

Pop Cinema (Anthology)

Deadline: Jun 5, 2020

Dr Tom Day

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Glyn Davis and Tom Day, Editors

One of the most revolutionary and divisive art movements of the 20th century, Pop Art often found its thematic and stylistic sources in cinema. While it remains common to speak of Pop Art in relationship to film culture, there has been a significant lack of theorisation of films and filmmakers that were influenced by or employed the aesthetics and themes of Pop Art. Although there have been useful discussions in recent years of the place of Pop Art in the film criticism of curator and theorist Lawrence Alloway (Stanfield 2008), and curators William Kaizen (2011) and Ed Halter (2015) have separately attempted to define a corpus of Pop Films, there has been no thorough scholarly engagement with what this book terms 'Pop Cinema'. This anthology will begin to remedy this omission by gathering a range of perspectives on artworks from the late 1950s to the present to probe the idea that a body of cinema and cinema-related practice exists that bears a direct relationship to Pop Art. We are concerned to bring the methodologies and critical positions of Art History and Film Studies together to bear on works of moving-image art—be they cinema or video—not to explore the ways in which they display works of Pop Art within their diegesis but to situate them as works of Pop Art in their own right.

In light of recent attempts to widen both the geographic and temporal frame of Pop Art practice, as seen in the major exhibitions 'International Pop' at The Walker Art Center (2015) and 'The World Goes Pop' at Tate Modern (2015-2016), we invite contributions which consider Pop Cinema from an international perspective. Moreover, we seek to engage with a wide variety of works from before and beyond Pop's canonical decade of the 1960s. This anthology will gather a diversity of perspectives on Pop Cinema in the interest of charting new directions for the interdisciplinary practice of both Film Studies and Art History. We use the term "diversity" broadly here, to signify a multitude of types of moving-image artwork as well as an assortment of methodological approaches. Potential topics include but are not limited to:

- Individual Films, television shows and video works made by Pop Artists (e.g. Evelyne Axell, Dara Birnbaum, Dereck Boshier, Niki de Saint Phalle, Eduardo Paolozzi, Richard Hamilton, Roy Lichtenstein, Andy Warhol, Ed Ruscha, Martial Raysse, Martha Rosler, Joyce Wieland)
- Nonfiction films about mass culture and mass consumption
- Pop and the surface aesthetics of colour and production design in classical Hollywood and global art cinema
- Pop Art and American Underground Cinema (e.g. Kenneth Anger, Bruce Conner, George and Mike Kuchar, Marie Menken, Ron Rice, Barbara Rubin, Warren Sonbert, Jack Smith, Stan VanDer-

Beek, Andy Warhol)

- Found Footage and Collage filmmaking
- Real and fake advertising and commercial moving-image work by artists and filmmakers (e.g. Dara Birnbaum, The Dziga Vertov Group, Richard Hamilton, William Klein, Joan Rabascall and Benet Rossell, Andy Warhol)
- Films related to pop music (e.g. musicals, promos, music videos)
- Modes of Camp reception and address in mainstream and underground filmmaking
- Discourses of Pop in film and art journalism and criticism
- Pop themes and aesthetics in Video Art (e.g. George Barber, Dara Birnbaum, Anthony Dicenza, Ann Magnuson, Antonio Muntadas, Paper Rad, Michael Robinson, Martha Rosler, Tom Rubnitz, Jason Simon)
- Pop in relation to global experimental and mainstream animated filmmaking

The timeline for proposals and submissions is as follows:

- 400-word proposal and 150 word bio due by June 5, 2020
- Notification of acceptance by June 26, 2020
- Full submissions due by January 8, 2021

The full submissions will be between 6,000–7,500 words, formatted in Chicago style.

For questions and submissions, contact the editors at popcinemabook@gmail.com

Bibliographic Sources:

- Thomas Crow, *The Long March of Pop: Art, Music and Design, 1930-1995*, (Harvard, CT and London: Yale University Press, 2014).
- