

**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, Music Box, 1951 mixed media [cf. Duchamp With Hidden Noise 1916)

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, Odalisk, 1955-58

Rauschenberg, Untitled (Man with White Shoes), 1955

Rauschenberg, Bed, 1955

| “Combines”

(slides continue on verso)

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Spring 2004

Lecture Notes

**Week 11**

slides for **11:2**, cont.

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

| “Combines”

| (“combine painting”)

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, Flag 1954, White Flag 1955, Three Flags 1958, etc.

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