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The Interrelationship Between Pop Art and Advertising

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THE INTERRELATIONSHIP BETWEEN

POP ART AND ADVERTISING

(TITLE)

BY

JOHN EDWARD PAJKOS

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
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CHARLESTON, ILLINOIS

1967

YEAR

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INTRODUCTION

The term "Pop" has stimulated a unique and continuous dialogue in the past few years. This term was first introduced by Lawrence Alloway in 1954, and it was originally intended to be used to refer to the popular culture at that time.¹

What is this popular culture? It is, on the most general level, the culture of the present. This popular culture is our culture, the culture of the middle class man, that non-definable utopia of our time. It is not a definite socio-economic level, but rather a dream or a standard of excellence created by the advertising industry.

As the power and scope of advertising has increased, a corresponding increase in our materialistic, object-centered environment can be seen. The advertising industry has this middle class ideology as its basis. The industry has presented the popular culture to the masses, and the masses have accepted and assimilated it.

This popular culture, or middle class ideology, has influenced another group, and the term Pop has been given to them. The Pop artists, as they are called, have taken this

¹Lawrence Alloway, "The Development of British Pop", Pop Art, ed. Lucy R. Lippard (New York: Frederick A. Praeger, Inc., 1966), p. 28.

2

middle class culture and its object-centered environment,
and have presented it to us in a new and striking manner.
They have lifted our every day to the level of art.

The middle class man and his environment are evident in
both Pop Art and Advertising. The inner thread that binds
the interrelationship between Pop Art and Advertising is the
popular culture; the middle class ideology.

CHAPTER I

ADVERTISING: ITS BACKGROUND AND PHILOSOPHY

In attempting an evaluation of the role of advertising in modern American life, one must consider briefly what advertising is, what it does, and what function it serves in modern society.

Advertising is mass paid communication, the ultimate purpose of which is to impart information, develop attitudes and induce action beneficial to the advertiser.¹

When we attempt to put into words a description or a definition we are, in effect, engaged in persuasion, that is, the communication of opinion or ideas to other people.

...advertising may be regarded as a vast apparatus of persuasion by which the eyes and ears of the public are assailed with cunning inducements to do this, or to buy that, or to think favorably of the other....The information given by advertisements is generally only incidental to their main purpose, which is persuasion.²

Advertising can generally be said to be synonymous with

¹Association of National Advertisers, Russel H. Colley, ed., "Defining Advertising Goals for Measured Advertising Results" (New York: Association of National Advertisers, 1963), 2p. 51.

²Lelise W. McClud and Paul C. Fulton, Advertising In the Printed Media, (New York: Macmillan Co., 1964), p.

America. Its earliest attempts were a mere imitation of English advertising. Advertising in early America resembled news stories in appearance: single column with small type, a few drab pictures and scarcely any blank space to emphasize the printed matter. Because few advertisements appeared in each issue, the reader probably found and read them. (Plate I-1)

As time went on the usefulness of advertising became apparent and more and more advertising appeared in print, until today the periodical is mostly advertisements. Each advertisement had to compete for the reader's attention with a multitude of others. It had to draw attention to itself and present its message for quick, easy reading. For this reason the format of advertisements had to change. It began to be put together with illustrations, contrasting type sizes, and areas of blank space.

Because illustration had not yet learned to tell a selling story, the copy had to. Words dominated the space, words set in just the right point type surrounded by magnificent borders. Layouts were created to illustrate copy, not to have a purpose of their own. (Plate I-2)

This situation existed prior to 1930, but Dada, Surrealism, and Cubism had given the art world a violent shaking up. And these movements and their contributions to art began to affect advertising design.

Art direction in American advertising was happily unaware and firmly planted in the status quo. All the while the audience was moving far ahead of the advertising industry,

Plate I-1

A COFFEE-HOUSE ADVERTISEMENT, 1731

walking-sticks. The coffee-houses, which were at the zenith of their popularity in the reign of Anne, speedily became identified

WHEREAS other *Coffee-Houses*, and other *Publick Houses*, take of their Customers 8 s. for a Quart of Arrack, and 6 s. for a Quart of Rum or Brandy made into *Punch*, so that it is now become the settled Price throughout the Town, and seldom less than a Bowl of 1 s. 6 d. is to be had: Therefore, for the better accommodating all Gentlemen, that are Lovers of *Punch*,

This is to give Notice,

That I have opened on Ludgate-hill, the *London-Coffee-House* and *Punch-House*, (Two *Punch-Bowls* on Iron Pedestals before my Door,)

Where the finest and best old Batavia Arrack, Jamaica Rum, and French Brandy, are made into *Punch*, with the finest Ingredients, viz.

A Quart of Arrack made into *Punch* for 6 s. and so in Proportion to the smallest quantity, which is half a Quart for four Pence Half-penny.

A Quart of Rum or Brandy made into *Punch* for 4 s. and so in Proportion to the smallest Quantity, which is half a Quart for 3 d. And Gentlemen may have it as soon made, as a Gill of Wine can be drawn, with the best of Eating, Attendance, and Accommodation.

