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## The Museum of Modern Art

MAJOR EXAMPLES OF 1960S POP ART JUXTAPOSED WITH CONTEMPORARY WORKS THAT  
EXTEND POP'S SOCIAL AND STYLISTIC CONCERNS

For Immediate Release  
September 2000

Exhibition Features Pop Masters Including Andy Warhol, Roy Lichtenstein,  
Claes  
Oldenburg, and Richard Hamilton, and a Successive Generation of Artists  
Using the Vocabulary of Pop, such as Jeff Koons, Cindy Sherman, Kiki  
Smith, and Damien Hirst

*Pop and After*  
September 28, 2000–January 2, 2001  
Second Floor

The various paths opened by Pop art in the 1960s are among the most traveled in contemporary art, having served as a source for several enduring veins of complex creativity. In *Pop and After*, major works of the 1960s by American and European artists that focus on the language of mass media and the iconography of consumer culture are juxtaposed with contemporary art that extends the stylistic and social concerns of Pop art. Pop masters such as Andy Warhol, Jasper Johns, Roy Lichtenstein, Claes Oldenburg, and Tom Wesselmann are featured alongside artists of the 1980s and 1990s including David Hammons, Jeff Koons, Cindy Sherman, Kiki Smith, and Damien Hirst, among others. Organized by Kirk Varnedoe, Chief Curator, Department of Painting and Sculpture, the exhibition features paintings, sculptures, drawings, photographs, and prints. *Pop and After* is on view from September 28, 2000, through January 2, 2001, as part of *Open Ends*, the third and final cycle of **MoMA2000**

"Often, Pop's original points of address have been twisted, transmuted, or inverted—boisterous laughter turned to icy mockery, blinkered nationalism dissolved in a more global perspective, and unquestioned prejudices (such as gender stereotypes) held up for questioning," notes Mr. Varnedoe in the brochure for *Pop and After*

While the vivid colors and bold imagery of Pop art are often associated with a distinctive kind of brash dynamism particular to the 1960s, Pop's engagement with the look of mass reproduction and commercial society actually involved complex blends of criticism and affection, optimism and nostalgia. In his baldly deadpan *Campbell's Soup Cans* (1962), Warhol reproduced an object of mass consumption in the most literal sense, stressing the uniformity and ubiquity of the cans, while at the same time subverting the idea of painting as a medium of invention and originality. Similarly, Lichtenstein's painting *Girl with Ball* (1961) challenged the

moral seriousness of art with an image appropriated from an advertisement.

Since the mid-1980s, a younger generation of artists returned to the vocabulary of advertising, comics, and mass media, often transforming or satirizing Pop's original strategies. Hirst's series of altered, self-advertising pharmacy labels, *Last Supper* (1999), recalls Warhol's *Campbell's Soup Cans*, with new overtones of pathology, self-promotion, and religious cynicism. The comic book style, so brightly philistine in Lichtenstein's early works, turns up more darkly surreal and quirky in the black-and-white drawings of recent artists such as Mike Kelley and Raymond Pettibon. Likewise, a new imagery of women by contemporary feminist artists from the 1980s and 1990s reflects the pin-up girls and comic book heroines of the 1960s by Lichtenstein and Wesselmann, but now with a distanced self-consciousness about the artifices involved. For example, Sherman's *Untitled #123* (1983) sends up the whole notion of "cheesecake" poses. Artists such as Vito Acconci expanded upon other devices favored by Pop artists, such as scale. Acconci's *Adjustable Wall Bra* (1990) invites visitors to settle into its giant cups and listen to the radio, recalling Oldenburg's oversized soft sculptures of the 1960s in socially mischievous ways.

Pop artists' use of public symbols such as flags, maps, and logos also gave many artists of the 1980s a key device for more intently pointed satires of social ills, from racism to rampant consumerism. Hammons's *African-American Flag*, for instance, is a flag of the United States rendered in colors symbolizing African heritage.

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