

GE50-S Fridge advertisement

POP ART: HOCKNEY AND WARHOL

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- Today I will be looking at **Pop Art** from the perspective of two of its leading practitioners Andy Warhol and David Hockney. As Warhol died in 1987 I will just be looking at the first 25 years, from 1962 to 1987.
- As a short piece of historical background, it is important to remember that after World War Two the US was much wealthier than the UK and there was a wide range of new goods available and a rapid growth in **consumerism** which took place mainly in the US. That is why I am showing this 1950s US advertisement for a fridge.
- (CLICK) This is the UK equivalent and this was advertised as the largest fridge you would ever need.
- This partly explains why **Pop Art developed separately** in the US and the UK. In the US it was partly a **critique of the consumer society** that was blossoming all around the artists. In the UK, Pop Art actually began earlier, in the 1950s, as an artistic and **academic movement** that involved discussion groups and an **analysis of US culture**. This started to change in the **late 1960s** as the UK started to catch up culturally if not financially with the **Beatles** and other **British pop music** and with **British fashion** and Carnaby Street.
- But let me start by looking at each artist's childhood ...

NOTES

- "**Pop Art**: The term 'Pop Art' was first used by the English critic Lawrence Alloway in a 1958 issue of the **Architectural Digest** to describe paintings that celebrated post-war consumerism, defied the psychology of Abstract Expressionism in art, and worshipped the gods of materialism. Pop Art brought art back to the material realities of everyday

life, in which ordinary people derived most of their visual pleasure from television, magazines or comics. The media and advertising were the favourite subjects for Pop Art's often witty celebrations of consumer society. Pop artists sought to give the same amount of significance to everyday, mass-produced objects as to the epic subjects of classical art: their aim was to close the gap between high and low culture.

Pop Art first emerged in Britain in the mid-1950s, where one of its leading exponents was **Richard Hamilton** (b. 1922). His 1956 montage of magazine imagery entitled *Just What is it That Makes Today's Homes so Different, so Appealing?*, in which cut-outs of a muscle-man and a nude girl occupy a room equipped with all modern conveniences is now an iconic Pop Art image. **David Hockney** (b. 1937) early paintings, with their use of popular magazine-style images, also gained him a reputation as a leading pop artist, although he himself **rejected the label**. Hockney travelled to America in the 1960s, and created a series of swimming pool paintings which celebrate the male nude, including, *Bigger Splash* (1967). One of Hockney's most popular works is *Mr and Mrs Clark and Percy* (1970), a portrait of the swinging London fashion designer Ossie Clark and his wife Celia Birtwell with their cat. Another British pop artist, **Peter Blake** (b. 1932) whose work in the 1960s evoked a nostalgia for childhood memories and favourite television and film stars, is probably best known for his 1967 album cover design for the Beatles *Sergeant Pepper's Lonely Hearts Club Band*. The Pop Art movement quickly made its way to the United States and reached its peak in New York during the 1960s with the work of Claes Oldenburg and Roy Lichtenstein as well as that of its most famous exponent **Andy Warhol** (1928-87)." [1]

- Pop Art also has links to earlier movements such as Dada and some of the work of Pablo Picasso, Picabia, Marcel Duchamp and Kurt Schwitters.
- Pop Art in the UK started in the mid-1950s and in the US in the late 1950s and 60s. The exhibition *This is Tomorrow* was in 1956 and Andy Warhol's famous soup cans were shown in 1962.

- In the UK the Independent Group at the ICA in 1952 was a very early precursor to Pop Art. The Independent Group was founded by Eduardo Paolozzi (1924-2005), John McHale (1922-1978) and others and led to the This is Tomorrow exhibition in 1956. Other early pop artists were Richard Hamilton (1922-2011), Peter Blake (b. 1932), Patrick Caulfield (1936-2005), Pauline Boty (1938-1966), Bridget Riley (b. 1931), Anthony Caro (1924-2013) and David Hockney (b. 1937).
- In the US early pop artists were Robert Rauschenberg (1925-2008), Jasper John (b. 1930), Andy Warhol (1928-1987) and Roy Lichtenstein (1923-1997).
- Pop art was heavily involved with advertising, found objects and is seen by some as an early example of postmodernism.
- Pop art blurred the previously clear-cut distinction between high and low art. This rejection of any hierarchy in art meant that now art could borrow from any source.
- Pop art, particularly in America, was a reaction against the search of Abstract Expressionists for a way to directly represent the deepest human traumas and passions. Pop artists recognised that there is no single, simple direct line to the truth as everything is interconnected and everything has value.
- Abstract Expressionist artists were passionate and directly involved with their creation. Pop artists were ambivalent and cool. Whether this was an endorsement of capitalism and popular culture or a dispassionate observation is still being debated.
- Pop art recognised that it was part of the capitalist system and was creating works about the system that were themselves within the system as they were tradeable commodities, often with a very high value. Andy Warhol said, 'Business art is the step that comes after art. I started as a commercial artist, and I want to finish as a business artist. Being good in business is the most fascinating kind of art. During the hippie era people put down the idea of business. They'd say "money is bad" and "working is bad". But making money is art, and working is art - and good business is the best art.' Many Pop artists began as commercial artists, Andy Warhol was a magazine illustrator and graphic designer.
- British pop art was more of an intellectual conclusion of an early debate centred largely around the artistic value and relevance of popular mass culture by Eduardo Paolozzi (1924-2005), Richard Hamilton (1922-2011) and John McHale (1922-1978) at the Institute of Contemporary Arts and the Independent Group.

● **REFERENCES**

- <https://www.thedavidhockneyfoundation.org>
- https://www.hockney.com/index.php/resources/illust_chronology an illustrated biography of Hockney
- https://www.metmuseum.org/exhibitions/listings/2012/steins-collect/~/_media/Files/Exhibitions/WarholTimeline.pdf an illustrated biography of

Warhol

[1] Caroline Merz, Patrick Lee-Browne, *Post-War Literature 1945 to the Present Day* (Evans, 2003)



David Hockney, *Self-portrait*, 1951, aged 14



David Hockney, *Self-portrait*, 1954, age 17

David Hockney (b. 1937), *Self-portrait*, 1951, age 14

David Hockney (b. 1937), *Self-portrait*, 1954, age 17

- **David Hockney** (9 July b. 1937) **was born in Bradford** and went to the local elementary school where he was already interested in art. He **won a scholarship to Bradford Grammar School** in 1948 where his favourite subject was art. After the first year art was only taught in the bottom form so he asked to go into that form. He decided to become an **artist when he was 11** although he admitted later that he thought an artist made Christmas cards or painted posters.
- (CLICK) In 1953 he entered **Bradford School of Art** which focused on **traditional drawing and figurative work**. He **loved every single moment** and was there twelve hours a day. Whatever he was asked to do he would study assiduously.
- Hockney then went to London to study at the **Royal College of Art** in 1959. It was there he made friends with Ron Kitaj (pronounced 'kit-EYE'). He was a relatively wealthy American who would buy Hockney's drawings and advised him to draw and paint what interested him which was **vegetarianism and politics**.
- **In 1961**, he exhibited at the **The Young Contemporaries exhibition which brought Pop art** and Hockney to the public's attention and he sold a work for £12. He exhibited alongside artists who are well-known today such as Peter Blake (b. 1932), Patrick Caulfield and Allen Jones.

BIO:HOCKNEY

- David Hockney, OM, CH, RA (b. 9 July 1937) is a British painter, draftsman, printmaker, stage designer, and photographer. As an important contributor to the pop art movement of the 1960s, he is considered one of the most influential British artists of the 20th

century.

- Born in **Bradford**, went to Bradford Grammar School and Bradford College of Art. His father was very bright but had to leave school at fourteen and work in a factory as a clerk. Hockney was **born with synaesthesia** and sees colours in response to music. At the **Royal College of Art** he met R. B. Kitaj (pronounced 'kit-EYE').
- **1961 Young Contemporaries exhibition** announcing the arrival of **British Pop art**. His early work shows expressionist elements similar to some Francis Bacon. He exhibited alongside Peter Blake (born 1932), Patrick Caulfield and Allen Jones. He met Ossie Clarke and Andy Warhol.
- He featured in **Ken Russell's *Pop Goes the Weasel* with Pauline Boty** (pronounced 'boat-ee')
- Hockney had his **first one-man show** when he was **26 in 1963**, and by 1970 (or 1971) the Whitechapel Gallery in London had organized the first of several major retrospectives.
- He moved to **Los Angeles in 1964 to 1978, London 1968-73** and then **Paris 1973-75**. He produced 1967 paintings *A Bigger Splash* and *A Lawn Being Sprinkled*. **Los Angeles again in 1978** rented then bought the canyon house and extended it. He also bought a beach house in Malibu. He moved between New York, London and Paris before **settling in California in 1982**.
- He was openly gay and painted many celebratory works. In **1964 he met the model Peter Schlesinger** and was romantically involved. In **California** he switched from **oils to acrylic** using smooth, flat and brilliant colours.
- He made prints, took photographs and **stage design work for Glyndebourne, La Scala and the Metropolitan Opera House** in New York.
- From 1968 he painted portraits of friends just under life size. David Hockney, *Mr and Mrs Clark and Percy*, 1970–71, Tate
- In the early 1980s he produced a series of photo collages which he called 'joiners'. First using Polaroid and then 35mm. An early work was a portrait of his mother. As he took photographs from different angles the resulting work is related to Cubism. His aim was to discuss the way human vision works.
- In 1974 he began a decade-long personal relationship with Gregory Evans who moved with him to the US in 1976 and as of 2019 remains a business partner.
- In 1976 he created a portfolio of 20 etchings based on themes in a poem by Wallace Stephens. In 1985 he designed the cover page for *Vogue*.
- In 1985 he used a computer program that enabled him to sketch directly on the screen.
- In the 1990s he returned to Yorkshire every three months to see his mother. Who died in 1999. From 1997 he started to capture the local surroundings, some from memory. By 2005 he was painting *en plein air*. He created large paintings from

multiple smaller canvases, 9 or 15 placed together.

