

Name:

Class:

Topic: WAYS IN WHICH POP CULTURE HAS INFLUENCE ART AND DESIGN

Date:

Introduction

All over the world, people from particular jurisdictions behave and act differently. The behavior patterns allow us to describe what is peculiar about a specific race. Such distinctions have their origin in their way of life. The objects, music, art, fashion, design, religion, beliefs, and other systems that people experience in their part of the world shape their behavior and make them distinct from others. Popular culture, which is famously known as "pop culture," defines the learning experience described. It describes the set of practices and beliefs which dominate in a society within a given period and is generally acceptable by its members. For instance, English is noted for its royal family, historic castles, and houses (Dave, 2). This paper discusses the ways in which pop culture has influenced art and design since 1960.

Overview of popular culture

Popular culture has been used to explain different concepts. Most of the explanations given to the term depends especially on the context in which it is used. Usually, the popularity of a culture depends on how the culture reflects the lives or identity of the said group. Generally, pop culture identifies a set of culture that belongs to particular individuals and it prevails in the lives of these individuals at a particular point in time. Pop culture can therefore be defined as a set of practices and beliefs that is popular and reflects the general tastes of peculiar people (Cunningham 361). Ray Browne gave a broader definition of pop culture that "Popular culture consists of the aspects of attitudes, behaviors, beliefs, customs and tastes

that define the people of any society” (Lehman 4). Thus, popular culture allows masses of people to identify themselves collectively.

As practices and beliefs of people, pop culture is influenced by the way people interact in their everyday activities. These activities include food that people eat, linguistic conventions, style of dress and greeting rituals. Most people have argued that the activities of modernization to a large extent has contributed to the concept of popular culture (Radner, 2019). Thus, the pop culture depends on the level of activities of modernization. For this reason, the more people are exposed to information in society, the more the lifestyle of people continue to change in order to meet the trending demands. As more information become available in society, the aspect of the most immediate and contemporary lives are subject to rapid changes and affects the decisions and perceptions of people and the society as a whole. This essay will discuss the way in which pop culture has influenced art and design since the 1960s.

Influence of pop culture on art since 1960s

British Pop arts expected to stir up a stale craftsmanship convention in which works were generally identified with fanciful, authoritative, or enthusiastic subjects. Albeit quite a bit of their motivation was established in the Dadaist language of making unreasonable blends of arbitrary pictures to incite a response from the foundation of the day, British Pop artists discovered their unique grain in the reckless, fun, and striking universe of contemporary culture. Their new work flourished with youthful vitality. By mixing their subjects with humor, new pictures started to topple the verifiable parameters of craftsmanship by speaking to the present mind-set (Dave, 2).

The converging of Pop culture was mainly British, enveloped with the integral elements of the energetic artistry and music scenes of London in the swinging '60s. Elements from

films, magazines, and the music was a key component of Pop arts, yet artisans and their works likewise entered the mainstream circle themselves. One of the fundamental features of British Pop craftsmanship, which built up it as an isolated development, was its nearby relationship with well-known British music, which arose as a choice to excellent. Concentrated on the singles diagram, it expanded in the late 1950s and 1960s, with The Beatles and The Rolling Stones overwhelming the world (Silka, 1).

The visual language of marketing in America was colossally powerful for early British Pop artistry. Paolozzi specifically utilized adverts cut from American magazines that he got from US officers situated in Paris after the finish of the Second World War. Paolozzi depicted American publicizing as a channel through which the occasion of selling tinned pears was changed into multi-hued dreams. The exotic nature and virility consolidated to shape; in our view, a work of art is more inconspicuous and satisfying than the Tate Gallery's conventional decision or the Royal Academy. British Pop artisans were seeing American promoting symbolism and its exceptionally sexualized visual language, both with a level of jealousy and with a pariah's perspective on the outsider (Frith and Horne, 2016, 2).

Promotion kept on rousing other British Pop artisans. Richard Hamilton pulled pictures to build complex inside arrangements where business items and decorations from mainstream inventories sat next to each other with models from magazines. Dwindle Blake's works of art frequently included painted visuals replicated from mainstream society. David Hockney scoured design and way of life periodicals to motivate his cutting-edge indoor/outside conditions. Gerald Laing appropriated media pictures of VIPs and remarkable individuals pulled from news sources. Patrick Caulfield frequently painted items, for example, housewares into level interpretations, much like they would show up in lists (Dave, 2).

During the 1960s, British Pop specialists, such as Hamilton, Paolozzi, and Blake, started to investigate the imaginative prospects of screen printing as a medium. Customarily, screen printing had just been utilized as a business procedure, used primarily in the promoting scene. Pop specialists were usually attracted to the medium as a result of its meanings with non-customary craftsmanship and with the business language of publicizing (Massey and Seago, 4).

