POP Power from Warhol to Koons: Masterworks from the Collection of Jordan D. Schnitzer and His Family Foundation

Pop Art first emerged in Britain and America in the 1950s, tapping into the growth of consumerism in both countries after World War II. However, the movement flourished most strongly in the United States in the 1960s. It began as a revolt by young artists against the prevailing approaches to art and culture and traditional ideas about what art could be. Pop artists turned away from the painterly looseness of the dominant style of abstraction and returned to representational art, creating works with hard edges and distinct forms. For their imagery, they drew inspiration from the world around them, including advertising, product packaging, music, comic books, and film. Many artists even adopted the graphic style and techniques of commercial printing and comic books, and engaged with mass production by creating prints and sculptures in

multiples. Art critics were horrified by their work and use of such “low” subject matter.

Though Pop Art declined in the 1970s, a new generation of Pop, or Neo-Pop, artists emerged in the late 1980s. Like their Pop predecessors, Neo-Pop artists also looked to the world around them for inspiration, drawing subjects from everyday objects and popular culture, as well as exploring contemporary trends and social and political issues.

POP Power from Warhol to Koons showcases over one hundred works on paper and sculptures from many of the well-known figures of Pop and Neo-Pop Art, highlighting the techniques and approaches common to both movements, the differences between them, and the varied styles of individual artists. While Pop and Neo-Pop artists all borrowed from popular imagery, each movement speaks to the issues, aesthetics, and culture of their own contemporary moment.

Andy Warhol

American, 1928–1987

Queen Elizabeth II of the United Kingdom from the portfolio “Reigning Queens (Royal Edition),” 1985

Screenprint with diamond dust

Andy Warhol
American, 1928–1987

Queen Ntombi Twala of Swaziland
from the portfolio “Reigning Queens (Royal Edition),” 1985
Screenprint with diamond dust

These six prints are from a special “Royal” edition of Warhol’s Reigning Queens series, which consists of four variously designed and inked images of four different queens: Beatrix of the Netherlands, Margrethe II of Denmark, Ntombi Twala of Swaziland, and Elizabeth II of the United Kingdom.

In each print, Warhol breaks the image into fragments with overlaid blocks of color, a style he began to adopt in the mid-1970s. Warhol also incorporated

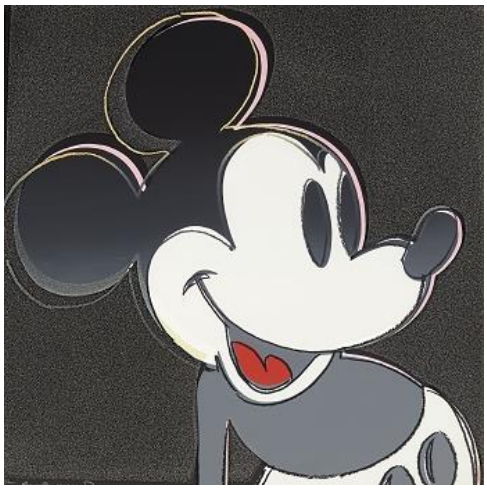
printed lines derived from drawing, and he applied diamond dust exclusively to prints from the “Royal” edition, adding a glittering effect to the works. As he remarked in his characteristic offhand manner, “I really would still rather do just a silkscreen of the face without all the rest, but people expect just a little bit more. That’s why I put in all the drawing.”

Andy Warhol
American, 1928–1987

Marilyn Monroe (Marilyn), ca. 1978
Screenprint

Marilyn Monroe received more sustained attention from Warhol than any other celebrity. His numerous repetitions of her portrait, based on a publicity shot from the 1953 film Niagara, have become some of the most iconic imagery of the movie star. This black-and-white screenprint with reversed tones like a photographic negative provides a completely different feel from the artist's many brightly colored portrayals of the actress. The haunting image reminds us that Warhol first became fascinated with Monroe after her 1962 suicide, similar to his attraction to Jacqueline Kennedy after she experienced the violent assassination of her husband, President John F. Kennedy.

Andy Warhol
American, 1928–1987



Mickey Mouse from the portfolio
“Myths,” 1981
Screenprint with diamond dust

The Shadow from the portfolio
“Myths,” 1981
Screenprint with diamond dust

Warhol’s Myths series presents ten different popular culture icons, ranging from Santa Claus and Superman to Dracula and the Wicked Witch of the West. In the first work, we see Walt Disney’s iconic mouse set against a dark background covered in diamond dust, adding a bit of glitz and glamour to the beloved cartoon character. The artist later produced other depictions of Mickey Mouse, sometimes repeated twice or in a grid,

techniques he is also known for using in portrayals of famous figures like Marilyn Monroe and Elvis Presley.

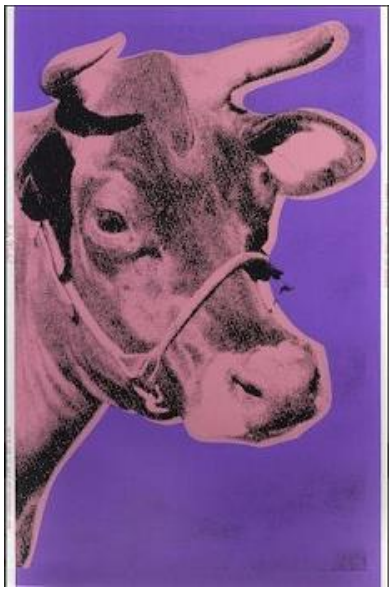
In the second work, Warhol makes a nod to his own celebrity by portraying himself as The Shadow, a 1930s crime-fighting hero made famous by radio programs, a pulp magazine, a series of novels, and comic strips.