- In June 2007, Hockney's largest painting, *Bigger Trees Near Water*, which measures 15 feet by 40 feet, was hung in the Royal Academy's largest gallery in its annual Summer Exhibition. It uses 50 canvases painted over five winter months.
- In October 2006, the National Portrait Gallery in London organized one of the largest ever displays of Hockney's portraiture work, including 150 paintings, drawings, prints, sketchbooks, and photocollages from over five decades.
- Since 2009 he has painted hundreds of portraits of friends using iPad and iPhone *Brushes*.
- In 2011 he visited Yosemite to paint on his iPad.
- From 21 January 2012 to 9 April 2012, the Royal Academy presented *A Bigger Picture*, which included more than 150 works, many of which take entire walls in the gallery's brightly lit rooms. The exhibition was dedicated to landscapes, especially trees and tree tunnels. The exhibition attracted more than half a million visitors, making it one of the Academy's most successful shows ever.
- Hockney has written 28 books including *David Hockney: A Bigger Book* which costs £1,750 and includes 60 years of his work within 498 pages.

HOCKNEY QUOTES

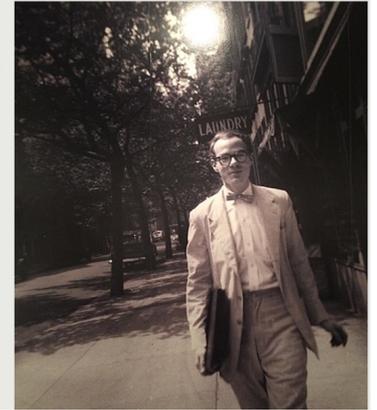
- The moment you cheat for the sake of beauty, you know you're an artist.
- Drawing is rather like playing chess: your mind races ahead of the moves that you eventually make.
- Anything simple always interests me.
- You must plan to be spontaneous.
- I generally only paint people I know, I'm not a flatterer really.
- When you are older, you realise that everything else is just nothing compared to painting and drawing.
- Drawing makes you see things clearer, and clearer and clearer still, until your eyes ache.
- Cubism was an attack on the perspective that had been known and used for 500 years. It was the first big, big change. It confused people: they said, 'Things don't look like that!'
- I actually think the deafness makes you see clearer. If you can't hear, you somehow see.
- The mind is the limit. As long as the mind can envision the fact that you can do something, you can do it, as long as you really believe 100 percent.

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<https://www.thedavidhockneyfoundation.org/chronology/1937> an illustrated chronology



Julia Warhola, John and Andrew, c. 1930



Andy Warhol, 1950

Andy Warhol (1928-1987) childhood home, 3252 Dawson Street, South Oakland neighbourhood of Pittsburgh, Pennsylvania

Warhol (right) aged 2, with his mother, Julia, and his brother, John (left); dated c. 1930

Warhol in New York City in 1950

- Andy Warhol was born Andrew Warhola (August 6, 1928 – February 22, 1987) in this house in Pittsburgh. His **parents had emigrated to America in 1914** from Austria-Hungary, now **northeastern Slovakia**. (CLICK) This is Warhol when he was two, he is the child on the right and his brother John is on the left with their mother Julia behind. It is difficult to know his real biography as he happily admitted to making it up. **His father worked in a coal mine** although some say he was a construction worker. He had two older brothers (John and Paul) and they all attended the local Catholic Church.
- Andy suffered from many ailments. When he was six he caught scarlet fever and developed chorea also known as **St. Vitus Dance**, a nervous disease that causes involuntary movements. It **confined him to bed** and he listened to the radio and collected pictures of movie stars that his brothers bought him. He later said that this was an **important and formative period** in his artistic development. The disease left his skin blotchy for the rest of his life.
- When he was thirteen his **father died**, Andy said in a mining accident, but it was liver failure following gallbladder problems. In his twenties Andy began losing his hair and took to wearing wigs. He was a tortured soul, insecure and lacking empathy but always seeking excessive admiration. He was stingy with his employees but generous with those he was trying to impress. He was an obsessive shopper and he hoarded everything, he never threw anything away. When he died there were some 100,000 items in house, many unopened.
- He won an art and writing **award** at high school and this enabled him to go to **art**

college. His initial aim was to become an **art teacher** but the course turned him towards **commercial art.** (CLICK) He earned a **Bachelor of Fine Arts degree in 1949** and **moved to New York City** to begin a career in magazine illustration and advertising.

NOTES

- "Warhol became a **leading figure in the visual art movement known as Pop Art.** His works explore the relationship between artistic expression, advertising, and celebrity culture that flourished by the 1960s, and span a variety of media, including painting, silkscreening, photography, film, and sculpture. Some of his best known works include the silkscreen paintings *Campbell's Soup Cans* (1962) and *Marilyn Diptych* (1962), the experimental film *Chelsea Girls* (1966), and the multimedia events known as the *Exploding Plastic Inevitable* (1966–67)." (Wikipedia)
- St Vitus Dance is now known as Sydenham's chorea or simply as chorea. It is an autoimmune disease that follows an infection by a form of Streptococcus, typically as a sore throat, and it results in rapid, uncoordinated jerking movements. It is associated with rheumatic fever, is more common in females, affects children between 5 and 15 and is rare in adults.

BIO:WARHOL

- "I'd prefer to remain a mystery. I never give my background, and, anyway, I make it all up different every time I'm asked."—Andy Warhol, which makes some of the following suspect.
- **Andrew Warhola** (6 August 1928 - 22 February 1987) was born in Pittsburgh, Pennsylvania to Slovakian immigrants. His father was a construction worker or cola miner and his mother did embroidery to earn money. They were devout Byzantine Catholics who maintained their Slovakian culture. Warhol attended church every Sunday throughout his life, in the 1960s often going straight from an all night party to church.
- **In 1936**, when he was eight he contracted Chorea (St. Vitus Dance) that left him bedridden for some months. During this period his mother gave him drawing lessons and the following year gave him a camera. He became an enthusiastic and skilful artists and photographer. He later attended free art classes at the Carnegie Institute.
- **In 1942**, when he was 14 his father died which so upset Warhol that he hid under his bed during the funeral and wake. His father had recognised his talent and in his will bequeathed his life savings to his son's artistic education. This story may have been created by Warhol.
- **In 1949**, he graduated from Carnegie Institute for Technology (now Carnegie Mellon University) with a Bachelor of Fine Arts degree and moved to New York to become a commercial artist. It was then he dropped the 'a' at the end of his name

and he went bald in his early twenties and wore a wig. He worked for *Glamour* magazine and became the most successful commercial artist of the 1950s and won numerous awards.

- **In 1961** he created the first 'pop art' paintings in the US, focused on consumer goods such as **Coca-Cola bottles**. In 1962 he exhibited **Campbell's soup cans**. He also reimagined other consumer goods such as vacuum cleaners and hamburgers.
- He painted self-portraits and celebrity portraits of the rich and famous such as **Marilyn Monroe, Elizabeth Taylor, Mick Jagger and Mao Tse-tung**, all in garish colours. He began to receive numerous commissions. His 'Eight Elvises' eventually sold for \$100 million in 2008 making it one of the most valuable paintings in history.
- **In 1964** he changed and reinvented himself as a brand. He opened his own studio, a warehouse called '**the Factory**'. It became a social hotspot, famous for its parties, wealthy socialites and celebrities and drug taking. Warhol did not take drugs excessively, he stopped drinking in the 70s and became vegetarian in the 1980s. He notoriously put 'Thirteen Most Wanted Men' on the side of the World Trade Fair building.
- **In 1965** he famously declared he was retiring from painting and wanted to turn his attention to film. He thought he would become a multi-millionaire making films but a six-hour film of someone sleeping turned out not to be commercially successful.
- Warhol frequented celebrity nightclubs such as Studio 54 and Max's Kansas City. He published his first book, *Andy Warhol's Index* in 1967.
- **In 1968** he was shot by Valerie Solanas, a radical feminist who said she was upset when he refused a script she had written. He spent weeks in hospital, had numerous operations and had to wear a surgical corset the rest of his life. The attack changed his life, he stopped taking drugs and focused on **making money**.
- **In the 1970s** he wrote *The Philosophy of Andy Warhol (From A to B and Back Again)* and *Exposures*. His work can be seen as a critique of materiality and commercialism but it was also the life he celebrated. In his *Philosophy* he wrote "making money is art and working is art, and good business is the best art". He also explored video art, producing more than 60 films, such as *Sleep* and *Eat*. He also worked in sculpture and photography and in the 1980s moved into television, hosting his own TV shows.
- He suffered from **gallbladder problems** and following an operation he developed complications that resulted in a **cardiac arrest** on February 22, 1987, at the age of 58. He lived the life of a gay man and had several partners throughout his life. He claimed he remained a virgin his entire life although some biographies contradict this. He may have been referring to just his female relationships.
- All his images both celebrate the US consumer society while at the same time holding it up for criticism. The result is to capture the mood of society and to hold it up for examination.

