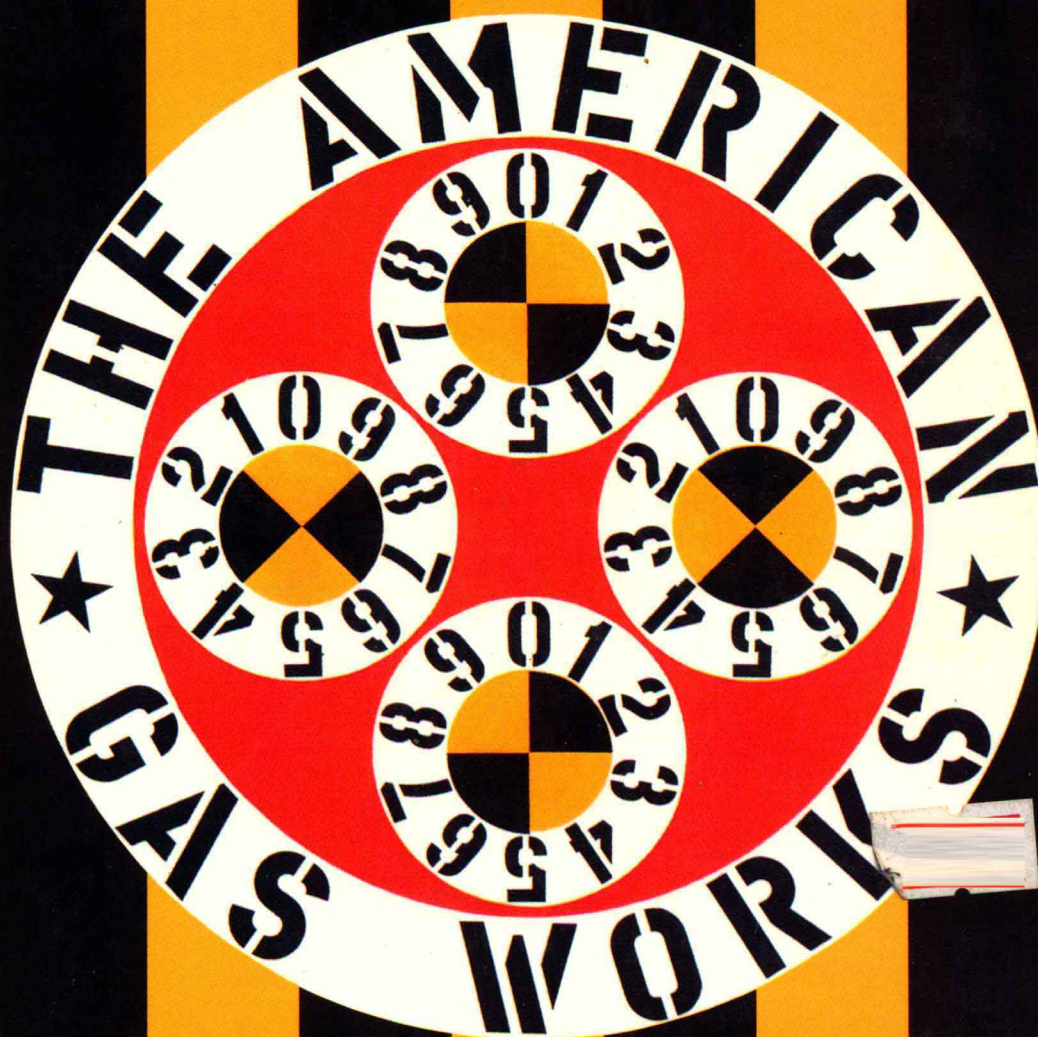


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*of*  
POP ART



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POP ART



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ISBN 1 85326 864 X

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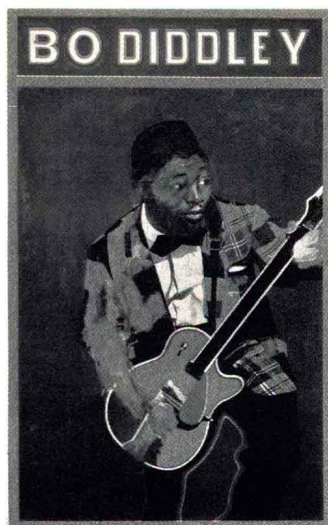
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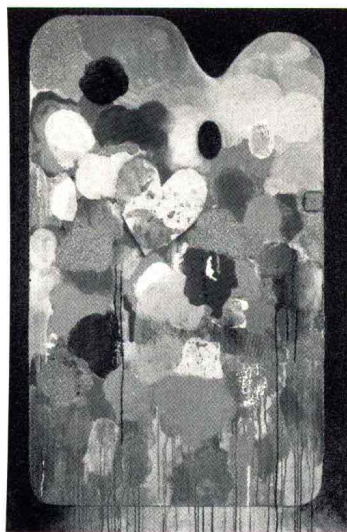
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# POP ART

Pop art, which developed independently in Great Britain and the United States in the 1950s, and later in Continental Europe as well, was an attempt to close the gap between art and everyday reality. It is no longer entirely clear who coined the term pop art. At the beginning of the 1950s, young artists began to meet at the Institute of Contemporary Art in London, and in 1952 the Independent Group came into being. The Independent Group put on several exhibitions, including one at the Whitechapel Art Gallery in 1956, for which Richard Hamilton created his collage *Just What Is It That Makes Today's Homes So Different, So Appealing*, a work in which much of the agenda of the pop art movement is summarised. All the clichés of consumerism are depicted here, from the advertisement for sexy underwear to the world of cars, pin-ups and bodybuilding, television, comic strips and illustrated magazines. Many pop artists openly embraced the world of consumerism and its products, which they made into icons of the modern world. The original impetus for pop art in North America came from New York, where different economic and political conditions made its imagery considerably