Andy Warhol

American, 1928–1987

Cow, 1976

Screenprint on wallpaper



Andy Warhol

American, 1928–1987

Fiesta Pig, 1979

Screenprint

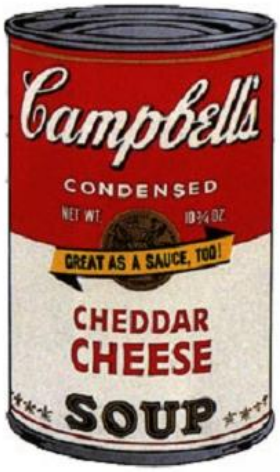
Robert Indiana
American, 1928–2018

Chosen Love, ca. 1995
Rug woven from skein-dyed, hand-carved, and hand-tufted archival New Zealand wool

Robert Indiana first portrayed the word “love” in 1961 in a small painting titled 4-Star Love, depicting the single word with four stars stacked above it, an arrangement that inspired the stacking formation of the letters in his famed LOVE composition a few years later. His iconic design quickly became famous as it embodied the idealism of the decade. Indiana repeated the motif in different colors and media, ranging from sculptures, paintings, and prints to rings, postage stamps, and rugs, like this signature example. Although Indiana is often associated with the Pop movement, he was never entirely comfortable with the consumerist nature of Pop Art and often defined himself as an “American painter of signs.”

Andy Warhol

American, 1928–1987



Cheddar Cheese from the portfolio

“Campbell’s Soup II,” 1969

Screenprint

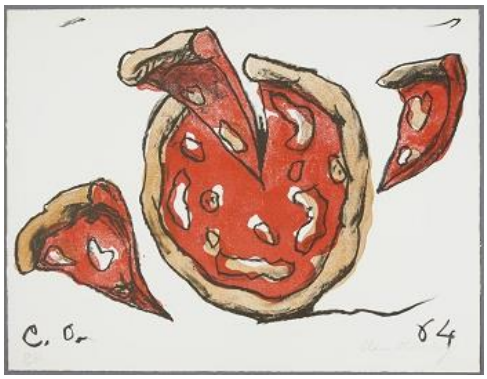
Andy Warhol

American, 1928–1987

Flowers, 1970

Screenprint

Claes Oldenburg
American, born Sweden 1929



Flying Pizza from the portfolio
"New York Ten," 1964, published 1965
Lithograph

Claes Oldenburg was an American artist best known for his playful, monumental sculptures drawn from everyday objects. This lithograph is from New York Ten, a ten-print portfolio that was the first of several publications by New York dealer and publisher Rosa Esman to showcase prints and multiples by Pop artists. The sense of humor Oldenburg and his fellow Pop artists introduced into the American avant-garde in the 1960s is especially evident in Flying Pizza, which spins on its crust like a "hubcap thrown from a wheel." Flying Pizza is believed to be "the first image of pizza in contemporary art."

Claes Oldenburg
American, born Sweden 1929

Profiterole, 1990
Lithograph

Claes Oldenburg
American, born Sweden 1929

Coosje van Bruggen
Dutch, active in the United States, 1942–2009

Profiterole, 1989
Cast aluminum, latex paint, and brass

Oldenburg is celebrated for his monumental sculptures of everyday objects, sometimes translated into soft drooping

materials that are whimsical in their effect. To create the sculpture Profiterole, Oldenburg teamed up with his wife, sculptor Coosje van Bruggen, with whom he frequently collaborated from 1976 until her death in 2009. Both the sculpture Profiterole and its lithographic counterpart of the same name demonstrate Oldenburg's ability to endow uncanny presence even at a small scale. Though crafted out of metal and paint, the sculpture successfully mimics the look of the dessert through its texture and the flowing quality of the chocolate sauce.

Claes Oldenburg
American, born Sweden 1929

Tilting Neon Cocktail, 1983
Stainless steel, cast aluminum, acrylic paint, and Plexiglas

Claes Oldenburg
American, b. in Sweden 1929

Baked Potato from the portfolio “7 Objects in a Box,” 1966
Cast resin, acrylic paint, and Shenango china plate

Oldenburg produced Baked Potato, his first published multiple, for an enterprising project led by publisher Rosa Esman. Esman invited artists to create a “portfolio” of small three-dimensional multiples that were housed in a small wooden art-packing crate. Oldenburg, Roy Lichtenstein, and Andy Warhol were among the seven participating artists.

In order to have his Baked Potato hand-painted and still follow the mass-production concept of the multiple, Oldenburg devised painting instructions and another artist individually painted each example, spraying green paint from a toothbrush for the chives. Oldenburg described the

project as “a balance of individuality, objectivity, and chance.... The multiple object was for me the sculptor’s solution to making a print.”

James Rosenquist
American, 1933–2017

Terrarium, 1978
Lithograph

James Rosenquist
American, 1933–2017

Caught One Lost One for the Fast Student or Star Catcher from the series "Welcome to the Water Planet," 1989
Lithograph, colored and pressed paper pulp, and collage

Rosenquist's early job as a billboard painter helped inspire his Pop style, characterized by collage-like juxtapositions of diverse photorealist elements in a variety of sizes. The series Welcome to the Water Planet was one of his earliest collaborations with printmaker Kenneth Tyler, who promised Rosenquist handmade paper as big as he could want.

The artist began this series with a vague idea of slow heating popcorn, tied to his growing ecological concerns. Here, a shiny pot is set against a backdrop of the universe with an explosion of white specks included alongside a rock that seems to have fallen from space.

James Rosenquist

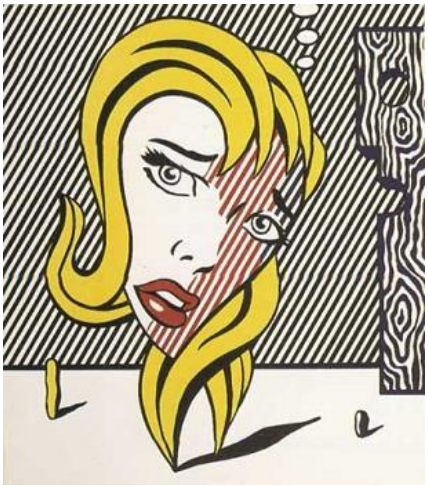
American, 1933–2017

The Stars and Stripes at the Speed of Light, 2000

Lithograph

Roy Lichtenstein

American, 1923–1997



Blonde from the series “Surrealist,” 1978

Lithograph

Roy Lichtenstein
American, 1923–1997

Sweet Dreams Baby! from the portfolio
“11 Pop Artists, Volume III,” 1965
Screenprint

In 1961, Lichtenstein transitioned from an Abstract Expressionist mode to his singular Pop Art style, which mimicked the subject matter and look of cheap comic books and advertisements. One of Lichtenstein’s earliest Pop Art prints, Sweet Dreams Baby! exemplifies the artist’s hallmark style in its depiction of a single comic-strip frame, freezing just after the dramatic moment that a fist connects with a man’s face. The use of bold primary colors and Ben-Day-style dots, a printing method used in comic books to create shading and secondary colors, is very typical of Lichtenstein’s signature technique.

