
POP ART AND POP CULTURE in Fall 2020 (AH3065)

Course Code	AH3065	Professor(s)	Herve Vanel
Prerequisites	None	Office Number	9, rue de Monttessuy
Class Schedule	MW: 12:40-14:15 in C-101 W: 14:30-16:05 in V-1	Office Hours	By appointment Via Teams or in person At 9, rue de Monttessuy
Credits	4	Email	hvanel@aup.edu
Semester	Fall 2020	Office Tel. Ext.	633

Course Description

Class Description

"Aesthetic autonomy is the notion that culture is a sphere apart, with each art distinct, and it is a bad word for most of us raised on postmodernist interdisciplinarity. We tend to forget that autonomy is always provisional, always defined diacritically and situated politically, always semi. ..." Hal Foster (2002)

"Pop Art and Pop Culture" investigates the relationships between arts and the mass media, with a particular focus on the 1960s. Rather than relying on practical distinctions between high and low, fine arts and applied arts, serious experiment versus entertaining commercial product, the course will consider the intersections and links between the most advanced artistic endeavors and the aesthetics of the commercial and corporate environment. The goal of the class is to broaden the meaning of "Pop Art" beyond the traditional definition of artworks using the iconography of commercial art. Examining the reciprocal influence and exchange existing between different cultural spheres in the 1960s, students will be able to appreciate more critically the complexity of our contemporary culture. This 300 level class has no prerequisites; it addresses students interested in the discipline of art history. The material studied in class will offer the students the possibility to question the relationship of art to a tumultuous age (cold war, social conflicts and racial discriminations; technological race, sexual liberation, rise of the society of consumption, etc.).

Course Learning Outcomes

The material studied in class will offer the students the possibility to question the relationship of art to a tumultuous age (cold war, social and racial conflicts; technological race, sexual liberation, rise of the society of consumption, etc.)

Classes and discussions are meant to sharpen students' critical and analytical skills in the discipline of art history

The final paper is intended to prepare students to a higher level of art historical research

General Education

[PLEASE REMOVE THIS SECTION IF THE COURSE DOES NOT FULFILL ANY GLACC REQUIREMENT]

GLACC

The Global Liberal Arts Core Curriculum (GLACC) degree requirements include the following categories of courses:

- Integrative Inquiry (coded CCI)
- Experiential learning (coded CCX)
- Research, Interpretation, and Writing (coded CCE)
- Digital Literacy and Communication (coded CCD)
- Disciplinary Research Methods and Writing (coded CCR)
- Quantitative Reasoning (coded CCM)
- Experimental Reasoning Course with Lab (coded CCS)
- Expression Française (coded FR)
- AUP Capstone (coded CCC)

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

Course Outline

Schedule

May be subject to slight modification

September

Week 1 – Wednesday Sept 23rd

Introductory Remarks

Recommended Readings

Clement Greenberg, "Avant-Garde and Kitsch" [1939]

Dwight Macdonald, "A Theory of Mass Culture" [1953]

Watch: Emile de Antonio, *Painters Painting* (1973)

Marshall McLuhan *The Medium is the Message* [excerpts] 1967

Week 2 – Monday Sept 28th Wed Sept 30

The Independent Group and the Long Front of Culture

Recommended Readings:

Alison and Peter Smithson, "But Today We Collect Ads" [1956]

Richard Hamilton, "Letter to Peter and Allison Smithson," 16 January [1957]

Roland Barthes "The New Citroen" [1957] and "Plastic" [1957], from *Mythologies* 1957

Lawrence Alloway "The Arts And The Mass Media," [1958]

Watch: Len Lye, *Rhythm* (1957)

September 30th – last day to drop/add courses online

October

Week 3 – Monday 5th – Wednesday 7th

Neo-dada: Jasper Johns and Robert Rauschenberg

Recommended Readings:

Lawrence Alloway "Junk Culture" [1961]

Robert Rosenblum "Jasper Johns" [1960]

John Cage, "On Robert Rauschenberg, Artist, and his Work" [1963]

Robert Rauschenberg "The Artist Speaks (Interview with Dorothy Gees Seckler)" [1966]

Week 4 –Monday 12th – Wednesday 14th

Situationism and New Realism

Recommended Readings:

Pierre Restany, "The New Realists" [1960]

Billy Klüver, "The Garden Party," [1961]

Michèle C. Cone, "Pierre Restany and the Nouveaux Réalistes," [2000]

Watch: Guy Debord, *La Société Du Spectacle* (1973) French / Subtitled. [Refer to Guy Debord, "filmscripts of *Society of the Spectacle* (1973 film based on his 1967 book)]

Week 5 – Monday 19th – Wednesday 21st

Americana: Ruscha, Indiana, Oldenburg, Rosenquist

Recommended Readings:

Edward Ruscha interviewed by John Coplans, "Concerning 'Various Small Fires' [1965]

Gene Swenson, "The New American 'Sign Painters'" [1962]

