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 – 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
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
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
Sigmar Polke Chocolate Painting 1964. lacquer on canvas
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)
Jacques de la Villegle, Rue Pasteurelle 2 April 1971, torn posters
Guy Debord, Naked City, 1957 photolithograph of altered map
Constant, New Babylon 1958, various architectural models

“Pop Art”
Independent Group
“Capitalist Realism”
d’affichistes
Situationists