Roy Lichtenstein
American, 1923–1997

Thunderbolt, 1966
Felt

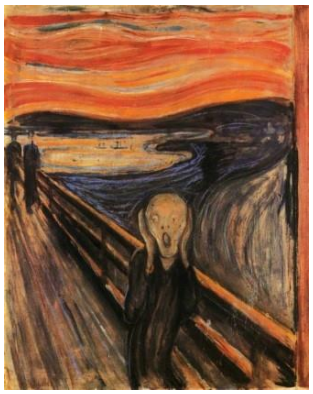
Roy Lichtenstein
American, 1923–1997

Reflections on The Scream from the series “Reflections,” 1990
Lithograph, screenprint, woodcut, and metallized PVC collage with embossing

This print’s depiction of a crying baby makes a tongue-in-cheek reference to Norwegian Symbolist painter Edvard

Munch's iconic painting The Scream. Titled Reflections on The Scream, Lichtenstein's print is derived from the comic book Blondie at Home Sweet Home, and makes use of semi-abstract strips of color and pattern to suggest that the image is behind glass or reflected in another surface.

In the artist's words, "The reflections are just an excuse to make an abstract work, with the cartoon image being supposedly partly hidden by the reflections."



Edvard Munch (Norwegian 1863-1955)
The Scream, 1893. Oil, tempera, pastel, and crayon on cardboard, 36 x 28 7/8 in
Munch Museum, Oslo, Norway

Roy Lichtenstein
American, 1923–1997

Landscape 7 from the portfolio
“Ten Landscapes,” 1967
Screenprint on four-ply board, with iridescent silver Mylar, tipped onto composition board

Landscape 9 from the portfolio
“Ten Landscapes,” 1967
Screenprint with color chromogenic photographic print, laid down on four-ply rag board, tipped down onto composition board

Roy Lichtenstein
American, 1923–1997

Sunshine through the Clouds from the series “Landscapes,” 1985
Lithograph, woodcut, and screenprint

Sunshine through the Clouds and the two landscapes nearby demonstrate Lichtenstein’s inventiveness in printmaking and his creative wit in continually finding new applications for his unique Pop style. Landscape 7 and Landscape 9 were part of the artist’s first solo print portfolio, a collection of ten reductive landscapes in which he experimented with synthetic materials such as Mylar. Sunshine through the Clouds, dated almost twenty years later, includes strata of mechanical-looking hatching with stylized painterly brushstrokes. In this later work, there is a shifting atmospheric depth that rivals Abstract Expressionism, the style Lichtenstein worked in before becoming a leading Pop artist.

Roy Lichtenstein

American, 1923–1997

Tea Service, 1984

Ceramic

Niki de Saint Phalle

French, active in the United States, 1930–2002

Untitled from the portfolio “Eight by Eight to Celebrate the Temporary Contemporary,” 1983

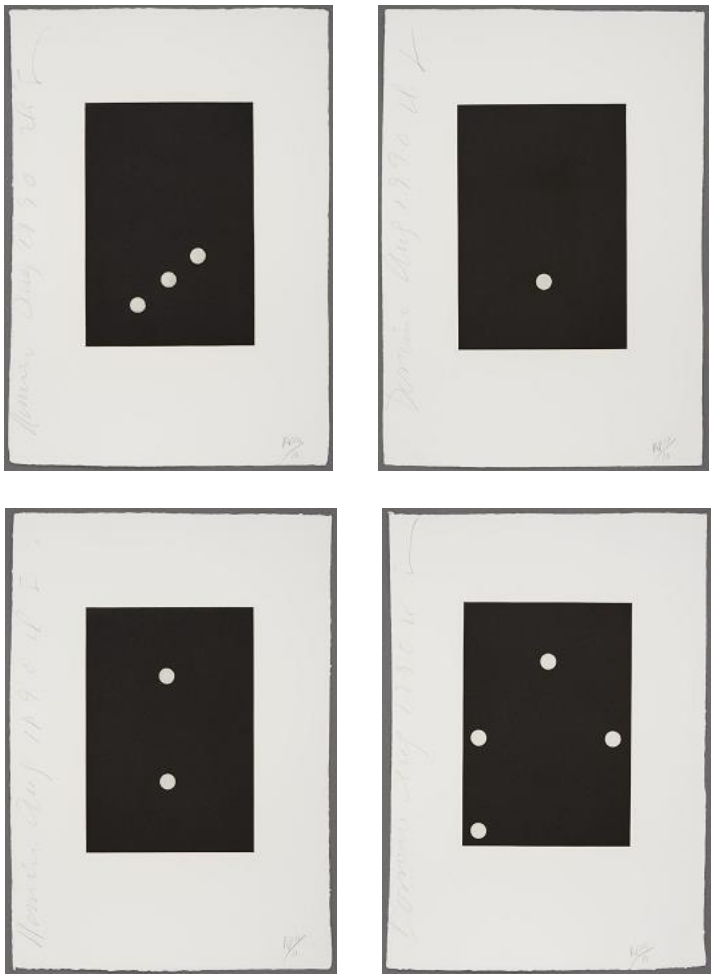
Lithograph

Known for her colorful, cartoon-like sculptural figures, Saint Phalle has often been associated with Pop Art because of her paintings and assemblages from the early 1960s, where she incorporated found objects and

references to urban life and mass media. Although this work was created several years later, it presents the familiar image of a letter and focuses on contemporary subject matter. The letter itself includes the names Agnes, which is possibly a reference to Saint Phalle's birth name (Catherine Marie-Agnès Fal de Saint Phalle), and Clarice, likely a nod to Saint Phalle's good friend, Clarice Price.

