

HAGGERTY ◆ MUSEUM OF ART
at Marquette University

Jump Cut Pop

Evans + Fukui + Hammond +
Paolozzi + Rosler + Yokoo

July 22 - October 4, 2009

Jump
Cut
Pop

4月公演

浪花節の手法による

有楽のせむし男

寺山修司 作

横尾忠則・美術

東由多加・演出

●電子計算機によるプロドラマ 生さぬ仲

寺山修司 脚本 電子計算機R.P. 製作

●フットボールのルールにより即興劇

吸いながら醒めよ

寺山修司 作

横尾忠則・美術

東由多加

演出

Jump Cut Pop examines the influence of Pop culture on the visual arts from the early 1960s to 2008, specifically, the culture of appropriation and its manifestation in the work of the six artists in this exhibition. The exhibition addresses the dramatic changes in the way art is made as a result of the cut-and-paste culture we live in. Drawn in part from the Haggerty's permanent collection and featuring a recent Jane Hammond acquisition, this exhibition focuses on artists who address social, historical and political issues utilizing graphic design, printmaking, painting, photography, collage and video. The artists selected for this exhibition are individually minded, yet share common ground, namely, they exploit the idea of collage contemporary to the time the works were created.



From the French word *coller* meaning to glue, collage as an artistic process has evolved considerably from the early 20th century when Picasso and Braque redefined the nature of painting by adding newsprint and construction paper to their canvasses. This was the beginning of revolutionary changes in the way that art was made and continued by the Dadaists, proto-Pop painters like Stuart Davis, and the artists in the London-based Independent Group founded in 1952 by Eduardo Paolozzi, whose work features prominently in *Jump Cut Pop*. While the Dadaists and the Surrealists expanded the idea of what constitutes art, the Independent Group artists increasingly incorporated popular and commercial imagery in an often-ironic fashion. Paolozzi's richly colored serigraphs relate to the 70s poster designs of Tadanori Yokoo and lead directly to Martha Rosler, whose collages – juxtaposing placid suburban life with images of foreign wars – were as topical in the late 1960s as they are today.

Using pre-existing imagery found in newspapers, illustrated magazines, books and catalogues, or mined from the Internet, the artists in this exhibition arrange found popular images and ideas into radically new contexts by juxtaposing disparate images or elevating the banal to high art. In this sense, they follow Amédée Ozenfant's dictum "Art is the demonstration that the ordinary is extraordinary." Through various printmaking processes, photo and video-montage and mixed-media collage, the artists recontextualize the familiar in often complex ways. In the case of Cliff Evans with *TerrorFarmer*, the result is a poignant video on the lunacy of contemporary politics based on appropriated content. While at times, no visual hierarchy of subject matter or type of image can be discerned in their work, the artists in this exhibition interject humor by recasting prosaic images and incorporating comics along with text. Nobu Fukui chooses the title of each work from a word or phrase collaged into his multimedia paintings that are richly animated by cartoon characters. In addition to exploiting collage, the artists in *Jump Cut Pop* take advantage of emerging technology, and in the process, begin to redefine the nature of contemporary art. Paolozzi experimented with photographic printmaking techniques while Evans, Hammond, Rosler, and Yokoo utilize computer-based digital processes to create their work. Though diverse methods, media and personal perspectives prevail, each of these artists employs a similar set of strategies towards image making. When presented together in *Jump Cut Pop*, the influence of Pop Art and the impact of contemporary popular culture on these six artists become apparent.

The exhibition was organized by the Haggerty Museum of Art at Marquette University.

Cliff Evans with Terrorfarmer

Still from 15 Reasons to Go to War, 2004

Three-channel video projection
13 minute loop

Produced by the TerrorFarmer Collective
(Cliff Evans, David Matorin, John Reposa)
Collection of the artist

Cliff Evans with TerrorFarmer

Australian (born 1977)

Cliff Evans creates photomontage animations and multi-channel video installations. In his videos, he weaves together images appropriated from popular and Internet culture. His work addresses the allure of consumerism, the engagement of war and the use of power structures in society by recontextualizing images mined from a range of websites.

