



Last class we ended with these two directions in Post War art that were the New York School.

Now we go from here.



Jackson Pollock, Number 1 (Lavender Mist)



Mark Rothko,
Orange and Yellow, 1956

The true heirs of the New York School were not the gestural painters of the fifties but the writers of the “Beat” generation because it was not the existential motives that moved the second generation but the quality of painterly abstraction.

“I saw the best minds of my generation destroyed by madness, starving hysterical naked...Burned alive in their innocent flannel suits on Madison Avenue... or run down by the drunken taxicabs of Absolute Reality”

Howell--Ginsberg 1955



"Democracy! Bah! When I hear that I reach for my feather boa!"

Allen Ginsberg

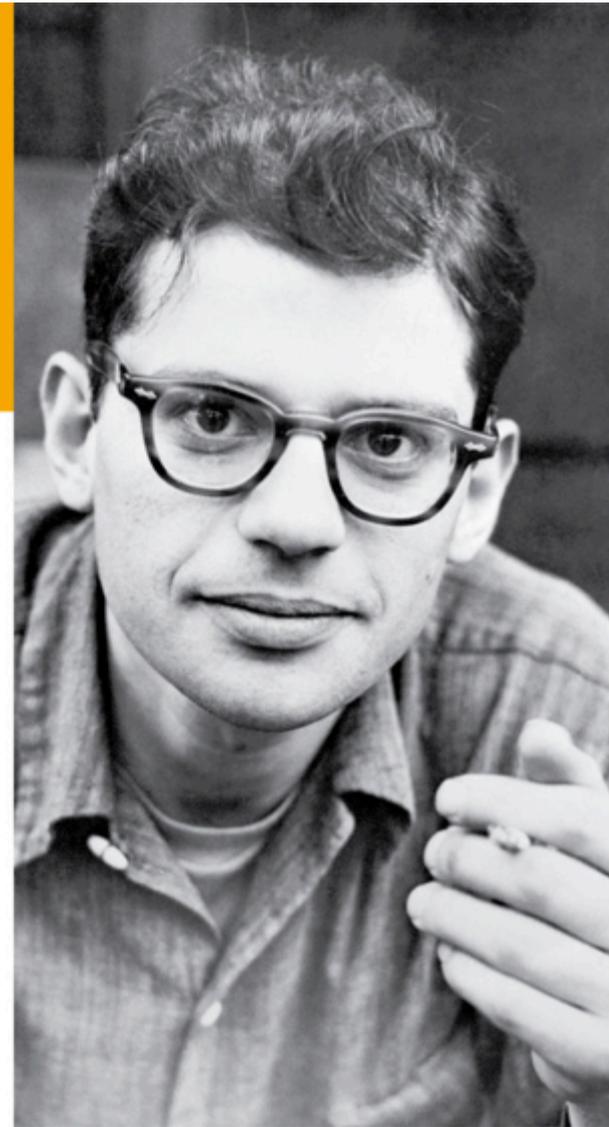
In 1965, Ginsberg was ejected from both Czechoslovakia and Cuba—the latter for allegedly hitting on Che Guevara.

ALLEN MEETS THE BEATS

SHORTLY AFTER ARRIVING AT COLUMBIA, Ginsberg met Jack Kerouac and William Burroughs, who would become his lifelong friends and greatest influences. Both were older than him (Kerouac by four years and Burroughs by 12), and they introduced young Allen to the fast-paced New York nightlife. During the next few years, Ginsberg developed a love for jazz, experimented with drugs, and became openly homosexual. He also became passionate about writing poetry—dashing his father's hopes for law school to pursue the artistic life, now known as Beat.

If you were expecting this to be the part where Ginsberg gets famous, then you're thinking of the wrong literary movement. The Beat lifestyle promised adventure and artistic wanderlust, not pop stardom. Ginsberg finally graduated from Columbia in 1948 (six years after he started), but the dead-end jobs he cycled through afterward didn't signal much professional promise. His love life around that time wasn't any better. Abortive love affairs with the likes of Burroughs and Beat icon Neal Cassady eventually drove Ginsberg into the Merchant Marines in an attempt to escape a persistent melancholy.

