

Global Pop

Level 1 Starr Auditorium
14 March 2013, 10.15-17.40 & 15 March 2013, 10.30-17.45

*In collaboration with the Royal College of Art
Supported by Irene Panagopoulos*

This two-day symposium explores Pop beyond the mainstream. Organised in collaboration with the Royal College of Art, London, this event engages with new research in different fields and geographies to rethink orthodoxies as well as develop new interpretations of 'Pop'.

Thursday 14 March 2013

- 10.15 Welcome by **Jessica Morgan**
Introduction by **Nicholas Serota**
- 10.30 **Monia Abdallah Saqqakhaneh** *Saqqakhaneh: a 'Spiritual' Engagement with Pop in the Modern Middle East?*
The aim of this presentation is to question the relevance of the notion of 'Spiritual Pop Art'. This notion is used to characterise the work of modern Iranian artists such as Hossein Zenderoudi or Parviz Tanavoli whose works represent, from the early 1960s, a new trend, Saqqakhaneh, that combines motifs and symbols from Iranian folk culture with the modernist tradition in art.
- 10.50 **Michael Asbury** *Raymundo Colares: Hybridity is a Myth*
This paper will discuss the work of Raymundo Colares as a synthesis of Brazilian constructivism expressed through references to popular culture, where spectator participation is invoked via the conjunction of the comic book and the neoconcrete poem and where the insistence on the use of industrial materials clashes with the subjective experience of the tropical modern city.
- 11.10 **Fernanda Lopes Torres** *Antônio Dias: A Pop Artist from the Underdeveloped World*
Decisive turning point from pictorial-structural issues (neoconcretism) to ethical-social ones, Antônio Dias' work in Brazilian New Figuration of the 60s is a specific contribution to Pop Art that helps to comprehend the phenomenon in its proper global scope and the simultaneous emergence of an art field in Brazil.
- 11.30 **Giulia Lamoni** *Babies, Boxes and Militaries: Brazilian Female Artists and 'Pop' in the Sixties*
While articulating 'pop' languages from a specifically Brazilian perspective – nourished, for example, by comic strips and cinema, neoconcretism and popular culture, the artworks of several Brazilian female artists, created in the sixties, also explore women's 'identities' and engage with shifting gender

relations in a period of military rule.

- 11.50 **Elize Mazadiego** *Pop, Dematerialized: Argentina's Critical Engagement in Pop Art*
This paper explores a two-fold manifestation of Pop in Argentina. One is implicated in a pop culture experience associated with youthful exuberance, experimentation, and spectacle. The second is a more serious artistic engagement with Happenings and Anti-Happenings, as a pertinent interrogation of Pop itself and its relationship to mediation, semiotics, mass media and sociality.
- 12.10 Q&A chaired by **Kalliopi Minioudaki**
- 12.50 Lunch break
- 13.45 Welcome to afternoon session by **David Crowley**
- 13.50 **Katarzyna Cytlak** *Monumental Forks and Cosmic Cities: Pop Architecture in the Soviet Bloc*
This paper will deal with the reception of the Pop Architecture in Eastern Europe during the 60s and 70s. It will analyse the way the architectural projects and utopian urban visions, realised by the Eastern European artists, acquired a political dimension and implied a strong social critique.
- 14.10 **Marko Ilić** *Made in Yugoslavia: Negotiations of Socialist-Consumerism in the 'New Art Practice'*
This paper will investigate the complex dialectics of consumerism-within-socialism, through the work of the Yugoslav 'New Art Practice.' As such, it seeks to redefine 'Pop' within Yugoslavia's particular context: a country with open borders and free circulation of people, but also of trade and Western consumerist culture.
- 14.30 **Dávid Fehér** *'Where is the Light?'* *Transformations of Pop Art in Hungary*
This paper examines the phenomenon of 'cultural transfer', focusing on the works of the Hungarian 'pop-artists' (such as László Lakner, Gyula Konkoly, Endre Tót), who did not reflect consumerist society, but rather formulated questions of painterly tradition and the existential situation under the pressure of a totalitarian dictatorship.
- 14.50 **Andrea Euringer-Bátorová** *Altar, Objects, Labyrinth, Environments: Artwork as an Interactive Space in Slovak Alternative Art in the 1960s (Jana Želibská, Stano Filko, Alex Mlynárčik)*
This paper focuses on parallels of Slovak alternative art of the 1960s to the ideas of pop art, or rather of French nouveau réalisme. It will concentrate on specific works belonging to wider outstanding examples in relation to the topic of popular culture, and will focus primarily on the female body.
- 15.10 Q&A chaired by **David Crowley**
- 15.40 Tea and coffee will be served in the Starr Auditorium Foyer
- 16.10 **Liam Considine** *Screen Politics: Pop Art and Popular Dissent, May 1968*
As visualisations of student and worker dissent, the posters of the Atelier Populaire figured debates over realism in 1960s art. While some drew on an iconography of class struggle dating to the 19th century, others used Pop techniques to incorporate photographic images, challenging received notions of the popular.