This Undertaking has occasion'd many, whose Interest it is to possess Gentlemen with such an Opinion, that the Liquors by me used are not good. The Publick is hereby assured, that I buy my Goods on the Keys, and at the best Hand, with Ready Money, and am at this Time provided with as well-chosen Brandies, Rum and Arrack, as any in Town, and will at all times procure the best that is imported. But what may convince Gentlemen of the Truth hereof, is, (not only by the Encouragement I meet with) that the Sherbet is always brought by itself, and the Brandy, Rum, or Arrack in the Measure, so there can be no Impostition, either in Quantity or Quality; for the Proof whereof I appeal to all Gentlemen who have done me the Honour to call at my House.

James Ashley.

A Coffee House advertisement

From 'The Grub-street Journal' of 16 March 1737

with particular professions and with the different political parties. Addison in the first number of the *Spectator* wrote: 'There is no place of general resort wherein I do not often make my appearance: sometimes I am seen thrusting my head into a round of

politicians at Will's, and I have seen many of the same narratives that are made in the same place. Sometimes I smoke a pipe at Cl

Publick Notice
[For the Information of the Publick]

THAT Charles Lyon, of Salem, Washburne, Falls, is universally known for many Years, having moved from Ironmonger-Lane Business about 40 years over against Serjeant's-Inn at any Time be furnished the said Edward Hubbard with the true Method of the Receipt will be confirmed Mr. Lyon.

N.B. At the following Tooth-Powder, which cures the Scurvy in the

Also a delicate Lip-Salve, and makes them of long each Por, viz (Coco) Will's Coffee-House, Guildhall Coffee-House, Horse, Birchin-Lane, Leadenhall-Street

An advertisement of soap illustrated from 'The Grub-street Journal'

nothing but the potman, even in the room. I appear on house, and sometimes join inner room, as one who is likewise very well known. I have been taken for a man these ten Years, and some of stock-jobbers at Jonathan

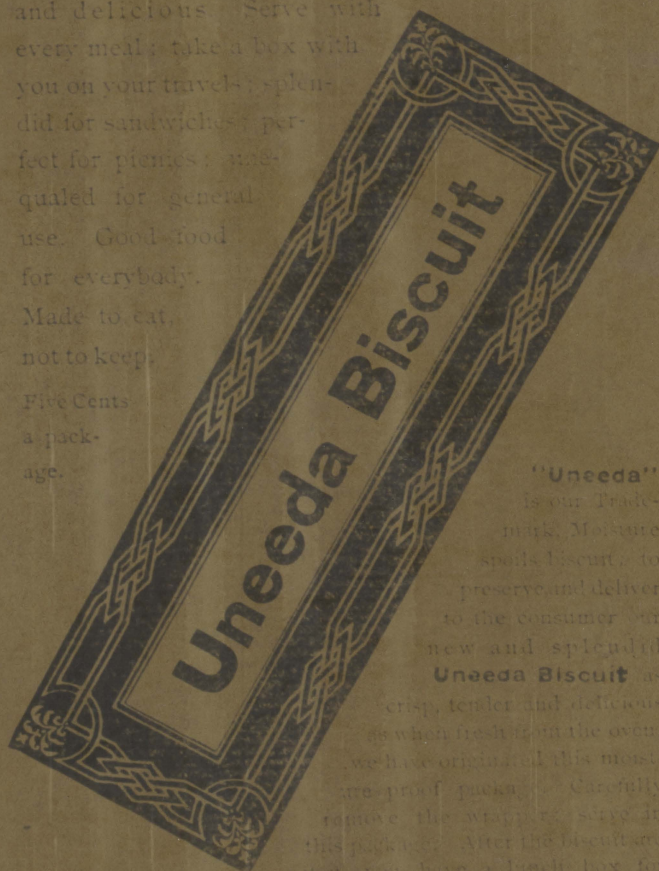
The favour

Plate I-2

NATIONAL BISCUIT CO. ADVERTISEMENT, 1899

Uneeda Biscuit—a new form
of Soda Biscuit, crisp, tender
and delicious. Serve with
every meal; take a box with
you on your travels; splen-
did for sandwiches; per-
fect for picnics; une-
qualed for general
use. Good food
for everybody.
Made to eat,
not to keep.

Five Cents
a pack-
age.



"Uneeda"
is our Trade-
mark. Moisture
spoils biscuits, so
we preserve and deliver
to the consumer our
new and splendid
Uneeda Biscuit as
crisp, tender and delicious
as when fresh from the oven.
We have originated this moist-
ure-proof package. Carefully
remove the wrapper, serve in
this package. After the biscuits are
eaten, you have a lunch box for
school children. Patents pending.

which seemed to be standing still and talking down to the people.

The 1930's set advertising design into motion. A small group of art directors began to stir the pot. They were giving new strength to American advertising art.³

World War II was the turning point of the art of communication into a new science. The Armed Forces called on the most brilliant educators and advertising personnel in the country to set up training programs and propaganda units. To make their message more memorable, these men applied the sciences of psychology, semantics, and sociology to training and propaganda. The concept of "Show and Tell" was carried to a new degree of sophistication. When the advertising industry saw how effective this kind of exposition could be, the adoption of these principles to advertising became inevitable.

After the Second World War, advertising was not really necessary to sell a product, because there was what is commonly called a "seller's market." Advertisements tended to be arty, pretty, and not really selling messages. When products became plentiful and advertisers set out to sell again, the look of the advertisements changed.