more radical and direct, while Los Angeles and San Francisco became the most important centres for pop art on the west coast of America. Under the influence of Dadaism and Surrealism, artists like Robert Rauschenberg and Jasper Johns began to put the new ideas into practice. One of the movement's principal aims was to establish links between art and everyday life. Of all the numerous well-known pop artists, Andy Warhol came to be regarded as the incarnation of everything pop art stood for. The most important portrayer of everyday objects in American pop art, Claes Oldenburg, took familiar, seemingly trivial items and turned them into monumental modern icons. His mildly ironic commentaries on the American way of life made his huge representations of mass-produced industrial products the best-known emblems of pop art, not only in North America but in Europe as well. Pop art spread somewhat later from Great Britain to Europe, where it was greeted with great enthusiasm. In the different conditions that prevailed in Europe, the influence of pop art led to the establishment of several pop-related artistic movements, including New Realism and the conceptually different *Nouveaux Réalistes*. The attempt to break down the barriers between real life and art raised the fundamental question of what it is that defines a work of art. The point at which pop art ends and real life begins is by no means clear.



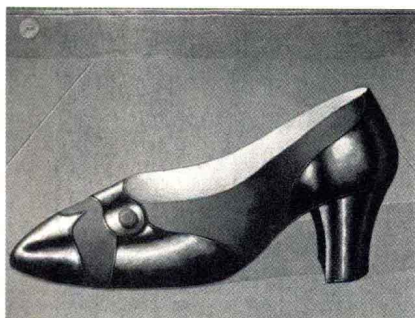
Peter Blake, 1932  
Bo Diddley, 1963  
Acrylic Scotchtape on hardboard, 122 x 76 cm  
Cologne, Museum Ludwig



Jim Dine, 1935  
Pleasure Palette, 1969  
Paper and oil on canvas, 152 x 102 cm  
Cologne, Museum Ludwig



