



Installation view of “Pop Art While Supplies Last,” featuring works by Maxi Sanchez Correa, Ezequiel Rivadeneira, and Scary Mary at Loy Luo Space, New York, 2025.

Pop Art While Supplies Last — Art by the Pound

Loy Luo

Curatorial Essay, First published in Loy Luo Theoretical Collection, 2025

Abstract

Pop Art While Supplies Last — Art by the Pound reexamines the historical paradox of Pop Art by transforming a commercial event into a performative exhibition. Under the pressure of circumstance, commerce becomes both subject and medium, exposing the friction between economic reality and aesthetic autonomy. Through the playful yet critical act of “selling out,” the project reverses the sacred aura of Pop and reintroduces art into the field of exchange. The work is not a satire of consumption but a lived action that questions the boundary between the artistic and the real, revealing how art, once again, regains its physical and social weight.

Keywords

Keywords: Pop Art; Performance; Commerce; Conceptual Reversal; Open Theater; Curatorial Practice; Art and Economy; New York

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Biographical Note

Loy Luo is a contemporary artist, curator, and writer based in New York. Her practice spans painting, sculpture, installation, and theory, exploring the philosophical and cultural dimensions of abstraction. She is the founder of Loy Luo Space (Tribeca, NYC), an independent “Open Theater” dedicated to experimental exhibitions and interdisciplinary collaboration.

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When a purely commercial event was forced, under external pressure, to disguise itself as an “art show,” a more fundamental question unexpectedly arose: — What if the disguise itself is art?



From that moment, *Pop Art While Supplies Last — Art by the Pound* came into being. It transforms the awkward friction between business and aesthetics into a live experiment, where commerce becomes both the subject and the medium of art. The line between art and economy—so often drawn, erased, and redrawn—becomes reactivated here as performance, as social sculpture, as action.

Within the context of Loy Luo Space, “While Supplies Last” is no longer a marketing slogan but a temporal structure. The duration of the exhibition is not defined by its opening or closing, but by the gradual disappearance of inventory.

Art ends when it sells out; reality completes the form.

This simple yet radical condition turns the exhibition itself into a performative economy, where every purchase, hesitation, gaze, and departure becomes part of its choreography.

The subtitle “Art by the Pound” does not literally price by weight—it is an irony. In the 1960s, Pop artists appropriated the language of consumer culture, pretending to critique capitalism while ultimately being absorbed by it. Images once borrowed from supermarket shelves are now suspended in museums and auction houses, transformed into new icons of faith and power.

This exhibition reverses that historical irony. It no longer imitates consumption—it re-enters it. The works do not pretend to be commodities—they are commodities. Art is “laid flat,” returned to reality, touchable and attainable once again. It is a re-democratization of art—to bring art back to life, and to make ownership no longer a sin.

The exhibition borrows the visual language of commerce: price tags replace wall texts, inventory becomes narrative, and each act of purchase becomes a live performance. In



this mechanism, spectators are no longer passive onlookers—they become accomplices and co-authors. The market is no longer an external condition, but part of

the artistic structure itself. When the last work is taken away, the exhibition reaches its formal completion.

In this project, commerce is not the enemy of art but its sustaining energy—a way for artists to live with dignity and curiosity in the real world. This exhibition extends Loy Luo’s concept of the Open Theater: the art



space is no longer a static white cube, but a fluid social stage where renting, negotiating, buying, and conversing constitute the gestures of art. Here, art is reinserted into the world, becoming the site of exchange between the human and the real. *Pop Art While Supplies Last — Art by the Pound* is both an accident and a declaration. It

reveals, with lightness, a heavy truth: the boundary between art and reality has never truly existed.

In the exhibition space, stacks of cardboard boxes occupy the floor—not fake Brillo Boxes, but ones filled with actual weight. They remind us that the “weight” of art is not always a metaphor—sometimes, it can indeed be measured.

Among these works and commodities, many are printed with the phrase “We Love New York.” And indeed—perhaps only New York, a city where inspiration strikes like lightning at any moment, could give rise to such an artistic irony that turns back upon itself—twice.

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