

POP MASTERS

A WORLD EXCLUSIVE EXHIBITION

WARHOL
HARING
BASQUIAT

ART FROM THE
MUGRABI COLLECTION
NEW YORK

EDUCATION RESOURCE

HOME
OF THE
ARTS **HOTA**

WHAT IS POP ART?

“Pop Art is Popular (designed for a mass audience), Transient (short-term solution), Expendable (easily forgotten), Low Cost, Mass Produced, Young (aimed at youth), Wicked, Sexy, Gimmicky, Glamorous, Big Business.”

– Richard Hamilton, 1957

Pop Art was a movement that began in response to the relatively new medias of film, television and commercial advertising in the post-industrial revolution. Artists made work that directly responded to the post-war, increasingly consumer driven world they lived in.

These artists revolutionised how art could be made, and by who, as well as what it was about. Traditionally art that was showcased in galleries reflected more ‘serious’ concerns, with less resemblance to the everyday reality of life at the time.

Instead of the big questions of life and death and the sublime addressed by the Abstract Expressionists of past decades, Pop Art was a re-imagined and sometimes satirical portrayal of the consumable, larger-than-life, image obsessed ideas sold to the public through the depiction of celebrity, fame and glamour.

By the 1970’s Pop Art artists had gained traction with an empowered sense of wit and authority to make bold and unapologetic works that dominated the same high traffic landscapes that were more acceptably accessioned

to advertising. The same principles of exposure, influence and accessibility motivated this movement of artmaking, with the key addition of both deliberate and incidental activism. Motivated by the emergence of graffiti culture, the resolve of some 1970’s and 1980’s high-volume Pop pieces turned toward prevalent matters of racism, power, identity, sexuality, health, music and the vibrancy that came with a fast-changing society.

Pop Artists experimented with iconography, bold colour, repetition, volume, scale, saturation, slogans and other persuasive devices, novelties and motifs. These artists were audacious in the appropriation of these elements, intentionally reframing the imagery and the social constructs around them.

Exploring the Pop Art movement allows us to understand the legacy and impact of these artists on our world today. Our engagement with and creation of art and particularly its role in activism can be traced back to the pioneering ambitions that Pop Artists exemplified in their art.

INQUIRY

How does art provoke and respond to social, cultural and political forces?

THEMES

- Art as freedom of expression
- Art as part of popular culture
- Art as responding to politics and society
- Art as an agent for social change
- Appropriation
- Accessibility of viewing, making, and exhibiting art
- Art as defined by the artist
- Art as expendable
- Art in contrast to advertising
- Art as a voice for alternative perspectives
- Art as a disruptive presence

CHARACTERISTICS

There are distinct characteristics of Pop Art works which are directly related to why this movement was so significant. Artists of the Pop Art movement redefined what art could be as well as who made it, and where it was seen.

Some of the notable characteristics that define this style of artmaking are the use of;

- **Popular culture motifs** that were drawn directly from products and media. The use of imagery and references to brands, famous celebrities and figures, common signage and icons of everyday society and culture was a distinctive signifier of Pop Art. Often this imagery and iconography was appropriated, juxtaposed, or symbolically positioned, as both an experimental art technique, and as the main way these artists could speak to the topics they were commenting on.
- **Low-cost, high-volume production** art methods. In pushing the boundaries of traditional elitist perceptions around what art looked like and how it was made, Pop Art artists used readily accessible materials, and sometimes public surfaces, re-purposed goods, and techniques taken from commercial production. These artists could make limitless volumes of work. Methods such as printing, stenciling, organic free-hand drawing and other processes that celebrated imperfection, allowed efficient production and expendable artmaking.
- **Bright colours** were a defining feature of many Pop works. This speaks to the bold, loud, proud, and unapologetic approach of the movement. Eye catching colour palettes had already been used in commercial media, and when associated with a distinct use of line, repetition, shape and typography in large scale works, the artists challenged the distinction between high and low art, as well as difference between advertising and fine art.



ANDY WARHOL

1928 – 1987

2.