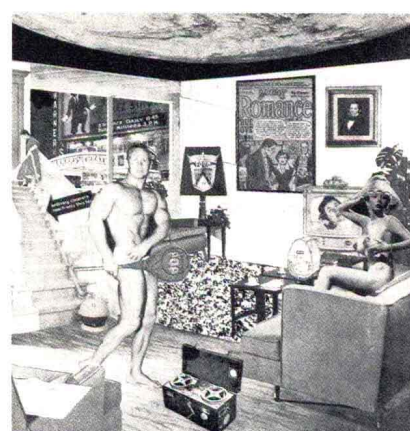
Öyvind Fahlström, 1928-1976  
Roulette, Variable Painting, 1966  
Mixed media, 152,5 x 166 cm  
Cologne, Wallraf-Richartz-Museum



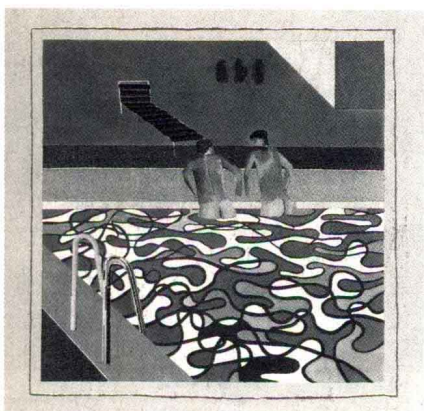
Domenico Gnoli, 1933-1970  
Profile of a Shoe, 1966  
Oil on canvas, 110 x 139,5 cm  
Cologne, Museum Ludwig



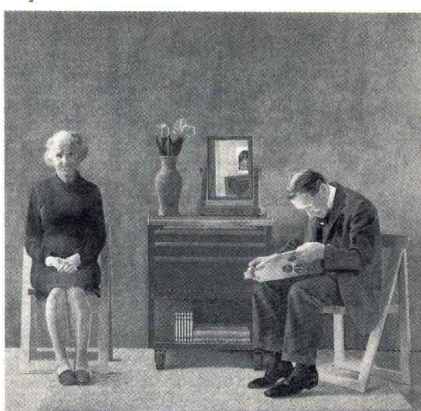
Bruno Goller, 1901  
Various Pictures, 1955  
Oil on canvas, 170 x 140 cm  
Cologne, Museum Ludwig



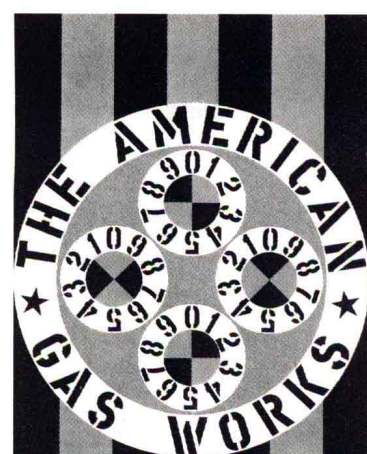
Richard Hamilton, 1922  
Just What Is It that Makes Today's  
Homes so Different, so Appealing? 1956  
Collage, 26 x 25 cm  
Tübingen, Kunsthalle



David Hockney, 1937  
Two boys in a Pool, 1965  
Acryl on canvas, 60 x 60 cm  
Private Collection



David Hockney, 1937  
My Parents, 1977  
Oil on canvas, 183 x 183 cm  
London, The Tate Gallery



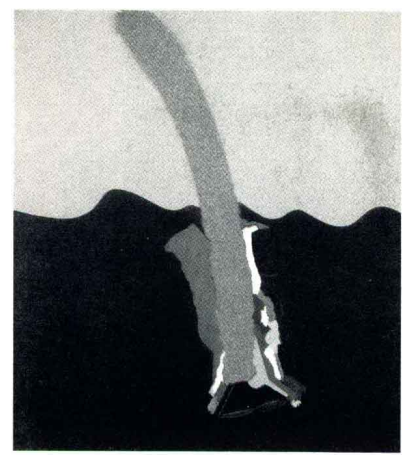
Robert Indiana, 1928  
The American Gas Works, 1962  
Acryl on canvas, 152,5 x 122 cm  
Cologne, Museum Ludwig



