Towards a definitive statement on the coming trends in men’s wear and accessories (a) ‘Together let us explore the stars’
Richard Hamilton, 1962
© Richard Hamilton
These notes focus on particular aspects of Pop Portraits and concentrate on a small number of interconnecting themes. They are intended to help students look at the exhibition and enable group discussion and they can be used to assist teaching in the gallery as well as in the artroom. Each image has questions and talking points that can be adapted to meet students’ needs. The suggestions for activities are designed to lead on to further areas of research into portraiture.

The exhibition and notes are particularly relevant to the following groups:

Students of Art and Design at Key Stage 3 and 4, looking at Units 7A, Self-image, 8A Objects and Viewpoints, 8B Animating Art, 9A Life Events and Unit 10 Generic, Visiting a museum, gallery or site.

The exhibition is divided into seven sections. These themes relate to some sections:

- **Introducing A New Image of Art**
  - New ways of making and thinking about art
- **Origins of Pop**
  - Colour, Scale, Pattern and Design in Pop Portraits
- **Portraits and Style**
  - Pop Portraits; the unique and the multiple
- **Fantasy**
  - The Celebrity Pop Portrait
- **Innocence and Experience**
  - Illusion and reality

Each theme is illustrated together with interpretative texts, suggested activities and discussion points.

At the end of the notes there is a timeline, instructions for silk-screen printing, useful web-links and a list of further reading.

---

**Visiting the exhibition**

A special entry price of £4.00 per student/teacher is available to pre-booked school groups visiting between 10.00 and 13.00 Monday to Wednesday. At other times pre-booked school groups will be charged £6.50 per student/teacher. Individual student price is £7.00 and the full adult price is £9.00.

Please book well in advance for exhibition tickets and any of the activities outlined below on 020 7312 2483, for further booking information please consult our website on: [http://www.npg.org.uk/about/contactus.php](http://www.npg.org.uk/about/contactus.php)

---

**Practical Art Workshops**

**Pop Art Portraits**

Reduced admission fees apply.

For students aged 14-18 years.

**November 5(M) 6(Tu) 7(W) 8(Th) 9(F)**

Using Pop Art Portraits as inspiration for making small eye-catching pictures, and with Peter Blake’s self-portrait in mind, we will be making badges.

Students will discuss what makes a great badge. The session will enable them to understand these inexpensive and portable artworks within a wider political and creative context.

---

**Introductory Powerpoint Talks**

This is an illustrated introduction, that considers the wide variety of Pop Art Portraits on display in the exhibition. It examines highlights of the show, and questions the power of these works in relation to other portraits in the Collection of the National Portrait Gallery.
Introduction

This exhibition explores Pop Art’s complex and enormously creative engagement with portraiture and the international legacy of this movement.

Focusing on the simultaneous, parallel development of Pop in Britain and the USA, it traces its evolution in a chronological arrangement – from the early 1950s, to its heyday and maturity in the mid-to late 1960s. British and American Pop were closely interconnected, but they also differed in terms of their roots, character and imagery. The exhibition explores these connections and differences by arranging key examples of British and American Pop as a visual conversation.

In a clear break with the art of the immediate post-war period, Pop Art defined the look of the 1960s when a new kind of figurative imagery was drawn from the mass-media. Images from advertising, magazines, pop music, the cinema and comics were appropriated and employed in a fine art context. Blurring the boundaries between high and low culture was seen as subversive, but it also had rapid, widespread appeal. By the mid 1960s, Pop Art had become a truly international phenomenon, with centres of activity in London and New York.

Advertising, magazines and pop music had, in themselves, propelled a social revolution. The glare of publicity underpinned a growing popular fascination with media celebrities. Film stars, pop musicians, entertainers, models, politicians, astronauts and comic-strip characters all commanded attention, and in some cases, hero-worship. Such instantly recognisable imagery was a vital source for Pop artists. They responded readily by positioning portraiture at the forefront of their work.

Pop Art Portraits brings together over 50 key works by 28 Pop artists working on both sides of the Atlantic in the 1950s and 1960s. These include major portraits by Andy Warhol, Robert Rauschenberg, Jasper Johns and Roy Lichtenstein alongside those of Peter Blake, Richard Hamilton, David Hockney and Patrick Caulfield.

The exhibition examines these artists’ shared engagement with depicting the famous, and shows how Pop Art shattered the conventions of portraiture, creating a new genre of fantasy portraits using comic books, magazines and other images drawn from popular culture. One of the principal themes of the show is the way that Pop portraits transformed familiar images into works of art of great technical virtuosity, lasting originality, and enduring fascination.

The exhibition is divided into seven sections. This resource identifies project themes that relate to other sections:

Introducing a New Image of Art  New ways of making and thinking about art
Origins of Pop  Colour, Scale, Pattern and Design in Pop Portraits
Portraits and Style  Pop Portraits; the unique and the multiple
Fantasy  The Celebrity Pop Portrait
Innocence and Experience  Illusion and reality
Introducing a New Image of Art

New ways of making and thinking about Art

“At mid-century, Robert Rauschenberg went through the window with American gusto. He had an appetite for the churning street outside, and he seemed full of jazzy slang. He was rude—vitally and impishly rude—in a way no American painter (except the de Kooning of Woman I) had ever been before him. He’d put anything in art: postcards, socks, street junk, paint, neckties, wire, cartoons, even stuffed animals. Especially stuffed animals. The absurdist taxidermy was funny as well as provocative.” Mark Stevens, The New York Magazine, 26 December 2005

In this country there were two exhibitions that typified the new zeitgeist (spirit of the age). At the ICA in 1953, Parallel of Life and Art, and at the Whitechapel in 1956, This is Tomorrow. The latter was conceived by the architectural critic Theo Crosby and included artists, architects, musicians and graphic designers working together in 12 teams, in an example of multi-disciplinary collaboration. Pop Art was a whole new kind of art that emerged from this different type of exhibition. It exploited evocative visual material from any source, whether or not it was regarded as having the status of art. This meant that comics, cartoons, magazines and film imagery were fair game for recycling into art. According to Eduardo Paolozzi “SYMBOLS CAN BE INTEGRATED IN DIFFERENT WAYS. The WATCH as a calculating machine or jewel, a DOOR as a panel or an art object, the SKULL as a death symbol in the west, or symbol for moon in the east, CAMERA as luxury or necessity.” (Notes for a lecture at the ICA, 1958). Paolozzi produced a whole suite of superbly innovative collages in which he re-matched parts of heads, sticking disparate readymade parts together to form unusually bizarre wholes. Like Hamilton and Henderson, collage was his forte, the power of the work came not from the subject matter, but from the different way that this had been reinterpreted.