The 1950's brought the reportage or editorial photograph to advertising. The elegant magazines, such as Vogue and Fortune, brought about this influence. Their editorial art directors had more freedom, and they were quick to experiment,

³Interview with Frank Rada, Janis Martine and Company, Inc., December 27, 1966.

to use untried layouts and new techniques. They initiated the whole new concept of starting an advertisement with a picture.

All this time the buyer was becoming more sophisticated. Advertising had to adjust again; advertising personnel had to be better poets and better artists than ever before.

Today the advertising industry is looking for new people with their own special talents. Advertising has generally been kept behind the times, and what is current is never used. Realistic pictures were used in advertisements in the 1920's and the 1930's at a time when artists were being non-objective, startling, and deeply concerned with feeling. The industry believed that advertisements simply could not use the world as the artist saw it to sell goods. Because of the advances in psychology and marketing research in regard to consumer motivation and buying habits, advertising began to want to express feelings and emotions and essences of ideas, while the artist was off somewhere else. A leading graphic designer, Sutmar, in a magazine interview had this to say:

...U.S. advertisers now believe that the American public's taste has improved to the point where it will be demanding quality and variety 'not geared to the average.' He adds that the new market is not likely to be satisfied with the boredom that breathes from any form of information which reflects nothing more than everybody's taste.⁴

Advertising is striving to stay on top. A moving trend seems to be evident; print ads will be all picture, like T.V.,

⁴"New Graphic Design Jazzes Up Ads," Business Week, August 12, 1961, p.111.

the bigger and brighter, the better.⁵ (Plate I-3)

It is interesting to observe the dramatic expression of this myth intensify over a thirty-year period as techniques of persuasion improve, color is more and more subordinate to non-verbal devices.⁶

The Volkswagen campaign, by common consent, is great advertising. It demonstrates a trend to bring more importance to the illustration. More and more companies are realizing that the illustration is an effective selling tool in itself, just as good as the written word.

The philosophy of advertising is a changing thing, but this change has been slow and the process is still slow. The processes through which art came to be recognized as an essential basic factor in advertising are very much like the processes through which any radical change is forced into business of any kind. There has always been a striving for the status quo, and to a point there are still leanings toward it, but this rigid point of view is relaxing.

Advertising has always looked upon itself as a legitimate and necessary economic tool. The advertising industry believes that advertising, being a tool of business, is as necessary to the American economy and as respectable as banking or the law. The advertising industry has had one of the major parts in creating the environment we live in.

⁵Frank Rada, Loc. cit.

⁶John P. Sisk, "The Mirrors of Advertising," Commonweal, LXXIX (March 13, 1964), p. 708.

Plate I-3

HUNT'S CATSUP ADVERTISEMENT, 1967



If we didn't simmer down
as much as 2 lbs. of tomatoes
for every bottle,

Hunt's Catsup would
look like this.

Advertising and marketing represent a unique combination of art and science. The advertising business draws from many areas of knowledge and talent, including all the social sciences and all the fine arts. Economists, sociologists, mathematicians, music composers, artists, medical doctors, writers, researchers, and even pretty girls are all employed to make advertising more effective.

As the preoccupation with the creative process increases among business men and scientists, there is wider acceptance of the fact that the deductive, slide rule approach to a problem can produce only mediocrity. There is greater recognition of the fact that the creative process may and can be applied productively to any business activity. The utilitarian objective of the creative process may be to render aesthetic pleasure, as with a painting or sculpture; but it also may be the development of a more effective mouse trap or more effective advertisement. All are the result of the creative process.

Graphic communication is a language, a special language that employs art for its grammar. It is the idiom for advertising. Everywhere we look new symbols are being established. As new objects become recognized, they become part of the advertiser's vocabulary of symbols.⁷ Every new object that becomes part of our general usage may be used by the advertiser in a context to get his message across better,

⁷Frank Rada, Loc. cit.

faster and more succinctly.

The advertiser finds the symbol that delivers an instantaneous message, places it in proper context, and then uses art principles to make the context more meaningful. The context adds new depth of meaning to the image and strengthens the original symbolism. Find the right symbol; then turn it around to make it surprising. The artist, like the poet or playwright, practices the fine art of exhibiting the obvious in an unexpected and sometimes terrifying way. (Plate I-4) The advertiser tries to add a communication to the symbol that is already there; in other words he is a manipulator of symbols.

The role of advertising has always been to create change, to stimulate demand, and to foster a stream of new products. The things advertising does, and the way it does them, are legion, but in the end its effectiveness can be summed up in this statement: "It makes things happen."⁸

⁸Frank Rada, Ibid.

Plate I-4
7up ADVERTISEMENT, 1967



WET & WILD

Here it comes. Bold. Bracing. Soaking cold. 7-Up.
Drink it down. Live big.

FIRST AGAINST THIRST

7-UP and 7-UP are registered trademarks owned by the 7-UP Company.