Then things hit rock bottom. Caught with a car full of stolen goods belonging to his roommate, Ginsberg was court-ordered to spend eight months in a psychiatric ward. In true Ginsbergian style, however, he managed to turn institutional lemons into lemonade. He met Carl Solomon, a fellow



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These poets saw a dehumanizing prison of mainstream values in which the underside of society was defined out of existence.

Allen Ginsberg, Jack Kerouac, and Ferlinghetti--raged against the complacent duplicity of fifties mass culture, the beats, aided by alcohol, drugs, jazz and Zen Buddhism, dropped out of America celebrated by the Saturday Evening Post.

In the process, they created their own vocabulary to reappropriate their American experience---**the struggle against conformity, mechanization and materialism.**

Saturday Evening Post 1950 and 1958



The Saturday Evening
POST
September 11, 1958 - #27

A SUPERB NEW NOVEL:
SO LOVE RETURNS
By Robert Nathan

I CALL ON ZSA ZSA GABOR
By PETE MARTIN



Levittown was the first truly mass-produced suburb (1947-51) and is widely regarded as the archetype for postwar suburbs throughout the country.

In accordance with this policy, the buying agreement signed by all those who purchased homes in Levittown stated that the property could not be used or rented by any individuals other than those of the Caucasian race.



Ads in
the
1950s.

The Chef
does everything
but cook
- that's what
wives are for!

I'm giving my wife a

Kenwood Chef

If your husband ever finds out
you're not "store-testing" for fresher coffee...

... if he discovers you're
still taking chances
on getting flat, stale coffee
... wee be unto you!

For today
there's a sure
and certain way
to test for freshness
before you buy

Chase & Sanborn
COFFEE

It's nice to have a girl around the house.

Though she was a tiger lady, our hero didn't have to fire a shot to floor her. After one look at his **Mr. Leggs** slacks, she was ready to have him walk all over her. That noble styling sure soothes the savage heart! If you'd like your own doll-to-doll carpeting, hunt up a pair of these he-man **Mr. Leggs** slacks. Such as our new automatic wash wear blend of 65% "Dacron" and 35% rayon—incomparably wrinkle resistant. About \$12.95 at plush-carpeted stores.

Dacron For Fall!

Get yourself a new pair of **Mr. Leggs**

THOMSON COMPANY, 1290 Avenue of the Americas, New York 19, N. Y.

The lifestyle of many of these artists was very different than that of mainstream America.



Robert Rauschenberg's work promoted an openness to external events, including references to his own sexuality.

His work brought art and life together in one event.

Robert Rauschenberg, Bed, 1955



Pop, unlike AE was figurative. It is rooted in an urban, media driven environment & it was very literal.

In the US, Warhol painted images snatched from headlines, ads in print media or life cycles of processed articles and food.

Images from Mass Culture.

Andy Warhol, early painting from newspaper, 1962





Warhol, *Campbell Soup Cans*, 1964, Synthetic polymer paint on thirty-two canvases.