In 1957 Richard Hamilton defined pop culture with the following list: Popular (designed for a mass audience), Transient (short term solution), Expendable (easily forgotten), Low cost, Mass Produced, Young (aimed at youth), Witty, Sexy, Gimmicky, Glamorous, Big Business. In 1989 Hamilton wrote this about his collage entitled Just what is that makes today’s home so different, so appealing? “(It) derived its resolution from the Bible rather than Darwin. The objective here was to throw into the cramped space of a living room some representation of all the objects and ideas crowding into our post-war consciousness; my ‘home’ would have been incomplete without its token life-force so Adam and Eve struck a pose along with the rest of the gadgetry. The collage had a didactic role in the context of a didactic exhibition, This is Tomorrow, in that it attempted to summarize the various influences that were beginning to shape post-war Britain. We seemed to be taking a course towards a rosy future and our changing, Hi-Tech, world was embraced with a starry-eyed confidence; a surge of optimism which took us into the 1960s. Though clearly an ‘interior’ there are complications that cause us to doubt the categorization. The ceiling of the room is a space-age view of Earth. The carpet is a distant view of people on a beach. It is an allegory rather than a representation of a room”.

Teachers Notes  Pop Art Portraits  National Portrait Gallery
Recognised as a seminal Pop Art image, Hamilton’s collage is full of references to contemporary life and visual culture, this work uses the ready-made environment of a picture of a room to be the backdrop of specifically chosen objects, figures and art works of traditional oil painting, comic strip and advertising. The semi-naked muscle man (Adam) holds an outsize lollipop rather than a dumbbell. The woman (Eve) posed on the ‘Habitat’ style couch proffers her breast and wears a sunhat indoors. Tape recorder, TV, Hoover and the electric light of the theatre outside come together to testify fashionable lifestyle. The floor is wood, the ceiling a moonscape, the room is dominated by a framed comic snippet: Young Romance, a fragment of a ‘True Love’ story. The male characters recount their perspective on the situation: “We’ve got to keep our love a secret Marge, I’d lose my job if the boss found out about us. After all I am engaged to his daughter! That’s why I have to sneak away to see you!” “It’s strange that a man who is not afraid to love is afraid of his job. How do you think my daughter feels hiding in the back street of your life?” The words and images act as counterpoint to the rest of the collage, are we looking into the ideal home of the 1950s? Is this the ideal couple? This is Post War Britain and on the table an out-size tin of ham proclaims a new age of non-rationed food. Homes are clean, Al Jolson entertains and on the television a woman answers the telephone.

The palette is restricted; buff, ochre and a touch of orange give the work a specific tone and feel that is restrained yet harmonious. The colour underpins the serious yet playful comment being made by the artist, who is producing a new type of art for a “Brave New World”. It is a visual riff on Surrealism with a new spin, a complex composition, showing Hamilton’s mastery of collage technique. He plunders a variety of visual styles and references, deftly reorganising imagery in perspective.
Introducing a New Image of Art

Activity

New ways of thinking about Art

List five words that you feel define Hamilton’s “style”.

Do you think that you have your own “style” of drawing and painting?
Make a portrait of someone in this “style” – use magazines and newspapers or your own source material.

Look at Hamilton’s work and see if you can identify recurring imagery or similar ideas in similar contexts.

Construct a painting or a collage making use of equivalent contemporary ‘classic’ consumer items, for example an iPod and a laptop computer – instead of the tape recorder and television.
Henderson showed this large (1.59 x 1.21m) work at the 1956 Whitechapel exhibition, This is Tomorrow. It is an accumulation of collaged parts, the head and shoulders made up of different textural pieces that mimic the forms inherent in a portrait. Not only can we perceive bits of wood with peeling paint, there is also rock surface and bark. There is a monumental quality to this head and it seems slightly threatening. Notice not only how the portrait veers towards us increasing this sense of unease, but also how the monotone palette and the anonymity of the figure add to this ominous feeling. The lack of overt colour binds the image together and the myriad parts keep the eyes busily scanning the surface, trying to identify the individual pieces. The visual game that he sets before us is an intriguing mixture, a kind of portrait “smorgasbord”, referencing artists such as Ernst’s frottage and Arcimbaldo’s paintings of the four seasons.
Introducing a New Image of Art

Activity

New ways of making Art

Investigate the work of the Italian Mannerist painter Giuseppe Arcimbaldo (c.1530-1593). Compare his work to that by Henderson.

Make your own ‘accumulative’ portrait head using numerous images of heads cut out of newspapers and magazines. Reserve the coloured heads for making up the eyes, nose and mouth. Use the black and white heads for the bulk of your larger collaged head. Alternatively you could use cut out eyes to make up the eyes, and other features for the other specific facial parts.

Investigate the work of Max Ernst (1891-1976) and the technical art term; ‘Frottage’. Find some interesting textural surfaces, make rubbings of these (with wax or graphite) and collage these together to make a recognisable image.
Origins of Pop

Colour, Scale, Pattern and Design in Pop Portraits

The artistic backdrop to Pop Art was American abstract expressionism, and traces of abstract mark making can be seen in early works by Hockney and Rauschenberg. Rauschenberg developed a new method of working combining silk-screened imagery with gestural paint linking disparate sections of the canvas. What identifies Pop, is the insistence on imagery, specific pictures of things and portraits in particular whether of known or unknown people. Certain recurring motifs define the Pop Portraits on view in the exhibition, and these can be categorised loosely in the following way. An emphasis on strident colour, a playful attitude towards scale, also within the works themselves the manipulation of different scales. Pattern or repeated abstract shapes are the final elements employed as part of a type of ‘pop’ formula.

Photography and collage together with a variety of techniques including splicing and mixing new combinations of imagery produce a broad spectrum of diverse portraits. It is interesting to consider world events in relation to the art works; often there are correlations between significant developments, such as space travel. The time line is a convenient way of researching the politics and events of the period 1952 - 1969.
If we look at *Interesting Journey* by Allen Jones, the main strengths of the painting are the colour and the structure, that are the way the painting has been divided up. Jones has encased the head in a square (not the traditional portrait rectangle), the other globular shapes float on the dark surface nearest to the viewer, seeming to have a relationship to the two empty grey squares that are bisected by a red line. They symbolise fruit or still life objects yet are rendered as abstract forms. Notice how powerful the complementary colours green and red become when they are juxtaposed like this and are hemmed in by black. The lines and shapes “sing” together because of the vibrant colour and simple forms. Look at the eyes, there seems to be a positive and negative symbol at their centre. Could the title of the work signify a journey of the mind or of the eyes as they wander over the surface of the painting. It has been suggested that this is a self-portrait of the artist in the process of creation.
Origins of Pop

Activity

Colour and Scale in Pop Portraits

- Make a tonal drawing of yourself in the bathroom mirror, drop your head so that you can’t see your mouth.

- Make a drawing of your lunch or dinner – food on a plate. Reduce the elements so that they appear like abstract shapes.

