

ING POP ART FOR YOUNG PEOPLE EDUCATIONAL FILE

POP ART IN BELGIUM!



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ING Art Center

Exhibition

15.10.2015 - 14.02.2016

Place Royale 6,
1000 Brussels
ing.be/art



Pop Art, 1963-1983 - © P. Minna, C & M Verbaet Collection, Photography V. Fraassen

POP ART IN BELGIUM!

ING ART CENTER
15.10.2015 – 14.02.2016

This educational file is designed for **secondary school teachers**. It is intended to help students prepare for the **Active Visit for YOUNG PEOPLE: Look, question, get involved**

Throughout the exhibition, young people will look at the works and establish links between the art of the past and the present. Using a wide range of educational materials, they will be able to consider questions about art history, the status of images, the environmental movement and freedom of expression, among others.

The exhibition *Pop Art in Belgium!* questions the influence of Pop art on Belgian artists in the 1960s, presenting how they took the classic themes of art history and updated them (the body, still life, nudes, landscapes, portraits, symbols, etc.) under the influence of Pop art.

THE THEMES OF THE EXHIBITION:

- **Daily life and consumerism**
- **Love, eroticism**
- **New landscapes**
- **Violence, war and protest**
- **Stars, signs and symbols**
- **Collectors, art critics, audience participation events and artist projects**

The selection of works fits into three criteria. The first is linked to the themes mentioned above and the second to the period 1963–1970. The third criterion concerns the origin of the selected works, which were all purchased by Belgian collectors between 1963 and 1970, or were exhibited in Belgium during this period.

POP ART

I. DEFINITIONS

ACCORDING TO RICHARD HAMILTON, THE FATHER OF BRITISH POP ART:

Pop Art is: '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'

ACCORDING TO PIERRE RESTANY, FOUNDER OF NEW REALISM AND ART CRITIC:

'This is today's reality, it is either city or factory (...)
The direct appropriation of reality rules our present (...)
The world of the standard product, the rubbish bin or the poster is a permanent reality.'

ACCORDING TO PANAMARENKO, A BELGIAN ARTIST:

'Pop art was only a name that seemed to say,
make whatever you feel like making.'

THE COMMONLY ACCEPTED DEFINITION IN THE DICTIONARY:

Pop art: abbreviation of *popular art*. It is a modern art movement, a lifestyle, a view of the modern world and urban daily life where the media and consumerism are the norm. The subjects used by Pop art include the media and commercial and industrial products. It uses the power of popular clichés from mass media: TV, magazines, advertising, cinema, comic books, etc.

Like pop music, Pop art strives to reduce the gap between high art and popular art.

Moreover, Pop artists criticised the downward slide towards consumerism as well as the realities of the politics and society of their time.

II. INTERNATIONAL ART MOVEMENT

1. BORN IN ENGLAND AT THE START OF THE 1950S

Born in reaction to abstract art and represented by the following artists: Richard Hamilton, Eduardo Paolozzi, Peter Blake, Allen Jones, Peter Phillips, etc.

The movement took on a new dimension in the **United States**, thanks in part to Jasper Johns and Robert Rauschenberg, then with Jim Dine, Roy Lichtenstein, Claes Oldenburg, James Rosenquist, George Segal, Andy Warhol and Tom Wesselmann.

The influence of American Pop art is considerable: young people around the world, from London to Moscow and Tokyo to Buenos Aires, followed the Pop movement. Pop art is at the centre of a sociocultural world that includes pop songs, pop music, beat culture, flower power, hamburgers, jeans, sneakers and popcorn.

This art movement would go on to become famous throughout Europe. It would be recognised as a purely American art, thanks in part to the commercial bent of art galleries in the US, and in particular those of Leo Castelli and Ileana Sonnabend, who opened a gallery in Paris in 1963.

2. FRENCH NOUVEAU RÉALISME (NEW REALISM)

It corresponds to a European attitude that ran parallel to Pop art. These 'new approaches to the perception of reality' would be practised by Arman, François Dufrêne, Raymond Hains, Martial Raysse, Daniel Spoerri, Jean Tinguely, Jacques Villeglé and Yves Klein, among others. Pierre Restany drafted the manifesto for this movement on 27 October 1960.

3. POP IN BELGIUM

Evelyn Axell, Jef Geys, Pol Mara, Raoul De Keyser, Roger Raveel and Marcel Broodthaers, Panamarenko, Pol Bury, Hugo Heyrman, Paul van Hoeydonck and Wout Vercammen are Belgian artists who, in their own ways, were inspired by Anglo-American Pop art and French New Realism.

Pop art quickly found a place in different Belgian collections, including those of Dr Hubert Peeters, Roger Matthijs and Baron Léon Lambert. Famous critics Jean Antoine, Jef Cornelis and Jean Dyréau defended it in televised reports and exhibition reviews in the early 1960s.

III. GENERAL CONTEXT: THE WEST IN THE POST-WAR PERIOD, RECONSTRUCTION, BABY BOOM, ECONOMIC BOOM, TECHNOLOGY BOOM, PROSPERITY, CONSUMERISM, VIOLENCE, PROTEST

1. POLITICS

Imperialism and colonialism

Cold War: 1961: construction of the Berlin Wall;
1962: Cuban missile crisis; Vietnam War: 1962: American troops arrive in Vietnam

2. ECONOMY

Prosperity: the Golden Sixties in the US, birth of consumer society, supermarkets and boom in advertising. Mass production, series manufacturing, prefabrication, standardisation. The economy underwent enormous expansion. Potential growth seemed unlimited and purchasing power increased. This new prosperity increased interest in art.