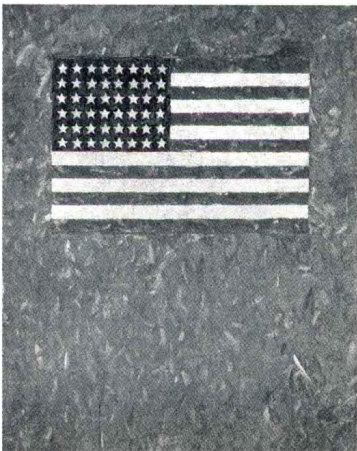
Robert Indiana, 1928  
'LOVE', 1968  
Silk screen, 86 x 86 cm



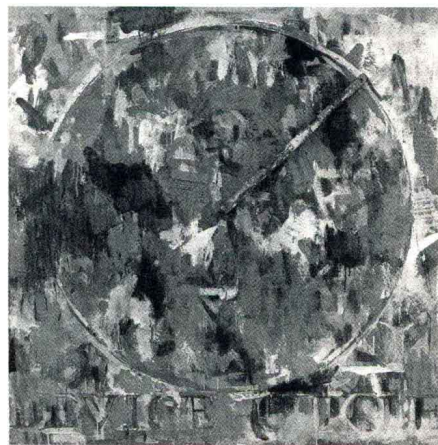
Allen Jones, 1937  
Perfect Match, 1967  
Oil on canvas, 208 x 93 cm  
Cologne, Museum Ludwig



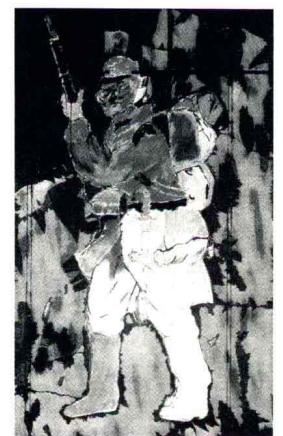
Allen Jones, 1937  
Figure Falling, 1964  
Oil on canvas, 273 x 244 cm  
Cologne, Museum Ludwig



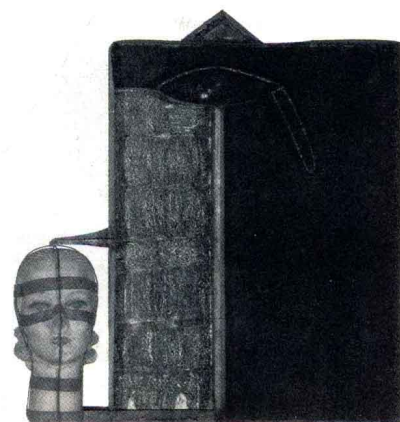
Jasper Jonhs, 1930  
Flag on Orange Field, 1957  
Encaustic on canvas, 167 x 124 cm  
Cologne, Museum Ludwig



Jasper Jonhs, 1930  
Device Circle, 1959  
Oil on canvas, 101,5 x 101,5 cm  
Private Collection



Ronald B. Kitaj, 1932  
Austro-Hungarian Footsoldier, 1961  
Oil and collage on canvas, 152,5 x 91 cm  
Cologne, Museum Ludwig



Edward Kienholz, 1927  
Night of the Night, 1961  
Mixed media, 77 x 74 x 20 cm  
Cologne, Museum Ludwig



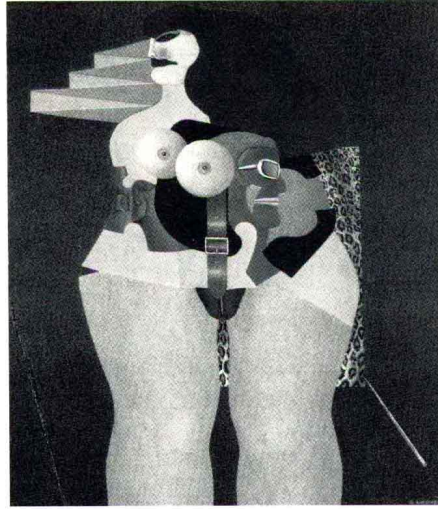
Roy Lichtenstein, 1923  
M-Maybe (A Girl's Picture), 1965  
Oil on canvas, 152 x 152 cm  
Cologne, Museum Ludwig