Andy Warhol was born as Andrew Warhola Jr. on August 6, 1928, in Pittsburgh, Pennsylvania. Unquestionably, he was one of the most prominent figures and contributors to the Pop Art Movement. He was prolific in his approach, producing well over 20,000 paintings, sculptures, drawings, photographs, and film works, and left a profound impact on the art world, with widespread influence on the world at large.

His parents had Eastern Slovakian heritage. Growing up in a time of transformation, Warhol was raised against the backdrop of the emerging postwar consumer culture that would transform the US and the world at large.

His love of art was recognised and actively supported early on. As a child he participated in art classes throughout and alongside his schooling, which led him to study pictorial design at the Carnegie Institute of Technology in 1945.

The formative years of Warhol's life involved various health conditions, some of which shaped his approach to art, and the iconic public persona he carried in his adult life. On occasions when Warhol was ill with a neurological disorder, he was unable to attend school. He used the time to nurture his interest in comics and fascination for visual art. He also had pigmentation issues, and the discoloration on his skin prompted a fascination with his own physical imperfections.

Warhol's professional career in New York started in commercial art in 1949. He worked in advertising and media for a decade. During this time, Warhol began experimenting with ink and blot line printing which allowed him to create reproducible works, beginning with self-published colouring books, alongside his commercial editorial illustrations for various high-profile magazines. It was his success as a commercial artist that enabled him to take a more experimental approach to other creative endeavors.

In the late 1950's and early 1960's, Warhol's visual art developed an iconic style that featured appropriated imagery of consumer goods and famous people. His artistic method was bold, and he used photographic silkscreen printing to produce works in large quantities at low costs.

In 1962, he presented his first solo exhibition at Irving Blum's Ferus Gallery in Los Angeles, California which featured the famous 32 *Campbell's Soup Cans*. His *Brillo Boxes* (1964) were another renowned example of this approach. Portraits of famous figures such as Elizabeth Taylor, Elvis, Jackie Kennedy, and Marilyn Monroe in the iconic diptych produced in 1962 also made up the main subjects of his work.

Warhol's unconventional artmaking methodologies continued throughout the late 1960's, the 1970's and 1980's. His pursuits fed an increasingly vibrant underground art culture in New York and he was actively making works in film, music, television, theatre, fashion and visual art.

His studio, commonly known as 'The Factory', was an ambitious art production house that employed studio assistants and was also a famed hang-out spot for prominent artists and musicians. Home to hundreds of parties, it was also the place where marginal Factory figure and radical feminist, Varlarie Solanas, shot him in 1968. Warhol sustained serious damage to eight organs and required numerous surgeries thereafter. The experience unsurprisingly had a significant impact, but his vocation as an artist was inextricably linked to his sense of being alive and he continued to produce work across a range of mediums.

While much attention has been given to Warhol's silkscreen works, photography has underpinned his practice from an early age. His father bought him his first camera when he was 8 years old, and the steady advancement of this technology throughout Warhol's life meant that various format cameras, notably Polaroid, were never far from reach. Often spending time at popular and exclusive venues such as Studio 54, he was never short of inspiration and was often commissioned

to take portraits of famous stars. The images he took were as much to inspire print making, as they were to document the daily life and happenings of his world.

As a central aspect of his practice, Warhol collected ephemera of the time. His largest serial work, *Time Capsules*, features items he collected from daily life from the 1950's through to his death. These archival collections have given viewers an abundant snapshot into a point of time, curated by what Warhol considered relevant and noteworthy. Warhol, as an artist, was fascinated by the world in which he lived, with appreciation for both the mundane and the magnificent.

On 22 February, 1987, Andy Warhol died at age 58 of complications related to surgery of his gallbladder. Warhol covered a lot of new ground as an artist of his time. His unique lens, presence and vision was provocative, intriguing, captivating and sometimes controversial. Warhol's reimagining and response to the world around him was nothing short of fascinating, especially for the context and times he created in.