Stainless steel, advert in the 1960s



A large family in front of the television, ca 1960

3. COMMUNICATIONS REVOLUTION

First Americans and then Europeans were exposed to events around the world in real time as never before thanks to television and the media, with unprecedented violence and realism. Reflecting economic and social changes, adverts invaded cities and changed the environment. Their direct approach and concise text were intended to be read in an instant and affect opinion. According to Blaise Cendrars, *'advertising is the flower of modern life, it is an affirmation of optimism and cheerfulness. It distracts both the eye and the mind.'*

4. EMANCIPATION AND THE NEED FOR FREEDOM. PROTESTS BY RACIAL AND SEXUAL MINORITIES

The Golden Sixties were also characterised by anti-authoritarian education, the cult of youth, emancipation of women, sexual freedom, in particular thanks to the contraceptive pill, the cult of Hollywood and political stars, and American nationalism. The Golden Sixties led to a society of waste, litter and rubbish. It was a society of well-being and overabundance, but one which hid its disillusion and vulnerability behind a shiny, artificial front. The optimism and enthusiasm that dominated American life, including in the art world, started to sour in 1967 when the Vietnam War morphed into a defeat and when Robert Kennedy and Martin Luther King were assassinated in the following year.

Young people reinforced their political conscience and questioned colonialism and imperialism. The events of May 1968 in France were the symptom of a changing society, of the move from the industrial world to the post-industrial one. They called for the recognition of otherness and the right to be different where the 'other' consisted of the protesting minorities who could finally make their voices heard: ethnic, sexual, socio-economic and sociopolitical minorities.

The summer of 1968 also saw the invasion of Prague by Soviet tanks, while the following summer of 1969 saw the first American astronaut set foot on the moon.

It was against this dynamic and turbulent backdrop that Pop artists created their works.



Robert Rauschenberg, *Signs*, 1970

IV. THE ART CONTEXT

1. NEW YORK: INTERNATIONAL CAPITAL OF ART. 'BRINGING TOGETHER ART AND LIFE', 'SAYING THINGS AS YOU SEE THEM'

In contrast to European artists, American artists saw culture as an indivisible whole that encompasses history, folklore, street culture, rock, advertising, comic books and the great masters.

Abstract expressionism developed in the aftermath of the Second World War in the United States. This art movement includes abstract painters such as Pollock, de Kooning, Motherwell and Kline. They expressed their personal lyricism in movement and colour, without any thought for representation.

Pop artists were opposed to the subjectivity and elitism of abstract expressionism, as they believed that art is life and should be accessible to all. Pop art had to be impersonal and obvious. It referenced all the forms that modern culture took. It had to be immediately recognisable by everyone. We are all artists and everything can be art.

2. IN BELGIUM

Immediately after the war, the Belgian art scene was largely dominated by Flemish expressionism, abstraction and surrealism. A new generation of artists, supported by collectors and art critics, would develop other trends influenced by American pop culture.

Hubert Peeters, one of the first and most important Pop art collectors in the country, said of the 1950s: 'Flemish collectors were mainly buying two types of art: old Flemish art and new Flemish art, Flemish expressionism in particular' (interview with Hubert Peeters by the author, November 2011).

V. FEATURES

Pop art **appropriates** modern and industrial reality. It sometimes objectifies it using new techniques, such as silk screen printing, which enables a series to be produced, sometimes using new materials (Plexiglas and plastic) which 'dehumanise' the creation. Andy Warhol wanted 'to be a machine' and saw his studio as a factory.

Appropriation is the intentional act of borrowing, copying and transforming pre-existing images and objects. It is a strategy that artists have used for millennia, but which took on a new significance in the middle of the 20th century in the US and UK when consumerism became king and with the proliferation of popular images via the media, magazines or television.

These strategies defied the traditional notions of originality and tested the limits of what it meant to be an artist.

- Subject: consumer society in its different forms including advertising, television, magazines, comic books, architecture, fashion, objects in daily life, stars and icons. In the context of reflections on changes to society, art and its institutions (museums and galleries), art itself can also become the subject.
- Composition: legibility, repetitions, accumulations, juxtapositions and overlapping mirroring the simultaneous perceptions required in our media and urban environment.
- Drawing and shapes: clear lines, bright colours, large scales, purification, 'visual hygiene', etc.
- Freedom of speech, deconsecration of the artwork.

VI. BEGINNINGS

1. COLLAGE AND ASSEMBLAGE

Collage is a technique which consists of sticking paper, fabric or other materials to the surface of the canvas. Picasso, for example, included snippets of everyday reality in his paintings. Between painting and sculpture, assemblage is a large-scale collage of elements or objects.

With collage, the relationship between painting and the real world is transformed. Its purpose is no longer to provide a representation, but rather to display the world directly, using elements from it.



Picasso, *Guitar*, 1912
© Succession Picasso – SABAM Belgium 2015

2. READY-MADE (MARCEL DUCHAMP)

Marcel Duchamp took normal objects and displayed them like ready-made artworks.



Marcel Duchamp, *Bicycle Wheel*, 1913

3. RENÉ MAGRITTE

The inventor of familiar and obvious images, both out of sync and contradictory, Magritte meditated on the reality of objects and words with ambiguous humour.