- 16.30 **Syrigo Tsiara** *Fighting Over Meaning: Is Greek Pop Art Anti-Capitalist?*
 Could Greek art of the late 60s – early 70s be seen as a site of resistance towards cultural homogenisation and a tool for political protest against dictatorship? The paper explores Greek artists' ambivalent and productive relationship to Pop Art aesthetics and values.
- 16.50 **Rachel Jans** *Making German Pop: René Block and Capitalist Realism*
 This talk considers how the West Berlin gallerist René Block instrumentalised the group of artists associated with Capitalist Realism, long understood as a form of German Pop. In recognition of galleries' ability to shape and disseminate art movements, it shows how Block consolidated Capitalist Realism in the 1960s to challenge the pervasiveness of American Pop Art.
- 17.10 Q&A chaired by **Walter Grasskamp**
- 17.40 Conclusion

Friday 15 March 2013

- 10.30 Welcome and introduction by **Jessica Morgan**
- 10.40 **Walter Grasskamp** *What We Talk About When We Talk About Pop; The Phantom of the Media*
 The lecture focuses on the traditionally deliberate vagueness in the use of one of the most popular and glamorous notions in art history, and looks for landmarks to map the pre-history of Global Pop and for an external view on this ambivalent phenomenon.
- 11.25 **Kalliopi Minioudaki** *Women in Pop: Difference, Marginality and Proto-Feminist Subversions*
 Critically addressing the marginalisation of 'women Pop artists', this paper illuminates the diverse 'popness' and proto-feminist radicality of a number of artists who intersected with Pop in the sixties (such as Axell, Pauline Boty, Rosalyn Drexler, and Jann Haworth) proposing the undefining of Pop Art's critical contours and an unsung prelude to feminist art and contemporary women artists' engagement with pop culture.
- 11.55 **David Crowley** *The Other Children of Marx and Coca-Cola. Pop Cinema in Eastern Europe*
 In 1970 the Dziga Vertov Group made *Pravda*, a film shot illicitly in Czechoslovakia, which accused Soviet-style socialism of succumbing to consumerism. Socialist consumerism was not, however, without its local critics: film makers Chytilová, Makavejev and Leszczyński redeployed the visual codes of advertising in their 'pop' movies in the late 1960s and early 1970s to confront the alienation and anomie of state socialism in Eastern Europe.
- 12.25 Q&A chaired by **Jessica Morgan**
- 13.00 Lunch break

- 13:55 Welcome to afternoon session by **Marko Daniel**
- 14.00 **Anna Kolos** *Pop Art in Central Europe*
The question of pop art behind the iron curtain remains controversial because it cannot easily fit in the canonical dictionary of art terms premised upon the division between the West and the East. This paper attempts to deconstruct the paradigm of historiography of art referring to the idea of 'artistic influence' and point out some examples of what may be called 'Central European pop art'.
- 14.30 **Teresa Millet** *Pim, Pam, Pop. Different Realities in Spanish Pop*
This paper reviews the sources and origins of what later was known as Pop in Spain, and that was represented by artists or groups such as Equipo Crónica, Equipo Realidad, Eduardo Arroyo and Josep Renau.
- 15.00 **Reiko Tomii** *Pop in Japan Before/After Pop Art*
Japan offers a rich area of investigation when we consider how Pop Art emerged in a non-Western locale before and after the rise of Euro-American Pop Art: indigenous Pop (Yamashita Kikuji's Reportage paintings in the 1950s); inadvertent Pop (Akasegawa Genpei's 'Capitalist Realism' in 1963-64); and Pop-inspired Pop (Shinohara Ushio's *Imitation Art* in 1964).
- 15.30 Tea and coffee will be served in the Starr Auditorium Foyer
- 16.00 **Mercedes Trelles Hernandez** *Who knew? On Painting, National Identity and Pop in Latin America*
Art critic Marta Traba declared Pop a style unfit for Latin America. Despite her warnings, artists from Cuba, Colombia and Argentina toyed with the style producing works that went beyond appropriation of commercial imagery. Instead the art revealed a profound rupture of painting's privilege and fictions of national identity.
- 16.30 **Zheng Shengtian** *Pop in China: Before and After Rauschenberg*
In November 1985, Robert Rauschenberg's R.O.C.I. touring exhibition opened in Beijing and brought Western Pop art to Chinese eyes for the first time. This paper investigates the decades before this historical event when pop culture's engagement of politics in China was predominant, and how this tradition was interwoven with the contemporary art practice after 1980s.
- 17.00 Q&A chaired by **Marko Daniel**
- 17.45 Conclusion