WARHOL QUOTES

- Art is anything you can get away with.
- You need to let the little things that would ordinarily bore you suddenly thrill you.
- I am a deeply superficial person.
- The idea is not to live forever; it is to create something that will.
- Don't think about making art, just get it done. Let everyone else decide if it's good or bad, whether they love it or hate it. While they are deciding, make even more art.
- In the future, everyone will be world-famous for 15 minutes.
- Sometimes, people let the same problem make them miserable for years when they could just say, so what. That is one of my favourite things to say. So what.
- I'm afraid that if you look at a thing long enough, it loses all of its meaning.
- They always say time changes things, but you actually have to change them yourself.
- People should fall in love with their eyes closed.

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<https://www.tate.org.uk/art/artworks/warhol-head-with-flowers-ar00274>

<https://www.tate.org.uk/art/artists/andy-warhol-2121/what-was-andy-warhol-thinking>

<https://www.tate.org.uk/whats-on/tate-modern/exhibition/warhol/warhol-timeline> a detailed timeline and biography

Dennis Hopper, *Photograph of Andy Warhol, David Hockney, Henry Geldzahler and Jeff Goodman*, 1963



Dennis Hopper (1936-2010), *Photograph of Andy Warhol, David Hockney, Henry Geldzahler and Jeff Goodman*, 1963

- **Warhol was nine years older** than Hockney but they both arrived on the Pop art scene about the same time—**1961-62**.
- **David Hockney first met Andy Warhol** at an exhibition at the Stable Gallery in **New York in 1963** and Warhol invited Hockney home that night. They met the actor and photographer **Dennis Hopper** (*Easy Rider* and *Apocalypse Now*) who photographed the pair together in this now famous image. **Henry Geldzahler** (1935-1994, then assistant curator at the Metropolitan Museum and described as "**the most powerful and controversial art curator alive**") is at the front on the left, and Hockney's friend **Jeff Goodman** is on the right. Hockney is in the middle and Warhol half-hidden at the back.
- This photograph **says a lot** about the two artists. **Hockney is brash with his dyed hair and intense stare**. An artist who knows what he wants and is going places. In 1963 he was two years out of college but had won prizes, gained internal commissions, was often mentioned in the UK press and his first solo exhibition which was a sell out.
- **Andy Warhol looks the opposite**, hiding in the background, wearing dark glasses, half hidden. He appears unostentatious, **shy and contained. Not the personality he later constructed**. But, by 1963, Warhol was a successful, established commercial artist who had won many prizes for his work and was earning \$100,000 a year, equivalent to almost **\$1 million a year today**. Yet he was still living with his mother, eating Campbell's soup for lunch and going to church every Sunday.

NOTES

- Hockney's first trip to America was to **New York in 1961** when the curator at the

Museum of Modern Art bought two of his prints. In 1962 he visited Florence, Rome and Berlin with Jeff Goodman. In **1963 his first solo exhibition sold out**. He started to **win prizes and gain international commissions** and in December he went to New York where the above photograph was taken. In **1964 he visited Los Angeles** for the first time.

- Henry Geldzahler had Andy Warhol and David Hockney among his closet friends. At the time he was described as "the most powerful and controversial art curator alive".
- "American contemporary art began on **July 9, 1962** when a Los Angeles dealer named Irving Blum unveiled an **exhibition of a series of small paintings of Campbells tinned soup** ... The artist Andy Warhol and spent the 1950s making advertising images. American art was striving to establish itself the most celebrated American painters Edward Hopper Mark Rothko and Roy Lichtenstein made no secret of the European influences. Andy Warhol was the first project himself as an unabashedly homespun artist ... The dealer Irving Bloom price the soup can paintings at \$100 each selling five. By the end of the run, he realised they were more valuable as a complete series, so we bought back those had sold and offered Warhol \$1000 for the set. It turned out to be a shrewd investment. By the 1990s, Warhol's work commanded the highest prices in the art world. In 1996 Blum sold the original *32 Campbell's Soup Cans* to the Museum of modern Art in New York for \$15m." Fiammetta Rocco, *1843*, February 2020.

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Exhibition Tate Modern, March-Sept 2020



Andy Warhol, *David Hockney*, 1974



David Hockney, *Andy Warhol*, 1974

David Hockney (b. 1937), *Andy Warhol*, 1974

Andy Warhol (1928-1987), *David Hockney*, 1974, acrylic and silkscreen ink on canvas, 101.6 x 101.6 cm. A print sold in 2019 for just over \$1 million.

- **These young men became two of the leading artists of the late twentieth century.** On the left is a portrait of Hockney by Warhol and on the right a portrait of Warhol by Hockney. The one on the left is based on a photograph and the one on the right shows Hockney's legendary drawing skill.
- **Warhol** became a legend in his lifetime and **represented a certain life style** that found sympathy with many young people. He was a **creative and prolific artist** whose output varied from the significant to the mundane. In this talk I **concentrate on his painting** rather than his film making.
- **Hockney** is the other key artist of the pop art movement. He was as interested in lifestyle as Warhol but took a very different approach. Hockney was **in some ways** more conventional—he wanted to represent people and their lifestyle using figurative techniques—but, as we shall see, his work is often **more unconventional** than Warhol in other ways. **My aim in this talk is simply to compare and contrast** the two artists to let you draw your own conclusions.

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Notes on the Andy Warhol silkscreen: <https://www.phillips.com/detail/andy-warhol/NY010319/3>



Andy Warhol (1928-1987), *Charles Lisanby*, c. 1956

- Let us start with Warhol in the 1950s before he began his pop art career in the early 1960s.
- "Throughout the Fifties, **Warhol exhibited his drawings in various New York venues**, including a set grouped around the title *Studies for a Boy Book*. While the publication was never produced and we don't know exactly which drawings were included, this portrait of the production designer **Charles Lisanby** is a perfect example of the intimate way Warhol approached art making and his elegant drawing style. **Lisanby was one of Warhol's first crushes**, who he tried to charm by buying a stuffed peacock that they had both admired on their first walk home together."
- In 1956 he went on a world tour with Lisanby just as Hockney went on a European tour with his boyfriend in 1962.

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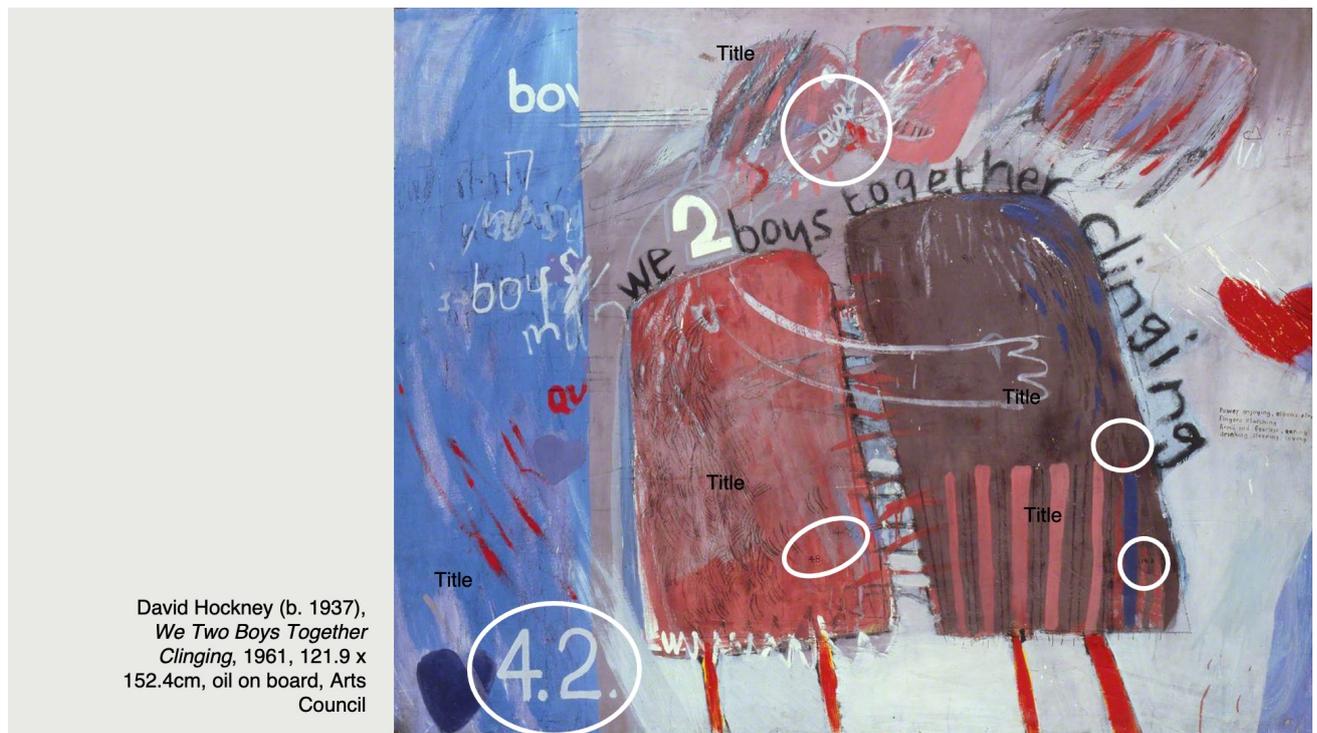
<https://www.esquire.com/uk/culture/a32171456/tate-andy-warhol-exhibition-virtual-tour/>



Andy Warhol (1928-1987), *A La Recherché du Shoe Perdu*, c. 1955

Andy Warhol (1928-1987), *Diamond Dust Shoes*, 1980, synthetic polymer, silkscreen inks and diamond dust on paper, 101.6 x 152.4 cm. Sold at Phillips 2011 for \$194,500

- This is the type of commercial illustration he was producing at the time. His **commercial career began in 1949** and his speciality became shoes. He was described as the **'The Leonardo da Vinci of the shoe trade'**.
- Warhol "became a 'success' over the next decade as the **leading illustrator of women's clothing and shoes**, earning him design awards, countless contracts and a handsome income."
- (CLICK) Warhol's love of shoes continued into the 1980s, with his ***Diamond Dust Shoes*** series – pictures of high heels scattered on the floor, based on close-up **Polaroid snaps**. He said, **"I'm doing shoes because I'm going back to my roots. In fact, I think maybe I should do nothing but shoes from now on."**
- A big box of shoes was sent to Warhol and an assistant tipped it on the floor. Warhol liked the arrangement and photographed it using a Polaroid camera. Ground diamond dust was too milky and so Warhol switched to ground glass.