4. COMIC BOOKS, NEW AFFORDABLE NOVELS, FOTONOVELAS



Young Romance, March 1954

VII. ENGLISH POP ART

Around 1952, young artists started to feel this discrepancy between rigid, conservative social structures and the invasive signs of a modernity imported from America. In 1956, Richard Hamilton created the collage entitled:



Richard Hamilton, *Just What is it that Makes Today's Home So Different, So Appealing?*, 1956

A GROUP OF AMERICAN CLICHÉS FROM THE CONSUMER SOCIETY.

At the centre of the collage, a bodybuilder holds a lollypop in his hand. To his right, a pin-up model sits on a sofa. Around the figures are objects which represent technological advances, for example the tape player on the floor and the telephone depicted on the television screen. You can also see the *Young Romance* comic poster on the wall. Through the window to the left, you can see the film poster for *The Jazz Singer* (the first American film with sound) which also refers to jazz. The brand name Ford on the lamp refers to the car. On the left of the collage, a maid vacuums the stairs. On an arrow close to the hose of the vacuum cleaner, you can read '*ordinary cleaners reach only this far*'.

THE EXHIBITION ROUTE

INTRODUCTION



George Segal, *Lovers on a Bench*, 1962

Lovers on a Bench is a plaster cast of living people. Accompanied by real objects and frozen in an everyday movement, Segal's sculptures are beings like us, despite their lack of faces.

It was upon discovering this work that Marcel Broodthaers decided to become a multimedia artist too, influenced by Pop art and Arman's accumulations.



Arman, *Little Hands*, 1965

Arman is only attracted by 'the manufactured, produced, consumed, destroyed object'. He is interested in the status of objects and the relationship that modern societies have with them, between sacralisation and overconsumption/destruction. Marcel Broodthaers's fragile objects invite us to imagine little stories.



Marcel Broodthaers, *Deux morceaux de charbon emballés dans de l'ouate* (Two lumps of coal wrapped in cotton wool), 1967

I. DAILY LIFE AND CONSUMERISM

The subject of *Meats* by Claes Oldenburg, a still life like those of Goya, is not new, the technique unusual and the presentation could represent a sculpture on a pedestal.

Things got more exciting when Oldenburg went on to display these objects in a real butcher's.



Claes Oldenburg, *Meats*, 1964



Francisco de Goya, *Still Life with Sheep's Head*, ca 1810

Andy Warhol manipulates images borrowed from the pages of magazines. Consumer products are modern icons. The tin of soup is like the star, one of the elements of modern visual imagery. 'When you think about it, large shops are a bit like museums', said Andy Warhol.



Andy Warhol, *Campbell's Soup*, 1968



Soups in a museum



Soups in a supermarket

Marcel Broodthaers's mussels are objects that have been gathered, shapes empty of their contents. 'Mussels are crafty, avoiding society's mould. It has flowed into its own form. Other similar ones share the same anti-sea. It is perfect', wrote Marcel Broodthaers.



Marcel Broodthaers, *Panneau de moules* (Panel of mussels), 1965

In his paintings, Guy Degobert adopts a realism influenced by his work as a commercial artist. The relationship created between the painting as an object and the objects represented takes his art beyond simple hyperrealism.



Guy Degobert, *Sweets II*, 1968

Influenced by his career as a commercial painter, James Rosenquist paints very large, monumental, brightly coloured paintings, 'fragments of reality': a Dodge bonnet, vinyl records and a box of tissues.



James Rosenquist, *Discs*, 1965



Monroe before Marilyn, 1949;
Glamorous in the film *Niagara*, 1953

In 1959, the American toy company Mattel invented the Barbie doll using features from Bild Lilli, a German doll with an adult figure, blonde hair and a modern wardrobe, the prototype for the fashion doll.



Barbie Dolls, 1959



Pol Mara, *Il padre visitore*, 1970



Panamarenko & Hugo Heyrman, *Feltra*, 1966

II. LOVE, EROTICISM

Background: The image of the female pin-up first started to appear in advertising and Hollywood films in the 1960s: the femme fatale, a doll, sex symbol, provocative and seeking freedom and glamour. Part of the Hollywood vocabulary, the origin of the word *glamour* is Scottish (a derivation of the English word 'grammar', originally meaning 'occult science'). It signifies a spell to change one's appearance performed by fairies or evil sorcerers. When the English word *glamour* is used as a loan word in French, it is closely associated with the word *amour*, meaning love, and benefits from the comparison. (According to Wiktionary)

Panamarenko and Hugo Heyrman were inspired by a *Playboy* photo to create *Feltra*. The title reflects the brand name Feltra of the felt that covers the styrofoam that is shaped with a large file and smoothed with sandpaper.



Tom Wesselmann, *Seascape 1*, 1965



Leonardo da Vinci, *Study of a foot*, ca 1490

Tom Wesselmann dedicated his entire life to studying nudes, painting breasts, stomachs, arms, mouths and feet as objects with an almost aggressive humour, integrating classical tradition into the study of the beauty of the body or a 'pretty foot'.



Jim Dine, *Two Hearts (Opera)*, 1970

Jim Dine's technical approach is very personal and more pictorial. He investigates the expression of each of his tools: brush, cloth, colours, pencils, etc.

III. NEW LANDSCAPES

INTERIOR LANDSCAPE

Wesselmann's assembly represents a section of a modern kitchen. A still life in three dimensions, the work is composed like a painting.



Tom Wesselmann, *Interior*, 1964

EXTERIOR LANDSCAPE

The urban landscape of the 20th century is technological, industrial and filled with advertising. 'Cities are no longer in their ideal form, but instead a scene stuffed with signs and symbols, criss-crossed in every direction by the traces of human activity', wrote Lawrence Alloway.