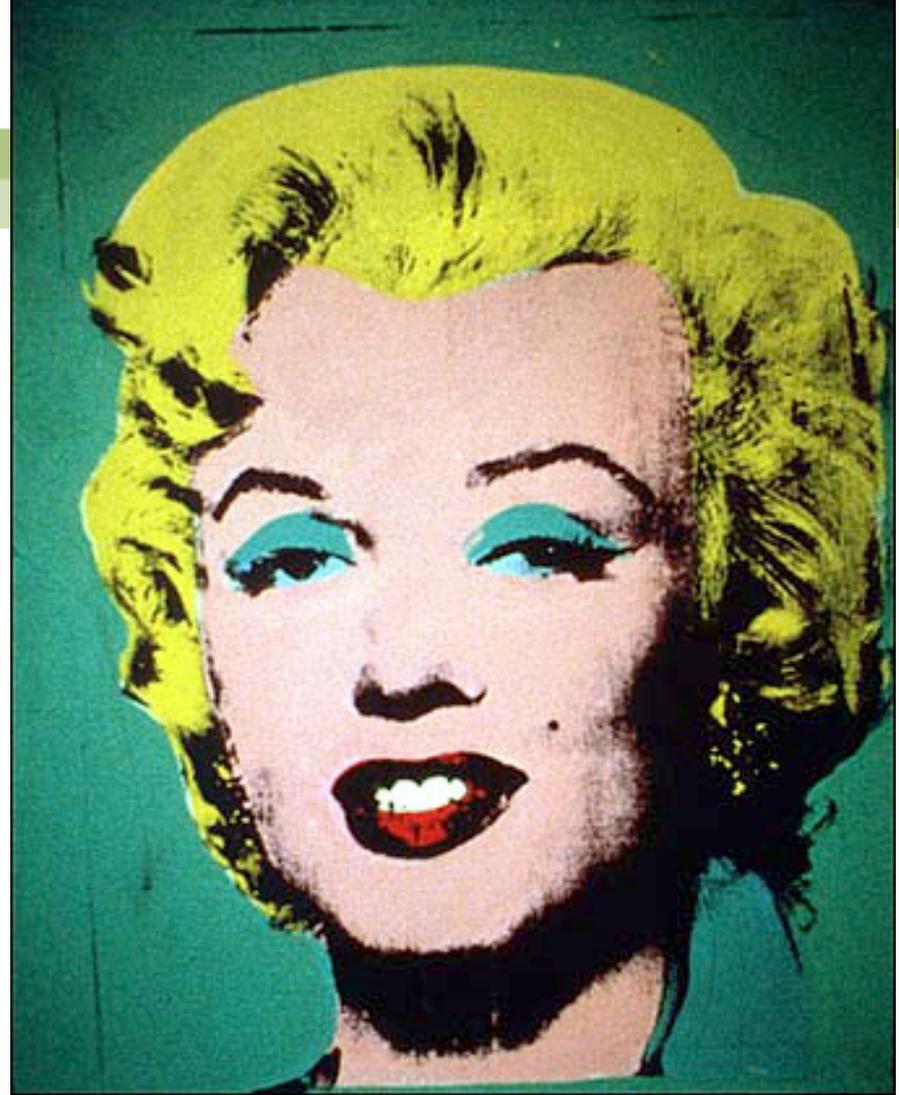
The number of paintings corresponds to the varieties of soup then sold by the Campbell Soup Company

Warhol, *Coca-Cola*, 1962,

used silkscreen process to emphasize the reproducibility of the process--common images from advertising and day-to-day.

Not meant to elevate the objects but to make a point about the availability, consumerist-consumptive nature of life.





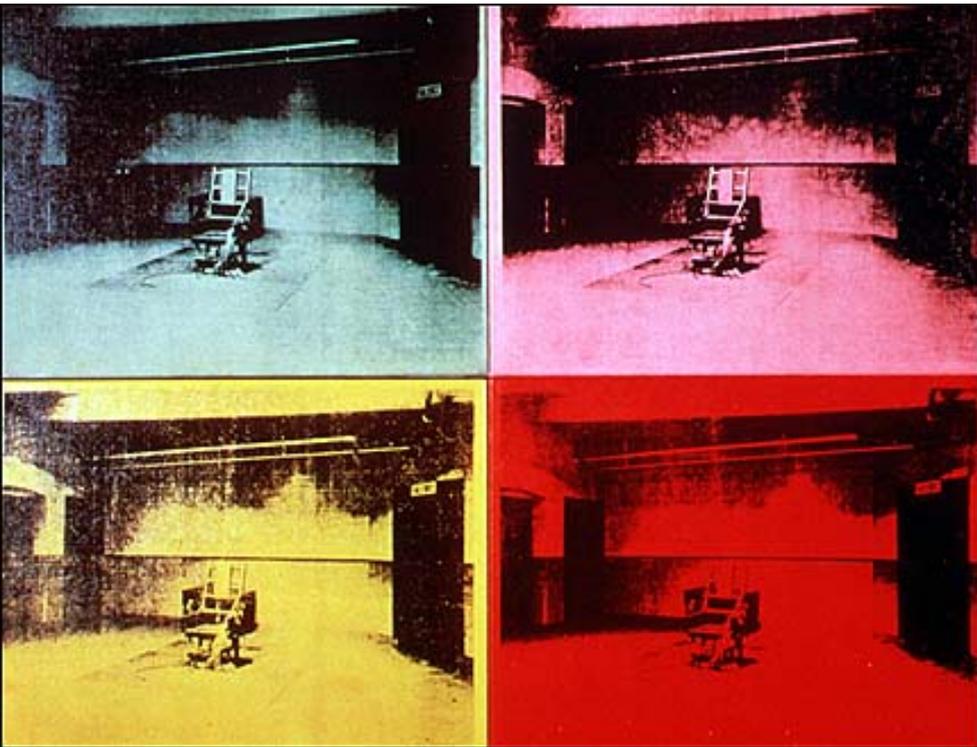
Recognized that with advertising and fame, all images were viewed and related to in the same way. A can of soup was sold the same way a personality was sold. People became one dimensional, superficial, conspicuous, consumed.