APPROACH TO ARTMAKING

**Some characteristics of
Warhol's works include:**

- Repetition
- Images laid out in grids
- Many versions of the same image
- Fast production
- Silkscreen printing



– Andy Warhol, *Self Portrait (Camouflage)*, 1986. Acrylic and silkscreen on canvas.
Image courtesy of © Andy Warhol Foundation for the Visual Arts, Inc. ARS/Copyright Agency, 2023.

RESPONDING & MAKING

WARHOL INSPIRED PRINTING

MATERIALS

- Camera
- Printer/ photocopier
- Lino or foam printing blocks
- Tracing paper
- 2-4B pencil
- Various coloured paints
- Artwork surface (canvas cartridge paper, etc.)

1. Begin by having students take a photograph of themselves or another student on a phone or camera.
2. Print a copy of this image.
3. Trace the image outline using a 2B or 4B pencil and tracing paper.
4. Place image onto the lino block or foam printing sheet.
5. Use the 2B pencil to trace back over the outline on the reverse, leaving an imprint of the image. Remove the tracing paper.
6. Carve out the outlined shape.
7. Either leave as a whole piece, or cut out various sections or components (such as different facial features).
8. Add a block colour paint background to the final artwork surface that will be printed on and allow it to dry.
9. Apply various coloured paints to each section of the work.
10. Print the sections onto the coloured background of the artwork surface.
11. Printing pieces are re-usable. Encourage students to experiment with the look and feel of this approach, with an appreciation for re-imagining the subject of the original image.

If you have access to silkscreens, you may follow the traditional process, the same way Andy Warhol did.



KEITH HARING

1958 – 1990

6.

Keith Haring was an American artist born in May 1958 in Reading, Pennsylvania. His father had an interest in cartooning and was also fascinated by Walt Disney's illustrations. His love of art prompted him to enrol in arts courses at both the Ivy School of Professional Art in Pittsburgh, and then at the School of Visual Arts in New York City in 1978.

New York at the time had a widely diverse and complex social, cultural and political scene. The underground arts movement was thriving with the influence of studios such as Andy Warhol's 'The Factory' and vivacious music venues such as 'Paradise Garage' and 'Club 57' were common meeting places for creatives. During this period, Haring met fellow emerging artist Jean-Michel Basquiat and the two shared a fascination with the prevalent graffiti culture. Despite his art school education, Haring didn't accept the prescriptive nature of high art.

He created large scale works in public places, and the messages of his work spoke to the issues and realities communities were experiencing in their everyday lives. These characteristic traits of Haring's practice are evidence of his community minded ethic and methodology.

Keith Haring worked in the moment, creating artwork with little planning. His artistic style was simple, and quick to execute. This was especially characteristic in his early public art displays where he created pieces on the blank blackboard space reserved for paid advertisements in the subway. Viewed by thousands per day, he leveraged the exposure and principles of this media approach to bring art to the masses, and understood the opportunity to extend people's field of influence. Over his career, Haring created more than 50 public works, and over 100 group and solo exhibitions across the world that showcased some of the many hundreds of other works he created including paintings, murals, sketches, sculptures and videos. He filled numerous sketchbooks and journals with his reflections and ideas.



- Keith Haring, *Untitled*, 1981. Sumi ink and acrylic on paper mounted on canvas. Image courtesy of © Keith Haring Foundation.

Haring developed the iconography of the radiant baby, the barking dog, the three eyed face and many other easily interpreted figures. As a language in his art Haring proudly represented a grass-roots, community orientated ethic in his practice, often running workshops with children and youth to empower them in creative and visual expression. He engaged often with his peers and undertook collaborative projects

with artists across disciplines, including Madonna and Andy Warhol. Haring's iconic style translated to eye catching designs that were frequently used without permission on various items. By this time, his work had become so popular, many could not afford the price of his original works. To counteract this, he opened a New York retail store in 1986 called the 'Pop Shop', which sold his designs on

commercial products at affordable prices.

Haring was one of many who fell ill to the AIDS virus that transformed New York during the late 1980's. He died of AIDS related complications at the age of 31 on February 16, 1990. With so much of his work still inspiring and captivating viewers today, Haring continues to be one of the most influential artists out of the Pop Art movement.

APPROACH TO ARTMAKING

Keith Haring repeatedly included a set of symbols in his work. The interpretations of some of Haring's symbols are discussed below.

- **Three-eyed face:** Interpretations of this symbol suggest that the three eyes initially came about from there being too much space between the two eyes Haring

had originally drawn. He solved this by adding the third eye in the middle. This image appeared many times throughout his work, with diverse interpretations of its meaning beyond this.

- **Dog:** Dogs feature consistently in Haring's works. Often seen barking or dancing, it is said to represent suspicion, power, and oppression.
- **Heart:** Haring used heart symbols in works about such themes as same-sex rights and racism.

- **Baby:** The 'radiant baby' is a common motif in Haring's works. Stemming from his appreciation for the innocence, joy and purity of infancy, the baby represents goodness and the potential for improvements, positivity and change.
- **X:** Crosses over eyes of characters in Haring's work were an extension of this simplistic reference to death. He also used these in works that were about health issues, oppression, and the treatment of minority cultures.

RESPONDING & MAKING

Keith Haring's line work and symbols were used on many surfaces, including large scale works composed over entire walls and windows of buildings. He was an artist who worked largely on his own, but was deeply interested in staying connected to children and youth, and empowering them. In 1986, Haring engaged 1000 New York children and teens to create a six-storey high banner to celebrate the 100th birthday of the Statue of Liberty. The work was called *CityKids Speak on Liberty* and was displayed on Liberty Tower.

Share the story and context of the piece with your students as a noteworthy facet of Haring's intentions and approach as an artist. Inspired by his legacy, work with students to create a temporary (or permanent) public art piece such as a mural with your students. Older students could benefit from devising this project alongside the teacher and school executive, considering engagement and the relationship building that can come about through a large-scale collaborative project. Consider how this could be incorporated within a mentoring opportunity or used in contexts beyond your school.

To execute the piece, consider;

- What is the message being shared?
- What text, symbols or images could we use to communicate this message?
- What is the scale of the work?
- How can ownership and empowerment be achieved by all involved?
- What is the indirect outcome of this project?
- What will the intended response to the piece be?

Consider the energy and excitement that can be obtained through the momentary nature of an experience.



Jean-Michel Basquiat was an American artist whose works featured strongly in the 1970's & 80's. He had a hunger for a vibrant life and a desire for a brush with fame.

Born (1960) and raised in Brooklyn, New York, Basquiat was influenced by his mother's love of drawing and sketching. Basquiat and his mother often visited New York galleries and museums together. His initial drawings were cartoons based on cars and comic book characters.

When Basquiat was 7 years old, he was hit by a car which caused some internal injuries and the removal of his spleen. While recovering he received a copy of Grey's Anatomy – a famous illustrated textbook on the human body.

JEAN- MICHEL BASQUIAT

1960 – 1988

This experience prompted not just an interest in the human body but an interest in the visual representation of the body that can be seen throughout his career, particularly in his later works. This was a difficult time in his family, and his parents separated. The overall experience left a considerable impact on him.

Throughout adolescence, Basquiat was resistant to authority and his behaviour reflected an unsettled teen. This was evident in instances that he ran away from home, and had difficulty engaging in school.

In 1976, he was enrolled in an alternative education school that supported gifted and talented students who were not suited to traditional education approaches. It was here that he met Al Diaz, who became a friend and early artistic collaborator. Basquiat's commitment to schooling and homelife continued to be ambivalent, but this early fascination with fame and rebellion led him to develop a fictional character named SAMO (an abbreviation of the idiom 'Same Old Shit').



- Jean-Michel Basquiat, *New York, New York*, 1981. Acrylic, oil stick, spray paint, and paper on canvas.
Image courtesy of © Estate of Jean-Michel Basquiat. Licensed by Artstar, New York.

Diaz & Basquiat began spray-painting witty and philosophical poems with the tag 'SAMO' across New York.