New York, Times Square, postcard, 1965



US Route 66

In the post-war period, the 3.670 kilometres of Route 66 constituted a major route along which many cities such as Amarillo (Texas), Albuquerque (New Mexico), Flagstaff and Kingman (Arizona) sprung up. Hundreds of motels, cafés, service stations, tourist attractions and other souvenir shops line the road. This new environment has inspired many American artists.



Ed Ruscha, *Gasoline Station*, photo, 1963



Ed Ruscha, *Standard Station*, silk screen, 1969

The commonplace and the standard: Ed Ruscha made a systematic inventory of 26 petrol stations found along the motorways between Los Angeles and Oklahoma.

'There was something both new and clean (hygienic), and the architecture amplified this impression. I liked the idea that this metal construction could be placed anywhere as a prefabricated petrol station. After that I concentrated on petrol stations and took countless photos of them (along motorways). There are so many nostalgic buildings, but this particular station seemed so brand new that I felt I had to draw, paint and silkscreen print it and make a book of it.'

(Ed Ruscha, *Twenty-six Gasoline Stations*, 1970.

A 'healthy' vision:



Louis-Marie Londot, *Camion sur route* (Truck on a road), 1974;
Antoon De Clerck, *Visuele Hygiëne* (Visual hygiene), 1971



Evelyne Axell, *Autostop* (Hitch-hiking), 1965

Autostop is a painting that is 'prophetic given the fatal accident that interrupted Axell's career. It is through the female body, and above all the breast, that Axell communicates to us the thrill of life that animated her entire pictorial path. Her style from 1966 confirmed her originality. No hesitation or remorse: straight away, the artist imposes her definition of the image and, in a phase of rapid expansion of the consumer society, she aims to show us that this female body is not a consumer item. It results from the outlines of shapes, the choice of attitude that the painter wishes to portray of these nudes in the form of a free woman, without any complexes, sure of herself and her femininity: she has a self-awareness that comes from inside', wrote Pierre Restany.



Velazquez, *Venus at her Mirror*, 1651



Axell, *Autostop*, drawing underneath

RURAL LANDSCAPE

'Where better to appreciate the infiltration of modern life than in a rural village? Everything is immediately integrated into a town and the isolating, surprising and contrasted effect of advertising, the petrol stations, concrete, the car, etc. is not easily distinguished', stated Roger Raveel.

His small trailer in fresh and plain colours transports the sky using a mirror. It involves the spectator and its immediate environment.

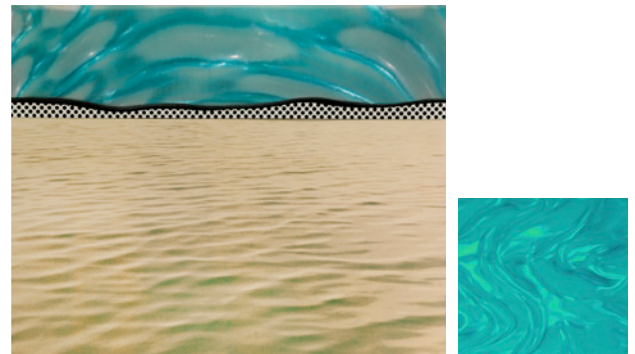


Roger Raveel, *Karretje om de hemel te vervoeren* (Little trailer with which to transport the sky), 1968

Around 1965 Raveel defined what he called 'Nieuwe Visie' (new vision). This term signifies a clearly drawn portrayal with bright colours on a white background, sometimes scattered with empty surfaces. His vision is evidence of a different perception of life and things, not through their banality but rather their confrontation of abstraction. Raoul De Keyser shared this vision until 1970.



Raoul De Keyser, *Kraantje en tuinslang* (Little tap and garden hose), 1965



Roy Lichtenstein, *Landscape*, Rowlux plastic, 1967

Lichtenstein experimented with all kinds of themes and media such as ceramics, printing, sculpture, wrapping paper, textiles and Rowlux plastic. This shiny material produced optical illusions of reliefs and watered fabric, waves or clouds. From the late 1960s, Lichtenstein's works referred more and more often to the great painters of art history. But these are not the subjects represented that interested him. 'What I create', he said, 'is shape (...) I try to unify it'. (Roy Lichtenstein, 1963–1997 Interview with Gene R. Swenson, 1963, p. 7).

SPACE LANDSCAPE

The representation of the conquest of space comes both from astronautics and the imagination. In the 1960s these projections restored confidence in technological progress and offered artists new perspectives, who celebrated the extraordinary media coverage of the New Frontier.



Gordon Cooper, 1963



Martial Raysse, *Gordon Cooper*, 1963

From 1959, Martial Raysse used a quantity of materials in works which portrayed consumer society and its artifices. He used plastic, everyday colourful items and packaging.



Paul Van Hoeydonck, *Fallen Astronaut*, 1971

Fallen Astronaut is a small stylised aluminium sculpture representing an astronaut in a space suit. This statuette, which measures around 8.5 cm high, is the only artwork located on the moon. *Fallen Astronaut* was placed on the moon on Mons Hadley on 1 August 1971 by the team of Apollo 15, close to a commemorative plaque which lists the names of eight American astronauts

and six Soviet cosmonauts who died for and during space exploration. Only their names are inscribed, with no mention of their nationalities.

IV. VIOLENCE, WAR, PROTEST

'1960–1970: ten years during which History accelerated. Around the world, men stood up, fought and died in this struggle for emancipation or power. The wind of freedom blew on the peoples of the world, but it sowed wars, strikes, trouble, massacres and murders in its path.'

