

MARKETING MASS CULTURE:

Lecture 17: The “Business Art Business,” and Globalism vs. Globalization

- I. Visual Culture – the dynamic environment of mass imagery
 - A. Coca-cola plan and “Modernism” – both beneficiaries of the *Pax Americana*
 - B. The arc of evolution in visual/advertising culture: **from narrative to icon**
 - 1) Description, publication, “thick” narratives
 - 2) Dreams of the working man (late 19th c. U.S.)
 - 3) Paths to *international* business (late 19th c, through the ‘40s)
 - 4) Corporate identity programs – a cold war / globalization phenomenon
 - 5) Producing the female (or female-shaped) icon (late 19th c. France/US)
 - 6) Delivering the (female) customer – or the male via female seduction
 - C. From International to Global Capital (globalization vs. globalism)
 - D. Micro-niches and “engagé” marketing (Red campaign, Mecca Cola)

- II. International Pop: Postwar Britain and a phantasmagorical “aesthetics of plenty”
 - A. Aesthetic relations to U.S. commodity culture, Comix!
 - B. The Independent Group – ambivalent consumers who put the “Pop” in art
 - 1) architects, artists, curators, historians
 - 2) exhibitions: Parallel of Life and Art (‘53), Man, Machine & Motion (‘55), This is Tomorrow (‘56)
 - 3) Eduardo Paolozzi and the “Psychological Atlas” (1947-53)
 - 4) Richard Hamilton’s Duchampian cool – *Trademark*, 1972

- III. U.S. Pop (emerges *after* British Independent Group) – critical or compliant?
 - A. ambivalent fascination: Claes Oldenburg, Roy Lichtenstein
 - B. the “empty” sign and the power of repetition: Andy Warhol
 - C. critical montage? : James Rosenquist

- IV. German complexities (Capitalist Realism and the move to *postmodernism*)
 - A. *Leben mit Pop* – Richter and Leug in Dusseldorf department store, demonstrating *Kapitalistischen Realismus*, 1963
 - B. Sigmar Polke (Silesia)
 - C. Gerhard Richter (East Germany)

- V. Paris passes through Pop to seed Postmodernism (with the help of some Italians)
 - A. the *d’affichistes*: (surrealism from the streets): Mimmo Rotella in early ‘60s
 - B. the Situationist International in late ‘60s/’70s – Guy Debord, Michelle Bernstein, Asger Jorn, et al.
 - 1) *dérive* and *détournement*
 - 2) Society of the spectacle

list of selected images on verso

Images (selected) for **Lecture 17**

United States

“Pop Art”

Roy Lichtenstein, Popeye 1961 o/c
Andy Warhol, Popeye, 1960 o/c
Lichtenstein, Takka Takka!! 1962 o/c
Lichtenstein, Image Duplicator 1963 o/c
Warhol, Bonwit's window 1961 ... o/c installed with store mannikins
Warhol, Marilyn Monroe Diptych 1963 oil and silkscreen ink/canvas
James Rosenquist, President Elect, 1960-61 o/c
Rosenquist, I Love You with my Ford, 1961 o/c
Claes Oldenburg, The Store 1961 photograph of artist in The Store with plaster goods
Oldenburg, Shirt with Objects on a Chair, 1962 mixed media (part of The Store)
Oldenburg, Bedroom Ensemble 1963 – fabricated interior

International Pop: London

Independent Group

Nigel Henderson, East London, photographs 1949-52
Eduardo Paolozzi, Psychological Atlas, 1947-53 collage scrapbook
Paolozzi, Automobile Head 1954 screen print
McHale, Machine-Made America 1957 collage
Richard Hamilton, Just What is it that Makes Today's Homes So Different, So Appealing? 1956 collage
Hamilton, Hommage to Chrysler 1957 o/c
Hamilton, She, 1958-61 oil and collage on panel
Hamilton, Trademark 1972 ink /card

International Pop: Germany

“Capitalist Realism”

Sigmar Polke Chocolate Painting 1964, lacquer on canvas
Gerhard Richter, Alfa Romeo with text, 1965, oil on canvas
Richter, Onkel Rudi, 1965, o/c
Richter, Olympia, 1967 o/c
Polke, Modern Art, 1968, acrylic, oil on canvas
Richter, Two Candles, 1982 o/c
Richter, Athens, 1985 o/c
recall: Fluxus artist Wolf Vostell, Coca-Cola, 1961

France and Italy:

Mimmo Rotella, Marilyn, 1962, torn posters (found and claimed) | *d'affichistes*
Jacques de la Villegle, Rue Pastourelle 2 April 1971, torn posters |

Guy Debord, Naked City, 1957 photolithograph of altered map | Situationists
Constant, New Babylon 1958, various architectural models |

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