Donald Sultan
American, b. 1951

Dominoes, 1990
Aquatint



Sultan typically isolates everyday objects and magnifies, simplifies, and abstracts them. These include both simple manufactured items, such

as dominoes and playing cards, and organic forms like fruit and flowers. He has described his work as “heavy structure, holding fragile meaning.” The four aquatints here were the final impressions in the artist’s proof edition of the Dominoes portfolio. Artist’s proofs are part of a small edition of prints made in addition to the regular numbered edition and are traditionally owned by the artist, making them rare. In keeping with Sultan’s distinctive style, each print presents an enlarged domino tile that has been reduced to a solid black rectangle with white circles representing the small spots found on a domino.

Donald Sultan

American, b. 1951

Button Flower Yellow, Sept 17, 2014, 2014

Screenprint with enamel ink and flocking on 2-ply museum board

Button Flower Red, Sept 16, 2014, 2014

Screenprint with enamel ink and flocking on 2-ply museum board

Button Flower Aqua, Sept 15, 2014, 2014

Screenprint with enamel ink and flocking on 2-ply museum board

Donald Sultan

American, b. 1951

Red Lantern Flowers, April 16, 2014, 2014

Painted aluminum on polished stainless steel base

Donald Sultan

American, b. 1951

Mimosa, April 30, 2015, 2015

Screenprint with flocking

Sultan began his extensive explorations of mimosas in paintings, drawings, and prints after he received a gift of mimosa blossoms from a friend in the South of France. Mimosa, April 30, 2015 distills the mimosa plant into

flattened disks representing the blooming flowers and broad luscious green strokes denoting the leaves. For the artist, “the closer you work from reality the more abstract things can get.”

While titles like Mimosa and Red Lantern Flowers evoke connections with Asia, the visual poetry and punch of Sultan’s works suggest a modern kind of calligraphy.

Keith Haring

American, 1958–1990

Pop Shop V, 1989

Screenprint

Keith Haring

American, 1958–1990

Two Untitled Prints, 1987

Screenprint

Keith Haring

American, 1958–1990

Dog, 1986

Screenprint on painted wood

Featuring bold color and outlines, the wooden sculpture Dog portrays the simple shape of one of Haring's iconic canine images densely filled with his recognizable cartoonish forms, including animals and human figures. What started as an undefined creature in Haring's art later morphed into dancing, barking, and biting dogs, recurring motifs that could be understood as stand-ins for human beings. While Haring's standing human-like dog figures, like we see here, sometimes refer to break dancing, artistic performance, or oppressive authority, his dogs also allude to Anubis, the ancient Egyptian jackal-headed god who watches over the dead.

Keith Haring

American, 1958–1990

Pop Shop VI, 1989

Screenprint

Keith Haring

American, 1958–1990

Two selections from Pop Shop

Quad II, 1988

Screenprint

Haring began as a graffiti artist who illegally drew in white chalk on unused black advertisement backboards in New York City subways. Later, he named several of his series of small prints, each group having its own bright color scheme and suggested narrative, after the Pop Shop he established in New York's SoHo neighborhood in 1986. The Pop Shop sold T-shirts and novelty items sporting Haring's and other artists' imagery. Haring's philosophy of the Pop Shop looked back to his earlier subway graffiti: "I wanted to continue this same sort of communication as with the subway drawings. I wanted to attract the same wide range of people, and I

wanted it to be a place where, yes, not only collectors could come, but also kids from the Bronx.”

Keith Haring in His Pop Shop. Photo by Tseng Kwong Chi.

Keith Haring
American, 1958–1990

Self-Portrait (Invitation), 1985
Screenprint

In keeping with his typical graphic and cartoonish style, this self-portrait print depicts the head of Haring, with the artist wearing his characteristic round glasses, on the body of a sphinx-like creature. The tiny screenprint appeared on

the invitation to a dinner honoring Haring at New York's Palladium nightclub, hosted by art dealers Tony Shafrazi and Leo Castelli.

Keith Haring
American, 1958–1990

Totem, 1988–89
Concrete

This concrete figure, whose deep relief designs could be read as symbolic tattooing or schematic renderings of the body's features, suggests the lid of a modern-day sarcophagus, possessing its own coded mysteries akin to those found in the human-shaped coffins of ancient Egypt. Egyptian hieroglyphics were an important source of

inspiration to Haring as he created his own pictographic language.

Haring once stated, “I am intrigued with the shapes people choose as their symbols to create language. There is within all forms a basic structure, an indication of the entire object with a minimum of lines, that becomes a symbol.”

Julian Opie
English, b. 1958

Cityscape?, 1998
Screenprint

Julian Opie

English, b. 1958

Imagine you are driving, 1998

Screenprint

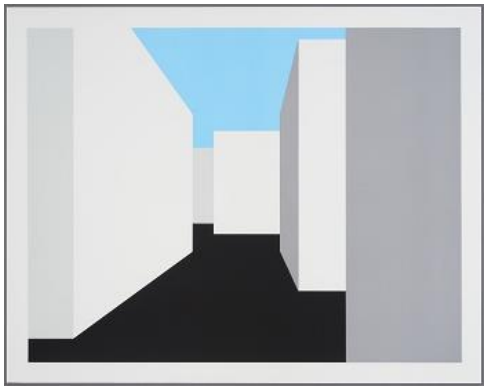
Cars?, 1998

Screenprint

Much of Opie's work in the late 1990s, like the works we see here, simulated the symbolic landscape of computer games, where the viewer is invited into a stylized representation of the world, usually devoid of human presence. With a monotone sky, featureless landscape, and road markings disappearing as they rush toward the vanishing point, the appropriately titled Imagine you are driving suggests a game in which the participant goes on a virtual journey. While Opie wants his stylized settings to look like places "you'd want to escape into," his use of computer imagery could be said to draw attention to their blank and alienating qualities.