- Find out about complementary colours. Make a line drawing of all the straight lines in the composition of the painting. Now fill in the spaces with complementary colours.
Boshier’s smiling man has a head full of ideas and thoughts. His brain appears to be divided up like a phrenological illustration. As viewers we are given a number of clues about his brain activity; a cartoon of Superman (the artist? Is this a self-portrait?), cartoon bubbles quoting the political sites ‘Angola, Sharpsville’ (referring to the war of independence in Angola which started in 1961 and the Sharpsville massacre of 1960) and ‘Space Probe’ which alludes to the successful forays into space by Russian and American scientists at that time. Other segments of the brain show comic strips, a British flag and cut out figures. Below the brain the profile head is outlined in red and divided into four with a green line. Flat yellow sits on the painted body of pink, encased in a decorated frame that splices a hand, also annotated with information that references palmistry. This complex ‘character’ appears on a bed of green paint decorated with spots and abstract shapes, on closer inspection these emerge as the snooker table mentioned in the title of the work.
Origins of Pop

Activity

Pattern and Design in Pop Portraits

Consider Boshier’s use of line and pattern, flat colour and physical positioning of objects. Look for and collect reproductions of profiles, like stamps.

With a partner, organise white paper on a wall and position yourself in front of it. Now, direct an anglepoise light onto your profile and ask your partner to draw around your shadow. With this template make your own version of Boshier’s man and in the sections, insert visual material that reflects your own thoughts, feelings, desires and ideas.

Find out about flags. What are they for? How do countries identify themselves with colours and shapes on flags? Design your own personal insignia.

Consult the web for information about phrenology and palmistry.
Pop Portraits; the unique and the multiple.

The works in this exhibition present us with many different ways of seeing and interpreting what might be considered a time-honoured, perhaps an old-fashioned genre: the portrait. Certain artists have their own easily recognisable imagery, almost like a trademark style and this can often be identified. Andy Warhol’s work is one: his silkscreened images of Marilyn Monroe, Jacqueline Kennedy and Elvis Presley have become iconic. By virtue of being mass produced, the images become familiar to a wide audience and known worldwide as his signature working style, this mass recognition fuels fame. Many Pop artists used mass produced imagery as subject matter or as part of their work. This layering of repetitions acts as one of the stylistic trademarks of Pop Art. Peter Phillips described his position regarding the way he used contemporary ready made imagery, “My awareness of machines, advertising and mass communications is not probably in the same sense of an older generation that’s been without these factors… I’ve lived with them ever since I can remember and so it’s natural to use them without thinking”. Derek Boshier professes; “All the images I use…are very much to do with ‘presentation’, the idea of projection – rather like the phrase ‘20th-Century Fox presents’ – in the movies”, both artists are quoted in The New Generation:1964, Whitechapel Art Gallery. In this way they are using the multiple in order to make the unique, the machine made to inform the hand made.
Portraits and Style

James Dean (Lucky Strike)
Ray Johnson, 1957
© The Estate of Ray Johnson at Richard L. Feigen & Co.
Portraits and Style

Oedipus [Elvis #1]
Ray Johnson, c.1955
© The Estate of Ray Johnson at Richard L. Feigen & Co.
Both Ray Johnson and Robert Rauschenberg, studied at the illustrious Black Mountain College and were taught by Robert Motherwell and Josef Albers. Johnson lived in New York and moved to Long Island soon after being mugged by the extreme feminist Valerie Solanas, the same person who shot Andy Warhol. Johnson is credited with being the “Father of Mail Art” and establishing the New York Correspondence School, membership of which was automatically awarded to anyone with whom he corresponded. Dada, collage and performance were his main areas of artistic interest.

Ray Johnston exploits the publicity photograph in his portraits of ‘heart-throbs’ James Dean and Elvis Presley, both images communicate aspects of their public personas, and on both he floats a colour wash over the entire image.

Dean is portrayed as the tough dare devil, cigarette casually hanging out of his mouth, hand on hip, dressed in blue jeans with a decorative leather belt, his shirtsleeves are torn. He seems to be leaning against what could be a metallic bus with round windows. Johnson reinforces these ellipses with the addition of the cut out and collaged Lucky Strike logo, sticking real cigarette packets onto the photograph, they are conveniently round and bring to mind a pair of badly placed Mickey Mouse ears. This manipulation is further reinforced by the flat surface patterning of squares and rectangles that he adds over the torso, the sharp red squares setting up visual rhythms with red circles.

The Presley image is altogether more romantic, eyes lowered and mouth slightly open. The red wash is deeper and dribbled emphatically under the eyes like red tears, the same type of red rectangular patterns recur in a formal parterre almost like sound made visible, coming out of his mouth.

Johnson reconfigures the original photographic message by these simple additions, their meanings become subverted and blurred, the imagery ambiguous and poetic, they are transformed into hybrid portraits, quintessentially ‘pop’.
Portraits and the Question of Style

Activity

The multiple

The two reproductions of Ray Johnson’s work show us how he loves to use colour wash over original photographs, combining this with collage and abstract painted shapes.

Find an artist whose work you can recognise by its identifying features or trademarks. Describe this work verbally. Make a work that reflects their concerns and methods of production.

Look at advertising hoardings, choose one that you like and do a line drawing of it. Examine pictures of Piccadilly Circus, and look at images of Times Square, New York. Visit Piccadilly Circus (or your local equivalent landmark) and take photographs, make notes and drawings. Use these notes to make a painting mixing the abstract and real.

Design a music CD and iPod artwork for a solo artist.

In your local supermarket (ask permission first!) take photographs of piled up goods, choosing examples of graphics that draw your attention, in a similar way to Andy Warhol and his famous Campbell’s soup tins.

Mail Art uses the postal system as a medium. Find out more about Mail Art. Start a Mail Art circle with your friends.

See www.rayjohnsonestate.com
Portraits and Style

Ghost wardrobe for MM
Claes Oldenburg, 1967
© Claes Oldenburg and Coosje van Bruggen

This is an early work by Oldenburg when he was just starting to make his name, consequently his sculpture exploited everyday objects like clothes pegs and torches rendered in huge scale and displayed in public spaces. He made a proposal to have a vast lipstick sculpture in the place of the statue of Eros in Piccadilly Circus (See Lipsticks in Piccadilly, 1966 Collection Tate) and for more sculpture:

http://www.oldenburgvanbruggen.com

If we think about the different ways that one could make a portrait, this sculpture is unique in style and attitude, could we even agree that it is a portrait? There are no recognisable features and the title intrigues as it suggests that these are clothes worn by the film star, if we can presume that MM is Marilyn Monroe (1926-1962). The inclusion of the word "ghost" leads us to believe that the sitter is dead. What is very clear is that this is a three dimensional line drawing, so that although it describes a person, even showing us her shoes, we can literally look through her - in a ghostly fashion she is there and not there simultaneously. The empty spaces imply the emptiness of fame. The dangling suggestion of clothes also implies that we don’t really know famous people - only their outer trappings, not their real character or inner spirit.
The Unique

Discuss ‘What is unique’? List qualities that define uniqueness. Choose a sitter who you think embodies these qualities for you.

Take five digital photographs of your sitter that concentrate on the following: pose, expression, clothing, scale and mood. Use the photographs to help you make a painting that reflects aspects of your favourite POP portrait. Try to make your work show the relationship that you have with your special sitter.