To be sure, Paolozzi utilized screen printing for both craftsmanship and design forms in his works. He used it to craft pictures as in the materials and backdrop business he ran for a long time during the 1950s. Along these lines, he endeavored to separate the normal differentiation among artistry and structure, craftsman, and designer. His work was assisted by Hamilton, Blake, Laing, and others, who utilized screen printing to make various forms of a job and scrutinize the restrictions on making duplicates of unique craftsmanship pieces. Screen printing was likewise broadly taken up by Andy Warhol, who explores different avenues regarding the medium during the 1960s. It brought about his notorious Marilyn Monroe works alongside prints of Elvis, Jackie Kennedy, and others, which have come to be significant of Pop arts in general ((Massey and Seago, 4).

The narrative of the 60s time frame couldn't exist without referencing Pop Art. With its advancements, the development is considered as the most noteworthy period characterizing present-day artistry. Utilizing the pictures from mass culture and discovered articles, pop artistry specialists reshaped the substance of artistic creation by presenting another sort of business feel. These thoughts helped affect visual craftsmanship as well as visual computerization, style, and a specific way of life. The idea set forward by Andy Warhol that "later on, everybody will be world-well-known for 15 minutes", affected the star status of different craftsmen of the 1960s craft scene and their entourage (Silka, 2).

American Pop art would, in general, be symbolic, mysterious, and forceful; English Pop, progressively abstract and referential, communicated a to some degree sentimental perspective on Pop culture cultivated maybe by England's relative good ways from it. English Pop artisans would, in general, arrangement with innovation and mainstream society fundamentally as topics, even analogies; some American Pop specialists appeared to live these thoughts. Warhol's aphorism was the belief that everyone ought to be a machine, and he attempted in his craft to deliver works that a device would have made (Massey and Seago, 4).

The art below is a contemporary of Hockney and Blake that exemplifies most of the elements of pop art as identified above.



Allen Jones, *Perfect Match*, 1967, oil on canvas – Museum Ludwig, Cologne

Allen Jones is behind this art and was especially keen on the portrayal of ladies in pop culture and promotion. In *Perfect Match*, which was painted in 1966 and 67, Allen Jones makes an exceptionally sexualized picture where all the admirers could have a view and

perception that a lady's face is her lopsidedly huge mouth while her unnaturally lively bosoms and legs, tottering on outlandishly high heels, are also accentuated. The piece suggests that ladies are just esteemed for their body parts. The course of action of three separate canvases draped one on another as a triptych facilitates this thought, highlighting the way that notices would regularly advance shopper merchandise by partnering them with sections of the female structure (Anna and Kimberly, 2).

Jones' ordinary utilization of the splendid essential and auxiliary shades of Pop arts to outline the body loans an unnatural feel to his figures. The illustration becomes a total counterfeit, similarly as phony, as the imagined pictures to be found in magazines and on bulletins. In the late '60s, this oeuvre extended to incorporate explicitly provocative life-size fiberglass models of ladies as furniture with a fetishist and sadomasochist clear ones. His work offered a test to customary craftsmanship portrayals of ladies to be found on universal display dividers (Anna and Kimberly, 2).

Jones' pieces will, in general, be two-overlap. From one viewpoint, they represent an evaluation of the plain sexualization of ladies by the media. However, they likewise present purposely titillating and misogynist pictures in their own right. In this manner, he figures out how to both censure and add to the standard framework from which he takes his motivation (Anna and Kimberly, 2).

Influence of pop culture on fashion since 1960s

Fashion in the early years of 1960s was an important aspect of people's life. This is due to the fact that it was the very first time that fashion was introduced to the market. During that time, the mini skirt and the pillbox hat introduced by Mary Quant and Jackie Kennedy respectively became popular and worn by majority of women throughout the year (Morin, 2019). Other popular fashion during the 1960s included the stiletto-heeled shoes. Women

wore suits with short boxy jacket and oversized bottoms. Likewise, men wore clothing which was much brighter and colorful than previously which looks pale and tone shades. Most women preferred to wear full-skirted formed gowns with had close-fitting waists and décolletage in the evening. During the 1960s casual wears were mostly in the form of plaid button down shirts matched with slacks or skirts (Radner, 2019).

Fashion in the 1960s was influenced by factors including music. Music was considered integral in the lives of the people and it influenced fashions in the sixties (Moore, 2016). The relationship which existed between popular music and fashion defined the mutual creativity in the 1960s. Fashion of the sixties was influenced by pop and rock bands including The Beatles, The Rolling Stones and others (Cole, 2019). These pop and rock bands were most popular and created the iconic fashion during that period. For instance, the popular designer, Mary Quant, introduced the iconic mini skirt. The introduction of the mini skirt was in responds to the fun-loving attitude of the people, especially the youth.