David Hockney (b. 1937),
We Two Boys Together Clinging, 1961, 121.9 x
 152.4cm, oil on board, Arts
 Council

David Hockney (b. 1937), *We Two Boys Together Clinging*, 1961, 121.9 x 152.4cm, oil on board, Arts Council

- Switching to Hockney. This painting was completed towards **the end of Hockney's second year at the Royal College of Art**; It shows **two men kissing** when homosexuality was still illegal in England. We need to remember just how brave this was of Hockney at the time. It was not until 1967 that a limited form of decriminalization was introduced.
- The painting derives its imagery from **Walt Whitman poem** of the same title: two lines of the poem have been scribbled on the right-hand side to offer a commentary on the men's activities.

*Power enjoying—elbows stretching—fingers clutching,
 Arm'd and fearless—eating, drinking, sleeping, loving,*

- The painting also references a **newspaper clipping** detailing a **climbing accident** ('**Two Boys Cling to Cliff all Night**'), which Hockney interpreted as an allusion to his idol, **Cliff Richard**.
- The two protagonists in this painting are seen exchanging a passionate embrace and kiss **in front of a wall which could be a lavatory wall covered in graffiti**. The use of an **untutored or child-like style** was suggested to Hockney by the work of the French artist **Jean Dubuffet**. Like the graffiti, this style gives the painting a **crudity and vigour**.
- (CLICK) **The numbers** you see on his early work are a **simple code**. Starting with 'A' equals 1, 'B' equals 2 and so on he turned the **initials of people he liked** into numbers, so 4.2 represents the initials 'D.B'. In this case it is a double code as it stands for '**Doll Boy**' his name for his **crush of the day**, the pop star **Clive Richards**. The **4.8** is '**D.H**' and refers to Hockney while his partner on the right has **both 3.18, for Cliff, and 16.3,**

for **Peter Crutch**, a fellow student on whom Hockney had a crush. The word 'never' across the lips of the Hockney figure suggests unrequited passion, in the case of Peter Crutch because he was completely straight.

NOTES

- A pioneer of the British Pop Art movement in the early 1960s alongside Richard Hamilton, David Hockney gained recognition for his semi-abstract paintings on the theme of homosexual love before it was decriminalised in England in 1967. In *We Two Boys Clinging Together* (1961), red-painted couples embrace one other while floating amidst fragments from a Walt Whitman poem.
- Walt Whitman (1819-1892) poem from *Leaves of Grass* (1900)

We Two Boys Together Clinging

We two boys together clinging,

*One the other never leaving, Up and down the roads going—North and South
excursions making,*

Power enjoying—elbows stretching—fingers clutching,

Arm'd and fearless—eating, drinking, sleeping, loving,

No law less than ourselves owning—sailing, soldiering, thieving, threatening,

*Misers, menials, priests alarming—air breathing, water drinking, on the turf or
the sea-beach dancing,*

Cities wrenching, ease scorning, statutes mocking, feebleness chasing,

Fulfilling our foray.

- **The Sexual Offences Act** 1967 maintained general prohibitions on buggery and indecency between men, but provided for a limited decriminalisation of homosexual acts where three conditions were fulfilled: 1) the act had to be consensual, 2) the act had to take place in private and 3) the act could involve only people that had attained the age of 21.

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David Hockney (b. 1937), *Tea Painting in an Illusionistic Style*, 1961, 232.5 x 83 cm, Tate



David Hockney (b. 1937), *Tea Painting in an Illusionistic Style*, 1961, 232.5 x 83 cm, Tate

- This is one of the four *Demonstrations of Versatility* which Hockney exhibited at the **Young Contemporaries** student show in February 1962.
- Hockney painted the series **three years before Warhol's Brillo box** (first exhibited 1964), but Hockney regarded the style as **'too barren'**. The tea paintings marked a return to the depiction of **recognisable images**, after Hockney's early attempts at abstraction. In his studio at the College he was surrounded by tea packets:
 - "I used to go into the Royal College of Art very early in the morning ... **before Lyons had opened** in South Kensington, and I used to **make my own tea** in there ... it was **always Typhoo** tea, my mother's favourite ... The tea packets piled up with the cans and tubes of paint ... and I just thought, in a way it's like still-life paintings for me ... There was a packet of Typhoo tea, a very ordinary popular brand of tea, so I used it as a motif. **This is as close to pop art as I ever came.**"
- This painting **shows a figure** apparently seated within the confines of a narrow cubicle (the Typhoo Tea box, complete with painted inscriptions including the **misspelt 'TAE'**. He said, **'I am a bad speller**, but to spell a three-letter word wrong!! But it's drawn in perspective and it was quite difficult to do. I took so long planning it that in my concern for flatness or abstraction I spelt it wrong.'
- (CLICK) The picture employed a **shaped canvas**, the first work by a Royal College

student in which the stretcher departed from the traditional rectangle. Hockney made the stretcher himself. His intention was that, if the blank canvas was already illusionistic, he **'could ignore the concept of illusionistic space and paint merrily in a flat style - people were always talking about flatness in painting in those days'**. He soon abandoned the device, although it was taken up by other artists, notably Allen Jones in his 1962 *Bus* paintings.

NOTES

- Hockney bent the rules of the Royal Academy's graduation requirements. All students had to submit a painting of a female model from life but Hockney submitted *Life Painting for a Diplomal* based on a picture in a male physique magazine. His thesis in Fauvism was also so hurriedly written it was almost failed. However, the judges considered Hockney as exceptional and he was awarded a Gold medal distinction.
- In a conversation with the American artist Larry Rivers, Hockney said of these works: **'I deliberately set out to prove I could do four entirely different sorts of picture like Picasso. They all had a sub-title and each was in a different style, Egyptian, illusionistic, flat - but looking at them later I realised the attitude is basically the same and you come to see yourself there a bit.'**
- Also known as *The Third Tea Painting*, this is the last of a series of **three paintings** based on Typhoo Tea packets, made while Hockney was still a student at the Royal College of Art.

REFERENCES

https://en.wikipedia.org/wiki/David_Hockney

<https://www.tate.org.uk/art/artworks/hockney-tea-painting-in-an-illusionistic-style-t07075>



Andy Warhol (1928-1987), *Coca-Cola*, 1961



Andy Warhol (1928-1987), *Coca-Cola*, 1962

Andy Warhol (1928-1987), *Coca-Cola*, 1961

Andy Warhol (1928-1987), *Coca-Cola* [3], 1962, signed 'Andy Warhol' (on the turning edge), casein on cotton, 176.2 x 137.2 cm. It was sold at Christie's in 2013 for just over \$57 million

- Back to Warhol. There is an optimistic message for the American public here, in Warhol's own words, **"What's grand about this country is that America started the tradition where the richest consumers buy essentially the same thing as the poorest... you can know that the President drinks Coke, Liz Taylor drinks Coke, and, just think, you can drink Coke, too. A Coke is a Coke, and no amount of money can get you a better Coke."**
- It is interesting that here, in one of his earliest works of Pop Art, as opposed to commercial art, he defaces the image. (CLICK) In his second image of a Coca-Cola bottle it is the pure object, although the headline name is truncated. He was advised at the time to destroy the first version as the second **"is remarkable—it's our society, it's who we are, it's absolutely beautiful and naked."**

NOTES

- Warhol's motto, was, **'I think everybody should be a machine'**, and he tried in his art to produce works that a machine would have made (Andy Warhol Museum, 2013)

REFERENCES

- *Regarding Warhol, Sixty Artists, Fifty Years* (Metropolitan Museum of Art, 2012), p. 12



Andy Warhol (1928-1987), *Campbell's Soup Cans*, 1962, , each canvas 50.8 x 40.6 cm, MoMA

Andy Warhol (1928-1987), *Campbell's Soup Cans*, 1962, each canvas 50.8 x 40.6 cm, overall installation with 8 cm between each panel is 246 cm high x 414 cm wide, MoMA

- This is one of his best known works. One explanation he gave was that, “**Many an afternoon at lunchtime Mom would open a can of Campbell’s for me, because that’s all we could afford, I love it to this day**”.
- Each can is **slightly different** and **hand-painted and framed separately** and he exhibited the 32 canvases on shelves, like groceries in a shop. Warhol was a successful commercial artist and he knew that advertisers creates **simplified images** that represent **something desirable** to a certain group of people, the target market, and then **endlessly repeat them**. Warhol never tells us if he is criticising consumer society or celebrating it. It is better to think of it as drawing our attention to the techniques used to influence us and leaving us to form an opinion.
- Some saw it positively. The product marketing manager of Campbell Soup Company wrote to him: ‘**Your work has evoked a great deal of interest here... At one time I had hoped to be able to acquire one of your Campbell Soup label paintings – but I’m afraid you have gotten much too expensive for me.**’ It was 1964 and they were still relatively cheap, later he probably wished he had bought one as by 1985 one black and white print sold at Sotheby's for over half a million dollars and, in 2006, one complete set was sold for \$11.8 million.
- Warhol loved repetition which we see continued in the next work ...