Basquiat's commercial art practice began by designing t-shirts and post cards in 1978, one of which he sold to Andy Warhol when he approached him at a café. In 1980 the group exhibition The Times Square Show led to success and exposure that saw him hold his first solo exhibition in 1981 at the Galleria d'Art Emilio Mazzoli in Modena, Italy at age 20.

His work was richly layered with references to New York at the time as well as his personal experiences. In it he consistently explored challenging themes of identity and oppression. The symbolism, text and imagery used heavily in Basquiat's work depicts marginalised figures, references to the slave trade, and race relations.

He saw his work as an opportunity to have people of colour reflected in art, film and media. This was a cause he felt passionate to advocate for and was part of a plight to elevate the position and equal standing of the Black community, as well

as express his own anger towards overt and implicit injustice.

With a fierce drive for fame and recognition, Basquiat was prolific in his making and was not easily distracted or deterred in his vision. In 1983, and against a backdrop of shifting exhibition, studio and art dealing opportunities, Basquiat and Warhol became closer friends after he leased one Warhol's apartments. They developed a bond and even began making artwork together. The numerous works that were produced from this collaboration are a testament to this connection.

Basquiat's passion for expression and artmaking consumed his life. A longstanding relationship to drug use was an undercurrent in his adulthood. Several attempts to address addiction had been unsuccessful and it was an overdose at 27 years old that ultimately lead to his death.

APPROACH TO ARTMAKING

In some ways similar to Haring, Basquiat also used repeated symbols to tell his stories. He juxtaposed familiar symbols with important social issues, with strong use of text and anatomical depictions throughout. Some information about these symbols is described below.

- **SAMO** – this text was developed initially as the name of a fictional character during Basquiat's early engagement with a drama group called Family life Theatre. The text stands for 'Same old Shit', which was adapted to a street art tag that extended on the character's premise as a man making a living from selling a fake religion. In collaboration with this friend, Al Diaz, SAMO was written accompanied by philosophical poems.
- **Crown** – Typically crowns symbolise royalty which is associated with power and influence.
- **Masks and skulls** – Masks and skulls were evocative of African masks and Basquiat's reference was deeply rooted in his identity as a Black artist in America.

RESPONDING & MAKING

In his early years of artmaking, Basquiat created paintings on objects he found in the street. Discarded building materials such as windows, doors and hardwood were re-purposed and painted works with layered imagery were created on this improvised canvas.

Experiment with creating a Basquiat inspired work with a mixed method incorporating one or several of the following processes which can be varied according to the age of your students.

MATERIALS

- Found objects
- Bright coloured oil crayons and paints
- Strong adhesive glue
- Paper and paper based clippings

1. Brainstorm social, cultural or global issues and events they care about or are interested in. Have them consider what their perspectives and positions are. For younger students, they may consider topics in a closer personal context such as their school.
2. Discuss how they may share their perspectives from an advocacy perspective. What do they want to say? Who do they want to see it? How can they generate exposure?
3. Provide students with a range of found objects. Discuss the use of the everyday world around them as a canvas to use to communicate meaning in their artwork. Look at the qualities of materials, and consider the way re-purposing materials like this supports the accessibility and parameters of artistic expression.
4. When students have selected their object, have them draft and experiment with phrases that communicate their message.
5. Students can brainstorm other symbolism and imagery that communicates their perspective, with an emphasis on the approach Basquiat employed.
6. Students compose their piece, appreciating the imperfect nature of their surface, and its suitability to generate exposure and exhibition in public space. The fast production process of these works should be considered and experimented with in this experience.
7. Reflect and consider the process of creating art with this combination of elements, critiquing the readability and use of text, symbolism and imagery in this way.

OTHER ARTISTS

Pop Masters, Art for the Mugar Collection, New York features a range of iconic and contemporary artists to tell a comprehensive story about the way Pop Art and culture has shaped our world. Other artists showcased in this exhibition are noted here. Their work that stands as a valuable stimulus for educators to understand the way art has provoked and responded to social, cultural and political forces historically, as well as in our present context.



