

The Pop Art movement, developing in the 1950s, was a movement that sought to criticize mass culture and consumerism and led to the development of further movements such as the feminist art movement, which took the criticisms of the Pop Art movement and applied them to the struggles of women. The work *F-111*, created by pop artist James Rosenquist, demonstrates the techniques and criticisms of the Pop Art Movement through the techniques used during its creation, and the subject matter of the piece. The work *Red Stripe Kitchen*, created approximately 3 years later by artist Martha Rosler demonstrates elements of both Pop Art and the Feminist art movements, displayed through the themes and setting of the piece.

*F-111* was created by James Rosenquist in 1964, measuring 10'x86', and uses oil paint and aluminum foil on canvas to depict imagery of the F-111 bomber plane, bullets, smoke, advertisements, and popular products of 1960s America. The color scheme of this work uses primary colors, which helps attribute it to the Pop Art period. The subject matter and size of the work, as it is displayed across two gallery walls, help display its theme of war and consumerism as a distraction in America. The F-111 bomber plane is the only image that stretches across all sections of this piece, through advertisements, new machines, and food, displaying how American culture relies heavily on the consumption of new "fun" products to keep the public docile and distracted from a needless war, this being the Korean and Vietnam Wars. The scale of this work truly emphasizes how commonly used and effective these distractions are across a country as large as the United States.

*Red Stripe Kitchen* was created by Martha Rosler in 1967, measuring 23 ¼" x 17 ¾" using photomontage, the process of cutting images and arranging them to display a theme. Rosler uses images from magazines to display soldiers in a kitchen. The colors of this piece all seem dull except for the red kitchenware and line on the wall in the background of this kitchen, most likely chosen by Rosler to show how this piece discusses the Vietnam War, as red is a color associated with communism in American media. Rosler's work also demonstrates the war's place in the American household by placing soldiers in the kitchen, as if the war is happening in the houses of Americans, which according to Rosler it is through the use of television and media of the 1960s-70s. This is also achieved through the very medium of Rosler's piece being the media she seeks to discuss as it is from magazines that discuss war and possibly magazines for kitchen models. This piece also follows with Rosler's feminist pieces as it focuses on domestic life, especially as this work is set in a kitchen with has historically been labeled a "woman's place".

While the imagery and color palettes of these pieces differ, they can both be identified as part of the pop art movement. Both these pieces provide a critique of American consumerist culture specifically during the Vietnam war. *F-111* is observably more identifiable as pop art through its primary color scheme and use of American advertisement images to provide a critique of American consumerism during the war period. *Red Stripe Kitchen* while being made by an artist that is closely linked with feminist art is identified as pop art through its message, as it seeks to critique how Americans consume media in relation to war, similar to Rosenquist's work, and uses this same media that she is critiquing as the medium for her work, creating a level of irony that is unique to the pop art period.

Both *F-111* by James Rosenquist and *Red Stripe Kitchen* by Martha Rosler are pieces from the pop art movement that seeks to open a discussion of and critique American

consumerist culture at the time of the Vietnam war. Rosenquist uses the size and placement of the images in his work to emphasize how 1960s America tries to use its consumerist culture to try to provide a distraction from the war. The color palette and use of advertisement imagery in Rosenquist's work help identify it as pop art. Rosler uses magazine cutouts of soldiers inside of a "modern" kitchen, and the color red to highlight how the Vietnam war was able to enter the homes of Americans through TV and popular media. The ironic use of magazine as a medium, and the theme of Rosler's piece allows for it to be identified as pop art.