NOTES

- Warhol's unspoken thesis was that in the modern world we are **bombarded with images** from a wide variety of sources and the volume and variety of images creates a **visual backdrop to all our day-to-day activities**. The artist is **competing** or involved

with news, advertisements, packaging and an enormous mix of internet images. Every image maker **competes for space in the viewers mental landscape**. Research into effective advertising has found ways to obtain and enlarge such mental spaces. One example is the way in which a star is created. **Simplified images** that represent **something desirable** to a certain group of people, the target market, that are **endlessly repeated**. Warhol was an expert on advertising and many of his paintings are concerned with these techniques and their consequences. Works such as *Campbell's Soup Cans* (1962) and *Marilyn Diptych* (1962) epitomise the idea of a clear image frequently repeated with minor variations.

- Pop Art developed separately and for different reasons in the UK and the USA. In London, the first statement of what became Pop Art was the ***This is Tomorrow*** exhibition held at the Whitechapel Gallery in **1956**. Richard Hamilton, who designed the exhibition poster, described the movement as: '**Popular, Transient, Expendable, Low cost, Mass produced, Young, Witty, Sexy, Gimmicky, Glamorous, Big business.**' Warhol's art embodied all these. He was fascinated by ephemeral design, like comics, packaging, postcards and Polaroid photos. From 1974 until his death in 1987 he created Time Capsules – over 600 cardboard boxes and drawers filled with the type of things we usually throw away.
- **The Factory**. From 1964 Warhol called his studio The Factory and claimed: '**I want to be a machine.**' That is, a machine for making art. Not many people mention his next sentence '**I think everybody should like everybody**'.
- **Warhol was also reacting against Abstract Expressionists like Jackson Pollock** (1912–56), who saw the action of applying paint to a canvas as essential to the process of making art. He used factory production methods to produce art. He charged \$25,000 for silkscreen portraits and additional colours \$5,000 each, later increased to \$20,000. He used cheap labour, such as drag queens, drug addicts and musicians to help produce the prints quickly and to perform in his films.
- He said, '**Being good in business is the most fascinating kind of art. Making money is art and working is art and good business is the best art.**' He produced prints of pre-existing brands and celebrities as the backbone of his work as they had already proved successful with consumers.
- Here is one example ...

NOTES

- Warhol moved to the original Factory on the fifth floor at 231 East 47th Street, in Midtown Manhattan. The rent was one hundred dollars per year. He covered the walls with tin foil, silver paint and fractured mirrors and it was called the Silver Factory. He left in 1967 when the building was scheduled demolished and moved to the sixth floor of the Decker Building at 33 Union Square West near the corner of East 16th Street. It was here he was shot in 1968 by Valerie Solanas. The Factory was revamped and remained there until 1973. It moved to 860 Broadway at the

north end of Union Square. In 1984 Warhol moved his remaining ventures to 22 East 33rd Street, a conventional office building.

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<https://www.moma.org/collection/works/79809>



Andy Warhol (1928-1987), *Marilyn Diptych*, 1962, Tate

- Marilyn Monroe died in August 1962, having overdosed on barbiturates. In the following four months, Warhol made more than **twenty silkscreen paintings** of her.
- In this work in the Tate we see **25 images of Marilyn Monroe** in garish colours and **25 on the right in black and white**.
- (CLICK) These silkscreen prints are based on a still from the film **Niagara** made in 1953.
- Although the faces initially look the same they are all slightly different as Warhol **hand printed the images** and changed the registration of each colour. In the right panel he has **blurred and faded** the images suggesting the star's death. The contrast between the bright colours and the monochrome also suggests **life and death** and the title, '**Diptych**' suggest a religious altar piece. A secular altar to the popular star Marilyn Monroe.
- The repetition invokes **the idea of commodification**. Monroe was a star which means her image was standardised and commodified and shown over and over again. A star is someone we feel we have a personal relationship to, not 'with', as we feel we know them so well but Warhol draws attention to the illusion by undermining it with repetition to remind us that we don't know her at all, all we know is a series of images that have been packaged and fed to us.
- Using the technology of poster production, Warhol had blurred the boundaries between 'high' and 'Pop' art with huge success.
- Warhol was clear about his methods and intent, explaining: '**I started as a commercial artist. I was always a commercial artist**' and "**Being good in business is the most fascinating kind of art. Making money is art and working is art and good business**

is the best art."

NOTES

- In 1962 Marilyn Monroe committed suicide and it was the year of the Cuban missile crisis.
- Warhol found in Monroe a fusion of two of his consistent themes: death and the cult of celebrity. By repeating the image, he evokes her ubiquitous presence in the media. The contrast of vivid colour with black and white, and the effect of fading in the right panel are suggestive of the star's mortality.
- Tate caption: Marilyn Monroe died in August 1962, having overdosed on barbiturates. In the following four months, Warhol made more than twenty silkscreen paintings of her, all based on the same publicity photograph from the 1953 film Niagara. Warhol found in Monroe a fusion of two of his consistent themes: death and the cult of celebrity. By repeating the image, he evokes her ubiquitous presence in the media. The contrast of vivid colour with black and white, and the effect of fading in the right panel are suggestive of the star's mortality.
- He moved to New York in 1949 and became a successful commercial artist working for titles such as Harper's Bazaar and Glamour. He was awarded the Art Directors' Club Medal in 1957 for his shoe advertisements. His first one-man exhibition of drawings was in 1952 and he started create paintings based on newspaper title pages in 1960. In 1962 he started to use silkscreen printing to produce 'Campbell's Soup Cans', 'Coca-Cola Bottles', portraits of Marilyn Monroe, Elizabeth Taylor, Elvis Presley, Jackie Kennedy, and later also car crashes, the electric chair, flowers and so on, sometimes with rows of repeated images.
- Warhol appreciated intense Hollywood glamour. He once said: 'I love Los Angeles. I love Hollywood. They're so beautiful. Everything's plastic, but I love plastic. I want to be plastic.'
- He is one of the most influential artists of the post-war period and has produced 232 works. He is the most famous proponent of Pop-Art which he used to depict consumer goods and iconic people in order to explore his fascination with celebrity and mortality. Although most famous for his silkscreen prints he often used photography and created some ground-breaking films. The highest price ever paid for a Warhol painting is \$105 million for a 1963 canvas titled Silver Car Crash (Double Disaster). In his will Warhol said that his entire estate — with the exception of a few modest legacies to family members — would go to create a foundation dedicated to the 'advancement of the visual arts'. Warhol had so many possessions that it took Sotheby's nine days to auction his estate after his death; the auction grossed more than \$20 million.

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https://en.wikipedia.org/wiki/Andy_Warhol



David Hockney (b.1937),
California Art Collector,
 1964, acrylic on canvas,
 152.4 x 182.9 cm., private
 collector

David Hockney (b.1937), *California Art Collector*, 1964, acrylic on canvas, 152.4 x 182.9 cm., private collector

Sold at Sothebys in 2009 for about \$5.5 million

- **Back to Hockney.** In 1961 he made series of prints called *The Rake's Progress* partly based on Hogarth and partly on his first visit to America. They sold at **£250 a set, a price he thought 'outrageous'**. But they sold and he realised it would pay for him to spend a year in California.
- This is *California Art Collector*, the second painting he produced from his **first, momentous visit to Los Angeles in late 1963**. He wrote, "**As I flew over ... and saw the swimming pools and the houses and everything and the sun, I was more thrilled than I've ever been arriving at any other city**".
- He said "**I'd never seen houses like that. And the way they like to show them off! They were mostly women – the husbands were out earning the money. They would show you the pictures, the garden, the house. So I then painted a picture, *California Art Collector* in February 1964: it's a lady sitting in a garden with some art. The only specific thing is the swimming pool, painted from an advertisement for swimming pools in the Sunday edition of the Los Angeles Times.**" (David Hockney, *Hockney by Hockney*, New York, 1976, p. 98)

NOTES

- This is his first use of acrylic paint and his first of many swimming pools. He fell in love with the life in Los Angeles with its sunshine, endless water, pools, showers and houses and the sheer abundance, excess and wealth.

