

Room 10

Consuming Pop

The relationship between art and consumer society is a thread that runs throughout pop art, and this final room deals directly with the lure and act of consumption. The risk that art itself might become a consumable product is mooted in some works here, but others proclaim the power of art to subvert and oppose the operations of global capitalism.

Thomas Bayrle's **The Laughing Cow** wallpaper makes the cheese company icon omnipresent and inescapable, while Boris Bučan's series of brand logos transformed into 'art' reflect Yugoslavia's transition to consumerist culture. Advertising always shows consumption as pleasurable. Many works here expose the coercion that backs it up, from the bars on the screen in Sanja Iveković's video **Sweet Violence**, to the aggressively proffered American products in Keiichi Tanaami's **Commercial War** animation.

Wall labels

Clockwise from right of wall text

Thomas Bayrle 1937

Born and works Germany

The Laughing Cow (Blue) Wallpaper

La Vache qui rit (blau) Tapete

1967/2015

Wallpaper, silkscreen on paper

Courtesy the artist, Air de Paris and Groupe Bel, Paris

X50880



Komar and Melamid

Vitaly Komar 1943

Alexander Melamid 1945

Born Russia (former USSR), work USA

Post Art No 1 (Warhol)

Post Art No 2 (Lichtenstein)

Post Art No 3 (Indiana)

1973

Oil paint on canvas

Russian artists Komar and Melamid reappropriated canonical American works, copying them from reproductions in Lucy Lippard's seminal book **Pop Art** (1966). Komar has explained: 'The **Post Art** series is an apocalyptic vision of the future. The viewer can see famous works by Andy Warhol, Roy Lichtenstein, Robert Indiana and other pop artists as they might be after a nuclear war or a political or natural disaster. They would come to be as the ancient frescoes of Pompeii...' These works present a reinterpretation of American pop art that is potentially humorous but may also reflect Cold War anxieties.

Courtesy Ronald Feldman Fine Arts, New York. X57410

Courtesy The Boxer Collection London. X57411-2

Glauco Rodrigues 1929–2004

Born Brazil, worked Brazil and Italy

**The Song of Solomon – Concha Shell,
from the series Concha Shell**

**Cântico dos Cânticos – Concha Shell –
série Concha Shell**

1967

Ink self-propelled on acrylic paint and 3D glasses

The Song of Solomon, a lyrical text from the Bible celebrating erotic love, has traditionally been read as a religious allegory. This work proposes a different allegory of sexuality, alluding to Brazil's economic relationship with the USA. The sensually posed woman is a modern version of Sandro Botticelli's Venus rising from the sea on a scallop shell: Rodrigues' goddess reclines on the Shell Corporation logo and is to be looked at through 3D glasses. By combining the logo and sexualised image Rodrigues can be seen to mock Brazilian culture for being prone to exploitation.

Gilberto Chateaubriand MAMRJ Collection. X50834

Chryssa Vardea 1933–2013

Born Greece, worked Greece and USA

Study for Gates No. 4

1967

Perspex, neon lights and timer

Vardea was one of the first artists to transform neon from an advertising tool into an art material. This is one of sixteen sculptures she produced both before and after the completion of **The Gates to Times Square**, her most ambitious work, a homage to the Greek-born artist's experience of New York.

Tate Collection. Presented by S. Herbert Meller through the American Federation of Arts 1968. T01088

Raymundo Colares 1944–1986

Born and worked Brazil

Untitled

Sem Título

1969

Enamel paint on folded aluminium plate

This work captures the artist's ambivalent relationship with the Brazilian urban landscape, a persistent theme throughout his career. The work depicts the geometric designs commonly found on the sides of buses, quintessential symbols of urban motion. Colares repeats this motif, as if to impose order on the confusion of the city. The aluminium panel strengthens the connection with motors, movement and urban life.

Coleção João Sattamini, loaned to Museu de Arte Contemporânea de Niterói. X50809

Peter Roehr 1944–1968

Born and worked Germany

Sound-Montages I + III (extracts)

1966

Audio CD

Running time: 5 min 2 sec (extracts)

Like Roehr's **Film-Montages I-III** shown in Room 5, this sound piece uses audio extracts from advertisements, dissolving the commercial message through repetition.

Copyright The Estate of Peter Roehr; Courtesy Mehdi Chouakri, Berlin X59440

Dušan Otašević

Born and works Serbia (formerly part of Yugoslavia)

Towards Communism on Lenin's Course

К коммунизму ленинским курсом

1967

Painted wood

Otašević made this the year of the fiftieth anniversary of the October Revolution, following a visit to Moscow. In the centre, Vladimir Lenin gestures to the socialist red star, part of the Yugoslav flag, on the left. On his other side a traffic sign forbids a right turn. Yugoslavia had split from the Soviet Union in 1948, and the single party state went on to become a hybrid of Western-style consumerism and socialist self-management. Otašević has said that this work was 'a result of my opposition to the ruling socialist ideology in Yugoslavia'.