Speakers' Biographies

Monia Abdallah is Assistant Professor of Art History at the Université du Québec à Montréal, Canada. Her academic interests include Contemporary Art practices in the Middle East, Modernisms outside the Western Context, and globalisation in Art. Her most recent publications focus on the discourses that link art, Islam and modernity and more specifically on the notion of Contemporary Islamic Art.

Dr Michael Asbury is Reader in the theory and history of art at Chelsea College of Art and Design where he integrates the CCW graduate school as research degree supervisor. He is deputy director of the research centre for Transnational Art, Identity and Nation (TrAIN) also at University of the Arts, London (UAL).

Liam Considine is Postdoctoral Fellow at the Georgia O'Keeffe Museum Research Centre. He recently completed his dissertation *New Realisms: Pop Art in France, 1962 –1968* at the Institute of Fine Arts, New York University, which he is currently revising for publication.

David Crowley runs the Critical Writing in Art & Design MA at the Royal College of Art. He is the author of various art and design histories of Eastern Europe under communist rule, including, most recently an exhibition at Muzeum Sztuki, Łódź, *Sounding the Body Electric. Experimental Art and Music in Eastern Europe* (Summer 2012).

Katarzyna Cytlak is a Polish art historian based in Buenos Aires whose research focuses on the artistic creation of Central Europe in the second half of the twentieth century. Her main interests are radical and utopian architecture, socially engaged art and art theory in relation to the post-socialist countries.

Marko Daniel is Convenor, Adult Programmes at Tate

Dr Andrea Euringer-Bátorová works as a scholar at the Institute of Visual and Cultural Studies at the Academy of Fine Arts in Bratislava, Slovakia. Her main interest is on alternative and non-official art in the 1960s and 1970s in Central and Eastern Europe. She worked as assistant curator in Staatsgalerie Stuttgart.

Dávid Fehér is an Associate Curator at the Museum of Fine Arts, Budapest, in the Department of Art after 1800. Previously, he was lecturer at ELTE University, Budapest, in the Department of Art History, where he is preparing his PhD thesis on the key figure of Hungarian 'pop art', László Lakner.

Walter Grasskamp teaches art history at the Art Academy in Munich. Among his essays on Pop, *The Second Discovery of America - British Pop Art, Viewed as an Exoticism* was published in English (Catalogue *Europop*, Kunsthaus Zürich 2008), while his book *On the Cover of Sgt. Pepper* (Berlin, Wagenbach Verlag, 2004) was not.

Marko Ilić is a PhD student at the Courtauld Institute of Art. His research examines student cultural centres in the Former Yugoslavia (1968-84), and the highly critical practices fostered within them under Yugoslavia's unique socio-economic system of 'self-management.'

Rachel Jans is Assistant Curator of Painting and Sculpture at SFMOMA and is completing her dissertation, *Art on the Border: Galerie René Block in 1960s and 70s Berlin and New York*, at the University of Chicago.

Anna Kołos is currently a PhD candidate in literary studies at Adam Mickiewicz University in Poznań (Poland). She graduated from both art history and Polish philology in

2011. Her MA thesis on pop-art in Polish, Hungarian and Slovak art in the period of socialism was supervised by Professor Piotr Piotrowski.