In its large scale, Evans' *15 Reasons to Go to War* is reminiscent of the early epic movies or classic panoramic paintings that awed visitors in the nineteenth century. This three-channel, looping video is more like a good-humored hoax than a historical documentary. There are actually no reasons to go to war presented in the film and the number fifteen is completely arbitrary. The work ridicules the government's justifications for initiating war in the Middle East and mocks the very idea that there are, or could be reasons for war. Ultimately, *15 Reasons to Go to War* is a retelling of our history referencing the doctrine of "manifest destiny." According to Evans, the video has also become "a survey of representations and (mis) perceptions of American culture by virtue of its uses of the Internet as a database for image collection."

A graduate of the School of the Museum of Fine Arts, Boston, MA, Cliff Evans currently lives and works in the Bedford-Stuyvesant neighborhood of Brooklyn, NY. In 2003, Evans, together with David Matorin and John Reposa, established a production team called the TerrorFarmer Collective which produced *15 Reasons to Go to War*. This was the only project the group completed. The group dissolved in 2004 and since then Cliff Evans has been working independently.



Nobu Fukui

OK, 2004 (detail)

Mixed media on canvas
over panel
70 x 72"

Courtesy of the Stephen
Haller Gallery, New York

Nobu Fukui

Japanese-American (born 1942)

Nobu Fukui began his career in New York City as an abstract painter after studying at the Art Students League in the mid-1960s. While his paintings have ranged from geometric to pointillist and biomorphic, his more recent multi-dimensional work goes beyond any simple definition of painting.

New York Times critic Benjamin Genocchio, referred to Fukui's large-scale painterly collages as "part Pop Art, part potpourri." Oil and acrylic paint, beads, collage, graphite, text clippings from comic books, popular magazines and newspapers, and Sumi ink are some of the elements of the artist's unique compositions. A riot of colored dots and beads mixed with traditional Japanese Anime art, comic book heroes and heroines, such as Spiderman and Wonder Woman, characterize his Art in the America and Superheroes series, which includes *Pow!* (2006) and *Just Keep Walking* (2007). In these recent paintings, a grid is imposed over the entire surface and beads of color are added in select areas. Four beads populate the intersection of each ruled line, as seen in *OK* (2004). The beads enhance the three-dimensionality of his already richly treated surfaces, at the same time suggesting pieces on a game board. Fukui titles these neo-Pop paintings by randomly selecting a word or phrase from a newspaper, comic or magazine clipping embedded in the work.

Nobu Fukui lives and works in New York City.



Jane Hammond

Spells, 2008

Selenium-toned
silver gelatin print
11 x 14" Edition 2/5

Courtesy of the artist
and Galerie Lelong,
New York

Jane Hammond

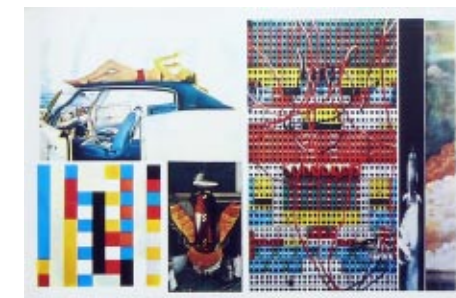
American (born 1950)

Jane Hammond is a painter and printmaker who has for many years been gathering and re-contextualizing images from a variety of places, including flea markets and used bookstores.

She has collected old prints, stamps, images of tattoos and publications that range from the popular press to science textbooks. After accumulating 276 unique images, she stopped adding new icons to her stable and started altering and incorporating these into her works of art. The most dramatic example of this is *Tabula Rosa*, a full length nude portrait of the artist seen from behind, covered in "tattoos" derived from her collection of digital images. In 2004, Hammond started working with photography, specifically creating photomontages of other

people's images. She began buying photographs from the Internet for her scrapbook series, creating a fresh lexicon of images. The artist pulls ideas from radically different contexts and then rearranges photographic material into new narratives. This recent work involves collaging high-resolution scans of found images. These are then converted into negatives which the artist prints in a darkroom. Hammond uses traditional photographic processes to complete her fictional works so that they appear more authentic, despite the often-surreal nature of the combined imagery.

After graduating from Mount Holyoke College with a studio art major in 1972, Hammond completed an MFA at the University of Wisconsin-Madison. She lives and works in New York City.



