MARKETING MASS CULTURE:
Robert Rauschenberg’s Coca-Cola Plan

I. The artist’s body – an “index” of where we are
   A. Pollock – the index is pulverized and disassembled, distributed, *sublimated* into the Sublime
   B. Rauschenberg/ Johns – the index is all, but what is the index? is the object an index or a symbol? (of artistic agency, of manufacturing, of the artist’s body, of the artist as everyman/ no-man?)

II. Rauschenberg’s search for “the gap between art and life”
   A. John Cage and the aesthetics of silence (4’33”)
   B. Trajectories from life to Art
   C. The dyad of the object-self – Coca-Cola as avatar of American culture overseas

III. Jasper Johns’s focus on “objects the mind already knows”
   A. Objects, or images?
   B. The watchman and the spy

IV. Mass culture’s capacity to speak / hide the self

*Slide List* (selected) for 11:2 *(n.b. there was no lecture 1 this week)*

Rauschenberg names his own medium around 1955: “combines” (combining oil painting, aspects of sculpture, collage, assemblage); after 1964 he works with silkscreened images rather than collaged photographs. Jasper Johns, unless otherwise noted, works in the medium of “encaustic” (melted pigmented wax) on canvas.

Robert Rauschenberg (and Susan Weil), *Female Figure*, c.1949 (blueprint)
Rauschenberg, *White Painting with Numbers (The Lily White)*, 1949
John Cage preparing a piano, 1949 (photograph)
know about: Rauschenberg, *White Painting*, 1951
Rauschenberg, *Black Painting* 1951-52
Rauschenberg, *Erased de Kooning* 1953 (“eraser on charcoal, pencil and ink on paper”)
Rauschenberg (with John Cage), *Automobile Tire Print* 1953
Rauschenberg, *Charlene* 1954
Rauschenberg, *Untitled (Man with White Shoes)*, 1955
Rauschenberg, *Bed*, 1955
Jasper Johns, *Target with Plaster Casts* 1955 (encaustic, canvas, casts)
Rauschenberg, *Monogram*, 1959
Rauschenberg, *Rebus* 1955 and *Small Rebus* 1956
Rauschenberg, *Factum I* and *Factum II*, 1957
Rauschenberg, *Coca-Cola Plan*, 1958

Coca-cola riffs:
Andy Warhol, *Green Coca-Cola Bottles*, 1962, acrylic and silkscreen ink on canvas
Marisol [Escobar], *Love*, 1962, mixed media.
Anthony Caro, *Columbia Coca Cola*, 1975, enamel on tin
Ushio Shinohara, *Drink More*, 1964, mixed media on canvas
Cildo Meireles, *Insertion into ideological circuits*, 1970, conceptual project involving silkscreen on glass Coke bottles

Johns, *Map* 1960
Johns, *Gray Alphabets* 1956
Johns, *Numbers in Encaustic*, 1959
Johns, *Painting with Two Balls*, 1960
Johns, *Ballantine Ale*, 1960, painted bronze
Johns, *Periscope (Hart Crane)*, 1963
Johns, *Field Painting*, 1963-4
Johns, *Watchman*, 1964
Johns, *Racing Thoughts*, 1983
Rauschenberg, *Axle*, 1964, oil and silkscreen ink o/c
Rauschenberg, *Revolver* (motorized painting), 1967
Rauschenberg, *Yellow Visor*, 1989