Now use them to make a linear 3D wire portrait.
Fantasy

The Celebrity Pop Portrait

David Hockney studied at the Royal College of Art with Derek Boshier, Pauline Boty and Peter Blake. Today very few people have heard of Boty, but would perhaps have heard of Boshier, might well know Blake (through his connection with the Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band* album cover) and most would know of Hockney. This is to say that Hockney is a world famous contemporary artist, who has specialised in portraiture, but why is he better known than the others? Do we think that he is a better artist than his peers or has his work been easier to reproduce and sell? Artists, actors, politicians, musicians and sportspeople become famous for what they achieve within their own disciplines, fame is relative within these areas, today however, ordinary people can become famous simply by appearing on Big Brother.

There are processes that transform an unknown person into a celebrity, and these are much aided by our world of instant mass communications. Andy Warhol exploited the idea of mass publication, often selecting one specific image, such as the publicity still of Marilyn Monroe from the film *Niagara*. This was reproduced in silk-screen in a variety of different colours printed onto different backgrounds, and used in this fashion, the picture almost becomes banal. Instantly recognisable as a famous beauty despite the Warhol ‘treatment’, her portrait comes to exist as a code and trademark for his art, an art of mass image reiteration. In 1961, Richard Smith painted a picture of Marilyn Monroe derived from the cover of *Paris Match* magazine, he called it MM, and it was one of the few paintings of her to precede her death, thus avoiding the sentimental reflex. In 1963, he wrote the following, “In annexing forms available to the spectator through mass media there is a shared world of references. Contact can be made on a number of levels. These levels are not calibrations of merit on a popular-fine art thermometer (aesthetes look at this, social scientists note that), but of one aspect seen in terms of another”. (‘Trailer: Notes Additional to a Film’, Living Arts, No.1, 1963).
Phillips portrays Marilyn Monroe and Brigitte Bardot in this curiously composed painting that looks like an elaborate game board or pinball machine. Famous as beautiful, blonde film stars, they are recognisable as such by the stars underneath the collaged portrait heads. Portrayed semi-naked and dancing at the base of the work, the element of voyeurism is increased by the oval ‘spy-holes’ that we look through. In addition Aesop’s fable of the tortoise and the hare is referenced in the space in between. The fabled race could be an analogy for their race towards fame or perhaps a moral note suggesting that zeal and perseverance prevails over indulgence. The hare that seems to wear a blue keyboard patterned jacket, is also framed within a sunburst of overpainted paper, the reversed text “Elvis for Britain” showing through. This complex image wittily communicates a plethora of ideas and attitudes towards these unattainable females.
Fantasy

Activity

The Celebrity Pop Portrait

Who is famous and why? Define fame. How is fame generated? Would you like to be famous? How do you think that becoming famous might affect your life? What difference (if any) is there between the Queen, the members of Blur and those famous on Big Brother.

Copy the structure of Phillip’s painting. Substitute a new famous pair for Marilyn Monroe and Brigitte Bardot, perhaps Posh and Becks or Brad and Jolie?

Read some of Aesop’s fables and choose one to illustrate within your composition. You might find that some animal characteristics relate to your chosen pair.
Boty (1938-1966) is the only woman artist in this exhibition. She was blonde and beautiful like Marilyn Monroe, who she depicts in this work. She came to the attention of the British public when she appeared with Peter Blake, Derek Boshier and Peter Phillips in Ken Russell’s 1962 documentary film, Pop Goes the Easel. Like Blake, Boshier and Phillips, Boty’s point of view was frequently that of a fan; she depicted stars such as Elvis Presley, Monica Vitti and Cathy McGowan.

“The fact that Boty was a woman dealing with representations of female sexuality at that time makes her interesting,” says Chris Stephens, co-curator of Art and the 60s. This was Tomorrow (30 June - 26 September, 2004) (Tate http://www.tate.org.uk/britain/exhibitions) “Many male artists of the period explored popular images of female glamour, like the pin-up, but it was a boy’s game. As a woman, she looked at representations of sex and sexuality in a very different way.”

There is a tragic synchrony between the artist and her model, both were short lived. Marilyn Monroe committed suicide aged thirty-six and Pauline Boty died of cancer aged twenty-eight. She had been a herald of 70s feminism.
Fantasy

Activity

Celebrity smile and another type of celebrity portrait

Look at the structure of the painting by Boty. She appears to advance towards us through a gap in the canvas. Collect photographs of a celebrity ‘in motion’. (Try Hello and Grazia magazines). Invent a background and copy in your celebrity – either small and collaged or larger and painted.

Look at photographs and paintings of famous people smiling. Notice how different their faces look with mouth open/closed and teeth showing or not.

Consult this review about Pauline Boty’s work
http://books.guardian.co.uk/review/story/0,12084,1241141,00.html
Discuss whether knowing more about the artist changes the way you perceive their work.
Illusion and Reality

John F. Kennedy’s assassination in 1963 changed the world. People around at the time often say that they remember where they were and what they were doing when they heard about it. The same can be said of the death of Diana, Princess of Wales. Important events like these affect the mass of humanity and change the way that we think and feel about things, both personally and politically. At the heart of youth culture in the 1960s was pop music epitomised by the Beatles. Peter Blake painted them in 1963 and that same year Andy Warhol made his Double Elvis. These art works formalised the powerful positions gained by pop idols, they had become the new gods. If pop represented innocence and politics experience, then the astronauts in space orbit occupied a position somewhere in between or perhaps one of pure experiment. Gerald Laing and Derek Boshier’s paintings literally deal with issues relating to space, where the old hierarchies of figure, object and setting are broken down. Laing said of his work; “I intended it to be clear to the observer that my paintings were paintings of reproductions of reality, not of reality itself. They were a glorification of the consumer directed and homogenised popular image, which in itself is a type of perfection.” He further described the 1960s; “For me the decade has the structure of a tragedy, with the optimism of the first two or three years succeeded by the hubris of radical politics, sexual freedom, drugs and moral relativism, and the nemesis of dislocation and disease.”

(Quoted in Space, Speed, Sex, Works from the early 1960s by Gerald Laing).
Hamilton’s work is based on a photograph that appeared in The Daily Mail, it shows Mick Jagger and the art dealer known as “Groovy” Robert Fraser, who ran a chic gallery on Duke Street. Caught in suits and ties, the pair had been arrested on a drugs charge, and were being taken away from court in a police van. Jagger would have been an instantly recognisable figure, and Hamilton focuses attention on his lips (often a point of caricature) by adding extra rouge. The colour scheme is soft; aqua green and pale skin tones are heightened by the sooty black of the photographic image. The thrust of the work is embodied in the raised cuffed hands covering the faces, making this a kind of ‘anti-portrait’, Fraser also wears sunglasses. The tone is confrontational and voyeuristic, one feels the intrusion of the camera in their world, it is the start of the paparazzi war. Hamilton was so entranced by this image that he made three versions of this work. The title implies that the sentence given by the judge was severe, in sharp contrast to the relaxed mode of the ‘Swinging’ London of the Sixties. Fraser and Jagger symbolise the culture clash between a stuffy, censorious ‘establishment’ and the easygoing life-style of the time.
Innocence and Experience

Activity

Illusion

Look at landscape format double portraits. See http://www.npg.org.uk/live/portpracdoub.asp
Describe Hamilton’s picture by listing all the elements it is made up of.