Collection of the artist. X55195



Romanita Disconzi 1940

Born and works Brazil

Interpretation Totem

Totem da Interpretação

1969

Duco paint on plywood

In **Interpretation Totem** Disconzi reproduced graphic symbols on three-dimensional shapes resembling enlarged children's toys. According to the artist, the iconography was 'taken from urban traffic signs, commercial ads in magazines and newspapers, objects from daily life and Christian iconography ... some images are symbolically related to specific local features, like the Brazilian map or the money note. The fist and the gun also appeared, inspired by the strong feelings of tension that were in the air.' Disconzi does not specify the order in which the objects should be stacked, allowing for changing sequences and readings.

Collection Museu de Arte do Rio Grande do Sul Ado

Malagoli. X51411

Boris Bućan 1947

Born and works Croatia (formerly part of Yugoslavia)

Bućan Art

1972

Acrylic paint on canvas

The Bućan Art series appropriates highly recognisable brand logos, replacing the company name with the word 'art'. Originally conceived as a series of fifty paintings, these works reflect the influx of consumerism and growing presence of global brands in Yugoslavia in the early 1970s. Denouncing the bombardment of advertising in everyday life, Bućan places corporate culture at the service of art. At the same time, the work reflects concerns about the status of art within a consumerist society.

6, 11, 16, 18: Courtesy Museum of Contemporary Art Zagreb. X52522–5. 4, 17, 20: Atlantic Grupa (Zagreb, Croatia) X51452, X51450, X51485. 1–3, 5, 7–10, 12–15, 19: Marinko Sudac Collection. X51474, X59610, X50932–3, X51484, X51456, X51454, X51473, X59611, X50934, X51463, X51471, X51462



1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20

- 1 Bućan Art: (according to INA)
- 2 Bućan Art: (according to Esso)
- 3 Bućan Art: (according to JAT)
- 4 Bućan Art: (according to IBM)
- 5 Bućan Art: (according to Coca-Cola)
- 6 Bućan Art: (according to Swissair)
- 7 Bućan Art: (according to AVIS)
- 8 Bućan Art: (according to BMW)
- 9 Bućan Art: (according to Dunhill)
- 10 Bućan Art: (according to Life magazine)
- 11 Bućan Art: (according to Malboro)
- 12 Bućan Art: (according to Polydor)
- 13 Bućan Art: (according to Pepsi)
- 14 Bućan Art: (according to Nivea)
- 15 Bućan Art: (according to a No Parking traffic sign)
- 16 Bućan Art: (according to Agfa)
- 17 Bućan Art: (according to Pan Am)
- 18 Bućan Art: (according to a 500m traffic sign)
- 19 Bućan Art: (according to ELF)
- 20 Bućan Art: (according to KLM)

Plinth Opposite

Toshio Matsumoto 1932

Born and works Japan

Mona Lisa

1973

16 mm film transferred to digital file

Running time: 3 min 50 sec

A technical innovator in film and video art, Matsumoto used a cutting-edge electronic image synthesiser on art history's most iconic portrait to suggest the inner life of the enigmatic sitter. By choosing this image he was knowingly following in the footsteps of Marcel Duchamp and Andy Warhol, both of whom created their own reinterpretations of the **Mona Lisa**. He was also anticipating a 1974 Japanese tour of the painting from the Louvre: 'As an ironic reaction against the extremely exaggerated response to this, I wanted to create a delusionary image of this super-famous person, referencing Andy Warhol's portraits of famous people.'

Toshio Matsumoto. X53711



Sanja Iveković 1949

Born and works Croatia (formerly part of Yugoslavia)

Sweet Violence

Slatko nasilje

1974

Video, black and white, sound

Running time: 5 min 39 sec

When Iveković made this work, Yugoslavia's single party socialist state controlled the media and all advertisements broadcast. By adding black bars over a television showing commercials from the daily economic propaganda programme she addresses the passivity of the viewer, the mechanisms constructing consumerist desire and the role of the state. As she recalls, her intention was to 'symbolically disconnect viewers from the "sweet violence", violence committed in a tender, endearing and efficient way, and thus even more damaging in its effects.'

Courtesy the artist and espaivisor gallery. X50865



Natalia LL 1937

Lives and works Poland

Consumer Art, excerpts

Sztuka konsumpcyjna, fragmenty

1972, 1974, 1975

16mm film, digitalised

Running time: 15 min 47 sec

In this series of short films, young women eat sexually suggestive food provocatively, taking advertising's conflation of eroticism and consumption to absurd extremes. Natalia LL humorously reverses the dynamics of pornography by making the models active protagonists – looking back at the viewer and giving a performance between seduction and parody – rather than being objects of consumption themselves.

Natalia LL and lokal_30 gallery Warsaw. X50930

Keiichi Tanaami 1936

Born and works Japan

Commercial War

1971

Animation film

Running time: 4 min 30 sec

Having forged a successful career in design and advertising, including illustrating the Japanese releases of record covers for Jefferson Airplane and The Monkees, in the late 1960s Keiichi Tanaami began to work with video and animation. His first trip to New York in 1967 introduced him to the work of Andy Warhol, whose constant shifting between art and advertising echoed his own path. This video work is a critical comic-strip-like take on the advent and impact of American consumer culture on foreign nations.

Courtesy of the artist and NANZUKA. X57649