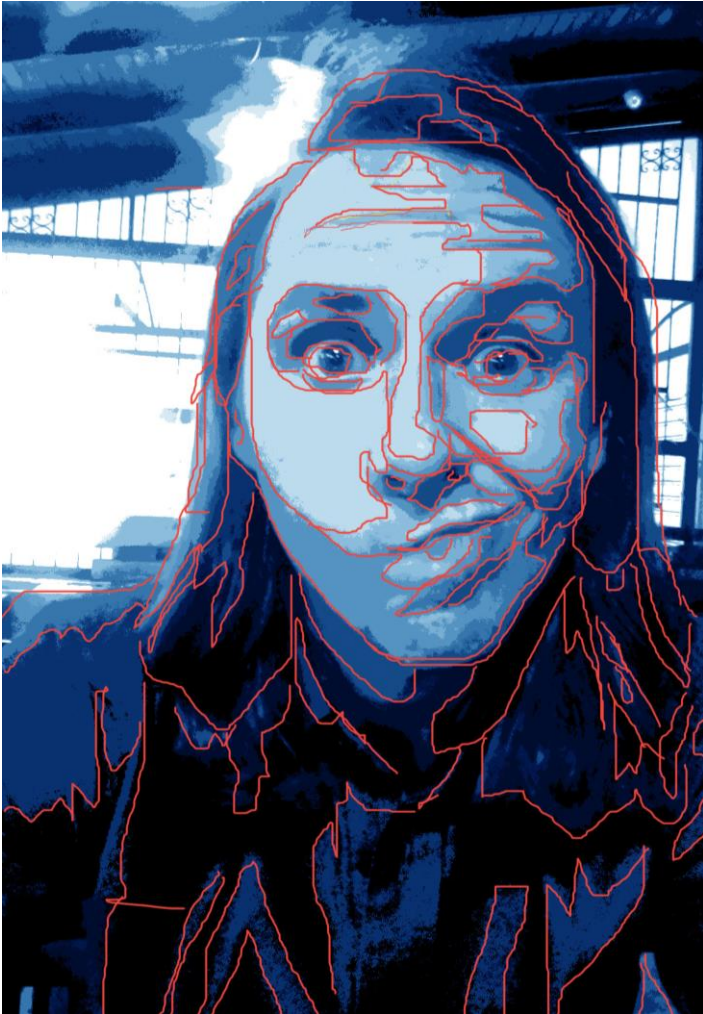Students will complete the value scale worksheet.

PART A: SELFIE TO POP ART

- After the demonstration, we will go to the Technology room for the next steps. You will have 30 - 40 minutes to change your selfie to a digital pop-art image.

- Follow the directions FOR PART B & PART C on the page given to you, and you won't run into glitches.

PART B: PREPARE YOUR BOARD FOR PAINTING

- TRACE – The images will be projected onto the white board. You will lightly trace the image. You can have a friend help you. Work EFFICIENTLY! Setting up the projector for a second time may mean that the image is no longer accurately aligned. You will be given 20 minutes to trace your image.

- NUMBER - Once the entire image is traced you will then number the sections (lightly in pencil) according to your numbered system (7 value scale). This helps you to see your image and to not make mistakes by painting in the wrong sections.

PART C: PAINT YOUR PORTRAIT**

1. Begin my painting the LIGHTEST VALUE and the DARKEST VALUE

2. When those areas are completed, create your middle value, and paint in those areas.

3. Work from lightest areas to darkest areas.

4. Leave no gaps between the areas of paint (no illustration board peeking through).

* Don't paint until you've completed the VALUE SCALES AND WORKSHEETS* (SEE VALUE PPT)

PAINT YOUR BACKGROUND

After you have finished your face, paint the background:

Make your background **contrast** with your portrait. It can contrast in one of the following ways:

❖ Complementary (opposite each other on the color wheel)
❖ Warm vs. cool
❖ Color vs. grayscale

ASSESSMENT

ORGANIZATION AND PLANNING

Accurately follows technology directions to transform his/her portrait from selfie to a monochromatic digital portrait.

Precisely and lightly traces to create a disrupted pattern that is correctly numbered to reflect a minimum of values.

CRAFTSMANSHIP

Paint is applied with exceptional care - opaque, stays within the lines of the disrupted pattern.

Develops a monochromatic color scheme that successfully represents a minimum of 5 distinct values of a single hue.

Uses a colour complement for the background.

WORK ETHIC & COMPLETION

Submits project on the due date.

Materials are handled with care, and respect.

Cleans up with little or no prompting.

Consistently productive, focused and completes all tasks with a positive attitude.

TIME LINE

8.1

MARCH

21 INTRO & PHOTOSHOP

23 VALUES & TRACE

27 PAINT (VANAS MAKE-UP – INTRO & PHOTOSHOP)

29 PAINT (VANAS MAKE-UP VALUES & TRACE)

APRIL

3 TRACE & PAINT

5 STUDIO - PAINT

17 (NO STUDIO CLASS)

24 STUDIO & DUE AT THE END OF CLASS

8.1

VANAS STUDENTS WILL BE GIVEN THE OPPORTUNITY IN CLASS TO COMPLETE THE PHOTOSHOP AND VALUES WHEN THEY RETURN

8.2

MARCH

14 INTRO & SELFIE

16 INTRO & PHOTOSHOP

22 & 23 : VANAS & 3D DESIGN (PLUS VALUES & TRACE)

30 VALUES & TRACE

30 STUDIO - PAINT

APRIL

4 TRACE & PAINT SELF PORTRAIT

18 STUDIO – PAINT SELF PORTRAIT

20 (NO STUDIO CLASS)

25 STUDIO & DUE AT THE END OF CLASS