Giulia Lamoni is an FCT Post-doctoral researcher at the Institute of Art History of the Universidade Nova, in Lisbon. Her research project focuses on gender perspectives in Portuguese and Brazilian contemporary art. She previously collaborated with the MNAM Centre Pompidou in Paris for the organization of the exhibition *elles@centrepompidou*.

Fernanda Lopes Torres teaches Art History at the University of Rio de Janeiro State and is the art researcher of Multirio (Media Company of Rio de Janeiro City). Presently she is organising a book about the process of formation of an art contemporary thought in Brazil of the 70's.

Elize Mazadiego is a researcher and critic in Contemporary art, specializing in topics of historiography, ephemeral art practice, the archive, and transnationalism. She is currently completing her PhD in Art History, Theory and Criticism at the University of California, San Diego.

Teresa Millet, PhD, is an art historian and joined IVAM, The Valencian Institute of Modern Art, in 1988 where she works as curator of exhibitions. Among the exhibitions she has organised are *Öyvind Fahlström* in 1990, *Equipo Realidad* in 1993, *Tony Oursler* in 2001 *Sue Williams* in 2003, and *Pop Art at IVAM's Collection* in 2007.

Kalliopi Minioudaki, PhD, is an art historian based in Athens and New York, currently working, among other projects, on a book based on her doctorate dissertation *Women in Pop: Difference and Marginality* (IFA, NYU, 2009). She is co-editor and co-author of the exhibition catalogue *Seductive Subversion: Women Pop Artists 1958-1968* (2010) and author of *Pop's Ladies and Bad Girls: Axell, Boty and Drexler* (Oxford Art Journal, 2007). Her writings have appeared in several publications and major exhibition catalogues.

Jessica Morgan is The Daskalopoulos Curator, International Art at Tate Modern.

Nicholas Serota is Director at Tate.

Zheng Shengtian is a scholar, artist, and independent curator and managing Editor of *Yishu: Journal of Contemporary Chinese Art*. He taught at China Academy of Art before moving to Canada in 1990. He was the co-founder of Centre A in Vancouver and currently a trustee of Vancouver Art Gallery. His curatorial projects include the 4th Shanghai Biennale, *Shanghai Modern*, and *Art and China's Revolution*.

Reiko Tomii, PhD, is a New York-based independent scholar and a co-founder of PoNJA-GenKon (www.ponja-genkon.net), a scholarly listserv. Widely published on the subject of modern and contemporary Japanese art, she is preparing a book-length manuscript, *The Rise of Gendai Bijutsu: International Contemporaneity and 1960s Art in Japan*.

Mercedes Trelles Hernández is a professor at the University of Puerto Rico. She obtained her PhD from Harvard University with a dissertation entitled *The Contested Object, Pop Art in Latin America, 1965-1975*. She was chief curator at the Museo de Arte de Puerto Rico and has done independent curatorial work.

Syrago Tsiara is curator, art-historian, director of the Contemporary Art Center of Thessaloniki. Gender and memory issues, art in the public sphere, Russian avant-garde and Socialist Realism are among her curatorial, research and teaching subjects. Tsiara was recently appointed curator of the Greek Pavilion at the 55th Venice Biennale.



EVALUATION

EVENT: Global Pop Symposium
DATE: Thursday 14 and Friday 15 March 2013

1- Have you been to Tate Modern before? Yes No

2 - Have you attended an event/course at Tate Modern before? Yes No

3 - Are you a Tate Member? Yes No

4 - How did you find out about this event/course?

- Tate guide
- Tate e-bulletin
- Social Media (e.g. Facebook, Twitter)
- Tate website
- Word of mouth
- Other – please tell us _____

5 - Information about this event, in the guide or on the website, was clear and adequate.

Agree ←————→ Disagree

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5a – If you disagreed, how do you feel this information could have been made clearer?

6 - I had an enjoyable learning experience.

Agree ←————→ Disagree

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7 - I felt engaged with the event.

Agree ←————→ Disagree

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8 - The event was good value.

Agree ←————→ Disagree

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9 - How would you rate the overall quality of the event?

Excellent ←————→ Poor

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10 – Based on your areas of interest, what events would you like to see at Tate Modern in the future?

We look forward to your impressions and comments, which will help us improve our work.