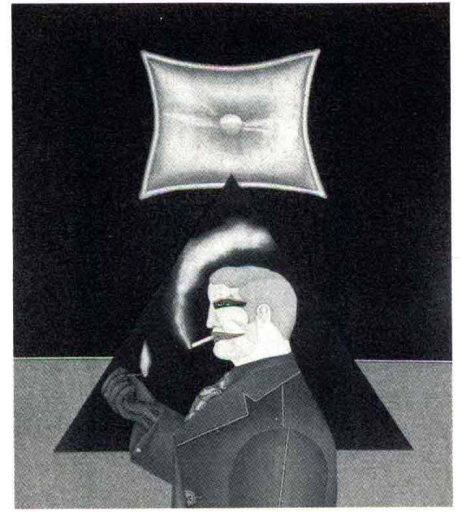
Roy Lichtenstein, 1923  
Okay, Hot Shot, 1963  
Oil and magna om canvas  
Private collection



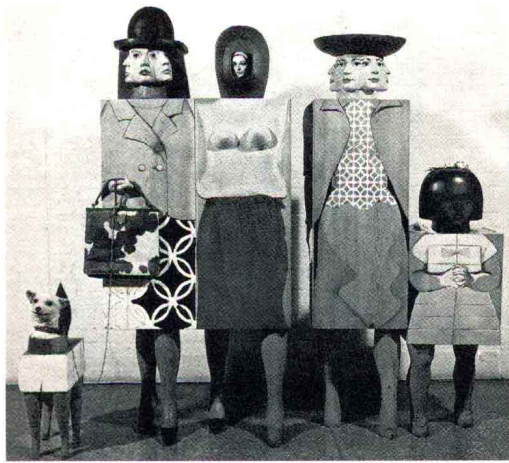
Richard Lindner, 1901-1978  
Disneyland, 1965  
Oil on canvas, 203 x 127 cm  
Cologne, Museum Ludwig



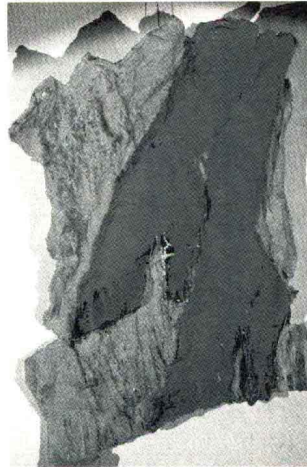
Richard Lindner, 1901-1978  
Leopard Lilly, 1966  
Oil on canvas, 177,8 x 152,4 cm  
Cologne, Museum Ludwig



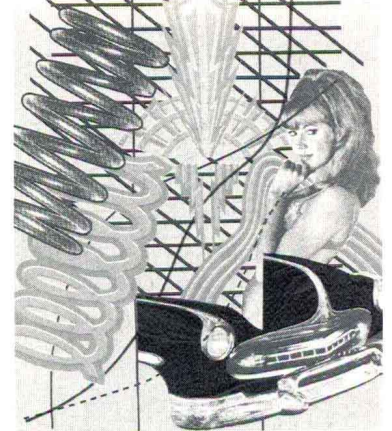
Richard Lindner, 1901-1978  
Pillow, 1966  
Oil on canvas, 177,8 x 152,4 cm  
Cologne, Museum Ludwig



Marisol (Escobar), 1930  
Women and Dog, 1964  
Wood, and miscellaneous items, 183 x 208 x 41 cm  
New York, Whitney Museum of American Art



Claes Thure Oldenburg, 1929  
Green Legs with Shoes, 1961  
Plaster, wires, textiles, metal  
and enamel paint, 149 x 100 x 20 cm  
Cologne, Museum Ludwig



