

Lichtenstein combined motifs from several sources in his compositions and used a stencil to produce the Benday dots. Rosenquist's training as a billboard painter had provided him with sufficient experience of enlarging a small image to a bigger scale.

▲ At first, in order to manually copy and enlarge images Warhol used an opaque projector to project the image on to canvas which he would then trace, like the other pop artists. Then his use of machine devices increased and he used a plethora of stamps and stencils to produce works like the Campbell's soup can paintings. In 1962 he developed his signature silkscreen technique, where he was able to have a photograph made into a silkscreen which would then transfer the image to canvas.

When the news broke in August of 1962 that one of Hollywood's most legendary stars, Marilyn Monroe, was found dead, Andy Warhol was as stunned as the rest of the world. It's reported Warhol admired Marilyn's glittering career and became fascinated and impressed with the amount of publicity her death generated and the rampant press speculation concerning the cause of the tragedy. Within days Warhol bought a publicity still of Marilyn's from her 1952 film Niagara. This single image, cropped and presented in Warhol colors, would become the basis of all of his Marilyn portraits.

The term "Pop Art" was first used by an English critic in 1958 to describe paintings that celebrate post-war consumerism and worship the god of materialism. Pop Art emerged as an art movement in the mid 1950's in England, but realized its fullest potential in New York in the 60's. Pop Art elevated the material realities of everyday life (Campbell's Soup cans and Coca Cola bottles) to an art form. It also repackaged the visual pleasure derived from POPular culture, (TV, magazines and comics), and presented them as art. The movement blurred the distinction between fine art and commercial art techniques.

Having started as a commercial artist Warhol knew the importance of art in the business world of marketing and knew the importance of image in product promotion. The media and advertising were favorite subjects for Pop Art's often witty celebrations of consumer society, so there's little mystery as to why Warhol became part of a new form of art based on marketing and consumerism. In Warhol's mind everything could be seen as having a relationship to art. In his words: "Everything is beautiful. Pop is everything". Therefore the label of a soup can was art in itself as was any object created by a designer.

At the heart of Pop Art was the transformation of mass culture, including advertising, into high art: soup can paintings by Andy Warhol; magazine ad collages by Richard Hamilton; comic strip paintings by Roy Lichtenstein. And yet, the line separating fine art from advertising continues to be drawn. For example, Andy Warhol's place in art history is contested. Barbara Rose called Warhol the Mary Magdalene of art history. She suggested in a 1970 review,

that his art was trash and that he had sold himself to the public for fame and money. On the other hand, many critics contend that Warhol actually expanded the definition of what art could be.

The Beatniks were the foundation of the Sixties' youth revolution. They were tired of the way society worked, opting to reject all traditional values and social moral codes. Dissatisfied university students followed their lead, and started experimenting with drugs and alternative lifestyles. The hippie revolution ensued.

These young people wore ragged jeans, funky dresses, mini skirts and favoured beards and long hair, which was looked down upon by the elder generation and school authorities.

Drug use was a big part of this culture. Young people experimented freely with drugs, such as dope, LSD, speed, and other illegal substances which all constituted the 'psychedelic experience'.

Many new religions and cults popped up. Traditional religions were thought to be out of touch, as young people flocked to alternative religions and cults that promised new ways of salvation.

Other countercultures included the Yippies, who rejected hippies and society in general. They were against all authority and found life meaningless. The Hell's Angels, were a darker side of the sixties' counterculture, whose motto was "Never trust a man who hasn't done time."

In England, the Mod culture was a great influence in the late fifties and early sixties. They wore Italian suits, loved Pop Art, and favoured black music of any kind. By 1965, the Mods had pretty much faded out, but their influence was still felt in the newer countercultures.

Young people generally were against all established society, and the older generations. Anything that met their parents' disapproval was 'hip'. Basically they wanted to break free from the mould in which society tried to shape them – they demanded their right to express their individuality.

Peter Blake was a young British painter who, in 1954, was using comic books, printed ephemera and imagery drawn from funfairs, the circus and wrestling in his work. In 1959, he began to produce collage-based paintings of pop musicians, film stars, posters, LP covers and trivial images and became known as a pop artist. He also designed the cover of The Beatles' 1967 album Sgt Pepper's Lonely Hearts Club Band.



Madonna on Venice Beach 4



Sgt. Pepper's Lonely Hearts Club Band

