

OIELSX01 (S1) or OIESLY01 (S2) - Pop Art

Professor: Béatrice TROTIGNON
Contact information:
beatrice.trotignon@dauphine.psl.eu

Department: International affairs
Semester: 1 or 2 (course given each semester)

Course level: L3 undergraduate / M1
Domain: Electives (Art History)
Teaching language: English
Number of in-class hours: 33
Number of course sessions: 10 + Exam
ECTS: 6

Course description and objectives

The course focuses on the emergence and development of the Pop Art movement (1950s to 1970s) in the United Kingdom and the United States, giving background on the historical and aesthetic contexts such as the dominant art movements or social changes of the times. It will explore a selection of Pop artworks that focused on the new consumer society and its media and used them as their subject. The materials, techniques and formal styles of their creations will be analyzed. Whether the artists chose to celebrate or criticize their newfound muse will be discussed. The course will also look at the art production associated to the Pop Art movement in other countries than the United Kingdom and the United States, as recent exhibitions (*The World Goes Pop* at The Tate Modern, or *International Pop* at the Walker Art Center) have shown a less canonized approach to Pop Art, along with a focus on female artists.

The course aims at giving keys to understanding the emergence of the Pop Art movement and its interaction with culture and society, providing students with knowledge about artists and art history in general. The course aims at enriching students' writing and speaking skills by focusing on the expression of argumentation and value judgment in an informed and critical way. The course also aims at developing students' creative skills through a visual project at the end of the semester.

Prerequisites

An intermediate level in English proficiency is recommended.

Learning outcomes

By the end of the course, students should have acquired in-depth knowledge about the Pop Art movement and many of its leading artists. They should be able to set its emergence in the context of other art movements or trends. Improving students' ability to describe and comment on artworks in an informed, critical way is promoted throughout the course, whether orally or in writing through class presentations and essays. A group visit to a museum and / or art gallery will enhance students' understanding of the role of these institutions.

Assignments and grading

- 1 creative group project 30%
- 1 oral presentation on Warhol (or another artist) AND active class participation 30%
- Final exam: 2 hours 40%

The numerical grade distribution will dictate the final grade. The passing grade for a course is 10/20.

Class participation: Active class participation – this is what makes classes lively and instructive. Come on time and prepared. Class participation is based on quality of comments, not quantity.

Exam policy: In the exam, students will not be allowed to bring any document (except if allowed by the lecturer). Unexcused absences from exams or failure to submit cases will result in zero grades in the calculation of numerical averages. Exams are collected at the end of examination periods.

Course structure

Session	Topic
1	The origins of Pop Art - The Independent Group (Richard Hamilton - Eduardo Paolozzi) - British Pop (Peter Blake, Derek Boshier, Peter Phillips, Pauline Boty, David Hockney...)
2	British Pop - How to analyze artworks (genres, colors, composition, context, etc.) Background on Abstract Expressionism in the US
3	Transition to Pop Art: Jasper Johns and Robert Rauschenberg (Combines). Background on Dada and Marcel Duchamp - Happenings - Claes Oldenburg - Jim Dine
4	Tom Wesselmann (Still Lives – Great American Nudes) - James Rosenquist
5	Andy Warhol
6	Andy Warhol – Roy Lichtenstein
7	Georges Segal – Robert Indiana
8	Museum Visit (the content or order of classes 5, 6, 7, 8 may vary depending on the setting of the date of the museum visit: more information will be given at the beginning of the semester)
9	Pop Art in California (Wayne Thiebaud – Ed Ruscha – D’Arcangelo)
10	Nouveau Réalisme / Global Pop - Niki de St Phalle, Evelyne Axell, Kiki Kogelnik and other female Pop artists
11	Final Exam

Bibliography

Texts by art critics and interviews of artists will be given in class or through Moodle.

A bibliography on Andy Warhol and on the Pop Art movement will be given through Moodle, along with the address of the public libraries in Paris that hold the books

Lecturer’s biography

Béatrice Trotignon is Associate Professor at Université Paris-Dauphine. She is an associate researcher of an interdisciplinary research at ECHELLES-UMR 8264 (Université Paris Cité and CNRS). Her research has focused on contemporary American literature (e.g., Cormac McCarthy, Peter Markus) and poetry (e.g., Eleni Sikelianos, Tina Darragh) as well as on visual studies (e.g., selfies). She has also worked as a translator: art history (e.g., Pop Art, Robert Smithson, Gordon Matta-Clark), literature and poetry (e.g., Eleni Sikelianos, Jim Dine).

Moodle

This course is on Moodle: **Yes**

Academic integrity

Be aware of the rules in Université Paris Dauphine about plagiarism and cheating during exams. All work turned in for this course must be your own work, or that of your own group. Working as part of a group implies that you are an active participant and fully contributed to the output produced by that group.