

Once Segal had become widely recognized for his unique form of pop art, he was often asked to create sculptures based on historic moments. His works are often described as ghost-like due to the detached, still feeling that his white statues conveyed. Often, the historic moments conveyed tragedy or sorrow, because the sculptures seemed to personify these emotions. He developed works relating to the Holocaust and the Great Depression. Segal's "Depression Breadline" is one such piece.

American pop artist George Segal was born in 1924 in New York City. His death in 2000 marked a career's end for one of America's most respected and popular artists.

Segal was best known for his life-like and life-size sculptures. He created plaster human sculptures that were true to life. By saturating medical gauze with plaster, and pasting over friends and family, Segal created realistic subjects for his artwork.

He would place these white casts of ordinary people in daily situations. These people were placed in restaurant settings, sat on benches, stood alone in rooms, and gazed out of windows. He did not always directly represent the theme, sometimes weaving metaphors with the images, other times relying on the art itself to openly make a statement.

Marisol was asked to create an image of John Wayne for an upcoming Western. She created a wooden sculpture of him. It depicted Wayne on the back of a toy wooden horse that also acted as a windmill horse, kicking its legs when the wind blew. Wayne himself was simply a thin sheet of contoured wood sitting stiffly on the horse. Many people felt the art showed a glamorization of Wayne. However, Marisol had never like Wayne, and this was her way of saying that he couldn't act at all.

Despite her affinity for poking fun, Marisol created work with a variety of themes. She often did sculptures based on under represented or oppressed groups of people including Native Americans, poor Cuban families, and Dust Bowl immigrants.

Marisol was born in Paris on May 22, 1930, through her parents were both Venezuelan. The family traveled often throughout Europe, Venezuela, and the United States during Marisol's youth and early adolescence. They were wealthy due to success in the oil business and real estate.

When she was 16, she started attending drawing classes in Los Angeles. She hoped to become a painter. She was also slightly insane at the time. She was very religious, and practiced self-inflicted punishment.

She gave up painting for sculpting in 1954. She sculpted with terracotta, fabric, wood, plaster and found objects. Often, her sculptures combined humor, sarcasm, and satire.