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<https://www.sothebys.com/en/auctions/ecatalogue/2009/contemporary-art-evening-auction-n08592/lot.25.html>



David Hockney (b. 1937), *Peter Getting Out of Nick's Pool*, 1966, Walker Art Gallery

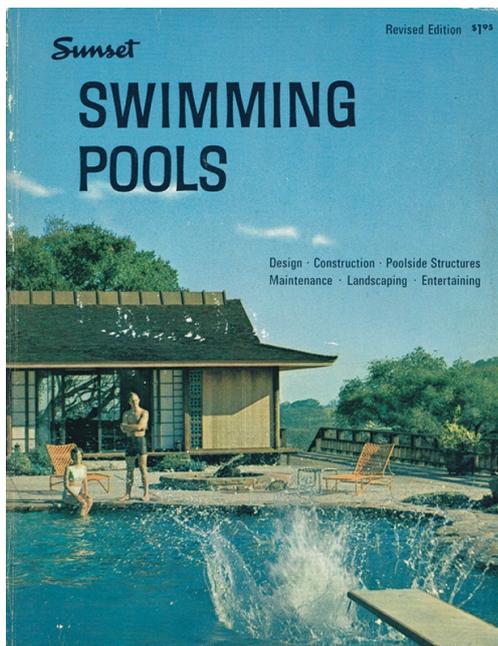
- Hockney began painting scenes of swimming pools, palm trees, perpetual sunshine and **the sensual and uninhibited life of athletic young men.**
- This is *Peter Getting Out of Nick's Pool* and it shows **his lover Peter Schlesinger**. It won Hockney the **1967 John Moores painting prize**. Hockney was by then already making a name for himself, but it was still an important award.
- The painting was based on a Polaroid photograph of Schlesinger leaning against the **back of his MG sports car**. He joked that it was why the legs are only half painted.
- To depict the reflection of light on the window and in the water he follows **the conventions of comics and advertisements**, using parallel or **rope-like wiggly lines** over strong, flat colours.
- Schlesinger is believed to be Hockney's first true love. **They met in 1966 when 18-year-old Schlesinger was studying drawing at the University of California and Hockney was 28, fell in love, and moved to London where they spent many years in the company of the most famous personalities of the swinging capital.**
- The owner of the pool was Nicholas Wilder, Los Angeles's leading contemporary art dealer (1965-79) and he died of AIDS (in 1989, aged 51). **Two-thirds of Hockney's American friends died of AIDS** which he said, in a recent interview, shook him to the core.
- But in the 1960s it was an exciting time for Hockney. He said, "**Within a week of arriving ... in this strange big city, not knowing a soul, I'd passed the driving test, bought a car, driven to Las Vegas and won some money, got myself a studio, started painting all in a week. And I thought: it's just how I imagined it would be.**"

NOTES

- **The year 1966:** The English football team won against West Germany at the World Cup Final in Wembley. 144 people, including 116 children, die in the Aberfan disaster when a colliery waste tip slides down a mountain in Wales. Ian Brady and Myra Hindley were sentenced to life imprisonment for the brutal Moors Murders. Tom Stoppard's first play *Rosencrantz and Guildenstern are Dead* premieres. The Cultural Revolution was launched in China in order to bring Chinese culture and society in line with communist ideals. It was also, however, an attempt by Mao Zedong to regain control of the country after the mistakes of the Great Leap Forward.
- The outer border is unprimed canvas, **'to make the picture look more like a painting'**. In other words Hockney was drawing attention to the artificial nature of picture production and that it is just coloured pigments on canvas.
- **Masking tape was used** to create the straight lines in the scene.

REFERENCES

<http://www.liverpoolmuseums.org.uk/walker/exhibitions/hockney/pool.aspx>



David Hockney (b. 1937), *A Bigger Splash*, 1967, 242.5 x 243.9 cm, Tate



David Hockney (b. 1937), *A Bigger Splash*, 1967, 242.5 x 243.9 cm, Tate

- **I said that Hockney used techniques from advertising but he rejected the label 'Pop Art'.** However, these paintings have resulted in his association with the Pop Art movement.
- In *A Bigger Splash* an unseen figure has apparently **just jumped in** from the diving board. It was painted in California between April and June **1967** when Hockney was teaching at the **University of California**.
- (CLICK) The composition is **based on a photograph** of a swimming pool in a book and is an enlarged version of two earlier paintings, *A Little Splash* (1966) and *The Splash* (1966). The painting is almost square and is divided in half but a strong, thick blue line representing the edge of the pool. It is a painting of verticals and horizontals broken by the diagonal diving board reflected in the diagonals of the legs of the director's chair.
- The splash itself was worked on with small brushes over two weeks and Hockney has described his pleasure in taking **two weeks** to represent an event lasting a second or two. The rest of the painting was finished very evenly with a paint roller, in two or three layers and the few details such as the trees, grass, chair, and reflections were then painted over the flat areas. The wide border and central narrow stripe at the pool's edge are left unpainted. The border creates an effect like a Polaroid photograph.
- When Hockney was asked who jumped in the pool he said, **"I don't know actually. It was done from a photograph of a splash that I haven't taken, but that's what it's commenting on. The stillness of an image. (...) Most of the painting was spent on the splash and the splash lasts two seconds and the building is permanent there. That's what it's about actually. You have to look in at the details."**

NOTES

- **In the year 1967**, Harold Wilson devalued the pound by nearly 15%. The Beatles release *Sergeant Pepper's Lonely Hearts Club Band*, with a record sleeve designed by pop artist, Peter Blake. Che Guevara was hunted down by the CIA, captured and executed in Bolivia.
- The painting shows a typical Californian **cloudless sky and two palm trees** rise above a single storey building. An empty director's chair stands on a pink patio in front of sliding patio doors. The shadow under the chair shows the sun is high it is close to noon. An empty, yellow diving board point diagonally back across the surface of the water towards the empty chair. A thick wide line on the roof of the building emphasises the location where the person disappeared under the water. It was painted in an early form of **acrylic called Liquitex** on a white cotton duck canvas, with no underdrawing. The palette is limited to cobalt blue, ultramarine blue, raw sienna, burnt sienna, raw umber, Hooker's green, Naples yellow and titanium white.

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<https://www.burlington.org.uk/archive/article/the-photographic-source-and-artistic-affinities-of-davidhockneys-a-bigger-splash>

Andy Warhol (1928-1987), *Self-portrait*, 1964, acrylic, silver paint, and silkscreen ink on linen, 50.8 × 40.6 cm, Art Institute of Chicago



Andy Warhol (1928-1987), *Self-portrait*, 1964, acrylic, silver paint, and silkscreen ink on linen, 50.8 × 40.6 cm, Art Institute of Chicago

- Back to Warhol. He based his **first painted self-portrait** on a **photo booth photograph**, and the work showcases Warhol's ability to manipulate his persona. As he admitted a few years later, "**i'd prefer to remain a mystery, I never like to give my background and, anyway, I make it all up different every time I'm asked.**" This work marked a starting point for Warhol's conscious construction of a new persona that occupied the rest of his life.[1]
- It was during the 1960s that Warhol began to make paintings of iconic American objects such as **dollar bills**, mushroom clouds, **electric chairs**, celebrities such as Marilyn Monroe, Elvis Presley, Marlon Brando, Muhammad Ali, and Elizabeth Taylor, as well as newspaper headlines or photographs of **police dogs attacking African-American protesters during the Birmingham campaign in the civil rights movement**. During these years, **he founded his studio, 'The Factory'** and gathered about him a wide range of artists, writers, musicians, and underground celebrities.

NOTES

- Warhol started to make films in 1963 including *Sleep. Eat* and *Blow Job*. In 1964 the first American combat troops are sent to Vietnam.

REFERENCES

- [1] <https://www.artic.edu/artworks/229358/self-portrait>



Andy Warhol (1928-1987), *Brillo Box (Soap Pads)*, 1964, Museum of Modern Art, New York



Andy Warhol (1928-1987), *Brillo Box (Soap Pads)*, 1964, synthetic polymer paint and silkscreen ink on wood, 43.3 x 43.2 x 36.5 cm, Museum of Modern Art, New York. One sold at Phillips auctioneers in 2018 for

- It was in 1964 that Warhol created **wooden facsimiles** of cartons of *Brillo Soap Pads*, *Mott's Apple Juice*, *Del Monte Peach Halves*, *Campbell's Tomato Soup*, *Kellogg's Cornflakes*, and *Heinz Tomato Ketchup*. Warhol first exhibited his revolutionary series of box sculptures at Manhattan's Stable Gallery in 1964. Massed floor to ceiling, the wooden sculptures transformed the exhibition space into, what appeared as, a supermarket stockroom. They sold for \$200 to \$400 depending on the size of the box.
- (CLICK) “**Andy was fascinated by the shelves of foodstuffs in supermarkets and the repetitive, machine-like effect they created**” (Gerard Malanga, *Archiving Warhol: Writing and Photographs*, New York, 2002, p. 94)

REFERENCES

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Andy Warhol (1928-1987),
Electric Chair (detail), 1964,
screen print and acrylic paint on
canvas, 56.2 × 71.1 cm, Tate



Andy Warhol (1928-1987), *Electric Chair* (detail), 1964, screen print and acrylic paint on canvas, 56.2 × 71.1 cm, Tate

- 1963 and 64 were important years for Warhol as his art became **darker and associated with violence and death**. **John F. Kennedy was assassinated** on 22 November 1963 and it was the year of race riots in Birmingham, Alabama.
- **This is an electric chair**. We see the leather straps and a cable curling away in front of the chair. The screen print was made in 1964 in his Factory studio. He hand printed the images so that each one is slightly different with its imperfections and irregularities.
- The chair is from a press photograph released on 13 January 1953 of the **death chamber at Sing Sing Prison** in New York, where **American citizens Julius and Ethel Rosenberg were executed that year for passing information about the atomic bomb to Russia during the Second World War**. The chair was part of his ***Death and Disaster* series** which included **car crashes and suicides** from newspaper images.
- (In 1971 he produced another series of electric chair screenprints printed in bold colours.)
- 1964 was also the year Warhol was asked to produce an artwork for the World's Fair US Pavilion. He painted ***Thirteen Most Wanted Men*** portraits on the side of the Pavilion but it was controversial to present America to the world by showing its thirteen most wanted criminals. The organisers considered the work inappropriate and they asked him to paint it over so he sprayed the faces with silver paint.

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<https://www.tate.org.uk/art/artworks/warhol-electric-chair-t07145>



Andy Warhol – *Silver Clouds*, M Woods Museum, 798 Art Zone, Beijing, China

Andy Warhol, *Silver Clouds*, original installation 1966, M Woods Museum, 798 Art Zone, Beijing, China

- ***Silver Clouds* was intended to be his retirement from painting into film making.** It consists of balloons made of silver paper filled with an exact mixture of air and helium so that they neither sink to the floor nor float to the ceiling but hover in between. They float around and enclose the audience. The first installation was in New York in 1966. The work baffles and entertains as it breaks the accustomed assumption that large, metallic things fall. Audiences play with the balloons and this creates a sense of fun and spontaneity.
- In this film the commentator says, "**Because of the nature of the installation you actually are able to participate in the information so you are part of the art world and you get to experience Andy Warhol in a totally different way than you would have if you had seen one of the other retrospectives so a different way to experience art and a different way to experience Andy Warhol.**" [1]
- This was also the year Warhol organised nightclub events for the rock band **The Velvet Underground** and the following year he produced their first album.