KATHERINE BERNHARDT | Katherine Bernhardt was born in 1975 and is one of two female American artists featured in this exhibition. In the movement of Pop Art, Bernhardt is known for her bright paintings that represent everyday consumer products, tropical flora, fauna, and fruit in intriguing and bold compositions. Working at a large scale, her characteristic use of colour and repetition, make for eye-catching art that is a playful study of shape, line, juxtaposition, and contrast.

KWESI BOTCHWAY | Kwesi Botchway was born in 1994 and Ghana. Through the creation of striking portraits in bold and symbolic colours, his work looks at identity, and specifically the beauty, character and representation of the Black experience. Giving power to his subjects in his depictions, Botchway's works aim to elevate the Black community as a strong iteration of African culture in the history of art. His evocative works showcase colour, vibrancy and celebration of culture in a manner that is consistent with the underlying themes of the Pop Art movement.

GEORGE CONDO | George Condo is an American artist who was born in 1957. He made art alongside and sometimes in collaboration with Basquiat and Haring as part of the New York scene in the 1980's. Condo's works are often characterised by his unique combination of the cubist and expressionist elements that had become associated with classical art, mixed with Pop cartoon references that intentionally disrupted connotations of these styles at the time. His approach gave viewers another lens to experience the space between fine art and popular culture, evoking intrigue and imagination through his compositions.



DAMIEN HIRST | Damien Hirst is a British artist who was born in 1965. Adopting a multidisciplinary approach, his work is diverse and centres around the themes of death, religion, prescription drugs and desire.

Hirst is bold in his practice, often creating large scale works that implore viewers to engage intellectually and emotionally with the representation of his subject matter. From his coloured spot paintings to his sculptural pieces resembling dead animals preserved in formaldehyde, Hirst has created numerous works that expand traditional notions of visual art, while also critiquing popular culture and the banal experience of the everyday.



KAWS | Kaws is an American artist who was born in 1974 as Brian Donnelly. His artistic practice began as a graffiti artist in New York and grew steadily in popularity and exposure in the 1990's. With a commercial art background working for Disney, his personal projects included developing limited edition toys and clothes with vibrant colours and playful compositions. While some character design is original, Kaws has drawn attention for his appropriated depictions of well known icons such as Mickey Mouse, Elmo, The Michelin Man, and Snoopy. In this way, his work employs the characteristic re-imagining known to Pop Art in a contemporary context.

JEFF KOONS | Jeff Koons is a multidisciplinary American artist born in 1955 known for his iconic sculptures that are a playful and ambitious re-positioning of popular culture motifs and everyday objects. Playing with scale, form, and material, works such as *Balloon Rabbit* (2005-2010) and *Balloon Dog* (1994)

have set Koons apart. With well considered aesthetics, his larger than life sculptural works entrance the viewers with their metallic surfaces and vibrant pop colours, flooding them with intrigue, curiosity and nostalgia as they relate once again to the popular culture objects they have come to love.

JOEL MESLER | Joel Mesler is an American artist who was born in 1974. He creates vibrant paintings that layer text and brightly portray imagery of nature to tell autobiographical stories. Referencing the space between the inner and outer world, his artworks utilise typography and feature popular objects associated with leisure and fun. The result is a playful and multidimensional experience for viewers as they unpack the meaning of the phrases and elements within each composition.

RICHARD PRINCE | Born in 1949, Richard Prince is an American painter and photographer. Prince has gained much attention for his works which reference consumer culture. A core part of his approach is re-appropriation of other artists' work. In calling this his own work, whereby the foundational and salient elements of the piece were created by someone else, Prince's work provokes intrigue, curiosity and controversy, while also inviting viewers to consider the intent of the original pieces and our relationship to them. The themes of ownership and intellectual property often

emerge when viewers consider Prince's work and push the boundaries about creative autonomy and originality in artistic expression.