Julian Opie

English, b. 1958



Imagine you are walking, 1998

Screenprint

Julian Opie

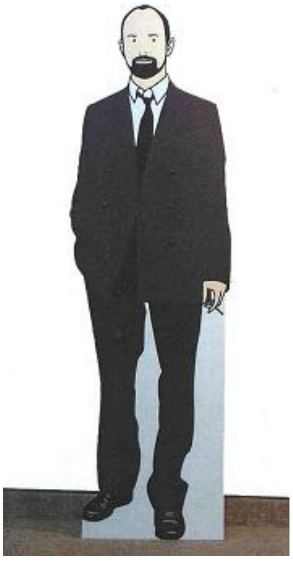
English, b. 1958

Angelica, visitor, 1999

Inkjet on Foamex

Keith, brother in law, 1998

Inkjet on Foamex



Julian Opie

English, b. 1958

Gary, popstar, 1998

Screenprint

One of the youngest artists in the exhibition, Opie has created a body of work that makes a fruitful comparison, visually and conceptually, with the art of the oldest, Roy Lichtenstein. In 1997, Opie began using standardized computer software codes to pare photographs of individuals down to broad simplified lines, color blocks, and circles. The results were button-eyed “portraits,” which became his hallmark in a manner similar to Lichtenstein’s trademark comic-book style.

Opie treated the figure of “Gary” in several versions and media. To create this black-and-white screenprint, he used hand-cut stencils based on his computer alterations of the photograph.

Julian Opie (English, b. 1958). Gary, popstar (with beads and shades), 1999. C-type print on wooden mount, 35 x 29 cm.

Damien Hirst

English, b. 1965

Methamphetamine, 2004

Etching

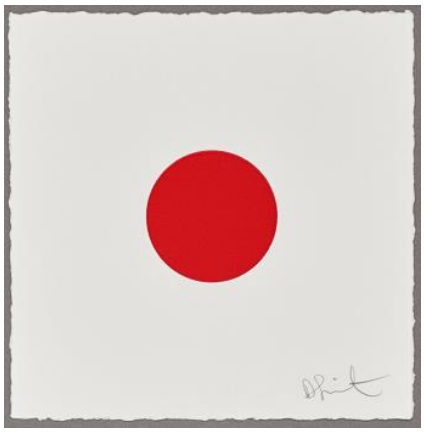
Damien Hirst

English, b. 1965

From the portfolio “40 Woodcut Spots,”

2011-12

Woodcut



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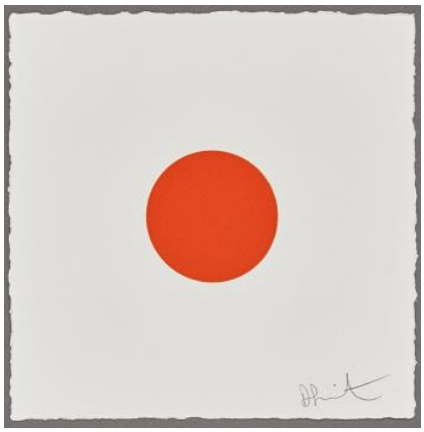
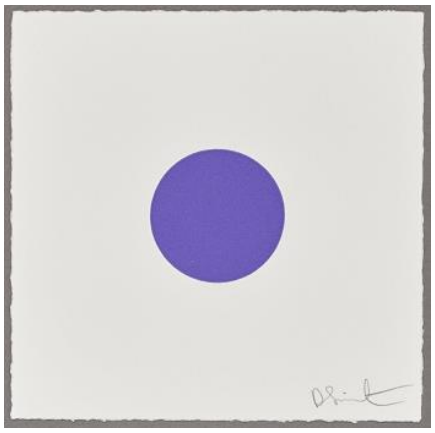
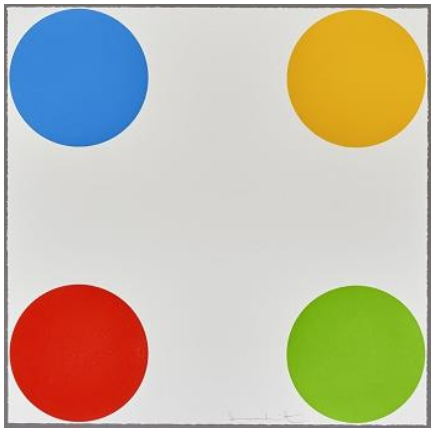


2. Oleandrigenin



3. Isostearic Acid

4. Picrotoxin



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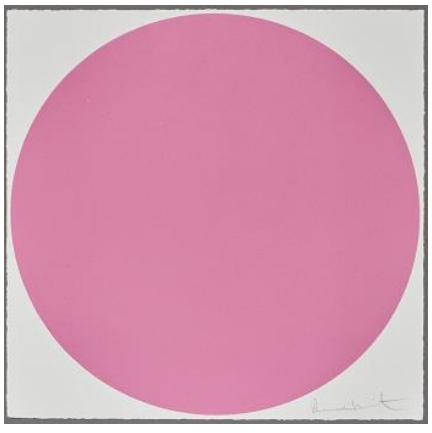

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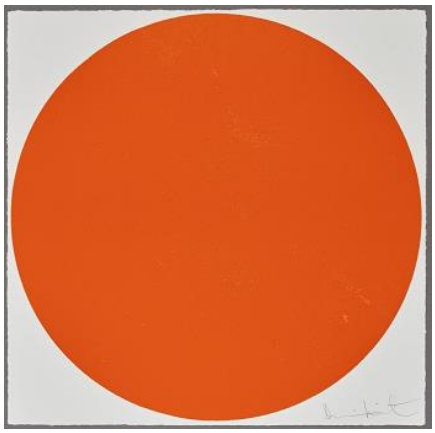

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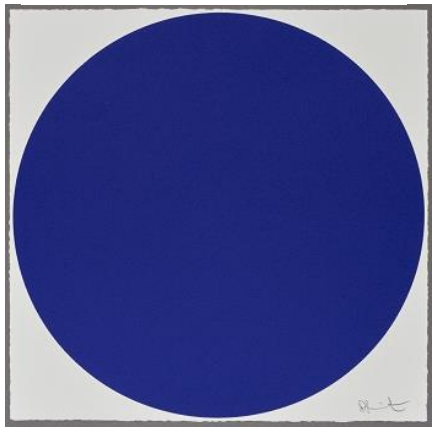
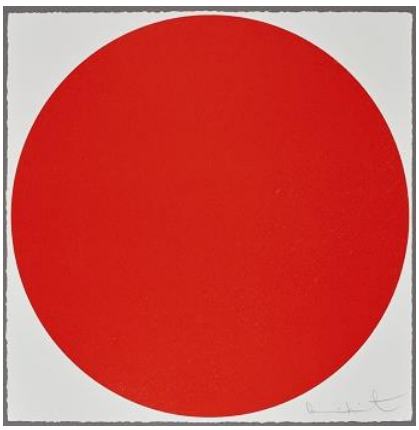