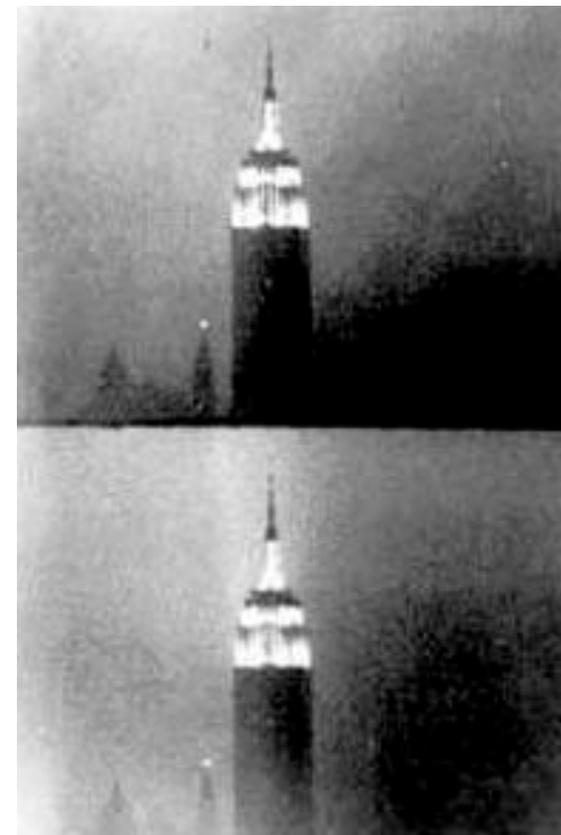
25 marilyns, 1962, transformed from reality to perceptions of reality by the media--used reproductive techniques similar to advertising --power of visibility. Also challenges the notions of the artist's hand.



Marilyn Monroe's lips, 1962, repeated, disembodied, pattern.
What reproduction does... fragments, abstracts, depersonalizes.



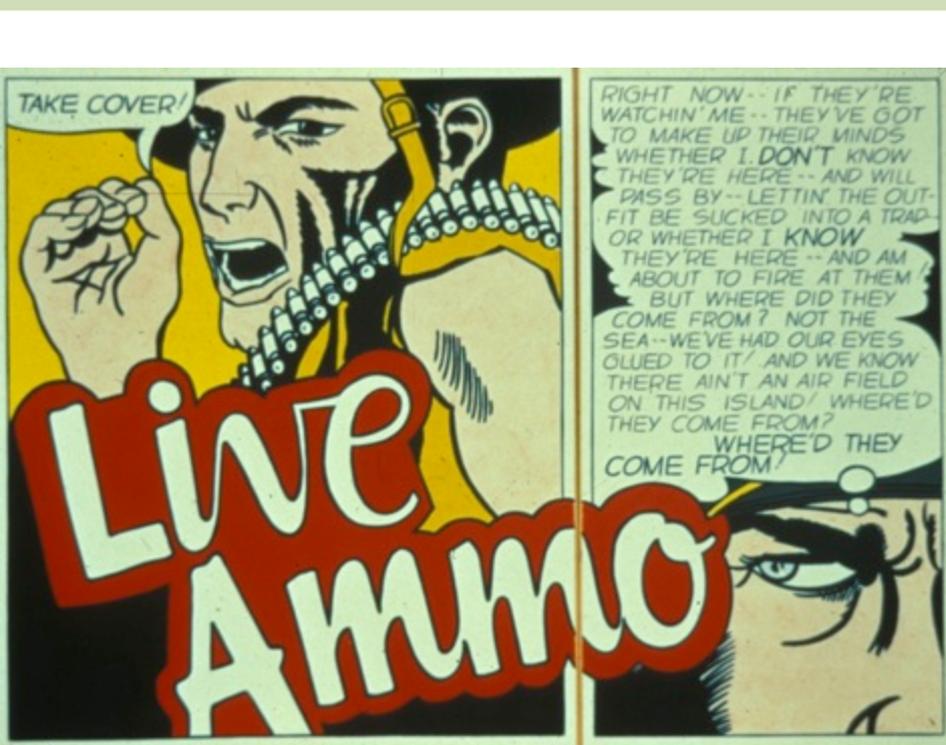
Color disaster, 1963 & Saturday Disaster, 1964,
Silkscreen on canvas, 10ft x7ft



Another contribution by Warhol was to film.