Make up your own time line, from birth to the present day representing the important events with symbols that you have invented. For example: your birth, first school, meeting your first boy/girlfriend and so on. Make a badge from one of the symbols that you have designed.

Select an image from a newspaper that documents a current event similar to that in Swingeing London 67(a). Select colours that have a specific atmosphere about them, and use them to make a painting based on the event. Try to choose an image where there is a particular action going on, this will give your composition a dynamic in the same way that the hands dominate and activate Hamilton’s painting.
Laing lived in New York (1964-69) after studying at St.Martin’s School of Art. This homage to the astronaut uses three shaped canvases to enhance the streams of stylised flames released from the base of the rocket as it is propelled into space. The head atop the painted fire on each side is framed by a softened diamond shape and the astronaut himself is viewed through screen dots, his face barely discernable through the helmet. The portrait suggests acceleration and zero gravity whilst the flames appear like part of a heraldic shield. Reminiscent of work by Lichtenstein, this piece has its own charisma and is a celebration of one aspect of the American Dream – the desire to conquer space and the start of the ‘Space Age’. Currently Laing is producing paintings of a different, more sober and fragile America, the subject is the war in Iraq.
Innocence and Experience

Activity

Reality and experience

Investigate artists who use shaped canvases such as Ellsworth Kelly and Frank Stella. Study the way colour operates in syncopation with the shape of the canvases.

Draw a shape that you would like to use for a painting. Find a contemporary newsworthy subject that can somehow be reflected symbolically in your shape.

Focus on Astronaut 4 by Gerald Laing, and note all the colours used. Now select the same number but different colours and make a silkscreen print with these. Notice how your colours have different values and these affect the entire look. Substitute your self-portrait for the astronaut’s head.

Find out more about space travel: http://www.windows2universe.org/

Get a soft drink can and draw it. Now cut off the top and bottom, and flatten out the middle section. Analyse how the printed design works now that the can has been reduced from 3D to 2D. Study the graphics and note if there are any pictograms or special logos.

Invent your own can design and make a maquette in light card.
Information and Activities for Secondary Art Teachers

Timeline

1952

United Kingdom

The Independent Group is established at the Institute of Contemporary Arts (ICA), London to discuss topical issues connected with contemporary urban life. Eduardo Paolozzi gives the inaugural lecture, 'Bunk', a quick-fire presentation of images based on collages and magazine covers.

Identity cards, carried by all British citizens as a compulsory measure during wartime, are abolished by Winston Churchill's government.

The world’s first commercial jet (a BOAC Comet 1) flies from London to Johannesburg, carrying 32 fare-paying passengers, in less than 24 hours.

International

Allied occupation of West Germany, after the Second World War, comes to an end.

The American rebuilding of European allied countries under the Marshall Plan is completed.

The USSR vetoes Japan’s admission to the United Nations (UN).

In Paris, Irish playwright Samuel Beckett’s radical play, En attendant Godot (Waiting for Godot), is first performed.

1953

United Kingdom

Eduardo Paolozzi, Nigel Henderson and Alison and Peter Smithson curate Parallel of Life and Art at the ICA, London, which contains over 100 black-and-white images from art and non-art sources.

Edmund Hillary and Tenzing Norgay conquer Mount Everest.

The 1954 Television Act allows the creation of the first commercial television network and advertising-funded programmes (ITV begins broadcasting the following year).

Food rationing ends, almost nine years after the end of the Second World War.

The first Wimpy Bar opens in Coventry Street, London, established by J. Lyons and Co.

Athlete Roger Bannister breaks the record for the four-minute mile.

International

Joseph Stalin, General Secretary of the Communist Party of the USSR’s Central Committee, dies, having ruled the Soviet Union since 1928.

The Korean War, which began in 1950, is ended by the signing of an armistice.

Successful detonation of a Soviet hydrogen bomb is publicly acknowledged by the USSR.

Cuban lawyer Fidel Castro leads a rebel force to unseat the dictatorship of General Batista, but most of his men are killed and Castro himself is arrested and sentenced to a 15-year prison term.

United States

Racial and ethnic restrictions in the application process to become a US citizen are abolished through the Immigration and Naturalization Act.

The National Security Agency is founded, responsible for the collection of foreign intelligence.

The US Atomic Energy Commission tests a hydrogen bomb at Bikini Atoll in the South Pacific that is over 500 times more powerful than the atom bomb dropped on Hiroshima in 1945.

Willem de Kooning holds a solo exhibition at the Sidney Janis Gallery, New York.

Publisher Hugh Hefner launches Playboy magazine, with Marilyn Monroe as its cover girl.

CBS begins the first colour television broadcasts; 54 per cent of American homes now have television sets and TV Guide, a pocket-size weekly programme listing, has a circulation of 1.5 million by the year end; the US television industry now has a revenue of $538 million, thanks in part to support from cigarette advertisers.

IBM starts building commercial computers.

1954

United Kingdom

The 1954 Television Act allows the creation of the first commercial television network and advertising-funded programmes (ITV begins broadcasting the following year).

International

Vietnam is divided, with a communist regime under Ho Chi Minh in the north and a nationalist government in the south, after the defeat of the French at Dien Bien Phu.

The USSR’s first nuclear power station becomes operational.

The portable transistor radio, designed by Texas Instruments, is marketed worldwide.

United States

The USS Nautilus, the world’s first nuclear-powered submarine, is launched.

General Motors produces its 50 millionth car.

Racial segregation is ruled to be in violation of the Fourteenth Amendment by the US Supreme Court, beginning the long struggle for civil rights for African-Americans and other minority groups in the US that continues into the 1960s.
Information and Activities for Secondary Art Teachers

Timeline

United Kingdom

1955

The exhibition Man, Machine and Motion at the ICA, London is devised by Richard Hamilton.

Welsh fashion designer Mary Quant opens her first clothing boutique, Bazaar, on the King’s Road, London and attracts a following among Chelsea’s writers, artists, photographers and models.

Ruth Ellis is the last woman to be executed in Britain.

1956

The exhibition This is Tomorrow opens at the Whitechapel Art Gallery, London, and includes installations by Independent Group members Eduardo Paolozzi, Richard Hamilton and others.

Hamilton is commissioned to make an illustration for the catalogue and exhibition poster; the collage he produces, Just What is it that makes today’s homes so different, so appealing?, is later recognized as a seminal Pop Art image.

Important works by Abstract Expressionist painters Jackson Pollock, Willem de Kooning and others are included in the exhibition Modern Art in the United States, at the Tate Gallery, London.

1957

Richard Hamilton begins teaching at the RCA, London and meets Richard Smith and Peter Blake.

The Gold Coast is the first of Britain’s African colonies to become independent, followed in 1960 by Nigeria, in 1962 by Uganda, in 1963 by Kenya, and in 1964 by North Rhodesia; Malaya also becomes independent of Britain.

The Wolfenden Report recommends the decriminalization of homosexuality.

International

West Germany joins the North Atlantic Treaty Organization (NATO); as a consequence, the Soviet Union establishes its own military alliance, the Warsaw Pact.