CHAPTER II

POP: THE OBJECT CENTERED ART

For several years, certain people had been waiting for a movement that would challenge Abstract Expressionism. The public had been dissatisfied with the seemingly isolated and apathetic aspects of this movement. Our society had been conditioned to an environment of the object, and we were advertisement (object) oriented, but the Abstract Expressionists would not concede this fact. The "Ivory Tower" philosophy and the abstract were companions in the Abstract Expressionist's world. A new movement, Pop Art, (if it can be called a movement) weakened this "Ivory Tower" by delivering images straight from the supermarket, funny papers, and billboard advertising.

Reaction to this new movement has been strong at both extremes. They have been damned and praised as a group movement even though each artist had developed his own idiom independently of the others.

Pop artists as a group share the desire to stimulate perception through the manipulation of banal objects. At this point the group similarities end, for each is a personality, has attitudes, and techniques quite different from the others. There exists in their work a common point of reference,

Plate II-1
PALLANTINE ALE CANS, Jasper Johns



the object, or commonplace objects that exist all around us. Our society has been bombarded by this materialistic phenomena of the object. In every direction, we see these objects incorporated in billboards covering the landscape, T.V. advertisements, and in row upon row of products stocked on the shelves of supermarkets all over the United States. (Plate II-1)

These objects have meaning for us, because we have been brought up in a society that accepts and condones these objects. Billboards, T.V. advertisements, products, and all material objects have added up to a powerful and persuasive imagery.

We live in an urban society, ceaselessly exposed to mass media. Our primary visual data are for the most part secondhand. Is it not then logical that art be made out of what we see? Has it not been true in the past? There is an Ogden Nash quatrain that I feel is apposite:

I think that I shall never see
A billboard lovely as a tree
Perhaps unless the billboards fall
I'll never see a tree at all.

Well, the billboards haven't fallen, and we can no longer paint trees with contemporary relevance. So we paint billboards.¹

A unique passion for the object is shown by the Pop artist. The Pop artist's essential quality is a willingness to accept anything at face value, in the light of its potential for enrichment and elaboration. It is possible for the

¹Peter Selz, "A Symposium on Pop Art," Arts Magazine, XXVII (April, 1963), p. 37.

artist to enjoy an object as subject matter because he uses it, even though it has not been accepted as an aesthetic object by those who control the art hierarchy. The Pop artist enjoys using these banal objects because they offer him a fresh image that he can present.

To put it as simply as possible, because the new artists have brought their own sensibilities and their deepest feelings to bear on a range of distasteful, stupid, vulgar, assertive, and ugly manifestations of the worst side of our society...instead of rejecting the incredible proliferations of Kitsch which provides the visual environment and probably most of the esthetic experiences for 99 percent of Americans, these new artists have turned with relish and excitement to what those of us who know better regard as the wasteland of television commercials, comic strips, hot-dog stands,...slot machines, and supermarkets.²

In his use of these banal objects, the Pop artist does not arbitrarily place his own value judgement upon its meaning or use. There is no social commentary connected with his use of subject matter. An object is not good or bad, rather it has intrinsic value as a component of our environmental imagery. Roy Lichtenstein believes:

Outside is the world; it's there. Pop Art looks out into the world; it appears to accept its environment, which is not good or bad, but different.³

²Alan Solomon, "The New Art," The New Art, ed. Gregory Battcock (New York: E. P. Dutton and Company, Inc., 1966), pp. 71-72.

³G.R. Swenson, "What is Pop Art?: Answers from 8 painters, part I," Art News, November, 1963, p. 25.

In Robert Indiana's opinion:

Pop is live in that it accepts all...all the meaner aspects of life, which, for various esthetic and moral considerations, other schools of painting have rejected or ignored. Everything is possible in Pop. Pop is still pro-art, but surely not art for art's sake. Nor is it any Neo-Dada anti-art manifestation: its participants are not intellectual, social and artistic malcontents with furrowed brows and fur-lined skulls.

It is on the middle class level that the content and techniques, and the big audience of Pop are standing. At this level the middle class commonplace joins Pop Art by way of a virtually mutual frame of reference. Pop Art is rooted in, and unique to the middle class society where its content and outlook is derived. The art of the middle class has been advertising and the commercial media. Advertising techniques have become the brush and paint for the middle class observer.

He (Pop artist) very often cedes his authority to chance--either as he produces his object, or as it is exposed to the audience which is expected to complete his process. The recent pop artist is the first artist in history to let the world into his creative compound without protest.⁵

Robert Indiana realizes that Pop is the art of the middle class; the vocabulary of the middle class is its language.

⁴ Ibid., p. 27.

⁵Peter Selz, Loc. cit., p. 39.

Its (Pop) comprehension can be as immediate as a Crucifixion. Its appeal may be as broad as its range; it is the wide-screen of the Late show. It is not the Latin of the hierarchy, it is vulgar.⁶

The middle class senses are stimulated in a visual rather than an intellectual way. The Pop artist, who is a part of this middle class, appeals directly to the senses. Unlike the Abstract Expressionist, who deals completely with the abstract, the Pop artist deals with the concrete image. The Abstract Expressionists, because of their abstract imagery, built a barrier between themselves and the public. No common frame of reference existed between the artist and the public. This Pop art seems to make an absolute attack on all of art's presently established convictions. But isn't it our problem for not being able to move ahead and accept new concepts? The feeling of security one receives from acceptance of tradition is hard to relinquish for the insecure acceptance of anything new. These new artists make no aggressive intention about aesthetics; rather they present their work with a certain blase attitude, without any reference to complex abstract ideas. The Pop artist wants the public to be a part of his creation. This concept has even been carried to such an extreme that the artist wants the public to be able to do the work. Andy Warhol is such an artist, and he is striving to make his work as machine-like as possible.