8. Equilin

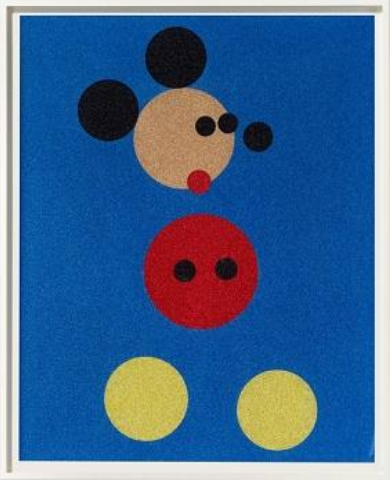


9. Amniotic Fluid

Hirst's series 40 Woodcut Spots derives from The Pharmaceutical Paintings. Known as "spot paintings," The Pharmaceutical Paintings feature single-color circles ranging from pin-hole-sized to sixty inches in diameter, and there are more than one thousand in existence. Beginning this "infinite" series in 1986, the artist painted the first few dozen, and then left the instructions and task to assistants. In the early 1990s, Hirst began titling the works after chemical compounds used by the pharmaceutical industry. The nine woodcuts here have been selected from the larger group of forty to demonstrate the variety of sizes and compositions, as well as the mechanistic and minimalistic designs that characterize Hirst's spot paintings and prints.

Damien Hirst

English, b. 1965

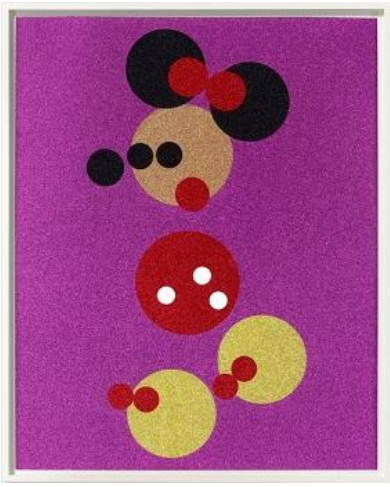


Mickey, 2016

Screenprint with glitter

Minnie, 2016

Screenprint with glitter



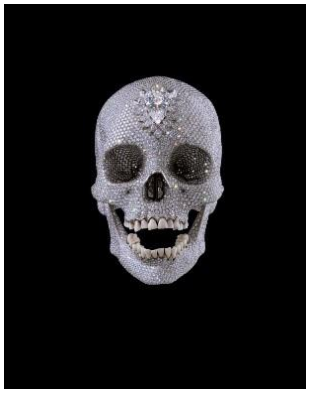
Damien Hirst
English, b. 1965

Victory over Death from the portfolio
“Memento,” 2008
Photogravure etching

Victory over Death is based on an image of one of Hirst’s most famous sculptures: the 2007 For the Love of God, a very contemporary take on the artistic tradition of the memento mori, or reminder of mortality. The sculpture consisted of a platinum cast of an eighteenth-century human skull that was covered with 8,601 diamonds and included real teeth.

The print, which depicts the hauntingly beautiful bejeweled skull against a deep black background, compares evocatively with Andy Warhol’s ghostly Marilyn screenprint in the exhibition. More generally, the theme of death runs through both artists’ works, from Hirst’s sharks and other

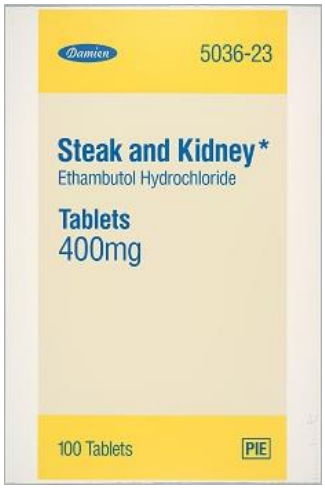
animals preserved in formaldehyde to Warhol's images of car crashes and electric chairs.



Damien Hirst (British, b. 1965)
For the Love of God, 2007,
Platinum, diamonds, human teeth,
6 3/4 x 5 x 7 1/2 in. Photo: Prudence Cuming Associates

Damien Hirst
English, b. 1965

Liver Bacon Onions, S.P. from the series "The Last Supper," 1999
Screenprint

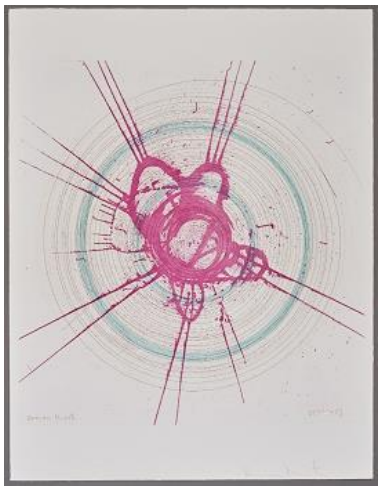


Steak and Kidney Pie* from the series "The Last Supper," 1999
Screenprint

Resembling banners or flags, these screenprints magnify the minimalist style of pharmaceutical packaging. Hirst inscribes himself within each work as drug manufacturer by including “Damien” and “DSH” (his middle name being Steven). He replaces the names of drugs with food commonly found on British canteen menus, and transforms the food into brands by adding “*” and “S.P.” Finally, he complements the title for the series, The Last Supper, with the number of different compositions that comprise it: thirteen—one each for Christ and his twelve apostles. For Hirst, medicine, much like religion, compels belief.

Damien Hirst
English, b. 1965

Billy Mill Roundabout from the portfolio "In a Spin, the Action of the World on Things, Volume I," 2002
Etching



Global a Go-Go—for Joe from the portfolio "In a Spin, the Action of the World on Things, Volume I," 2002
Etching

The prints from In a Spin portfolio derive from Hirst's spin paintings. The idea for the paintings developed from a venture with artist Angus Fairhurst. To create these circular-patterned etchings, Hirst attached copperplates to his spin machine; as they rotated, he drew on them with various sharp tools, including needles and screwdrivers.