<http://www.youtube.com/watch?v=-sSsWj2HWk0>

Andy Warhol, *Empire*, 1964, 16 mm black and white silent film, 8 hours 5 minutes at 16 frames per second. Shot from dusk to dawn.



Roy Lichtenstein, *Live ammo*, and *M-Maybe (A Girl's Picture)*, 1965

Images about romance and violence--statement on our fascination with these themes.



Little Big Painting, 1964, and Red Hat, 1970s



References to the history of art in cartoon style. Picasso and Pollock.



Tom Wesselmann, *Great American Nude*, 1961

Influenced by history of Female reclining nudes in art but also soft-core porn in Playboy.

A Ford car, a girl's face and spaghetti in tomato sauce are brought together to express the erotic theme implied in the title.



James Rosenquist, *I Love You with my Ford*, 1964.

Robert Rosenquist,
Details, *F-111*, 1965

A billboard artist turned pop artist--large-scale--airbrush style and panels that summarize the ad layout taste for objects, material progress and social optimism.

This expanse of colliding visual motifs, *F-111* points to what the artist has described as “the collusion between the Vietnam death machine, consumerism, the media, and advertising.”





Claes Oldenburg, *Giant BLT (Bacon, Lettuce, and Tomato Sandwich)*, 1963. Vinyl, kapok fibers, painted wood, and wood, 32 × 39 × 29 in. (81.3 × 99.1 × 73.7cm). Whitney Museum of American Art, New York; gift of The American Contemporary Art Foundation Inc.,

“I am for U.S. Government Inspected Art, Grade A art, Regular Price art, Yellow Ripe art, Extra Fancy art, Ready-to-eat art, Fully cleaned art, Spend less art, Eat better art, Ham art, pork art, chicken art, tomato art, banana art, apple art, turkey art, cake art, cookie art . . .”
—Claes Oldenburg

Transforms familiar objects--**Emphasis on the preoccupation of advertising along with the oral obsession of most Americans. Transformed food into a dream fetish so outrageous it appeared comical.**



Claes Oldenburg, *Soft Toilet*, 1966. Wood, vinyl, kapok fibers, wire, plexiglass on metal stand and painted wood base, 55 1/2 × 28 1/4 × 30 in. (141 × 71.8 × 76.2 cm). Whitney Museum of American Art, New York; 50th Anniversary



Many of the transformed everyday objects constructed by Oldenburg had erotic connotations either by subject matter or materials used or both.



Best known for food constructions in painted canvas and plaster. The early ones were done in a painterly way but still recognizable, then evolved into vinyl.

In December 1961, he rented a store on Manhattan's Lower East Side to house "The Store," a month-long installation he had first presented at the Martha Jackson Gallery in New York, stocked with sculptures roughly in the form of consumer goods.



Race riots: Photo at top, Warhol at right, *Race Riot*, 1963.

The riots at Birmingham, Alabama, in the spring of 1963 were notorious across America, and with this wide publicity the event was one of the climaxes of the Civil Rights Movement. Peaceful demonstrators were attacked by police dogs and water hoses, Martin Luther King was arrested.





Installation views of two other versions of the subject.



Quang Duc, a seventy-three-year-old Buddhist monk, soaked himself in gasoline and set himself on fire, burning to death in front of thousands of onlookers at a main highway intersection in Saigon, Vietnam on June 11, 1963. He was protesting against the American backed government's discrimination against Buddhists. A group of nuns and Buddhist monks circled the burning martyr with banners that read "A Buddhist Priest Burns Himself For Five Requests." **Malcom Browne**



Art Workers Coalition protests the Museum of Modern Art stance on the Vietnam war. Protest in front of Guernica. "And Babies" about My Lai. 1970.

We started with these two diverse styles from the NY School.

Pop reacted against the Existential self-reflection of the New York School expanding ideas of Dada.

Next we will be looking at directions departing from them.