Eduardo Paolozzi

Sex Crime Wave Rolling High from General Dynamic F.U.N., 1965-70

Screenprint on paper
10 x 15" Edition 32/350
81.38.37.1 9

Gift of Mr. Steven D.
Sohackie and Mrs.
Bernice Sohackie

Eduardo Paolozzi

Scottish (1924-2005)

Eduardo Paolozzi is internationally recognized for his early contributions to British Pop Art. After World War II, he studied at the Slade School of Fine Art in Oxford and London. While primarily a sculptor and collage artist, Paolozzi was also an innovative printmaker.

Early in his career he experimented with a variety of printmaking techniques including commercial silk-screening, photo-etching and photolithography. Determined to learn more about surrealism, Paolozzi moved to Paris, where he created the collage *I Was a Rich Man's Plaything* (1947), now considered one of the earliest examples of Pop Art. Paolozzi developed new collage styles after returning to London in 1949. In 1952, he founded the Independent Group, a cadre of artists, architects, writers and critics including Richard Hamilton, John McHale, Lawrence Alloway, and Alison and Peter Smithson, whose often irreverent attitudes towards contemporary culture led to the Pop Art movement in Britain.

In the 1960s, Paolozzi was at the height of his creativity working as a sculptor and printmaker. In his collage-based silkscreens and print portfolios—such as *General Dynamic F.U.N.* (1965-70) and *Conditional Probability Machine*, (1970)—he sought to combine images from science, technology, art and popular culture into new contexts. The titles of individual works are also culled from a variety of sources, including newspaper headlines and advertising slogans which add a further, often surreal, dimension to his work.



Martha Rosler
Red Stripe Kitchen from Bringing the War Home: House Beautiful, 1967-72

Photomontage
24 x 20"

Courtesy of the artist
and Mitchell-Innes &
Nash, New York
©Martha Rosler



Tadanori Yokoo
Recruiting Members for Tenjo Sajiki, 1967

Silkscreen on paper
40 1/2 x 28 3/5"

Courtesy Friedman
Benda, New York

Martha Rosler

American (born 1943)

Martha Rosler was trained as a painter, but has focused, instead, on conceptual and politically engaged projects using video, photography, collage and installation.

Throughout her career, she has appropriated images, often along with text, to address social and political issues that range from the Vietnam and Iraq Wars, capitalism, gender roles and the influence of mass media on contemporary culture. Rosler's multi-disciplinary work asks the viewer to make connections between disparate themes and contrasting situations. Her new series *Bringing the War Home: House Beautiful*, (2004-08), revisits her original work of the same title from 1967-72. The original work focused on the Vietnam War while the new collages juxtapose life in America with combat zones from the war in Afghanistan and Iraq. An active writer, Rosler has published numerous books of photographs and criticism on subjects ranging from public spaces to housing and homelessness.

Martha Rosler completed an MFA at University of California, San Diego in 1974. She lives and works in Brooklyn.

Tadanori Yokoo

Japanese (born 1936)

Since the 1960s, Tadanori Yokoo has been one of Japan's most influential visual artists. As a graphic designer, illustrator, printmaker and painter, Yokoo convincingly combines diverse popular imagery into layered, evocative pictorial tableaux.

After working as a stage designer, Yokoo began designing album covers and concert posters for major musical groups including the Beatles, Santana, Emerson, Lake & Palmer and Earth, Wind & Fire, among others. The futuristic and hypnotic designs of his album covers and posters evoke the music being produced at the time. Throughout the 1960s, he traveled to India where he explored mysticism and psychedelia. In his graphic works, Yokoo intertwines imagery from around the world to create a surreal collusion of cultures. By the late 1960s, he had achieved international recognition for his richly colored and complex off-set lithographs. Yokoo's prints are often autobiographical and include a number of signature motifs such as waterfalls and the rising sun, a symbol synonymous with Imperial Japan throughout World War II. The rising sun motif, considered old-fashioned at the time, recurs throughout his body of work and has become emblematic of "Yokoo style" and an international symbol of Japanese pop art.

Tadanori Yokoo lives and works in Tokyo.



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