REFERENCES

- [1] <https://publicdelivery.org/andy-warhol-silver-clouds/>



David Hockney (b. 1937), *Beverly Hills Housewife*, 1966-67, 183 x 366 cm

David Hockney (b. 1937), *Beverly Hills Housewife*, 1966-67, 183 x 366 cm

- **Returning to Hockney around this time.** This is *Beverly Hills Housewife*, a **12-foot-long acrylic** that depicts the **collector Betty Freeman** standing by her pool. It sold for \$7.9 million at Christie's in New York in 2008, the top lot of the sale and at that time a record price for a Hockney.
- Betty Freeman (1921-2009) was an **American philanthropist**, photographer, author and art collector. She studied music and trained as a **concert pianist** six to eight hours a day for twenty years but eventually she gave up this career to pursue concert managing. Many musical works have been **dedicated to her** including John Adam's *Nixon in China* (1985-87).
- (CLICK) This is one of the photographs on which it is based. She is wearing a floor length pink caftan that she kept for the rest of her life and is flanked (CLICK) in the painting by a **zebra-print Le Corbusier lounge chair** on one side and an abstract sculpture on the other. On the wall is a stuffed antelope head, a trophy of her husband (Stanley Freeman who was an engineer) who enjoyed big-game hunting.
- When she saw the painting she said, "**There is only one thing you can call this painting—'Beverly Hills Housewife'**", so he did.
- (CLICK) This is one of Hockney's sketches. He found the move into naturalism was liberating, 'a **freedom**'. He said a lot of painters can't do that; "**a lot of them, like Frank Stella, who told me so, can't draw at all**".

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David Hockney (b. 1937), *Still Life on a Glass Table*, 1971-72, 183 x 274.4 cm, private collection

- This is a **masterly display of painting technique** that further separates Hockney from Warhol in terms of the type of art they were producing.
- Many critics have described this work as '**his masterpiece**'. It conveys **a longing, a quietness and a solitude**. The arrangement of various hard-edged objects on a reflective table shows his concern with problem-solving evident in his various treatments of water. The **semi-photographic** rendering, thinly painted surface and subtle colours contrasts with his more robust, painterly, hot-coloured later style.

NOTES

- *Still Life on a Glass Table* shows objects owned by **Peter Schlesinger** (b. 1948). He is an American artist and author but is best known for being **Hockney's model and lover**. He met Hockney when he was an 18-year-old student and Hockney his 28-year-old teacher at a UCLA summer camp. Schlesinger returned with Hockney to London where he studied at the Slade. He broke up with Hockney in the early 1970s. *Portrait of an Artist (Pool with Two Figures)*, which sold for \$90.3m (£70.3m) and shows Schlesinger has been described as a 'break up' picture but this was denied by Schlesinger.



David Hockney (b. 1937),
*Christopher Isherwood and
Don Bachardy*, 1968

David Hockney (b. 1937), *Christopher Isherwood and Don Bachardy*, 1968

- When Hockney first visited Los Angeles in 1964 he became friends with the writer **Christopher Isherwood** (1904-1986) and the portrait artist **Don Bachardy**.
- Isherwood was a friend of Truman Capote (1924-1984) and Aldous Huxley (1894-1963). On Valentine's Day 1953, at the age of 48, he met Don Bachardy (b. 1934) who was 18 on the beach at Santa Monica. In this painting Isherwood was 64 and Bachardy 34. Bachardy became a **well-known portrait painter** and he and Isherwood **lived together for the rest of his life**.

NOTES

- Capote was an American novelist, screenwriter, playwright, and actor whose work includes *Breakfast at Tiffany's* (1958).
- Huxley wrote *Brave New World* (1932) and *Eyeless in Gaza* (1936).
- **In the year 1968**, Enoch Powell gave his 'Rivers of Blood' speech in opposition to anti-discrimination legislation and immigration from the commonwealth. Civil unrest escalates in France as student protesters, joined by striking workers, clash with the police. The Prague Spring took place in Czechoslovakia, where political liberalisation was achieved for a few months before the country was invaded by the Soviet Union.

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David Hockney (b. 1937),
*Mr. and Mrs. Clark and
Percy*, 1971, 213.4 x
304.8 cm, Tate



David Hockney (b. 1937), *Mr. and Mrs. Clark and Percy*, 1971, 213.4 x 304.8 cm, Tate

- Hockney became friends with the design Ossie Clark in 1962.
- **This painting is so famous I will not spend long on it. I will simply quote what Hockney had to say, "The figures are nearly life-size; it's difficult painting figures like that, and it was quite a struggle. They posed for a long time, both Ossie and Celia. Ossie was painted many, many times; I took it out and put it in, out and in. I probably painted the head alone twelve times; drawn and painted and then completely removed, and then put in again, and again. You can see that the paint gets thicker and thicker there".**
- He went on to say that having the source of light in the centre of the painting created technical challenges. He added, "**All the technical problems were caused because my main aim was to paint the relationship of these two people.**"
- In other words he was obsessed with getting the technical detail correct in order to represent a human relationship, a means to an end.

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David Hockney (b. 1937), *My Parents*, 1977, 182.9 x 182.9 cm, Tate

- **His mother sits posing patiently and attentively for her son while his father has lost interest and is reading a book** (Aaron Scharf's *Art and Photography*). It was painted a year before his father's death.
- In the mirror we can see part of one of **Hockney's paintings** ('Invented Man revealing Still Life', 1975) **and a Renaissance painting** (a postcard of **Piero della Francesca's *The Baptism of Christ***).
- His parents were strong minded individuals. His mother was religious and, unusually for the time, a vegetarian. His father was an **anti-war campaigner** and a fierce **opponent of smoking**. Hockney is a staunch pro-tobacco campaigner. On the bottom shelf of the trolley are six volumes of the English translation of Proust's *A la Recherche du Temps Perdu* and a book on Chardin. Like an Old Master painting it is filled with symbols and clues about the sitters.
- As was his normal practice, Hockney worked from photographs combined with sketches from life.

NOTES

- **That year:** in 1977, in celebration of her 25th year as Queen, Elizabeth II toured the British Isles and there were 4,000 street parties in London alone. Elvis Presley died of a heart attack aged 42.
- Hockney completed this work after two failed attempts at painting his parents, Kenneth and Laura Hockney.

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Andy Warhol (1928-1987), *Liz*, 1965, 63.5 x 70.8 cm, Tate

Andy Warhol (1928-1987), *Liz*, 1965, 63.5 x 70.8 cm, Tate

- **Returning to Warhol.** “This exhibition poster features the portrait of the hugely successful actress, Elizabeth Taylor. **Warhol first painted her portrait in 1963** when she was at the height of her career.
- One commentator (Jerry Saltz) wrote what I think is a good summary of what Warhol compressed into this portrait, "**When I see her, I see those amazing pictures, and my mind is flooded with ideas of image manipulation, overexposure, divadom, iconicity, victimhood, vampire, parody, celebrity, cult heroes, lost souls, loving freakiness, queerness, and fearlessness**".
- To produce this image he used a publicity photograph for Taylor’s film *Butterfield 8* as the basis for the screen-print. It is typical of his 1960s Pop style with vibrant, flat blocks of colour. This poster was made for an exhibition held in 1965, the same year **Warhol famously announced that he was ‘retiring’ from painting.**” (Tate website)
- **(The Shooting).** It is at this point I need to describe a key event and change in Warhol's life.
- Three years after he produced this image, on June 3, 1968, radical feminist writer **Valerie Solanas shot Warhol** and Mario Amaya, art critic and curator, at Warhol's studio, The Factory. Amaya was only slightly injured but Warhol was seriously injured and **almost died**. He had to wear a surgical corset the rest of his life and the injury may have partly caused his early death. She said that Warhol "had too much control over my life". She was subsequently diagnosed with paranoid schizophrenia and eventually sentenced to three years.
- When he got out of hospital **his approach to life changed**. He stopped using drugs and became obsessed with making money and mixing with the rich and famous.

NOTES

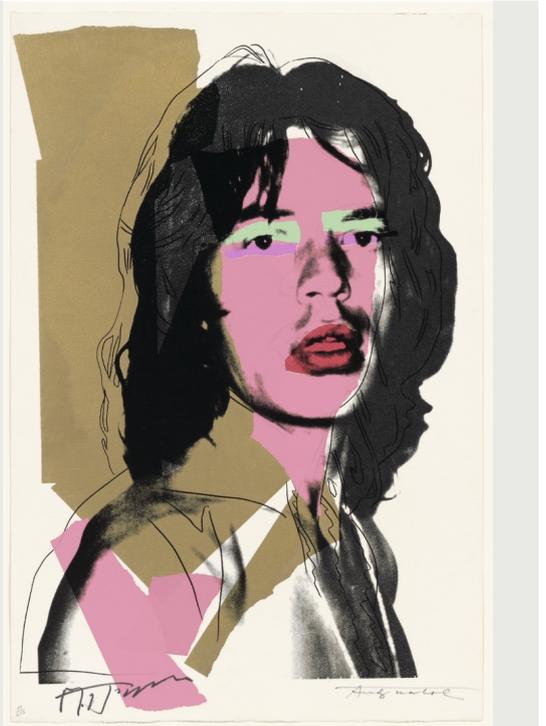
- 1968 was the year Martin Luther King was assassinated on 4 April. Two months later Robert Kennedy was assassinated.
- **Dame Elizabeth Rosemond Taylor** DBE (February 27, 1932 – March 23, 2011) was a British-American actress. She began her career as a child actress in the early 1940s and was one of the most popular stars of classical Hollywood cinema in the 1950s. She then became the highest paid movie star in the 1960s, remaining a well-known public figure for the rest of her life.

