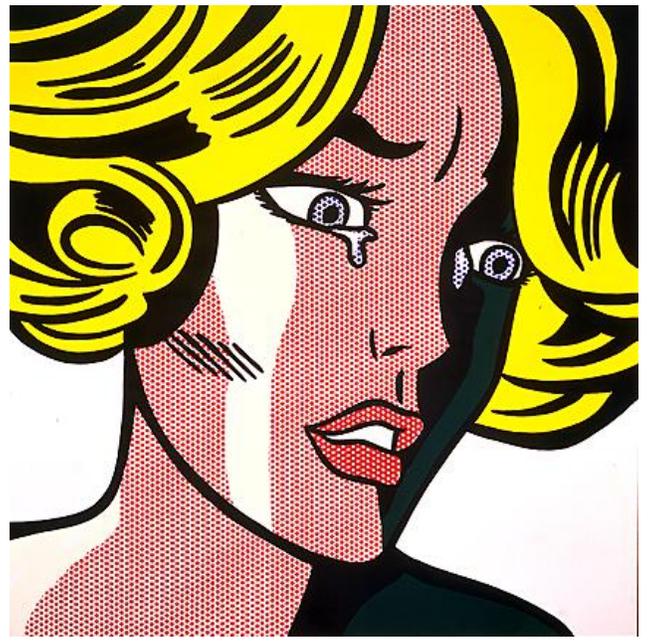


EYE DROPS INSTILLATION



Left: "Crying Girl" 1963, Right: "Frightened Girl" 1964, Roy Lichtenstein, ink on paper.



Left: "That's the Way" Right: "Happy Tears", 1964, Roy Lichtenstein, ink on paper,

The Twentieth century saw the most stunning proliferation of novel art forms the world had ever seen. Novel ideologies and philosophies not uncommonly gain increased credence and following during periods of disastrous societal breakdown, as a result of reactions against or protest toward the established order of society. It is no surprise therefore that the Twentieth century, marked by the greatest and most destructive conflicts in history, would be the one that would change the nature of art - even the very concept of what art is - forever. The periods of most radical innovation were spawned by the periods of greatest social upheaval when disillusionment with the established order was naturally greatest - no greater upheavals in that Century of course being those of the First and Second World Wars. Just as the horrors of the First World War saw the emergence of the startling anti-establishment movement known as the "Dada", so too did the even greater horrors of the Second World War, give rise to a fabulous array of the most arresting new art forms. Initially this was seen in the form of "abstract expressionism", and all of its strange and bewildering variants, such as, "colour field painting" and "post painterly abstraction". These revolutionary new art forms aimed to show the emotions - including and especially - anger against human society that had allowed the recent wars to occur. But revolutions have a habit of devouring their own children. Soon a younger generation of the 1950s and 60s - a generation who had no memory of the war, themselves reacted against the reactors! Tired of the intense intellectual agonizing of many of the abstractionists, they would create their own art form, the very antithesis to abstract expressionism! These young "hip" artists looked at their contemporary world to gain a more positive inspiration than that of the recent war. What they saw was a world very much different from the one of unrelenting tragedy and rationing of their parents - it was the age of mass consumerism and instant gratification! - in the words of Richard Hamilton, they saw a world of the "popular, transient, low-cost, mass produced, young, witty, sexy gimmicky, glamorous and big business". The iconic Andy Warhol symbol of the Campbell's tomato soup tin, seemed to sum up the new prosperity - endless massed rows of supermarket canned food replaced the rationing that their parents endured during the war years and glamorous "stars" such as Marilyn Monroe replaced stodgy old field marshals and generals as the new role models of the young. The age of television, mass consumerism, bizarre new fashions created a sense of revulsion in many of the intellectual abstractionists, but the young generation, embraced it all with open arms. Lawrence Alloway wrote, "We felt none of the dislike of commercial culture standard among most intellectuals, but merely accepted it as fact, discussed it in detail and consumed it enthusiastically!" This second revolution of the fun loving young, would reach its apotheosis in the "swinging" London, of the 1960s - the Beatles, women's liberation, LSD, the miniskirt, flower power, - this generation "made love - not war" and its art would become known as "Pop Art".