(Jacques Broun, *Golden Sixties Expo*, Educational file, www.expo.goldensixties.be)

On 28 August 1963, the March on Washington for Jobs and Freedom saw 200,000 demonstrators gather. Martin Luther King gave his speech there

'I have a dream ...'



Martin Luther King



Edward Kienholz, *The Portable War Memorial*, 1968
[//www.youtube.com/watch?v=mwf-e-8_8Uc](https://www.youtube.com/watch?v=mwf-e-8_8Uc)

Edward Kienholz's collections confirmed his opinion on violence, social and racial exclusion. Very critical of American policy, he would be banned from exhibiting in the country's cultural institutions.



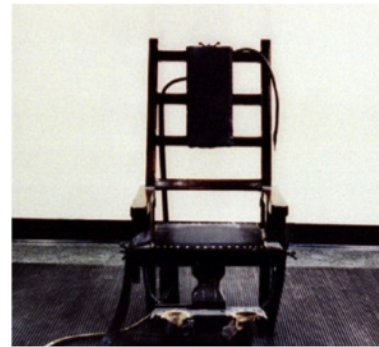
Edward Kienholz, *The Black Widow*, 1966



Balder, *Vietnamese (Vietnamese)*, 1970



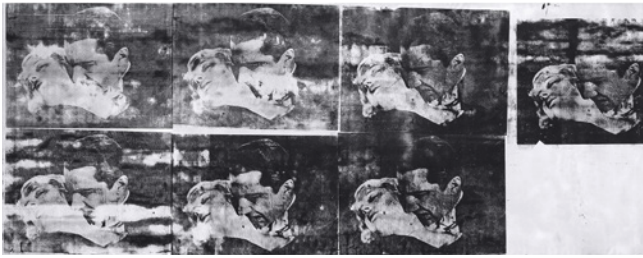
Evelyn Axell, *Campus*, 1970;
Time Magazine, 18 mai 1970



Andy Warhol, *Electric Chairs*, 1965

Affected by the movements opposed to the death penalty and following the execution of Caryl Chessman, Andy Warhol decided to work on this subject in the same way he approached Campbell's Soup or film stars. The repetition forces the viewer's attention on the awful banality of the subject. Warhol shows a universe made uniform, standardised, sterilised and worrying. He demystifies American society by using the most provocative of advertising strategies. His images are neither adverts nor realistic paintings. They are somewhere between the two, which makes them entirely distinct works of art.

V. STARS, SIGNS AND SYMBOLS



Andy Warhol, *The Kiss (Bela Lugosi)*, 1963
d'après une image du film *Dracula*, 1931



Affiche du film *Dracula*, 1931

Warhol's favourite technique was **silk screen printing** (a process for reproducing images inspired by stenciling: the image is placed on a silk screen stretched over a frame. Then, with a scraper, ink is spread over the screen, which rests on the fabric following the outlines of the image). Warhol juxtaposes clichés using drip, displacement and offsetting effects which parody the printing mistakes common in the popular newspapers of the 1960s. The repetition highlights the fragile and superficial aspect of the image and illustrates the vanity of the star, alongside the glory, beauty and assumed fall. Desire and death are linked.



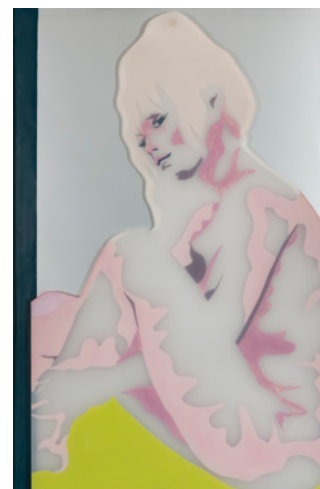
Panamarenko & Hugo Heyrman, *Molly Peters*, 1966

Inspired by a photo from the James Bond film *Thunderball*, 1965.



Panamarenko & Hugo Heyrman, *Molly Peters*, 1966, hung from the ceiling at an audience participation event in the Wide White Space gallery in Antwerp.

Audience participation events are more than a show in that from the starting point of a specific plot, the spectator can get involved in the action. They are open to interpretation. Audience participation events bring together art and performance, an interdisciplinary art medium (literature, poetry, theatre, music, dance, architecture, painting, cinema, etc.) with its origins in the artistic practices of the avant-garde movements of the first half of the 20th century like futurism, Dada, surrealism and the school of Bauhaus.



Evelyne Axell, *La Parisienne (Brigitte Bardot)*, 1969

Inspired by the film *La Parisienne* (The Parisian woman), 1957, Evelyn Axell accentuates the provocative and seductive character of Brigitte Bardot's female sexuality through the use of brightly coloured plastic.



Robert Indiana, *Numbers*, 1968



Peter Phillips, *Lions versus eagles*, 1962

Robert Indiana and Peter Phillips wanted to bridge the gap between Pop iconography and abstraction. Their paintings are flat, created using stencils. They tend towards a geometrical purism through their clear composition, strong shapes and contrasts in diametrically opposing tones. They were inspired by road signs, slot machines, sales questionnaires and company names. They symbolise the American way of life and the American dream.

VI. COLLECTORS, ART CRITICS, AUDIENCE PARTICIPATION EVENTS AND ARTIST PROJECTS



Jef Geys, *Doktersproject Turnhout*, 1976

The works of Jef Geys are closely linked to the real world, with which he experimented as a teacher, observer of the art world and as an element of a natural social setting. He investigates the parameters of the artwork and examines the nature of an artist's vocation and art institutions. *Doktersproject Turnhout* belongs to a series of works concerning Pop art collectors who were also doctors.

Geys shows modern art collections as a symbol of social status. He notes that the collector becomes an influential actor in the art world and questions the systems and institutions which contribute to the success of modern art.

The last section of the exhibition displays documents, photos, films and interviews from the three main stakeholders in the art world (artists, art critics and collectors) who contributed to the period that saw the birth of modern-day art in Belgium.

MANOR INFORMATION

POP ART

<https://www.youtube.com/watch?v=LsY4ihZCJL8>
<http://www.tate.org.uk/context-comment/video/tate-kids-presents-pop-art>
<https://www.youtube.com/watch?v=kZTsbJcr9VI>
<http://www.intoimage.be/Outils-pedagogiques/pdf/PopArt.pdf>
<https://nl.wikipedia.org/wiki/Popart>
<http://popartkunst2b.blogspot.be/>
<http://popartpabo.blogspot.be/>
<http://www.theartstory.org/movement-pop-art.htm>
<http://www.le-pop-art.com/>
<http://kunst-postmodernisme.blogspot.be/p/pop-art.html>
<http://www.tate.org.uk/learn/online-resources/glossary/p/pop-art>
<http://www.laroute66.com/videos/route66.mp4>
http://www.dailymotion.com/video/x12bh3r_ten-landscapes-portfolio-1967-de-roy-lichtenstein-exposition-roy-lichtenstein-du-3-juillet-2013-au_creation
http://www.dailymotion.com/video/x12bh1a_crying-girl-1964-de-roy-lichtenstein-exposition-roy-lichtenstein-du-3-juillet-2013-au-4-novembre-20_creation

NEW REALISM

<http://mediation.centrepompidou.fr/education/ressources/ENS-nouvrea/ENS-nouvrea.htm>

POP ART IN BELGIUM

<http://members.home.nl/kunstna1945/pop%20art%20in%20belgie.html>
<http://www.tento.be/OKV-artikel/de-nieuwe-visie-%E2%80%93-raveel-%E2%80%93-de-keyser-%E2%80%93-lucassen-%E2%80%93-elias>

MARCEL BROODTHAERS

<http://fresques.ina.fr/europe-des-cultures-fr/fiche-media/Europe00191/marcel-broodthaers.html>

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- p.8 Robert Rauschenberg, *Signs*, 1970. Zeefdruk / Sérigraphie, 109,2 × 86,4 cm. Uitgever / Editeur Castelli Graphics. Voormalige verzameling / Ancienne collection Léon Lambert. Verzameling ING België / Collection ING Belgique. Foto / Photo © Vincent Everarts
- p.10 Pablo Picasso, *Guitare*, 1914. Assemblage. MOMA, New York © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
- Marcel Duchamp, *Roue de bicyclette*, 1913. Ready-made. Musée national d'Art moderne, Paris © Centre Pompidou
- p.11 René Magritte, *La trahison des images*, 1929. Olieverf op doek / Huile sur toile, 59 × 65 cm. Los Angeles County Museum © C.Herscovici, Brussels / Artists Rights Society (ARS), New York
- *Young Romance*, cover / couverture magazine, maart / mars 1954
- p.12 Richard Hamilton, *Just what Is It that Makes Today's Homes so Different, so Appealing?* 1956. Collage, 25 × 26 cm. Kunsthalle Tübingen © Richard Hamilton