⁶G. R. Swenson, Loc. cit., p. 27.

I think somebody should be able to do all my paintings for me. I haven't been able to make every image clear and simple and the same as the first one. I think it would be so great if more people took up silk screen so that no one would know whether my picture was mine or somebody else's.⁷

Almost unaltered objects comprise the Pop artist's work.

The objects are isolated from their commonplace surroundings, and are presented to the public in a unique and somewhat striking way. The Pop artist displays objects in isolation, in other words, a manipulation of context. This manipulation takes the object and turns it around to make it surprising.

(Plate II-2) In an article about contemporary art, Leo Steinberg talks about this aspect of Pop Art:

But in their new works, the subjects were overwhelmingly conspicuous, if only because of their context. Hung at general headquarters, a Jasper Johns's flag might well have achieved invisibility; set up on a range, a target could well be overlooked, but carefully remade to be seen point-blank in a gallery, these subjects struck home.⁸

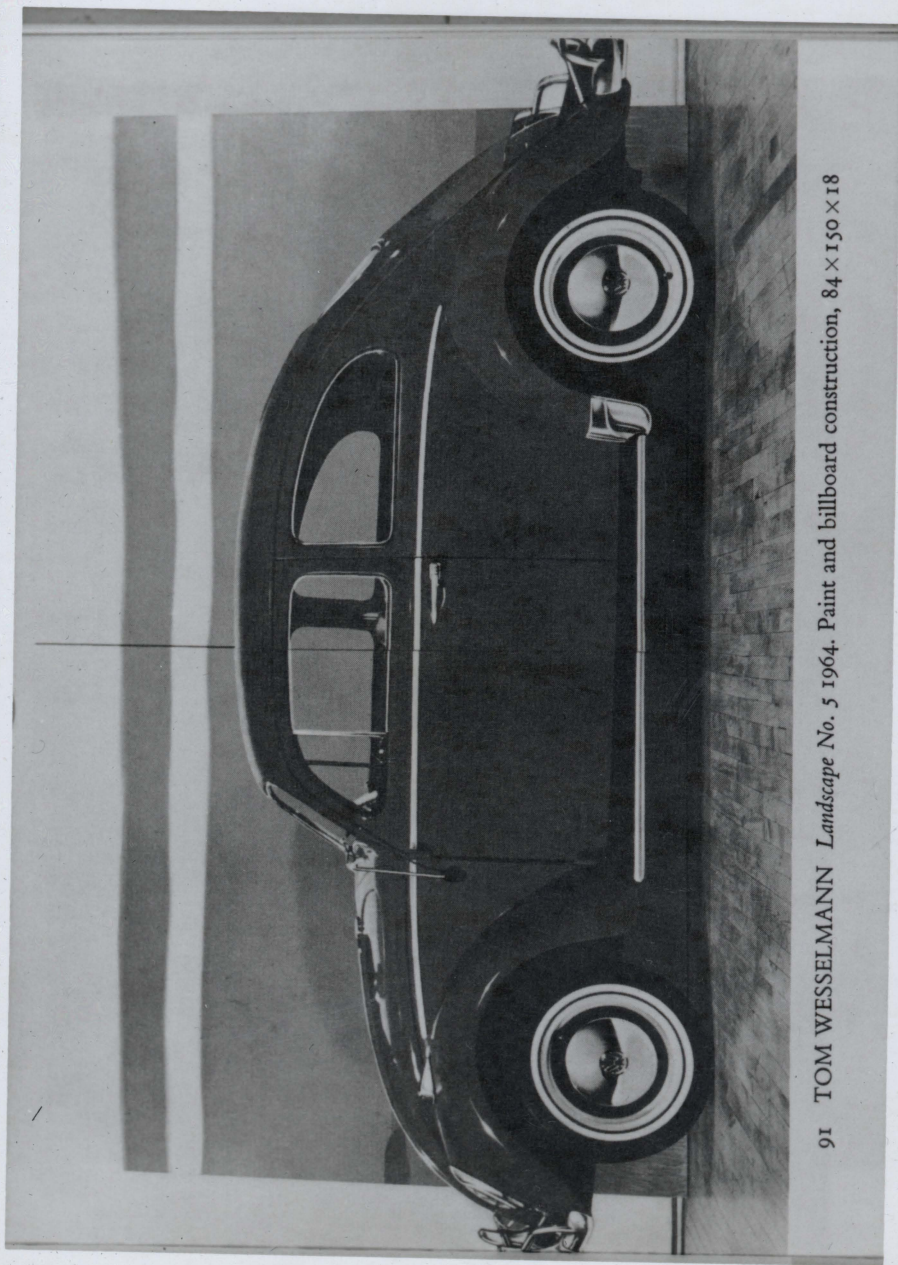
So far as the real interests of most people are concerned, Pop Art might be the mirror of our age. We are not faced with a rejection of art, but in a more optimistic sense we are presented the domain of art amplified. Whether Pop Art is art or not, it presents a quality of common experience strangely transformed.