The titles of the works in the series frequently refer to popular music and culture as well as rotation. For example, Global a Go-Go pays homage to Hirst's friend Joe Strummer of The Clash, who died suddenly the year after releasing the album Global a Go-Go.

Damien Hirst
English, b. 1965

Beautiful Arrested Development Spin Chair, 2014
Painted chair

Jeff Koons

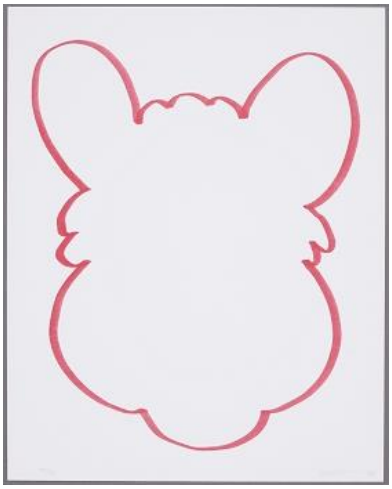
American, b. 1955

Wall Object from Untitled Portfolio, 1995

Stainless steel and plastic

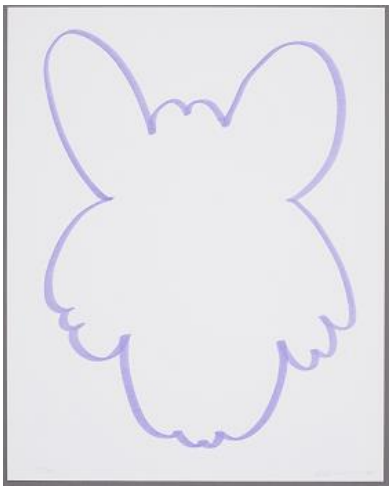
Jeff Koons

American, b. 1955

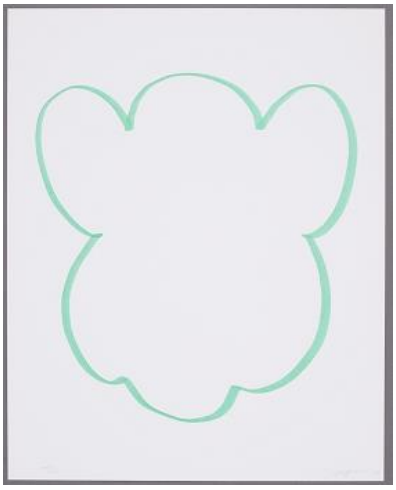


Fun, 1998

Lithograph on coated board



The simple yet playful three-print series Fun from 1998 presents outlined silhouettes of cartoon animal heads. The next year, Koons revisited the imagery by producing a new series, Easyfun, which included a dozen animals. The Easyfun animals were silhouettes over six feet high, and cut from crystal and mirrored glass sandwiching a colored plastic layer. The descriptive titles given to the animal forms in the later series allow us to identify the animals depicted in the earlier print series featured here—from left to right, top to bottom, they are pony, goat, and monkey.



Jeff Koons

American, b. 1955

Puppy (Vase), 1998

Porcelain

Like the print Puppy, this vase revisits one of Koons' most celebrated works: his monumental Puppy sculpture from 1992. This vase and Koons' earlier large topiary sculpture, which is now at the Guggenheim Museum Bilbao, both represent a West Highland white terrier. While the latter renders the dog's form through a stainless steel substructure covered with flowers, this porcelain vase captures not only the dog's basic shape, but also its color and long-haired outercoat. Like many of Koons' other works, these two versions of Puppy reference both elite (gardening, flower arranging, and dog breeding) and popular (Chia Pets) culture.

Jeff Koons (American, b. 1955). Puppy, 1992. Stainless steel, soil, geotextile fabric, internal irrigation system, live flowering plants. About 40 x 30 x 30 feet. Guggenheim Museum, Bilbao, Spain

Jeff Koons

American, b. 1955

Puppy, 1998

Lithograph and screenprint

Jeff Koons

American, b. 1955

Gazing Ball (da Vinci Mona Lisa), 2016

Archival pigment print with acrylic disk on paper

Gazing Ball (Picasso Couple), 2017

Archival pigment print with glass disk on paper

Koons's "gazing ball" (or more accurately, "gazing disk") prints derive from the artist's slightly earlier "gazing ball" paintings, which in turn developed out of similar sculptures. The sculptures were plaster replicas of famous artworks from antiquity and other periods, upon which Koons placed blue balls of mirrored glass. For his paintings, the artist had masterpieces copied in oil on canvas, upon which he placed little shelves to hold the mirrored balls. For Koons, the "gazing ball" is a connecting device, so that the "experience is about you [the viewer], your desires, your interests, your participation, your relationship with this image."

Andy Warhol (American 1928-1987). Four Mona Lisas, 1978. Acrylic and silkscreen on linen, 50 x 40 in Art Institute of Chicago

Jeff Koons
American, b. 1955

Parkett Signature Plate, 1989
Porcelain with photolithographic decal

This portrayal of Koons cheekily befriending a large pig encapsulates his longstanding relationship with critics who accused him of pandering to popular taste. Anticipating a negative critical response to his 1988 Banality series, which included intentionally kitschy, or tacky, compositions like the life-sized, gold-plated sculpture Michael Jackson and Bubbles, the artist devised his Art Magazine Ads series. Placed in major art journals, the tongue-in-cheek ads depicted the artist as a Hugh Hefner-like celebrity, and served as both publicity and provocation.