JULIAN SCHNABEL | Julian Schnabel was born in 1951, and is an American painter and film maker. His career developed throughout the Pop Art movement in the 1980's, expanding on some of the characteristic Pop qualities of producing large volumes of work, with experimental techniques and finishes. Schnabel's works are known for their heavily textured surfaces, the initial of these acclaimed pieces were his series of plate paintings. He worked with smashed crockery and thick paint to showcase a new approach to painting, which he still creates with today. Schnabel also created his first film in 1996, titled 'Basquiat', which documented the life of his close friend, Jean-Michel.

TOM SACHS | Tom Sachs is an American artist who was born in 1966. Working across disciplines but dominated by sculpture and design, his approach involves re-imagining and repurposing consumer goods that challenge our constructed perception of their value and prompt viewers to consider our desire for them. Looking at themes of luxury culture, materialist ideals, and a wide range of modernist icons, his works are layered with symbolism and satire, consistent with the notions of the Pop movement.



MICKALENE THOMAS | Born in America in 1971, Mickalene Thomas is an artist who creates paintings, mixed media pieces, and artworks with rhinestone embellishments that depict and reference African American women. The striking use of colour, shape, line, and appropriated imagery in her work, as well as the themes of beauty, power, femininity, race and sexuality she explores in relation to the experiences of African American women, has correlations with the activist history of Pop Art.

TOM WESSELMANN | Tom Wesselmann was an American artist who was born in 1931. After serving in the army during the 1950's, he started drawing cartoons which prompted study and a career in art. As a founding contributor to the Pop Art movement, Wesselmann began making collages and assemblages from contemporary advertisements and magazines which he manipulated in compositions to reference the abstract expressionist movement that was popular during the 1960's. Extending his practice to painting, Wesselmann made art that featured imagery of consumer products and the female figure. Among the most well-known works of his early career were his Great American Nudes series which he began in 1961. He died in 2004 at age 73.

GLOSSARY

Appropriation: Appropriation means to borrow. In art, appropriation is done by using an element created by someone else, then putting the borrowed element with new elements, which results in a new artwork.

Commerce: The activity of buying and selling, especially on a large scale

Consumerism: The promotion of the interests of consumers.

Found Objects: A found object, or found art, is art created from undisguised, but often modified, items or products that are not normally considered materials from which art is made, often because they already have a non-art function.

Iconography: : The visual images and symbols used in a work of art or the study or interpretation of these.

Mass produced: The creation of a product or item in large quantities by mechanical processes.

Motifs: A dominant or recurring idea in an artistic work.

Popular Culture: The common ideas, interests, customs and values of a majority group of people.

Scale: The relationship of the size of an object (or artwork) in relationship to the space it was displayed or exhibiting. Also referring to the volume of works that were produced.

Sub-Culture: A group within a larger culture that has interests, values, beliefs and behaviours different to the larger culture.

The Australian Curriculum areas that this exhibition and a study of the Pop Art movement lends itself to include:

- Visual Arts
- Humanities & Social Sciences
- Civics & Citizenship
- History
- Health & Physical Education
- Music

A document with the specific outcomes in these curriculum areas is available by emailing education@hota.com.au

ARTIST CARD SUGGESTED ANSWERS

KEITH HARING

1. Various
2. Subway, NY
3. To make his art accessible

JEAN-MICHEL BASQUIAT

1. SAMO
2. 20
3. Identity, oppression, slave trade and racism

ANDY WARHOL

1. *Campbell's Soup Cans*, 1962
2. 8
3. Screen-printing, photography, film, painting, inkblot printing

MICKALENE THOMAS

1. Rhinestones
2. Women of colour
3. Various

JULIAN SCHNABEL

1. Ceramic plates
2. *Basquiat* (1996)
3. Various

DAMIEN HIRST

1. Diamonds
2. Sculpture and painting
3. Various

KAWS

1. Disney
2. Popular cartoon characters, clothes, toys and other items
3. He appropriates popular characters in vibrant colour and scale

KATHERINE BERNHARDT

1. Various (the choice of objects in her compositions)
2. Various
3. Various

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