The first shanty towns appear outside Johannesburg, South Africa as black citizens are forcibly removed from the city.

Dictator and president of Argentina, Juan Perón, is deposed by the military junta.

1955

Newly elected president of Egypt, Colonel Gamal Nasser, nationalizes the Suez Canal and the Suez crisis begins, which involves the abortive invasion of Egypt by Israel, Britain and France.

Popular Hungarian uprising against Communist rule suppressed by Soviet troops.

Fidel Castro leaves Mexico (his chosen domicile under an amnesty in 1955) and lands on the coast of Cuba; the Cuban revolution begins.

France, West Germany, Italy, Belgium, the Netherlands and Luxembourg establish the European Economic Community (EEC) through the Treaty of Rome.

The International Atomic Energy Agency is set up to control the production of atomic weapons and promote peaceful use of nuclear power.

The USSR launches Sputnik I and II, the world’s first man-made earth satellites, and triggers the space race.

United States

1955

Rosa Parks refuses to give up her bus seat to a white American passenger in Alabama; following her arrest, African-Americans campaign for the desegregation of public transport.

Popular icon James Dean dies in a car accident shortly after the release of the film Rebel without a Cause, directed by film-maker Nicholas Ray.

US automobile sales reach an unprecedented 7,169,908, of which fewer than 52,000 are imported.

1956

Jackson Pollock dies in a car crash and the Museum of Modern Art, New York holds a memorial exhibition of his work.

Construction work starts on the Interstate Highway.

Elvis Presley releases his first No. 1 hit, Heartbreak Hotel, and becomes known as the King of Rock and Roll.

The first transatlantic cable telephone service becomes operational.

Zabriskie Gallery, New York, holds the Collage in America exhibition.

Leo Castelli Gallery, New York opens with a group show that includes the work of Willem de Kooning and Jackson Pollock.

The first nuclear power plant generates electricity in Pennsylvania.

Jack Kerouac publishes On the Road, which makes him a cult hero of the Beat movement.

Leonard Bernstein’s musical West Side Story, a popular retelling of the Romeo and Juliet story in the guise of contemporary New York gang culture, premieres on Broadway.

Teachers Notes Pop Art Portraits National Portrait Gallery
# Information and Activities for Secondary Art Teachers

## Timeline

### 1958

**United Kingdom**

- **Works by Peter Blake and Richard Smith** are shown in the exhibition Five Young Painters at the ICA, London.
- **Gatwick Airport** reopens after major renovation and is the first UK airport with a direct train link into central London.
- **The Campaign for Nuclear Disarmament (CND)** is launched.
- **Racial attacks** occur in Nottingham and in Notting Hill, London.
- **A new world record** is set for a London to New York flight at just under eight hours.

### 1959

**David Hockney, Derek Boshier, Peter Phillips and Allen Jones** all enrol at the RCA, London and R. B. Kitaj transfers to the RCA from the Ruskin School of Drawing, Oxford.

**The first British survey of Abstract Expressionism, The New American Painting**, is held at the Tate Gallery, London.

**Britain’s quintessential small car, the Mini**, designed by Alec Issigonis, goes on sale.

**English engineer Christopher Cockerell** demonstrates his hovercraft design by crossing the English Channel on a cushion of air; within six years hovercrafts are in daily use.

**Eduardo Paolozzi** represents Britain at the 30th Venice Biennale, Italy.

**Jasper Johns** exhibits White Numbers (1958) as part of the Mysterious Sign exhibition at the ICA, London, his first work to be shown in the UK.

**One of the first menswear boutiques,** Domino Male, opens in Carnaby Street, London.

**The ban on Lady Chatterley’s Lover,** D.H. Lawrence’s 1928 novel, is lifted and Penguin Books is acquitted of obscenity.

### 1960

**The United Arab Republic** is formed, with Syria and Egypt as founding members.

**The British airline BOAC** revolutionizes commercial transatlantic aviation with a new version of the de Havilland Comet passenger aircraft.

**Mao Zedong** (Mao Tse-tung) instigates the Great Leap Forward, which aims to speed up China’s industrial development.

**War breaks out in Vietnam:** the US deploys military support to the Republic of Vietnam in the north while the USSR and People’s Republic of China arm the communist Viet Cong in the north.

**Fidel Castro** overthrows the Batista government to become prime minister of Cuba.

**Soviet space probe Lunik 3** takes the first photographs of the dark side of the moon.

**The European Free Trade Association (EFTA)** is formed as an alternative to the EEC by the UK, Austria, Denmark, Norway, Switzerland, Portugal and Sweden, enabling free trade between its members.

**Outside Sharpeville police station,** some 7,000 black South Africans, coordinated by the Pan African Congress (PAC), protest against the enforced carrying of Pass Books; the police open fire killing 69 protesters and injuring over 180.

**Federico Fellini’s** decadent film La dolce vita is screened.

### United States

- **Jasper Johns and Robert Rauschenberg** hold their first solo exhibitions at the Leo Castelli Gallery, New York.
- **Allan Kaprow** mounts an installation of sound, light and smell at the Hansa Gallery, New York.
- **The US establishes the National Aeronautics and Space Administration (NASA)** to run the national space programme.
- **The first public ‘happening’** is produced by Allan Kaprow at the Reuben Gallery, New York with Jasper Johns and Robert Rauschenberg among the performers.
- **The Barbie doll** is introduced at a New York toy fair by Mattel Inc, and is allegedly based on dolls handed out to patrons of a West Berlin brothel.
- **Xerox** manufactures a plain paper copier.
- **The microchip** is invented by Texas Instruments engineer Jack Kilby; its legacy is the computer revolution.

**Eduardo Paolozzi makes his debut in the US** with a one-man touring show starting at Betty Parsons Gallery, New York.

**The oral contraceptive pill** becomes available to married women.

**The Minimalist movement** begins and maintains an important place in the art world for about a decade.

**US registration figures record 74 million cars on US roads,** one for every three Americans; and 15 per cent of families have more than one car, an increase from seven per cent in 1950.

**Some 87 million US homes have television sets** with access to more than 500 TV stations.

---

**Teachers Notes**

**Pop Art Portraits**

**National Portrait Gallery**
Information and Activities for Secondary Art Teachers

Timeline

United Kingdom

1961

- Young Contemporaries exhibition is held at the RBA Galleries, London and includes work by Derek Boshier, Patrick Caulfield, David Hockney, Allen Jones, R. B. Kitaj and Peter Phillips.
- The National Health Service announces that contraceptive pills are to be made available to women.
- South Africa becomes a republic, outside the Commonwealth.

1962

- Pop! Goes the Easel, a documentary film on Pop Art in the UK by Ken Russell, is screened on BBC’s weekly cultural show Monitor; this introduces the British public to Peter Blake, Pauline Boty, Peter Phillips and Derek Boshier.
- Image in Progress at the Grabowski Gallery, London includes the work of David Hockney, Derek Boshier, Allen Jones and Peter Phillips.
- The Commonwealth Immigration Act removes the right to free entry to Britain for all Commonwealth citizens.