Pop art, without deliberately aiming for any lasting legacy, or even at the time, to be taken the least bit seriously, nonetheless became firmly established in the lexicon of the history of Western art - a potent symbol of the momentous social revolution that in the West, was the 1960s. It was one of the first creative expressions of what became known as "post modernism". The origins of Pop art can be traced back to an obscure group of artists and architects, who called themselves the "Independent Group", and who regularly met from 1952 at the Institute of Contemporary Arts in London, where they liked to discuss their ideas on modernism and popular culture. In 1956 the group had a strong presence in the

exhibition, "This is Tomorrow", at the Whitechapel Gallery in London. The theme of the exhibition was "every day contemporary living", and many of the kinds of pop art images we take for granted today were displayed as art for the first time. And for the first time the symbol of "Pop", (shorthand, of course, for the "popular culture"), was displayed by the word POP on a large red lollypop! Bewildered but excited young patrons perused the unfamiliar new arts works with jukeboxes blaring in the background. London became hooked on the new fun art form, eager to leave behind the memories of the war and the subconscious agonies of abstraction. The parents of the young generation looked on in horror - but their children loved it all - everything was new, everything was exciting - love of life had replaced memoirs of grim death - it was a great time to be alive! The exhibition, "This is Tomorrow" is now looked on as the defining exhibition of, indeed the birth of Pop Art, though the patrons of the time did not of course realize this. The actual expression "Pop Art", was not used for the first time until two years later, when Lawrence Alloway used it in a 1958 edition of "Architectural Digest", to describe the new depictions by some artists of the popular culture and mass consumerism.

Pop art had no one specific process or methodology, rather each individual artist approached his or her work entirely independently. Today perhaps the two greatest exponents of Pop Art are seen as Andy Warhol, and Roy Lichtenstein, who each had very different approaches. While Warhol produced massed images from everyday newspapers or objects, Lichtenstein produced his works in the form of popular comic book images. He used the techniques of cropping and foreshortening to achieve vivid and strangely compelling images of faces that cleverly conveyed strong emotions, most commonly of young and beautiful women caught up in the everyday stresses of the modern world - stresses that of course in no way compared to those of the previous generation, yet accurately captured those that were now directly relevant to the experiences of the younger generation. His hallmark signature was the imitation of the commercial printing techniques that were used in everyday newspapers and comic books. He used a series of discrete ink dots in order to build up color, tone, contrast and shades in the manner of the printing press Benday dots. When you magnify old newspapers and comics you can see the entire image is actually made up of microscopic dots, and Lichtenstein imitated this technique of the popular mass media. The concept of Benday dots was not new, the Nineteenth Century Impressionist, Seurat employed a similar technique in some of his works - as a series of tiny painted dots, known as Pointillism. By skillful placement and combinations of the tiny dots, varying shades, colours and contrasts can be built up in the macroscopic overview of the work. For those of us in the digital world of the 21st Century, a familiar comparison would be with the electronic pixels of the computer screen or digital camera.

Many of Lichtenstein's works depicted women in stress, with tears freely flowing. The anxieties of their fast paced modern post-war world could not be compared to those of their parents during the dark days of the recent global conflict, yet those kinds of experiences were foreign to the younger generation who had no memory of it. Their stresses nonetheless were significant and real enough to them and Lichtenstein brilliantly captured these emotions and feelings with his simple yet somehow compellingly dramatic cartoon-like images. When we apply topical ocular medications to our patients, we need keep an image in our mind of the free flowing tears of Lichtenstein's women. Unless applied correctly this is precisely what we will see in our patients - topical ocular medications work best when applied to the eye - not to the face!

EYE DROPS INSTILLATION

SELF INSTILLATION



Self instillation of eyedrops

- **Wash hands.**
- **Uncap the bottle/tube.**
- **Tilt head up.**
- **The hand on the opposite side holds the bottle resting on the bridge of the nose of the patient, taking care not to touch any surfaces with the bottle tip.**
- **Pull down the lower lid with the fingers of the same side so that a visible pocket forms at the space behind the lid.**
- **Gently squeeze bottle to deliver 1-2 drops.**
- **Shut eyelid for approximately 1 minute.**
- **Wipe away excess drops/ointment from face.**

- **Recap bottle.**
- **Wash hands.**

ASSISTED INSTILLATION



Drops administered by health care worker or family member

Wash hands.

Uncap the container or twist off tab.

Pull lower eyelid gently down with forefinger to form a pocket.

Tilt head slightly back and look up.

Hold the bottle gently between the thumb and forefinger, gently squeeze the recommended number of drops into the pocket formed.

Do not touch the eye with bottle tip.

Shut eye and move eyeball from side to side to spread the medication.

Wash hands.

