Jump Cut Pop
Evans + Fukui + Hammond + Paolozzi + Rosler + Yokoo
July 22 - October 4, 2009
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, who turned to traditional photography in Jump Cut Pop. While the Dadaists and the Surrealists expanded the idea of what constituted art, the artists increasingly incorporated popular and commercial imagery in an increasingly ironic fashion. Paolozzi’s richly colored serigraphs refer 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 range from popular and contemporary 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 them into their work. These collaborations 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.
Jump Cut Pop

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.

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.

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