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Andy Warhol (1928-1987), *Mick Jagger*, 1975, 107.6 × 69.2 cm, Museum of Modern Art, New York

Andy Warhol (1928-1987), *Mick Jagger*, 1975, 107.6 × 69.2 cm, Museum of Modern Art, New York

- **Mick Jagger** is, of course, the lead singer in British rock-and-roll band **The Rolling Stones**. He is depicted here **bare-chested**, playing up to Warhol's camera. Warhol particularly liked Jagger's **photogenic, 'bad-boy' image** and this work is part of a portfolio of **ten screenprints** of the star produced in 1975. He has **incorporated blocks of irregularly shaped colour**, which, although printed, appear like collaged fragments of coloured paper. In combining this with **hand-drawn elements** (also printed), the works appear more expressive than his earlier screenprints. (The abstract quality of the **blocks of colour** shows the development of Warhol's **interest in more non-representational art** that was emerging in the 1970s.)
- **Warhol met Jagger in 1963** during the Rolling Stones' first tour to the United States, before the band reached its height of **international popularity**. The pair formed a **friendship and professional relationship** that became the foundation for several years of artistic collaboration.
- (CLICK) In 1971, **Warhol was commissioned** to design the cover for the Rolling Stones album ***Sticky Fingers***, a provocative image that became renowned because of its sexual connotations. [1]

REFERENCES

[1] <https://www.myartbroker.com/artist/andy-warhol/mick-jagger/>



Andy Warhol (1928-1987), *Self-Portrait*, 1986,
203.2 × 203.2 cm, Tate

Andy Warhol (1928-1987), *Self-Portrait*, 1986, 203.2 × 203.2 cm, Tate

- This is the last but one picture by Andy Warhol that I will be showing today and it is the year before he died. It is a **large self-portrait**, about two metres square with his red head floating over a black background.
- He had moved out of The Factory in 1984 and set up at East 33rd Street. He **used assistants** to help him produce the screen print. He would first take many photographs then select the one he liked, marked it for cropping and sent it for enlargement and transfer onto acetate sheet. He would position the acetate over the canvas and hand paint areas of colour. He would then produce a silkscreen from the acetate and squeegee ink through the silk screen onto the prepared canvas.
- This complex procedure meant that the final result was a complex combination of mechanical printing and his personal control. The result is all about the medium and the surface. As he once said, **'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'**.
- By the time he made this series of self-portraits he had become a celebrity in his own right, much like Elizabeth Taylor and Mick Jagger.

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Andy Warhol (1928-1987), *Andy Warhol's Mother*, 1986, hand signed print, 24 x 22 cm



David Hockney, *My Mother*, 1985, photomontage

David Hockney (b. 1937), *My Mother*, 1985, photomontage

Andy Warhol (1928-1987), *Andy Warhol's Mother*, 1986, hand signed print, 24 x 22 cm

- Hockney made **portraits of his mother, Laura, from the time he attended Bradford School of Art**. His best known is perhaps the one we have just seen, *My Parents*.
- You may be thinking this separated him from Warhol but (CLICK) Warhol also produced portraits of his mother. He was very close to his mother and they lived in the same apartment in New York from 1952 to 1970 and she encouraged his art. In fact, they lived together all her life except for a few months at the end. She encouraged his art and they produced an illustrated book of cats together and their drawing styles are similar.
- (CLICK) This is a photocollage by Hockney who previously always **preferred painting to photography**. He was concerned that photography was too instantaneous and the time it took to paint a picture meant it incorporated more feeling. That is **until he discovered what he called 'joiners'** accidentally.
- Hockney never liked the distortions produced by a wide-angle lens so when he was **taking Polaroids** of a living room and terrace in Los Angeles he took many small photographs and glued them together. He realised this process was **similar to painting, a process of recording images over time and then compressing them into a single image**. It has been compared with Cubism as it both fragments and unites, it looks at life from many points of view yet combines them into a single unity.
- He took this process further by creating his famous photocollages with Polaroid snapshots that fragmented everything ...

David Hockney (b. 1937), *Pearblossom Highway, 11th-18th April 1986 (First Version)*, 1986, 181.6 x 271.8 cm, J. Paul Getty Museum, Los Angeles



David Hockney (b. 1937), *Pearblossom Highway, 11th-18th April 1986 (First Version)*, 1986, 181.6 x 271.8 cm, J. Paul Getty Museum, Los Angeles

- This is perhaps his most famous photo-collage. Originally the picture was meant to illustrate a story for *Vanity Fair*. Hockney searched for a suitable location to illustrate 'the monotony of the highway'. He was looking for a crossroads and found this location and **spent 10 days taking about 800 photographs**. In the end it became **too big** and *Vanity Fair* never used it but Hockney was pleased with the end result.
- He said, "*Pearblossom Highway* shows a crossroads in a very wide open space, which you only get a sense of in the western United States. . . . [The] picture was not just about a crossroads, but about us driving around. I'd had **three days of driving** and being the passenger. The driver and the passenger **see the road in different ways**. When you drive you read all the **road signs**, but when you're the passenger, you don't, you can decide to look where you want. And the picture dealt with that: on the right-hand side of the road it's as if you're the driver, reading traffic signs to tell you what to do and so on, and on the left-hand side it's as if you're a passenger going along the road more slowly, looking all around. So the picture is about driving without the car being in it."

NOTES

- Although the perspective looks conventional not a single photograph was taken from a conventional viewpoint. He started taking photographs of the stop sign **on a step ladder**. Every photograph is **taken close to the object shown**. His photographer friends say it is a painting and Hockney says it is a photograph although he admits that like a painting he could adjust it. For example, **the sky is made of some 200 photographs** and he could decide on the shade of blue to use. He also moved the trees around. When he first did collages he called it '**drawing with a camera**'.

- Referring to the above quote the Getty Museum adds, "Thus David Hockney described the circumstances leading to the creation of this photo-collage of the scenic Pearblossom Highway north of Los Angeles. His detailed collage reveals the more mundane observations of a road trip. The littered cans and bottles and the meandering line where the pavement ends and the sand begins point to the interruption of the desert landscape by the roads cutting through it and the imprint of careless travellers." (Getty Museum)

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Andy Warhol (1928-1987), *Eight Elvises*, 1963



David Hockney (b. 1937), *Portrait of an Artist (Pool with Two Figures)*, 1972

- **Finally, how do we compare these two very different artists? Both giants of the twentieth-century art world.**
- I have selected one work by each artist just to remind you. On the left is Warhol's *Eight Elvises* (1963), which sold for \$100 million in 2008.
- On the right is Hockney's *Portrait of an Artist (Pool with Two Figures)* of 1972 which sold for a similar amount (\$90.3 million) in 2018.
- Warhol worked hard to become the first art superstar. He created a persona that fitted the bill of artistic genius. He rarely spoke, in fact in one TV interview he would only whisper his replies to another guest. When he died his estate was valued at \$220 million.
- Both artists used a wide range of techniques and media including photography and although Hockney stayed closer to the conventions of figurative portrait painting he has also produced work in almost every medium—including full-scale **opera set designs**, prints, and drawings using cutting-edge technology such as fax machines, laser photocopiers, computers, and, later, even iPhones and iPads (which came too late for Warhol).
- **Let us look at it from another point of view.** David Freedberg in *The Power of Images* wrote, "**People are sexually aroused by pictures and sculptures; they break pictures and sculptures; they mutilate them, kiss them, cry before them, and go on journeys to them; they are calmed by them, stirred by them and incited to revolt. They give thanks by means of them, expect to be elevated by them, and are moved to the highest levels of empathy and fear**".
- Hockney added, "**And the point is, all these things didn't just happen in the past: it's still true today....and if the "art world" retreats from them, it becomes a minor activity.**"
- Warhol said, "**Art is anything you can get away with**" but he also said "**I am a deeply**

superficial person." Much of what he said was for effect. But he was also a committed artist, he said "**Don't think about making art, just get it done. Let everyone else decide if it's good or bad, whether they love it or hate it. While they are deciding, make even more art.**".

- In the end it's for you to judge what you consider to be the role of art and how well you think either artist achieves it.
- Thank you.

NOTES

- Hockney used computers to produce art very early. In December 1985, Hockney used the Quantel Paintbox, a computer program that allowed the artist to sketch directly onto the screen.



NEXT WEEK - GEORGE IV: ART & SPECTACLE

- 5 Jan: Gauguin: His Life and Work
- 12 Jan: Beardsley Decadence & Death
- 19 Jan: British Realists in the 1920s and 30s
- 26 Jan: Pop Art: Warhol and Hockney
- 2 Feb: George IV: Art & Spectacle**
- 9 Feb: Laura Knight
- 16 Feb: Half-term break
- 23 Feb: Turner's Modern World
- 2 Mar: The Dutch Golden Age

Next week a very different topic, George IV was one of the great art collectors and he loved spectacle. I first look at all the satirical prints to tell the story of his life and reign. I then look briefly at his influence on architecture during the Regency period and then at his art collection.