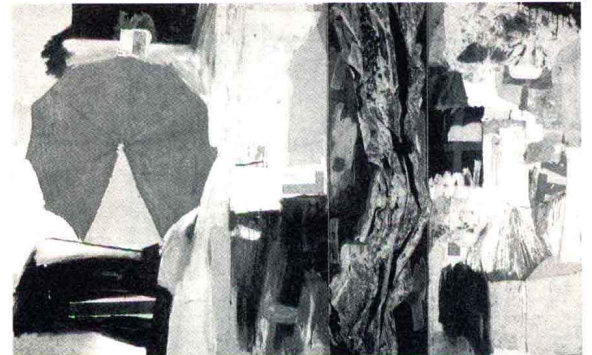
Peter Phillips, 1939  
Custom Print No. 1, 1965  
Silk screen, 76,2 x 61 cm  
Private Collection



Mel Ramos, 1935  
Hippopotamus, 1967  
Oil on canvas, 180 x 247 cm  
Aix-la-Chapelle, Neue Galerie



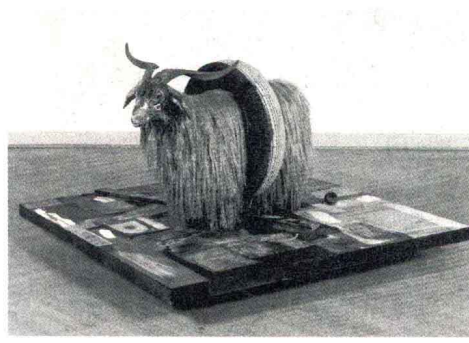
Mel Ramos, 1935  
Tobacco Rose, 1965  
Silk screen in nine colours, 71 x 56 cm  
on cardboard, 71 x 56 cm



Robert Rauschenberg, 1925  
Allegory, 1959  
Combine painting: oil on canvas,  
metal and umbrella - 3 parts, 183 x 305 cm  
Cologne, Museum Ludwig



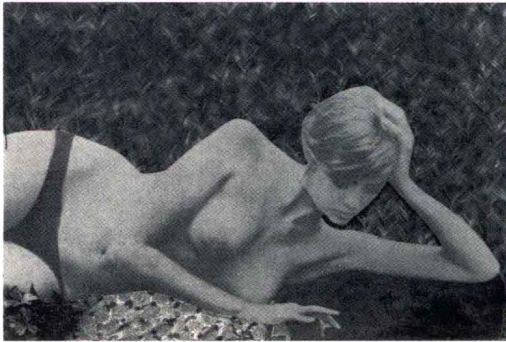
Robert Rauschenberg, 1925  
Retroactive I, 1964  
Silk screen  
Hartford (Conn.), Wadsworth Atheneum



Robert Rauschenberg, 1925  
Monogram, 1955/59  
Mixed media, 106,7 x 162,6 x 163,8 cm  
Stockholm, Moderna Museet



Robert Rauschenberg, 1925  
The Tree-frog, 1964  
Silk screen and oil on canvas, 244 x 183 cm  
Cologne, Wallraf-Richartz-Museum



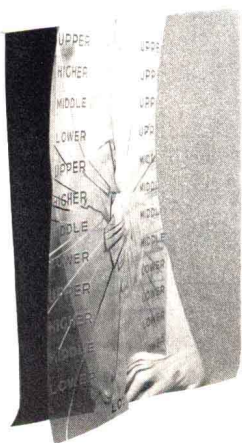
Martial, Raysse, 1936  
Simple and Quiet Painting, 1965  
Mixed media, 130 x 195 cm  
Cologne, Wallraf-Richartz-Museum



Martial, Raysse, 1936  
Élaine Sturtevant, 1968/69  
Acryl on canvas and neon-light, 160 x 96 cm  
Private Collection



Martial, Raysse, 1936  
Remember Tahiti in September '62, 1963  
Acryl, screen print and objects on canvas  
Humbleback (Denmark)  
Louisiana Museum of Modern Art