1963

- Richard Hamilton, Richard Smith and Peter Blake give talks to students at the RCA on the ‘Nature of Pop Art’.
- John Profumo, secretary of state for war, resigns from the government, admitting that he had misled the House of Commons by denying his affair with Christine Keeler, who had also been the lover of Soviet naval attaché Captain Evgeny Ivanov, a known spy.
- The miniskirt appears, designed by Mary Quant.

International

1961

- The Berlin Wall is built, designed to partition East and West Germany and to stop migration from the Communist Eastern bloc to democratic West Berlin.
- The US provides military support to an army of some 1,500 Cuban exiles in a plan to overthrow Fidel Castro, but the coup is unsuccessful and the Bay of Pigs invasion, as it becomes known, ends in disaster for the US.
- Soviet cosmonaut Yuri Gagarin becomes the first man in space and the first to orbit the earth, aboard the Vostok 1.

1962

- Launch of the first communications satellite, Telstar, which enables television, high-speed data and telephone transmissions from the UK to the US and vice versa.
- The Berlin Wall claims its first fatality as an East German civilian is killed trying to cross it.
- The Cuban Missile Crisis erupts when American aircraft spot a Soviet nuclear missile base being built in Cuba and the US declares a naval blockade; after ten days of an imminent threat of nuclear war, Soviet leader Nikita Khrushchev agrees to dismantle the Cuban missile sites, the blockade ends, and US missiles in Turkey are quietly removed.

1963

- President de Gaulle vetoes British entry to the EEC.
- Soviet cosmonaut Valentina Tereshkova becomes the first woman in space.
- The Nuclear Test-Ban Treaty, banning all above-ground nuclear testing, is signed in Moscow by the UK, the US and the Soviet Union.

United States

1961

- The Solomon R. Guggenheim Museum, New York recruits Lawrence Alloway as its new curator.
- American astronaut Alan Shepard makes the first US manned space expedition, a 15-minute sub-orbital flight in Freedom 7.
- John F. Kennedy is elected 35th president of the US against Richard Nixon, the first Catholic to hold the office; his presidency is known as the Camelot era.

1962

- The International Exhibition of the New Realists opens at the Sidney Janis Gallery, New York, featuring a mix of Pop artists from the UK and US.
- British Art Today, curated by Lawrence Alloway, includes works by Peter Blake, Allen Jones, Eduardo Paolozzi, Peter Phillips and Joe Tilson; the exhibition starts its US tour at the San Francisco Museum of Art.
- Andy Warhol paints Campbell’s Soup Cans, a key work of the Pop Art movement using images from consumer culture, and, with other artists including Claes Oldenburg and Roy Lichtenstein, satirizes Americans’ voracious consumption of manufactured products in the postwar period.
- Marilyn Monroe is found dead.

1963

- Pop! Goes the Easel exhibition is held at the Contemporary Arts Museum, Houston and brings together Pop artists from the East and West coasts of America.
- Andy Warhol opens the Factory, where he concentrates on mass-producing art works.
- Dr Martin Luther King leads 200,000 people on the ‘March on Washington for Jobs and Freedom’, at which he gives his famous ‘I have a dream’ speech.
- President John F. Kennedy is assassinated in Dallas, Texas.
Timeline

United Kingdom

The Sunday Times colour magazine reproduces Roy Lichtenstein’s Hopeless on the cover, to illustrate the feature ‘Pop Art: Way Out or Way In?’
The exhibition The New Generation: 1964 is held at the Whitechapel Art Gallery and features the work of Derek Boshier, Patrick Caulfield, David Hockney, Allen Jones and Peter Phillips.
The Labour Party wins the British general election and Harold Wilson takes over from Sir Alec Douglas-Home as prime minister.

Pop as Art by Mario Amaya is published.
The Beatles receive the MBE for their services to pop music.
Winston Churchill dies and an estimated 350 million people worldwide watch his State funeral on television.
British Petroleum strikes oil in the North Sea.
John Schlesinger’s Darling, starring Julie Christie, illustrates style-obsessed Sixties society.

England wins the football World Cup at Wembley Stadium, the first victory for a home team since the tournament began in 1930.
A slagheap in the coal-mining village of Aberfan, South Wales, slides down Merthyr Mountain, destroying twenty houses, a farm and a school; 144 people are killed, including 116 children.
Ian Brady and Myra Hindley are sentenced to life imprisonment for the Moors Murders.

International

NASA’s Ranger VII photographs the moon’s surface.
The People’s Republic of China detonates its first atomic bomb.
Nelson Mandela and seven others are sentenced to life imprisonment on Robben Island in South Africa.
Japan’s ‘bullet’ trains average 102 miles per hour and cut the 320-mile trip between Tokyo and Osaka from 390 minutes to 190 minutes.

Prime Minister Ian Smith of Rhodesia issues a Unilateral Declaration of Independence (UDI) from Britain, and excludes blacks from participation in government.
Space walks by astronauts from the US and USSR.
US troops arrive in Vietnam and the ensuing war is the first to be televised.
Dominican Republic invaded and occupied by US Marines.

Heavy bombing of Hanoi, capital of North Vietnam, is carried out by US forces.
A power struggle within the Communist Party of China sparks the beginning of the Cultural Revolution by Mao Zedong (Mao Tse-tung), who publishes his Little Red Book with the aim of challenging the authority of party bureaucrats and restoring his own power, taking the People’s Republic of China to the brink of civil war in the process.
The Soviet Luna 9 makes the first unmanned landing on the moon, soon followed by the United States’ Surveyor 1.

United States

David Hockney has a highly successful first solo US show at the Charles Alan Gallery, New York.
The term ‘optical art’ is coined in Time magazine to describe painting and sculpture that makes use of optical effects to evoke physiological responses in the viewer; proponents of Op Art include Bridget Riley and Victor Vasarely.
The first Ford Mustang from Ford Motor Company is produced.

African-Americans are guaranteed the right to vote with the passage of the Twenty-Fourth Amendment to the US Constitution.

London: The New Scene starts its US tour at the Walker Art Center, Minneapolis; highlights include works by David Hockney, Allen Jones, Richard Smith, Joe Tilson and Peter Blake.
Black militant Malcolm X is shot dead in Harlem.
Students demonstrate in Washington, DC against the US bombing of North Vietnam and the peace movement gathers momentum through the 1960s as US involvement escalates.
Race riots erupt in the Los Angeles neighbourhood of Watts.

Pop and the American Tradition opens at the Milwaukee Art Center, Milwaukee.
Patrick Caulfield has his first solo exhibition in New York at the Robert Elkon Gallery.
Human Sexual Response by physician William H. Masters and psychologist Virginia Johnson at Washington University is thought to be the first comprehensive study of the physiology of human sexual activity.
## Timeline

### United Kingdom

- **1967**
  - Mick Jagger and the art dealer Robert Fraser are arrested on drugs charges.
  - The Abortion Act allows abortion under specified conditions.
  - The Beatles release Sgt. Pepper’s Lonely Hearts Club Band.
  - The Sexual Offences Act decriminalizes homosexual acts between consenting males over 21.
  - Britain devalues the pound in an effort to check inflation and improve the nation’s trade deficit.

