

The EY Exhibition

The World Goes Pop

The Eyal Ofer Galleries

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Large Print Guide



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exhibition entrance



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 Photography is not allowed in the exhibition

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Room 1

Introduction

Pop art engages with mass-produced imagery borrowed from popular culture. It is often referred to as a primarily North American and British phenomenon, with a wryly celebratory attitude to modern consumer culture.

The EY Exhibition: The World Goes Pop expands the notion of pop art into a far wider geographical context, showing how different cultures and countries contributed to the movement during the 1960s and 70s. In doing so, it becomes clear that the strategies and visual techniques of pop have been applied to issues beyond consumerism, addressing social imbalances, censorship, the role of women, sexual liberation, tradition, war and civil rights.

This room introduces the contexts and themes explored in the exhibition. What constitutes popular imagery is not limited to the advertisements and pin-ups of canonical pop, but includes political propaganda and folk traditions. The unifying trait is the reworking of familiar visual tropes from everyday life into images of subversion or overt protest.

Wall labels

Clockwise from right of wall text

Anna Maria Maiolino 1942

Born Italy, works Brazil

Glu Glu Glu

1966

Acrylic paint on quilted fabric

This dismembered figure, her head and shoulders boxed off from her exposed digestive apparatus, reflects Maiolino's concerns about 'everyday life oppressed by military repression' in the context of the dictatorship in Brazil, as well as the effect of mass consumer culture on women's subjectivity. Made of garishly painted stuffed upholstery fabric, the hard-edged look of the work relates to Maiolino's early experiments with woodcutting.

Gilberto Chateaubriand MAMRJ Collection. X50832

Antonio Dias 1944

Born Brazil, works Brazil and Italy

Accident at the Game

Acidente no Jogo

1964

Acrylic paint and oil paint and
vinyl on wood and padded fabric

Antonio Dias's works from the mid-1960s are distinguished by visceral red, black and white imagery, symbolic of the blood and the dirt of the urban underbelly, intensified by the early stages of the military dictatorship in Brazil. The corporeal presence of the paintings is achieved by the addition of three-dimensional elements. Here a protruding red phallus in the midst of stylised skulls and bones evokes a destructive yet satirical sexuality.

Collection of the artist. X50822

Uwe Lausen 1941–70

Born and worked Germany

Geometer

1965

Acrylic paint on canvas

Geometer is composed of two parts that seem to depict the same scene at different moments: a headless suited figure approaching or turning his back on a fragmented female nude. This painting within the painting may be the self-taught artist's reflection on the medium itself, and the whole work is a dialogue between visual styles, the suited figures cartoon-like, the nude expressively painterly, while floating lines and squares in the background may be a reference to geometric abstraction.

DASMAXIMUM, Traunreut. X50888

Uwe Lausen 1941–70

Born and worked Germany

Pilot

1966

Coloured, reinforced plaster

A unique work in Lausen's career as a painter, this free-standing beheaded pilot is also unusual within the pop art genre. Applying comic-strip aesthetics, bright colours and delineated contours onto a sculpture, he creates a hybrid work combining pop with a traditional medium. The horrors of the Second World War surface in many of Lausen's works: here the headless pilot seems to be illuminated, as if looking towards a sunset or an explosion.

Private collection. X55554

Tadanori Yokoo 1936

Born and works Japan

KISS KISS KISS

1964

Animation film

Running time: 2 min 5 sec

Yokoo's animation of kissing couples uses the pop art strategy of appropriating comic book imagery. The work begins with a soundtrack of Dean Martin's popular song 'Kiss', quickly replaced by the otherworldly sounds of a theremin, a shift suggesting a darker aspect to the scene.