- p.13 George Segal, *Lovers on a Bench*, 1962. Gips, metaal en hout / Plâtre, métal et bois, 128 × 125 × 100 cm. Aangekocht bij / Acheté à la Galerie Ileana Sonnabend, Parijs / Paris, 1963. Voormalige verzameling / Ancienne collection dr. Hubert Peeters. Privéverzameling / Collection privée. Foto / Photo © Christie's Images Limited
- Arman, *Petites mains*, 1965. Assemblage, 44 × 20 × 10 cm. Aangekocht bij / Acheté à la Galerie J, Parijs / Paris, 1965. Verzameling / Collection Agnes & Frits Becht. Foto / Photo © Ernst Van Deursen
 - Marcel Broodthaers, *Deux morceaux de charbon emballés dans de l'ouate*, 1967. Kolen, watten / Charbon, ouate, 12 × 7,5 × 6 cm; 12,5 × 10,5 × 5 cm. Estate Marcel Broodthaers. Foto / Photo © Philippe De Gobert
- p.14 Claes Oldenburg, *Meats*, 1964. Beschilderd gips, marmer, aardewerk, hout met formica / Plâtre peint, marbre, céramique, bois avec formica, 57 × 96 × 96 cm. Aangekocht bij / Acheté à la Galerie Ileana Sonnabend, Parijs / Paris. Voormalige verzameling / Ancienne collection dr. Hubert Peeters. Museum Boijmans Van Beuningen, Rotterdam, Foto / Photo © Jannes Linders
- Francisco de Goya, *Nature morte à la tête de mouton*, ca. 1810. Olieverf op doek / Huile sur toile, 45 × 62 cm. Musée du Louvre, Paris © Musée du Louvre / A. Degier-M. Bard
 - Andy Warhol, *Campbell's Soup (Chicken Noodle)*, 1968. Zeefdruk op papier / Sérigraphie sur papier, 89 × 59 cm. Privéverzameling, België / Collection privée, Belgique. Foto / Photo © Dirk Pauwels
- p.15 Marcel Broodthaers, *Panneau de moules*, 1965. Mosselschelpen op paneel, groen en blauw polyester / Moules collées sur panneau, polyester vert et bleu, 142 × 98 × 10 cm. Privéverzameling, België / Collection privée, Belgique. Foto / Photo © Guy Braeckman
- Guy Degobert, *Bonbons II*, 1968. Olieverf op doek / Huile sur toile, 82,5 × 117 × 2,25 cm. Mu.ZEE, Oostende / Ostende. Foto / Photo © AD-Art, Sint-Amandsberg
- p.16 James Rosenquist, *Discs*, 1965. Acrylverf op doek en aluminium / Acrylique sur toile et aluminium, 220 × 108 × 5 cm (doek met verbindingsdeel / toile et pièce de liaison), 217 × 78 × 0,2 cm (aluminum deel / élément en aluminium). Aangekocht bij / Acheté à la Galerie Ileana Sonnabend, Parijs / Paris, 1963. Voormalige verzameling / Ancienne collection dr. Hubert Peeters. Museum Boijmans Van Beuningen, Rotterdam. Foto / Photo © Studio Tromp
- Pol Mara, *Il padre visitore*, 1970. Olieverf op plexiglas en papier / Huile sur plexiglas et papier, 171,5 × 95,5 × 74 cm. Voormalige verzameling / Ancienne collection J.Verrycke. Privéverzameling, Brussel / Collection privée, Bruxelles. Foto / Photo © Vincent Everarts
 - *Monroe avant Marilyn*. Foto / Photo André de Diènes, 1949
- p.17 Hugo Heyrman, *Drieluik Feltra: foto Margaret Nolan in Playboy*, Studie voor pin-up, Feltra / Tryptique Feltra: photo Margaret Nolan dans *Playboy*, Étude pour pin-up, Feltra, 1966. 80 × 120 cm. Archief / Archives Hugo Heyrman
- p.18 Tom Wesselmann, *Seascape # 1*, 1965. Acrylverf op doek / Acrylique sur toile, 165 × 120 cm. Aangekocht bij / Acheté à la Galerie Sydney Janis, 1966 via Serge de