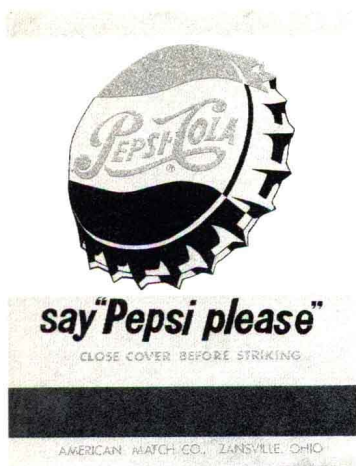
James Rosenquist, 1933  
Down Draft, 1968  
Mixed media, 168 cm high  
Private Collection



James Rosenquist, 1933  
Untitled (Joan Crawford says...), 1964  
Oil on canvas, 242 x 196 cm  
Cologne, Museum Ludwig



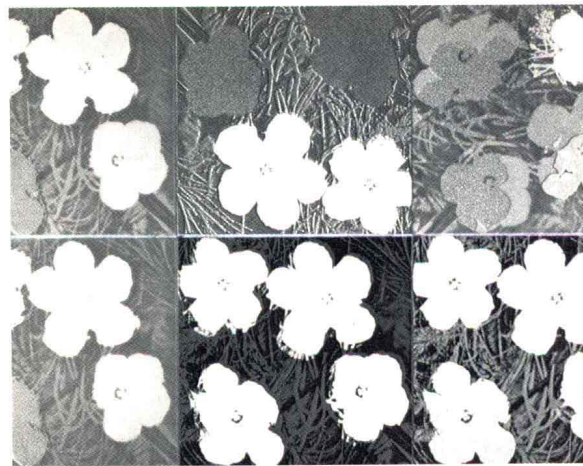
Andy Warhol, 1928-1987  
Jackie Kennedy II, 1965  
Silk screen on canvas, 72 x 61 cm  
Cologne, Wallraf-Richartz-Museum



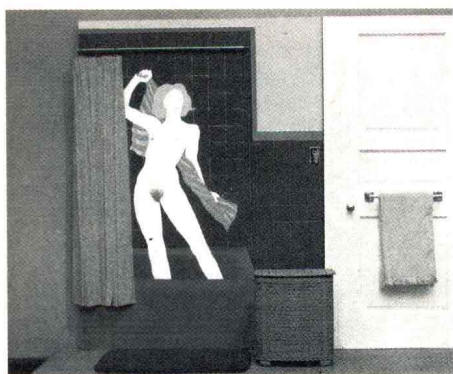
Andy Warhol, 1928-1987  
Close Cover Before Striking (Pepsi-Cola), 1962  
Acryl on canvas with sandpaper, 183 x 137 cm  
Cologne, Museum Ludwig



Andy Warhol, 1928-1987  
Ingrid Bergman (With Hat), 1983  
(Detail), Silk screen, 96,4 x 96,4 cm  
Malmö, Galerie Börjeson



Andy Warhol, 1928-1987  
Flowers, 1964  
Private Collection



Tom Wesselmann, 1931  
Bathclub Collage No. 3, 1963  
Oil on canvas, plastic and  
objects, 213 x 270 x 45 cm  
Cologne, Museum Ludwig

## How to Use this Book

Thirty-nine of the forty prints in this book are easily removed. Open the book and press it onto a flat surface, and grip the desired print firmly with the other hand. Pull it diagonally from the binding and it will come away leaving a clean edge. It is now ready for framing. The first print in the book may be cut away with a scalpel or knife. Alternatively, you may wish to keep the book intact as a valuable reference source.

The prints are suitable for framing using ready-made framing kits, available from framing, print and poster shops. The simplest of these kits are the clip-style frames which consist of a backing board, a sheet of backing paper (usually white with a black verso), a perspex or glass front and clips to hold the frame together. You can buy wooden frames complete with cut-out mount. There is a very large range of styles and prices for ready-made frames.

# BO DIDDLEY