⁷ Ibid., p. 26.

⁸ Leo Steinberg, "Contemporary Art and the Flight of Its Public," The New Art, ed. Gregory Battcock (New York: E. P. Dutton and Company, Inc., 1966), p. 39.

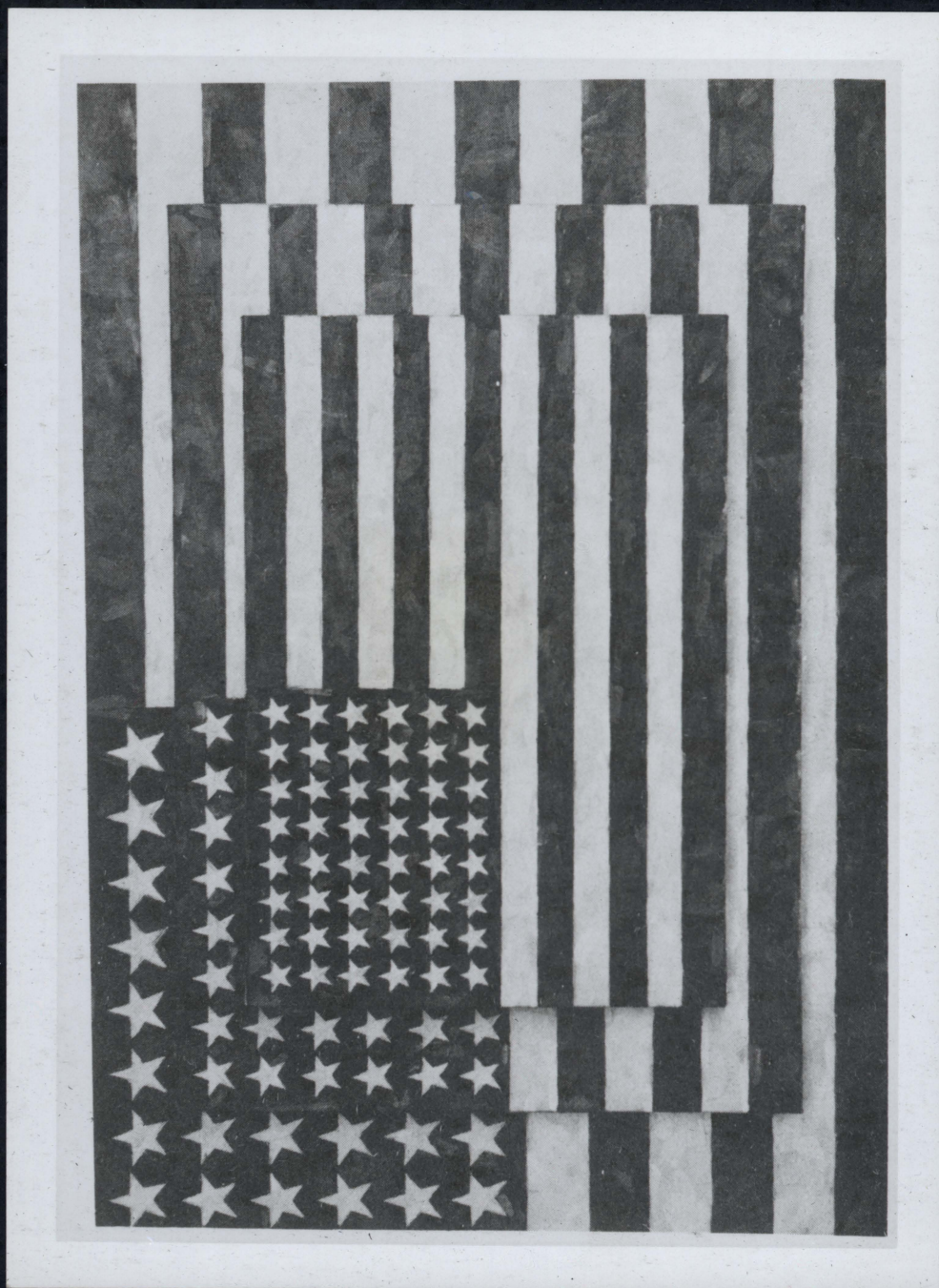
Plate II-2

LANDSCAPE NO. 5, Tom Wesselmann



91 TOM WESSELMANN *Landscape No. 5* 1964. Paint and billboard construction, 84 × 150 × 18

Plate II-3
THREE FLAGS, Jasper Johns



CHAPTER III

AN INTERRELATIONSHIP BASED ON THE MIDDLE CLASS

In Chapters one and two a short background and philosophy of Advertising and Pop Art were presented. Their combined concepts have presented quite a few similarities which substantiate the hypothesis that there is an interrelationship between Pop Art and advertising, and that this interrelationship has as its foundation the common frame of reference of the middle class man.

Pop Art and advertising have had a great influence upon each other; it has been a reciprocal influence. Pop has taken from advertising and advertising in turn has taken from Pop. Advertising has been responsible for the creation of an environment of objects, the so called American middle class environment. The Pop artist has taken what advertising has created, and in turn presented it in a new light. The Pop artists have adopted the objects and the techniques of the advertising industry, but employed them in a new and striking juxtaposition of ideas and situations.