- **1968**
  - Roy Lichtenstein retrospective is held at London’s Tate Gallery, the first show at the Tate devoted to a living American artist.
  - The UK now has over 19 million television sets.
  - Large demonstrations take place in London against US military action in Vietnam.
  - The Exchequer issues the nation’s first decimal coins as Britain adopts the new currency.

- **1969**
  - Pop Art opens at the Hayward Gallery, London.
  - After an attack by Protestants on a civil rights march in Northern Ireland, the Irish Republican Army (IRA) regroups with a view to retaliation; the British Army takes full responsibility for security in Northern Ireland.
  - Student protests shut down the London School of Economics.
  - The British version of the supersonic jet Concorde makes its first flight.

### International

- **1967**
  - The Six-Day Arab-Israeli War begins over the expulsion of the UN from the Gaza Strip, following months of conflict; Israel defeats Egypt, Jordan and Syria, afterwards occupying Arab land.
  - Argentinean/Cuban revolutionary Che Guevara is executed in Bolivia.
  - Dr Christian Barnard performs the first heart transplant in Cape Town, South Africa; the patient dies after 18 days.
  - The Boeing 737 makes its first flight.

- **1968**
  - In Czechoslovakia Alexander Dubcek becomes first secretary of the Czech Communist party and introduces liberal reforms, leading to the ‘Prague Spring’, which is brutally suppressed by Soviet tanks.
  - At My Lai, Vietnam, hundreds of unarmed civilians, many women and children, are killed by US soldiers.
  - French student protests escalate into a near revolution as workers strike and bring the country to a standstill; street protests also occur in other European cities, and the ‘spirit of ’68’ becomes an inspiration for student radicals, revolutionaries and militants worldwide.

- **1969**
  - The first wave of US troops is withdrawn from Vietnam after the death of Ho Chi Minh.
  - Yasser Arafat is elected chairman of the Palestinian Liberation Organization (PLO).
  - Charles de Gaulle resigns as president of France after a referendum narrowly rejects constitutional reforms.

### United States

- **1967**
  - The exhibition Homage to Marilyn Monroe held at the Sidney Janis Gallery, New York, exhibits 50 works by various artists.
  - There are now 74 nuclear-powered submarines in operation in the US Navy.
  - Some 100,000 people protest against the Vietnam War in San Francisco, the centre of the Free Love movement during the ‘Summer of Love’.

- **1968**
  - Richard Hamilton holds his first solo exhibition at the Alexander Iolas Gallery, New York.
  - NASA launches Apollo 7, the first manned Apollo mission.
  - Dr Martin Luther King is assassinated in Memphis, Tennessee: a week of rioting and looting in American cities follows.
  - Senator Robert Kennedy, brother of President John F. Kennedy and front-runner for the Democratic presidential nomination, is assassinated in Los Angeles after winning the California primary.
  - Richard Nixon is elected 37th president of the United States against Hubert Humphrey.

- **1969**
  - The Woodstock music festival is held in upstate New York, attended by over 500,000 people; it becomes associated in the popular imagination with the youth culture of the late 1960s.
  - The Stonewall riot in New York begins the campaign for Gay Liberation, a movement that becomes part of a larger struggle for equal rights for oppressed groups, including racial minorities and women.
  - Apollo 11 is launched from Cape Kennedy in Florida; astronaut Neil Armstrong becomes the first man to set foot on the surface of the moon.
Activity

Many of Warhol’s images were produced using the technique of photo-silk screen printing. This involves processing a photograph onto a screen and adding colours through use of ink, stencils and brushes.

To achieve a similar effect you will need the following equipment:

- A frame slightly larger than A4 and a flat surface on which to work.
- Some organdie (fine mesh), gum strip, varnish and a staple gun.
- Access to a photocopier, an image and some paper on which to print.
- A squeegee and some washable water-based silk-screen printing inks.

1. Using the frame, stretch the organdie, stapling the mid point of each side and folding the corners in. Stick the brown gum strip tape on all sides, to create a good straight edge. Varnish the sides three times to preserve the frame and prevent it perishing during washing.

2. Take a photograph of yourself, or choose a famous image. Photocopy the image to life-size, roughly A4 and make five extra copies. Cut out just the dark areas of one of the photocopies, this will turn it into a stencil. Turn the stencil over to check that there is enough information in your design to read face details. On the other photocopies you can cut out the light areas, or experiment with other abstract shapes and patterns. Keep one “whole” for later to overprint.

3. The photocopy with the dark areas removed will work as an image on its own. First lay your photocopy on top of another photocopy. Make sure you keep two for overprinting.

4. Image side up. Place the screen over it, pour a small amount of ink into the frame at the top of the image. Now take the squeegee and pull the ink across the frame.

5. Repeat this so that one image can remain and the second can be over-printed, or even mis-registered, you might use another colour here. Then repeat printing onto plain paper.

6. To create more permanent stencils use stencil card, or lay your used stencil out on newspaper. When it dries the ink will harden so that it can be reused. The used stencils can be recycled to create vibrantly coloured collages.

To keep the teeth white, cut them out separately and leave in place on the photocopy. They will stick to the screen once the ink is drawn across the screen and remain there.
A wealth of additional information about Pop Art can be found online and in print.

On the NPG website
- A PDF of this pack.
- A free sample of the audio guide for the exhibition.

NPG exhibitions,

The National Portrait Gallery Woodward Portrait Explorer on CDROM is an invaluable collection of over 10,000 images from the collection combining fascinating portraits, stories, facts and comments. Price £20.00


Portraits connected to Pop Art in the NPG collection can be viewed on line at:
http://www.npg.org.uk/live/search/peopleList.asp?name= &gender= &search=as&desc=&grp=4 %3BArtist+grouping&occ=&grpNoJs=&subGroup=1075 %3BPop+artists

Some suggestions of useful weblinks and books are listed below.

The Andy Warhol Museum
www.warhol.org

Scottish National Gallery of Modern Art Museum.
Includes work by Lichtenstein, Paolozzi, Hockney, Caulfield, Kitaj and others.
www.nationalgalleries.org/collection

http://whitney.org/

The Metropolitan Museum of Art
http://www.metmuseum.org/en

Includes work by Johns, Warhol, Rauchenberg.

Pop Portraits in Tate Britain, London
http://www.tate.org.uk/collections

Some suggestions of useful weblinks and books are listed below.

Further Reading

Pop Portraits

Pop Art
Lucy Lippard with contributions by Lawrence Alloway, Nancy Marmer, Nicolas Calas. Thames and Hudson, London, 1966

The Rise of the Sixties, American and European Art in the Era of Dissent 1955-69
Thomas Crow. The Everyman Art Library, 1996

Prints and Visual Communication

Portraiture

Oxford History of Art. Portraiture

Ways of Seeing

Pop Art 1955-1970

Also at the NPG

Private View: British Pop and the 60s Art Scene
Room 31 case display
September 24 - March 2008
Portraits of Pop Art Protagonists