



Lichtenstein and Pop Study Day: Other Worlds of British Pop

Saturday 16 March 2013 10.30-17.30
Tate Modern, Level 1 Starr Auditorium

This study day explores issues raised by a major Roy Lichtenstein retrospective at Tate Modern. His extraordinary body of work is the springboard for a critical exploration of ideas around the meaning of pop in the US and UK and its legacy for contemporary art and culture.

In collaboration with The Open University

- 10.30 Welcome and Introduction **Marko Daniel** and **Gill Perry**
- 10.40 **Hal Foster** *The Cliché According to Roy Lichtenstein*
The Oxford English Dictionary defines 'cliché', in the first instance, as 'a metal casting of type', and, in the second instance, as 'a hackneyed phrase of opinion'. Both these registers of the cliché, the technical and the rhetorical, are very pertinent to the art of Lichtenstein.
- 11.25 **Iria Candela** *Lichtenstein: A Retrospective*
Introduction to Tate Modern exhibition project
- 11.55 **David Alan Mellor** *Popular Modernisation.... with English Characteristics*
Embedded in English Pop-related art in the 60s, was a project which might be described as 'popular modernization, with English characteristics'. These thematics include whimsy, satire and abjection- standing in marked contrast to US Pop. Mellor will look at the work of Nicholas Ferguson, Derek Boshier and Bruce Lacey.
- 12.25 Panel discussion and Q&A chaired by **Gill Perry**
- 13.00 Lunch break and individual visits to the exhibition
- 14.25 Introduction to the afternoon by **Marko Daniel**
- 14.30 **Leon Wainwright** *Decolonising British pop*
Exploring pop art in Britain and the end of empire, this presentation will assess the role of the RCA-graduated, Guyana-born painter Frank Bowling in shaping a 'decolonised' history of art. It will draw attention to the links between this country's changing global status during the post-war period and its strategies for celebrating British art.
- 15.00 **Lisa Tickner** *Ken Russell's 'Pop Goes the Easel' (1962)*
Pop Goes the Easel emerged from the creative encounter between Russell's interests and opportunities at BBC's arts series 'Monitor', on the one hand, and the example of a cohort of Royal College painters - in effect his collaborators - on the other. This paper offers a brief account of the film and its controversial reception.
- 15.40 Tea break
- 16.10 **Gavin Turk** *Whaam!*
The effect and impact of Lichtenstein's work on Gavin Turk. In this presentation Turk will also reflect on his approach to art making that deals with the cult of personality and the construction of artistic myth, drawing on the themes of identity and parody in

Lichtenstein's work.

16.40 Panel discussion and Q&A chaired by **Marko Daniel**

17.15 Conclusion

Speakers' Biographies

Iria Candela is Co-curator of *Lichtenstein: A Retrospective* at Tate Modern.

Marko Daniel is Convenor of Adult Programmes at Tate.

Professor Hal Foster is Townsend Martin Professor of Art & Architecture at Princeton, Co-editor of *October* magazine, and author of numerous books including *The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha*, 2011. Princeton University Press.

David Alan Mellor writes on 20th. century painting, photography and film, as well as curating exhibitions; most recently including, *The Ebb-Tide* (with Mike Nelson), University of Sussex Library, 2012; *The Bruce Lacey Experience* (with Jeremy Deller), Camden Art Centre, 2012 and *Radical Bloomsbury*, Brighton Pavilion and Art Gallery, 2011. He teaches at The University of Sussex.

Gill Perry is Professor of Art History at the Open University and chair of The Open Arts Archive (<http://www.openartsarchive.org>). Her books include: *Women Artists and the Parisian Avant-Garde*, MUP, 1995; *Gender and Art*, ed., Yale UP, 1999; *Difference and Excess in Contemporary Art*, ed., Blackwells, 2003; *Themes in Contemporary Art*, co-ed with Paul Wood; *Spectacular Flirtations: Viewing the Actress in British Art 1768-1820*, Yale UP, 2007; and forthcoming: *Playing at Home: The House in Contemporary Art*, Reaktion, 2013.

Lisa Tickner is Visiting Professor at the Courtauld Institute of Art where she teaches an MA in British Modernism. She is the author of four books and numerous articles on aspects of nineteenth- and twentieth-century art history and visual culture. Her interest in *Pop Goes the Easel* relates to her current research on the London art world in the 1960s.

Gavin Turk is a British born, international artist. His installations and sculptures deal with issues of authorship, authenticity and identity. Concerned with the 'myth' of the artist and the 'authorship' of a work, Turk's engagement with this modernist, avant-garde debate stretches back to the ready-mades of Marcel Duchamp. He has exhibited in many major galleries and museums throughout the world. Turk has recently been commissioned to make several public sculptures including *Nail*, a 12-meter sculpture at One New Change, next to St Paul's cathedral in London. In 2013 a major new book assembled under Turk's direction will be published by Prestel, showcasing more than two decades of work.

Leon Wainwright is Lecturer in Art History at The Open University. He is the author of *Timed Out: Art and the Transnational Caribbean* (Manchester, 2011) and together with Charles Harrison and Paul Wood, co-editor of the forthcoming volume *Art in Theory: An Anthology of Changing Ideas* (Wiley Blackwell). In 2012 he was awarded a Philip Leverhulme Prize in the History of Art.



EVALUATION

EVENT: Lichtenstein and Pop Study Day: Other Worlds of British Pop

DATE: 16 March 2013

We look forward to your impressions and comments, which will help us improve our work.

1- Have you been to Tate Modern before?	<input type="checkbox"/> Yes <input type="checkbox"/> No
2 - Have you attended an event/course at Tate Modern before?	<input type="checkbox"/> Yes <input type="checkbox"/> No
3 - Are you a Tate Member?	<input type="checkbox"/> Yes <input type="checkbox"/> No
4 - How did you find out about this event/course?	
<input type="checkbox"/> Tate guide <input type="checkbox"/> Tate e-bulletin <input type="checkbox"/> Social Media (e.g. Facebook, Twitter) <input type="checkbox"/> Tate website <input type="checkbox"/> Word of mouth <input type="checkbox"/> Other – please tell us _____	
5 - Information about this event, in the guide or on the website, was clear and adequate.	Agree ←————→ Disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
5a – If you disagreed, how do you feel this information could have been made clearer?	

6 - I had an enjoyable learning experience.	Agree ←————→ Disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
7 - I felt engaged with the event.	Agree ←————→ Disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
8 - The event was good value.	Agree ←————→ Disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
9 - How would you rate the overall quality of the event?	Excellent ←————→ Poor <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

10 – Based on your areas of interest, what events would you like to see at Tate Modern in the future?

11 - Any other comments?