Jeff Koons (American, b. 1955) Michael Jackson and Bubbles, 1988, Ceramic, 42 x 70 1/2 x 32 1/2 in. Photo: Astrup Fearnley Collection

Jeff Koons

American, b. 1955

Bread with Egg (Green), 1995

Hydrocal handpainted with egg tempera

Bread with Egg (Red), 1995

Hydrocal handpainted with egg tempera

Bread with Egg (Yellow), 1995

Hydrocal handpainted with egg tempera

Jeff Koons

American, b. 1955

Balloon Dog (Red), 1995

Porcelain

Richard Prince
American, b. 1949

Untitled Girlfriend (Jerry's Girl), 2013
Pigment print on canvas

The inspiration for Untitled Girlfriend came when the artist was watching an episode of the sitcom Seinfeld and realized the character Jerry had many girlfriends throughout the show's run. He then googled and printed out 8x10-inch photographs of the fifty-seven different actresses that starred as his girlfriends, and sent them to Two Palms Press to create a composite—wittily printed in an edition of fifty-seven. Prince remarked, "Its effect was…Lee Remick vs. Mia Farrow (before the Rosemary's Baby haircut), a little Christie Brinkley 'sewn' in there…. I immediately liked its generic look. It was unintentionally dreamy, non-threatening."

Takashi Murakami

Japanese, b. 1962

White DOB, 2004

Lithograph

Takashi Murakami
Japanese, b. 1962

Kaikai with Moss, 2004
Lithograph

Kiki with Moss, 2004
Lithograph

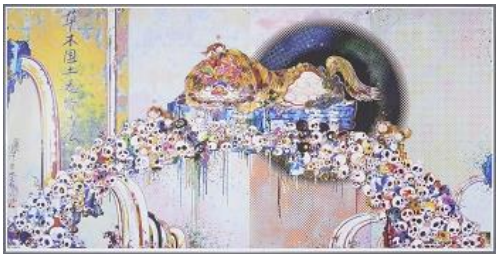
Murakami's style of "Superflat," a term he coined in 2000, is grounded in the Japanese popular forms of anime animation and manga graphic novels, similar to the way Pop artist Roy Lichtenstein drew inspiration from American comic books. Kiki with Moss and its twin print Kaikai with Moss feature two figures whose repetition by Murakami gives them the status of mascots within his art. For Murakami, the anime-derived Kaikai and Kiki respectively represent good and evil; they also embody the essence of kawaii, or popular "cuteness culture," in Japan. In Japanese, the term kikikaikai,

combining both names, can be translated as “strange things” or “phenomena.”

Takashi Murakami
Japanese, b. 1962

Flowers (Superflat), 2004
Offset lithograph

Takashi Murakami
Japanese, b. 1962



As the Interdimensional Waves
Run Through Me, I Can Distinguish Between the Voices of Angel and Devil!, 2012
Lithograph

In addition to Japanese popular culture, Murakami sometimes takes inspiration from the traditional Japanese painting forms he learned while he was a student at Tokyo University of the Arts. Of particular interest is the symbolism and imagery of Chinese lions as developed in Japan's long-lived Kano school of painting. This particular work depicts the mythological animal Karajishi ("China-lion"), which guards the entrance to Japanese Buddhist temples and wards off evil while encouraging happiness. As its cubs play nearby, the befuddled-looking lion in the print rests on an arched bridge of variously colored human skulls, a recurring motif in Murakami's work that greatly contrasts with his iconic cheerful flowers.

Takashi Murakami

Japanese, b. 1962

Homage to Francis Bacon (Isabel Rawsthorne), 2004

Lithograph

Homage to Francis Bacon (George Dyer), 2004

Lithograph

Takashi Murakami
Japanese, b. 1962

Davy Jones' Tear, 2009
Offset lithograph

Dumb Compass, 2009
Offset lithograph

Murakami has expanded his inspirational sources to include not only Japanese but also Western popular culture. Dumb Compass and Davy Jones' Tear are part of a series (the third in the group being Infinity) inspired by the Walt Disney Pictures movie Pirates of the Caribbean: Dead Man's Chest. In one scene, the tentacle-faced Davy Jones, captain of the ghost ship The Flying Dutchman, plays his pipe organ in the ship's cabin. Murakami translated the character's expressive playing into the spots, drips, and dots we see here. His compositions recall psychedelic art of the 1960s,

which itself was a countercultural parallel to contemporaneous Pop Art.

Donald Baechler

American, b. 1956

From the portfolio

“Six Roses,” 2015

Screenprint

1. Blue Rose
2. Peach Rose
3. Brown Rose
4. Yellow Rose
5. Red Rose
6. Violet Rose

Donald Baechler

American, b. 1956

II from the portfolio “Coney Island,”

1994

Screenprint

IV from the portfolio “Coney Island,”

1994

Screenprint with flocking

V from the portfolio “Coney Island,”

1994

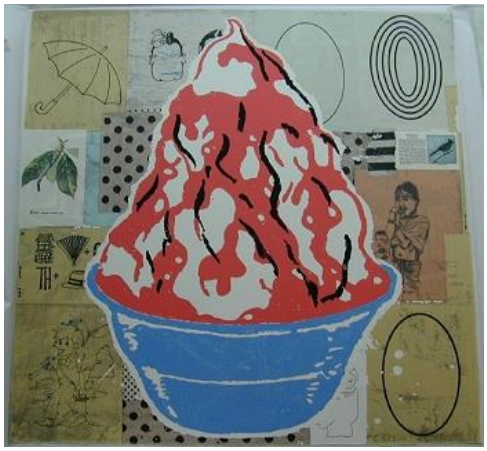
Screenprint with sand

These three screenprints are part of Baechler’s Coney Island portfolio, which features six smiling, frowning, and

open-mouthed faces rendered in the same flat, brightly colored, and intentionally naive style. The approach nostalgically recalls the signage of an old amusement park like Coney Island.

Donald Baechler
American, b. 1956

Cone (A Feat of Strength), 2000
Screenprint



Red Sundae (Well Fancy That), 2000
Screenprint

Printmaking is an important component of Baechler's art. The pair of screenprints Cone and Red Sundae demonstrate the artist's interest in simplified silhouettes, popular imagery, and juxtapositions of diverse imagery from his vast collection of cuttings, photographs, and other image sources. Each work here depicts a brightly colored ice cream dessert set against a collaged assortment of patterns and illustrations of plants, animals, and human figures.

Baechler sometimes includes references to earlier art in his work, as we can see in the reproduction of a drawing of a Michelangelo sculpture at the center right in Cone.