Pure Pop culls its techniques from all the present day communicative processes; it is Wesselman's T.V. set and food ads, Warhol's newspaper and silk-screen, Lichtenstine's

comics and Ben Day, it is my (Indiana) road signs.¹

The most striking relationship between Pop Art and advertising is their superficial appearance. Both present the banal objects of our society. Their superficial appearance is quite evident, since they handle the same objects in the same technical manner. The advertising agency has always been concerned with the materialistic aspects of our society, and especially the object. When the value of art became apparent to the advertising agency, the picture or illustration became one of the advertiser's most powerful means of presentation and persuasion. The advertiser has presented these objects, and in so doing has created a common frame of reference for the middle class man. The middle class man has been exposed to this blitz campaign, and an object-centered environment evolved that condoned these objects and their presentation.

The Pop artist has been brought up in this object-centered society, and a few have even worked in the advertising industry as artists. Man is a direct product of his environment and heredity, therefore the Pop artist is a direct product of his environment and heredity. Supermarkets, billboards, funny papers, hotdog stands, and T.V. have become meaningful subject matter for them, just as still life and

¹G. R. Swenson, "What is Pop Art?: Answers from 8 Painters, part I," Art News, November, 1963, p. 25.

landscape was for the 19th Century artists.

The problem of what is Art has an effect on the interrelationship of Pop Art and advertising. The question, what is proper subject matter for art, has a great bearing on this interrelationship. We as a society, and the "academy", have accepted the "still life" as proper and acceptable subject matter for a work of art, but we do not accept the still life of the Pop artist. When the still life was first presented it caused a tremor in the Art world, and it ran up against the same objections as Pop Art does now. It was unthinkable, it had never been done; these objections were too common. The fruit, fish, bottles, and flowers were the banal objects of that period; the soup can, the beer can, the billboards are ours. The 19th Century artist painted those things that had meaning for him; the Pop artist does the same.

Our food stuffs come in cans and boxes, pop and beer comes in cans, trees and flowers are hidden by billboards. Why paint the tree or the flower? They are hidden by hundreds and hundreds of billboards. We no longer see the tree, the flower; we see the billboard, so paint it. The billboard has meaning for us. It is the landscape of our object-centered environment.

The striking visual similarities between Pop Art and advertising are just superficial, since their attitudes toward these objects are different. The advertiser presents his objects with a great deal of emotion. He says it is good or even the best of its kind, while the Pop artist's work is

void of this emotion. He strives for a non-emotional approach to his work and the objects he presents. He does not say it is good or bad, or the best. The Pop artist simply says, it is.

Andy Warhol, a leading figure in the Pop movement, was also in the advertising field. He has commented on the non-emotional aspect of Pop in the following way:

The reason I'm painting this way is that I want to be a machine, and I feel that whatever I do machine-like is what I want to do.

Was commercial art more machine-like?

No, it wasn't. I was getting paid for it and did anything they told me to do. If they told me to draw a shoe, I'd do it, and if they told me to correct it, I would----I'd do anything they told me to do, correct it and do it right. I'd have to invent and now I don't; after all that correction, those commercial drawings would have feelings, they would have style. The attitude of those who hired me had feeling or something to it....The process of doing work in commercial art was machine-like, but the attitude had feeling to it.²

In a like manner the Pop artist and his work have influenced the advertising industry. It is not as profound an influence as that which advertising has on Pop Art, since advertising is Pop, but Pop is not advertising. As has been stated previously, advertising has created our materialistic, object-centered environment, which Pop has used as its basis. Without this environment the Pop artist has no basis or foundation to build upon; it lacks its stimulus. The Pop

²Ibid., p. 26.

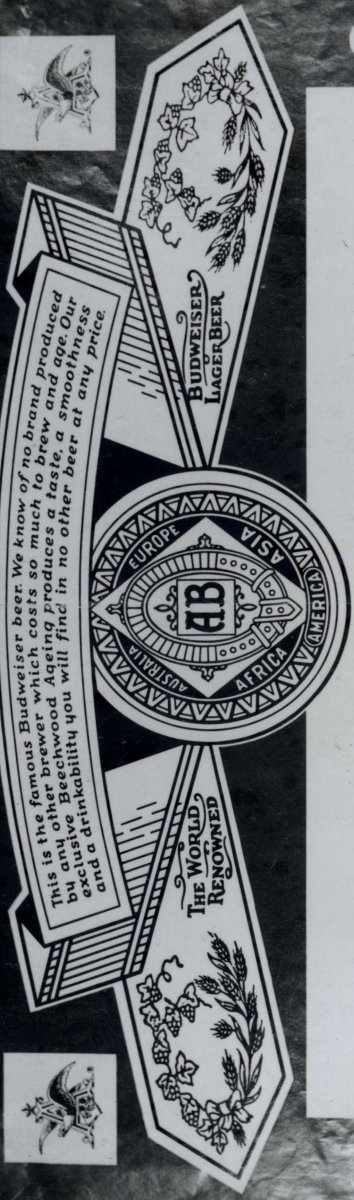
movement is influential in that it is a technical refinement. It has demonstrated the unbelievable influence and power of visual communication which is void of words. The advertising industry had learned from the Pop artist and is now applying this knowledge in their ads. It has adopted the Pop artist's sophisticated handling of the object, design, and juxtaposition. When studying advertising, a trend seems to be developing, a trend leading to a pure pictorial advertisement. The Volkswagen advertisements are an example. If you look at these advertisements, the picture can tell the story. Even though advertisements do employ copy, there is a definite trend to fewer and fewer words. A good example is the Anheuser Busch Inc. advertisement of the Bud Beer label. (Plate III-1) Remove the words, put it on a canvas, frame it, and you have a work of art. It's Pop.