Courtesy of the artist. X50924

Evelyne Axell 1935–1972

Born and worked Belgium

Valentine

1966

Oil paint on canvas, zipper and helmet

For Axell, space represented an emancipatory site for women, and **Valentine** depicts the liberation of the female body, personified by Soviet cosmonaut Valentina Tereshkova. An idealised and unzippable silhouette paired with a spacesuit helmet, **Valentine** is both a feminist heroine and a monument to female eroticism. Axell's paintings have been described as a 'sexual revolution in art', a revolution linking women's political and social freedom with female sexuality, here in the context of the 1960s' space race.

Collection of Philippe Axell. X50801

Erró 1932

Born Iceland, works France

Big Tears for Two

1963

Oil paint on canvas

Erró juxtaposes Pablo Picasso's **Weeping Woman** 1937 with a Walt Disney character to tragicomic effect.

Appropriating the famous portrait painted by Picasso in response to the bombing of the Spanish town of Guernica, Erró's treatment of the subject suggests a new socio-political and artistic climate in which a serious, emotionally raw approach is impossible and an ironic combination of cultural reference points is inevitable.

Private collection, Paris. X50869

Shinkichi Tajiri 1923–2009

Born USA, worked France and Netherlands

Machine No. 7

1967–8

Steel, aluminium, Plexiglas and chromed iron

Tajiri was a child of first-generation immigrants to the USA from Japan. He volunteered for the army during the Second World War, joining the all-Japanese American regiment. He saw the war as a catalyst for his becoming an artist and regarded his imagery as a way of crystallising his experiences of the conflict. This hybrid of a fighter plane and a gun is one of a series of Machine sculptures made as a form of protest against the violence of the Vietnam War.

Museum Het Valkhof, Nijmegen, The Netherlands, loan
Cultural Heritage Agency of the Netherlands (RCE). X50927

Equipo Crónica

Rafael Solbes 1940–1981

Born and worked Spain

Manuel Valdes 1942

Born Spain, works Spain and USA

Juan Antonio Toledo 1940–1995

Born and worked Spain

Socialist Realism and Pop Art in the Battlefield

El realismo socialista y el Pop Art en el campo de batalla

1969

Acrylic paint on canvas

An enormous speech bubble issuing from sixteenth-century Spanish painter El Greco on the bottom left contains imagery as disparate as Andy Warhol's Campbell's soup cans and revolutionary workers in Maoist China. Bringing together these ideologically opposite artistic styles, the work encapsulates the global debate over representational art during the Cold War, while also questioning the relevance of contemporary Spanish official culture, which at the time championed abstraction. Museo Nacional Centro de Arte

Reina Sofía, Madrid. Depósito Temporal Colección de Manolo Valdés, 2010. X51043



Jerzy Ryszard 'Jurry' Zieliński 1943–1980

Born and worked Poland

Without Rebellion

Bez Buntu

1970

Oil paint on canvas with pillow, fabric and nail

Zieliński's subject matter is rooted in the social reality of communist Poland. This simplified face expands into three dimensions through the use of a red satin pillow standing in for the tongue. Pierced and secured to the floor with a nail, it is a brutal symbol for the experience of censorship. The eyes are a version of the Polish national emblem of eagles in front of a red sun.

Private collection, Courtesy Luxembourg & Dayan. X51438



Ushio Shinohara 1932

Born Japan, works USA

Doll Festival

女の祭り (Onna no Matsuri)

1966

Fluorescent paint, oil paint, plastic board on plywood

Each year in Japan, the Doll Festival celebrates the well-being of young girls through a ritualised display of dolls in traditional costumes. Shinohara revisits a subject often depicted in Japanese woodblock prints, using pop colours and materials such as fluorescent paint and plastic. The traditional figures are replaced by a man wearing Western clothes at the centre of the scene, surrounded by a parade leader and a townswoman on the left, and on the right, a young male prostitute and a courtesan, or oiran, all faceless. Gathered under cherry blossoms, they embody the modernisation and rapid Americanisation of Japanese society.

Hyogo Prefectural Museum of Art, The Yamamura Collection
X50917