Gene Swenson, excerpt from "What is Pop Art? Answers from 8 Painters. Part I and Part II", Art News [1963-1964] Interviews with Roy Lichtenstein, Andy Warhol, Robert Indiana, James Rosenquist, Tom Wesselmann

Wednesday 21st Mid-Term Exam

Week 6 – Monday 26th – Wednesday 28th

Consumption culture: Lichtenstein and Warhol

Recommended Readings:

Ellen Johnson, "The Image Duplicators: Lichtenstein, Rauschenberg and Warhol" [1966]

Gretchen Berg, "Andy Warhol: My True Story," [1966]

Jean Baudrillard, "Consumer Society" [1970]

Ivan C. Karp, "Anti Sensibility Painting" [1963]

October 28th - Mid-semester

November

Week 7 – Monday 2nd – Wednesday 4th

Pop Fantasies and the Feminine Mystique: Rosalyn Drexler, Marjorie Strider, Marisol

Recommended Readings:

Laura Mulvey, "Fears, Fantasies and the Male Unconscious or 'You Don't Know What is Happening, Do You, Mr Jones?'" [1972]

Cécile Whiting, "Figuring Marisol's Femininities," [1991]

Leanne Gilbertson, "Andy Warhol's Beauty #2: Demystifying and Reabstracting the Feminine Mystique, Obliquely" [2003]

Kalliopi Minioudaki, "Pop's Ladies and Bad Girls: Axell, Pauline Boty and Rosalyn Drexler" [2007]

Watch: Andy Warhol, *Screen Test: Eddie Sedwick*, 1965, 16 mm film, b&w, silent, 4 minutes at 16 fps.

William Klein, *Qui êtes-vous, Polly Maggoo* (1966)

Week 8 – Monday 9th

Pop Cinema: Kenneth Anger, Bruce Conner, Andy Warhol

Recommended Readings:

Brian O'Doherty, "Bruce Conner and His Films" [1964]

Gregory Battcock "Four Films by Andy Warhol" [1967]

Branden W. Joseph, "The Play of Repetition: Andy Warhol's Sleep," [2005]

Watch: Bruce Conner, *Cosmic Ray* (1962)

Kenneth Anger *Kustom Kar Kommandos* (1965)

Anthony Stern, *San Francisco* (1968)

Marie Menken, *Go Go Go* (1964)

November 11th to 13th, fall break (no classes)

Week 9 – Monday 16th – Wednesday 20th

Pop Architecture and Psychedelic Utopia

Recommended Readings:

Peter Cook, Warren Chalk “Amazing Archigram: A Supplement” [1967]

Stanley Mathews, “The Fun Palace as Virtual Architecture: Cedric Price and the Practices of Indeterminacy” [2006]

Simon Sadler: “The Living City: Pop Urbanism Circa 1963,” [2005]

November 16th, Mid-semester grades due

Week 10 – Monday 23rd – Wednesday 27th

Pop Politics: From Faith Ringgold to Arthur Jafa

Recommended Readings:

Faith Ringgold, “Being My Own Woman” [1987]

George McKay, “The Social and (Counter-) Cultural 1960s in the USA, Transatlantically,” [2005]

Christina Knigh, “Feeling and Falling in Arthur Jafa’s ‘Love is the Message, the Message is Death’ [2019]

Carmen Merport Quiñones, “Reading Color: Looking Through Language in Warhol,” [2017]

Valerie Kyeyune Backström, “Art Talks Back,” [2020]

November 27th Final Paper is due

November 27th, last day to withdraw from a course last day to choose credit/no credit option

Week 11 – Monday 30th – Wednesday December 2nd

Short oral presentations sessions 1 and 2

December

Week 12 – Monday 7th – Wednesday 9th

Short oral presentations sessions 3 and 4

December 11th, last day of classes

December 12th - 15th, reading days

Dec 21 2020 5:30 pm, Final Exam

January 4nd, all grades due

Textbooks

This course doesn't have any textbook.

Attendance Policy

Attendance Policy:

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Covid-19 temporary amendments:

Students studying at The American University of Paris are STILL EXPECTED TO ATTEND ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply.

For example, when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. *In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.*

Attendance at all exams is mandatory.

In all cases of missed course meetings, the responsibility for communication with the professor,

and for arranging to make up missed work, rests solely with the student.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may also recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and *especially during the Drop/Add and Exam Periods*.

English Language Proficiency Statement:

As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the undergraduate level. Most courses require scholarly research and formal written and oral presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end, professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

Grading Policy

Requirements:

Attendance and participation [see Attendance Policy] 10%

Mid-Term Exam: Wednesday October 21st [in class] 20%

Final Research Paper: Due November 27th [35 %]

Oral Presentation of the research paper (10 min. Max with PowerPoint) [15 %]

Final Exam: Dec 21 2020 5:30 pm (location TBA) [20 %]

Other