During the period of 1960, the infamous Woodstock festival which featured artists like Janis Joplin and Jimi Hendrix was influential in the fashion world (Moore, 2016). Generally, popular music including love and psychedelic music has a major influence on fashion. Men and women wore cloths that were loose and relaxed with patterns and prints that were bright. Other fashion that became popular was tonic tops, bell-bottoms and tie-dye prints. In the sixties artists including Tom Paxton, Bob Dylan and Joni Mitchell became important icon to many people (Zimmermann, 2016). The sixties was marked as a politically charged decade and these artists played important role during that period. The Beatles were also one of the influential music groups in the 1960s whose influence change the hair styles of both men and women (Lehman, 2018). People who were very conscious of fashion had adopted different hair style. Most iconic hairstyle in the sixties had a longish style with bangs. Others included the Vida Sassoon's asymmetric 5-point hairstyle and Bob cut

(Cunningham, 2016). These hairstyles were made in such a way that allowed the hair to move freely while cutting the style into the hair.

Another pop culture that influence fashion in the 1960s was sports. Sportswear in the sixties was not only the norm but influenced the high fashion choice of many people. For instance, sportswear courtiers like Suzanne Lenglen and Jane Regny played a major role in how sports influenced the fashion style of women (Mysakova, 2016)). These were prominent tennis players whose design and love for active wear influenced women. Tennis wear had a collegiate style and was associated with country clubs and aristocrats. Brands like Fred Perry and the prep styles of British Mod have all been associated with the tennis wear brand. Regardless of Fred Perry's brand having its root from athletics, it was recognized as a 100% street fashion brand in the sixties (Moore, 2016)). For instance, the stretchy tracksuit became popular especially for women who go out to watch sport.

The Hippie movement was another pop culture that influenced the fashion in the sixties. These were a subgroup of the many popular cultures in the 1960 who contributed hugely to fashion. They choose the fashion that was natural and reflected their personality. The Hippies usually wore tie-dye cloth to depict the stunning colors and patterns of drug-induced visuals (Zimmermann 222). The Hippie's fashion style emerged in California and later dominated other parts of the United States. The clothing style of the Hippies were mostly loose and made of natural fibers like cotton and hemp with flowers in their hair. The Hippies style was the clothing style that allow both men and women to wear exactly the same cloth but with different sizes (Cunningham 361). This type of dress was the first time fashion had introduced a truly unisex clothing.

As part of the Hippies' fashion style, they mixed the fashion style from other cultures into a perfect combination (Morin 234). The total independence of the Hippie fashion style

influence the fashion in the sixties. For instance, men could leave their hairs to grow while women were not restricted on what to wear. Thus, the position of the society had no power to dictate how a person dresses. The Hippies clothing style was modeled by many because the style makes the wearer feels free and show off their individuality (Radner 182). The psychedelic style of the 1960s also influenced the fashion style of the decade. The psychedelic style was a recognized style and it was mainly influenced by the Hippie movement. The fashion style of the psychedelic had a good taste for color, texture and line that actually influenced fashion in the sixties (Poon 4). Psychedelic style contributed to African pattern and clothing design with the introduction of tie-dyed fabrics and loss dashikis.

The image below shows the fashion style of Quant's mini skirt. The fashion style is designed by Mary Quant and mostly worn by young women and depicts how pop culture helped in liberating the sense of fashion among women.



Mary Quant's Mini Skirt by Hall (1)

It is believed that by looking at people's clothing, it is easy to say much about them including how they think and feel (Cunningham 361). Every pop culture has its own unique style of clothing and it says much about their belief and customs. Generally, clothing can be associated with particular group of people and it mostly depends on the style of the clothing. The reason is that, the identity of people can be traced based on the kind and style of clothing they put on. It therefore depicts the identity of the individual as well as the society they belong.

Shortened clothing or miniskirt which emerged in the 1960s reflects the culture of rebellious youth (Zimmermann 225). Over the years the miniskirt has remained one of the enduring iconic fashion eras from the swinging sixties. The miniskirt has an impact on pop culture because it forms part of the youth culture that emerged in the sixties. The fashion style became known as a sexual liberation movement against the introduction of birth control pills (Poon 3). Wearing miniskirt in the sixties suggested that young women were sexually liberated and free to go on a date, kiss multiple men and engage in petting. Thus, wearing miniskirt reflected the pop culture of the youth and it was the symbol of the power and sexuality of the youth especially at the time when young people were not having their voices heard.

Conclusion

Most of our interactions with the environment in the 21st century can be traced back to the 20th century. The only difference is just advancement and new technological ways of expressing ideas, concepts. The root of it can be referenced again in the past, especially developments from the 1960s. A study of pop culture mentions the Americans who, through advertisements, made their products known to the public through paintings that reflected their culture. The British are considered to be borrowers or learners of pop culture from the

Americans. From a long-distance, they practiced the American way of life through arts and designs. Through artistic shows and displays, the culture within a particular group of people gets representation from artisans through whom culture has been passed on from generation to generation without extinction. Their works tell us where we originate and have an influence on the present and future generations.

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