- Bloe. Privéverzameling, België / Collection privée, Belgique.
Foto / Photo © Fabien de Cugnac
- Leonardo da Vinci, *Measured study of a foot*, ca. 1490–92. Rood krijt op papier / Sanguine sur papier, 9 × 7 cm. The Royal Collection © 2011, Her Majesty Queen Elisabeth II
 - Jim Dine, *Two Hearts (Opera)*, 1970. Olieverf op doek en realia (verfborstels, regenvest) / Huile sur toile et objets quotidiens (pinceaux, imperméable), 183 × 213 × 2,4 cm. Verzameling S.M.A.K., Gent / Collection S.M.A.K., Gand, Foto / Photo © Dirk Pauwels
- p.19 Tom Wesselmann, *Interior*, 1964. Assemblage, hout, metaal, spiegelglas, plastic / Assemblage, bois, métal, miroir et plastique, 20 × 168 × 132 cm. Aangekocht bij / Acheté à la Galerie Ileana Sonnabend, Parijs / Paris. Voormalige verzameling / Ancienne collection dr. Hubert Peeters. Museum Boijmans Van Beuningen, Rotterdam. Foto / Photo © Jannes Linders
- *US Route 66*. Foto / Photo © Dietmar Rabich, rabich.de, CC BY-SA 4.0, Wikimedia Commons
- p.20 Ed Ruscha, *Twenty-six Gasoline Stations* 1963. Foto / Photo © Edward Ruscha
- Ed Ruscha, *New Mocca Standard Station*, 1969. Zeefdruk op papier / sérigraphie sur papier, 66,5 × 103 × 2 cm. Verzameling ING België / Collection ING Belgique
 - Louis-Marie Londot, *Camion sur route*, 1974. Olieverf op doek / Huile sur toile, 80 × 65 cm. Privéverzameling Louis-Marie Londot / Collection privée Louis-Marie Londot. Foto / Photo © Luc Schrobiltgen
 - Antoon De Clerck, *Visuele Hygiëne I*, 1971. Olieverf op doek / Huile sur toile, 130 × 120 cm. Verzameling Vlaamse Gemeenschap, België / Collection Communauté Flamande, Belgique. Foto / Photo © Jo de Boek
- p.21 Evelyne Axell, *Autostop*, 1965. Olieverf op doek / Huile sur toile, 97 × 146 cm. Verzameling Philippe Antoine, België / Collection Philippe Antoine, Belgique. Foto / Photo © Paul Louis
- Diego Vélasquez, *The Toilet of Venus*, 1647–51. Olieverf op doek / Huile sur toile, 122,5 × 177 cm. © National Gallery, Londen / Londres
 - Roger Raveel, *Karretje om de hemel in te vervoeren*, 1968. Olieverf, hout, spiegelglas, metaal, rubber / Huile, bois, miroir, métal et caoutchouc, 85 × 95 × 75 cm. Roger Raveelmuseum, Machelen-Zutle. Foto / Photo © Peter Claeys
- p.22 Raoul De Keyser, *Kraantje en tuinslang (Groen, zerp)*, 1965. Olieverf op doek / Huile sur toile, 153,2 × 122 × 4 cm. Verzameling Vlaamse Gemeenschap, langdurige bruikleen S.M.A.K. Gent / Collection Communauté Flamande, prêt à long terme S.M.A.K. Gand. Foto / Photo © Dirk Pauwels
- Roy Lichtenstein, *Ten Landscapes*, 1967, 10 Zeefdrukken en collages van verschillende papieren en materialen, o.a. Rowlux / 10 Sérigraphies et collages de différents papiers et matériaux, e.a. du Rowlux. Verschillende afmetingen, grootste: 42,4 × 54,5 cm / Dimensions variables, maximum: 42,4 × 54,5 cm. Uitgever / Editeur Original Editions, New York & Leo Castelli Gallery, New York. Aangekocht bij / Acheté à la galerie Leo Castelli, New York. Verzameling Art Kiosk, Brussel / Collection Art Kiosk, Bruxelles. Foto / Photo © Dirk Leemans
- p.23 Gordon Cooper, 1963. Foto / Photo © NASA
- Martial Raysse, *Gordon Cooper*, 1963. Mixed media op doek (met rode lamp), geigermeter en bakeliet / Techniques mixtes sur toile (avec lampe rouge), compteur geiger, Bakélite, 102 × 83 × 14 cm. Privéverzameling, België / Collection privée, Belgique. Foto / Photo © Michel Bries
 - Paul van Hoeydonck, *Fallen Astronaut*, 1971. Foto / Photo © NASA
- p.24 March on Washington for Jobs and Freedom. Foto / Photo © occupy.com
- Martin Luther King, 1963. Foto / Photo © ABC News
- p.25 Edward Kienholz, *The Portable War Memorial*, 1968. Installatie / Installation 285 × 950 × 240 cm. Museum Ludwig, Keulen / Cologne. Foto / Photo © Ludwig Foundation
- Edward Kienholz, *The Black Widow*, 1966. Corset en mixed media / Corset et techniques mixtes, 125 × 58 × 25 cm. Aangekocht bij / Acheté à Reinhard Onnasch Galerie, Keulen / Cologne, 1971. Voormalige verzameling / Ancienne collection Mark & Jacqueline Lejeune. Privéverzameling, België / Collection privée, Belgique. Foto / Photo © Vincent Everarts
 - Balder, *Vietnamees*, 1970. Acrylverf op doek / Acrylique sur toile, 200 × 200 cm. Verzameling / Collection Mi van Landuyt. Foto / Photo © Vincent Everarts
 - DVD *La Guerre du Vietnam, images inconnues*, Isabelle Clarke, regisseur / réalisateur
- p.26 Evelyne Axell, *Campus*, 1970. Mixed media / Technique mixte, 193 × 128 cm. Estate of Evelyne Axell. Museum van Elsene / Musée d'Ixelles. Foto / Photo © Vincent Everarts
- *Time Magazine*, 18/05/1970
 - Andy Warhol, *Electric Chairs*, 1965. Zeefdruk op papier / Sérigraphie sur papier, 91 × 122 cm (x 10). Privéverzameling, België / Collection privée, Belgique. Foto / Photo © Dirk Pauwels
- p.27 Andy Warhol, *The Kiss (Bela Lugosi)*, 1963. Zeefdruk op doek / Sérigraphie sur toile, 207,5 × 536,5 × 3,5 cm. Museum Boijmans Van Beuningen, Rotterdam. Foto / Photo © Studio Tromp, Rotterdam
- *Dracula*, Tod Browning, Karl Freund, US, 1931. Affiche & still
 - Panamarenko, *Molly Peeters*, 1966. Styropor, vilt, rode lippenstift, nietjes / Styropor, feutre, rouge à lèvres, agrafes, 141 × 144 × 74 cm. Aangekocht bij / Acheté à Wide White Space Gallery, Antwerpen / Anvers, 1967. Verzameling Agnes & Frits Becht / Collection Agnes & Frits Becht. Foto / Photo © Ernst van Deursen
- p.28 Hugo Heyrman & Panamarenko, *De Première Van De Hersenexpansie In Kleuren!*, Happening Wide White Space Gallery, Antwerpen / Anvers, 1966, © Foto / photo Raoul Van den Boom
- Hugo Heyrman, *Ontwerp / Maquette De Première Van De Hersenexpansie In Kleuren*, Happening Wide White Space Gallery, Antwerpen / Anvers, 1966, © H. Heyrman
 - Evelyne Axell, *La Parisienne (Brigitte Bardot)*, 1969. Email, plexiglas en aluminium / Émail, plexiglas et aluminium, 101 × 67 × 4,5 cm. Aangekocht bij de kunstenaars / Acheté à l'artiste. Privéverzameling, België / Collection privée, Belgique. Foto / Photo © Paul Louis
 - *La Parisienne*, Michel Boisrond, FR, 1957. Still
- p.29 Robert Indiana, *Numbers*, 1968, Reeks van 10 zeefdrukken / Série de 10 sérigraphies, 65 × 50,3 cm (x10). Voormalige verzameling / Ancienne collection Léon Lambert.

Verzameling ING België / Collection ING Belgique.

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- Peter Phillips, *Lions versus Eagles*, 1962. Olieverf op doek / Huile sur toile, 214,5 × 154 × 3 cm. Verzameling S.M.A.K., Gent / Collection S.M.A.K., Gand. Foto / Photo © Dirk Pauwels

p.30 Jef Geys, *Doktersproject Turnhout*, 1976. Olieverf op doek, krantenartikel / Huile sur toile, article de journal, 62 × 52 cm. Aangekocht bij de kunstenaar / Acheté à l'artiste.

Privéverzameling, België / Collection privée, Belgique.

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