If Pop Art is art, then advertising can also claim to be art. The Anheuser Busch Co., Inc. ran a two-page spread, featuring their team of horses. Send in a \$1 and receive a copy of the print, words removed, suitable for framing. The question arises what is art, or what is art for the middle class man? The closest thing to art the middle class man has is the illustration and picture he sees in advertising. It's art with words on it. (Plate III-2)

Another interrelationship is apparent in that advertising and America can generally be said to be synonymous. It is an American institution that has produced a common frame of reference that is unmistakably American. In the same

Plate III-1

BUDWEISER ADVERTISEMENT, 1966



This is the famous Budweiser beer. We know of no brand produced by any other brewer which costs so much to brew and age. Our exclusive Beechwood Ageing produces a taste, a smoothness and a drinkability you will find in no other beer at any price.

GENUINE

Budweiser

KING OF BEERS

*Brewed by our original process from the
Choicest Hops, Rice and Best Barley Malt*

THE LARGEST-SELLING BEER IN THE WORLD

Anheuser-Busch, Inc.
ST. LOUIS NEWARK LOS ANGELES
TAMPA HOUSTON

GENUINE



Plate III-2
SUNOCO OIL ADVERTISEMENT, 1967



vein Pop Art can be said to be synonymous with America. The Pop artist has taken this frame of reference, America as we know it, and presented to the world an art form that is one and the same American.

Both Pop Art and advertising sell, because the selling of an object is inherent in both. The means of selling are also alike. The purpose of advertising is to make things happen---buy our product. Pop Art is selling itself, it is trying to make things happen---accept us and our work, our objects, and our techniques. Mr. Stanley Kunitz in the Pop Art Symposium at the Museum of Modern Art came up with an analogy to the growth of Pop Art which I think explains this point.

How does one explain the overnight apotheosis not of single lonely artist but a whole regiment wearing the colors of pop art, for whom the galleries and the museums immediately open their doors, and the collectors their pocketbooks? The best analogy I can think of is a blitz campaign in advertising, the object of which is to saturate the market with the name and presence---of a commodity. "Repetition is reputation", said one of the great tycoons of American industry.³

Advertising has always considered itself as being a legitimate tool of our society. Pop artists in the same way believe that what they are doing is legitimate. They do what they do because they believe it has meaning and validity as an art form. In defense of the subjects used in Pop Art,

³ Peter Selz, "A Symposium on Pop Art", Arts Magazine, XXVII (April 1963), p. 26.

Robert Indiana stated the following:

When the remains of our civilization are dug up in a thousand years,... it will be our washing machines more than the contents of our museums that will define our culture.⁴

Going back to the concept of Pop as American, we can see that what they do and present to the world is "America 1960's" which advertising has created.

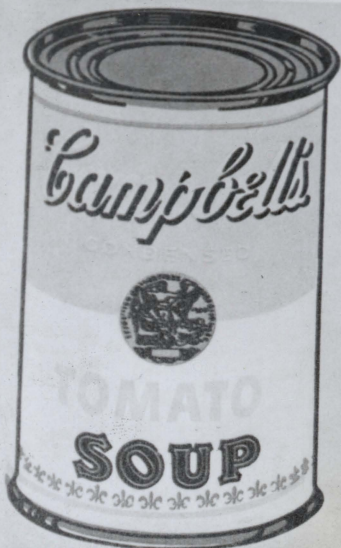
Find the right symbol then turn it around to make it surprising; this statement can stand adequately for Pop Art and advertising alike. The advertiser is always concerned with getting the reader's attention. He has to get the reader's attention; if he doesn't his advertisement is of little value. The advertisement has to compete with other advertisements for readership. To do this the advertiser strives to gain attention through surprise. (Plate I-4) The Pop artist also relies on the element of surprise by taking objects and transforming them into a striking and surprising visual presentation. (Plate III-3) They both develop a presentation which is completely blunt and shockingly straight to the point; we can't help but see it.

In summary, advertising and Pop Art have their foundations rooted in and are unique to the middle class American. Advertising has played a vital part in creating this materialistic object-centered middle class environment.

⁴Dorothy Gees Seckler, "Folklore of the Banal", Art in America, Winter 1962, pp. 57-58.

Plate III-3

FOUR CAMPBELL'S SOUP CANS, Andy Warhol



Through its great influence, advertising has presented to the middle class man a standard of excellence which the American man strives, consciously or unconsciously, to reach. The Pop artist has taken this environment and transformed it into a sophisticated visual presentation of the middle class America.

The object, the element of surprise, the hard and soft sell, the techniques, the striving for legitimacy, all these being synonymous with America intertwine to establish an interrelationship between Pop Art and Advertising, which is rooted in, and unique to, the middle class man.

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