POP ART AND POPULAR CULTURE:
International Pop and Anti-Pop

I. Is Mass Culture “especially” American?
   A. Popular Culture vs. Mass Culture
   B. Comics – an enduring underground
   C. Billboards and urbanism, collage aesthetic

II. Postwar Britain and a phantasmagorical “aesthetics of plenty”
   A. The Independent Group
      1) architects, artists, curators, historians
      2) exhibitions: Parallel of Life and Art (53), Man, Machine & Motion (55), This is
         Tomorrow (56)
   B. Eduardo Paolozzi and the “Psychological Atlas” (1947-53)
   C. Richard Hamilton’s cool

III. Paris in passing (Anti-Pop and Pop)
   A. The Situationist International – Guy Debord
      1) The derive and the detour
      2) Society of the spectacle
   B. D’affichistes (Mimmo Rotella, Jacques de la Villegle)
   C. Martial Raysse

IV. German complexities
   A. Sigmar Polke (Silesia)
   B. Gerhard Richter (East Germany)

Slide List (selected) for 12:1

London:
Nigel Henderson, East London, photographs 1949-52
Henderson, Screen 1949-52, photocollage on plywood panels
Eduardo Paolozzi, Collage Mural, 1952? collage
John McHale, Why I took to the Washers in Luxury Flats 1954, photocollage book
Paolozzi, Psychological Atlas, 1947-53 collage scrapbook
Paolozzi, Automobile Head 1954 screen print

Slides continued on verso
London, cont.
McHale, Machine-Made America 1957 collage
Paolozzi, I was a rich man’s plaything, 1947 collage
Richard Hamilton, Just What is it that Makes Today’s Homes So Different, So Appealing? 1956 collage
Paolozzi, It’s a known fact that pleasure helps your disposition, 1948 collage
Hamilton, Hers is a lush situation 1956 oil on panel
Hamilton, She, 1958-61 oil and collage on panel
Hamilton, Trademark 1972 ink /card

Paris/ Italy:
Mimmo Rotella, Marilyn, 1962, torn posters
Jacques de la Villegle, Rue Pastourelle 2 April 1971, torn posters
Guy Debord, Naked City, 1957 photolithograph
Raysse, Made in Japan, 1964 mixed media

Germany
Sigmar Polke Chocolate Painting 1964, lacquer on canvas
Gerhard Richter, Alfa Romeo with text, 1965, oil on canvas
Polke, Modern Art, 1968, acrylic, oil on canvas
Polke, Bunnies, 1966 acrylic/c
Richter, Olympia, 1967, o/c
Polke, Lager (Camp), 1982, acrylic, pigment on canvas
Richter, Cities (from his Atlas), 1968, book pages, collaged and marked
Richter, Townscape Paris, 1968, o/c
Richter, Color Fields, 1973, color-mix charts, mounted
Richter, Garmisch, 1981 o/c
Richter, Atelier, 1985 o/c