MINIMIZING SYSTEMIC ABSORPTION

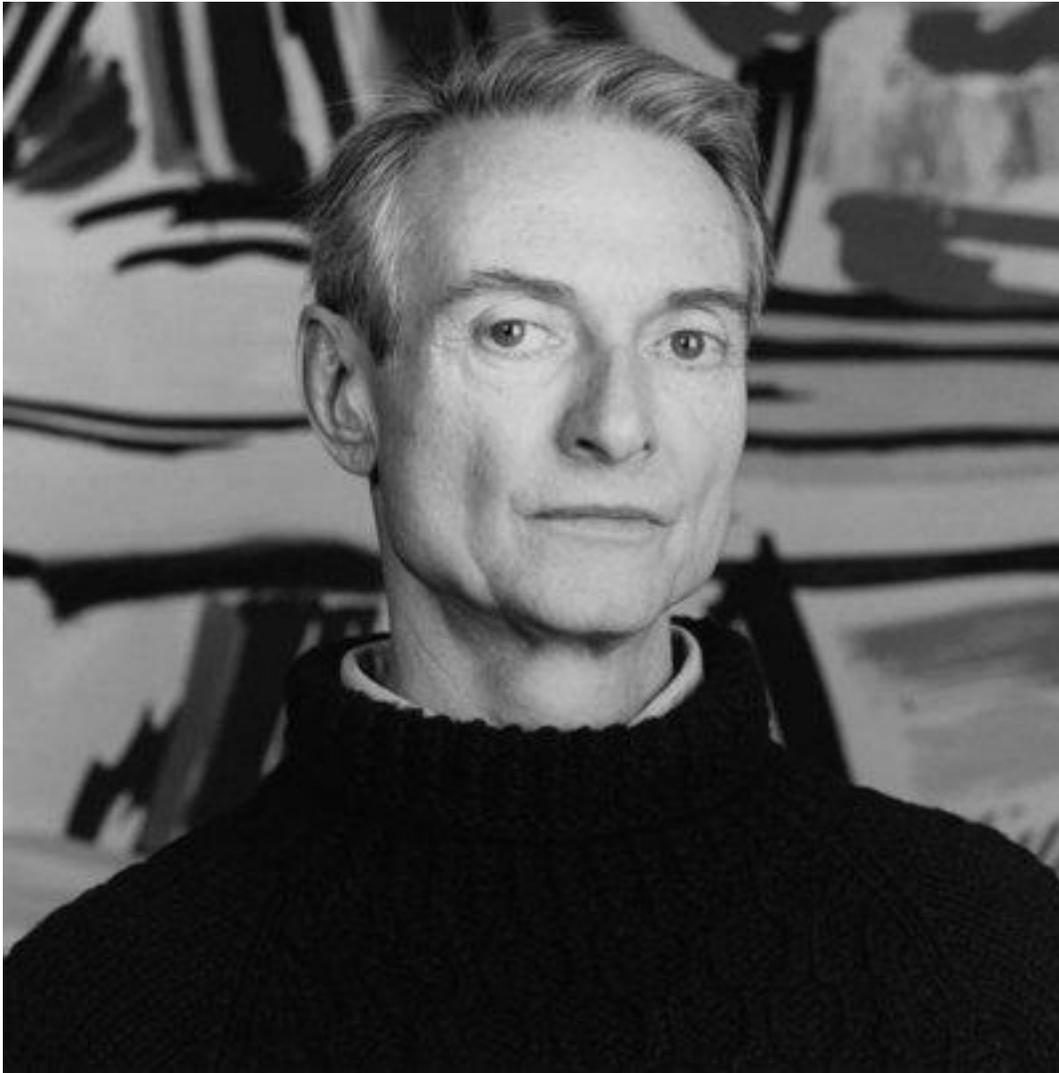
Techniques for minimizing *systemic* absorption in topically administered ocular medications may be relevant with medications where systemic effects could be detrimental in some patients, such as **timolol**.²



Simple eyelid closure **and** digital occlusion of the tear duct for at least two minutes after eye drop instillation reduces *systemic absorption* of any topical drug by up to two-thirds.

Thereby the safety margin of any instilled medication can be expanded significantly.

The photo shows the two techniques separately. Ideally the patient uses both techniques on the same eye.



Roy Lichtenstein (1923-1997).

References

1. From the Eye Emergency Manual NSW Department of Health, 2nd ed, 2009
2. Goldberg I, "Drugs for Glaucoma", Australian Prescriber, vol 25, No 6, 2002

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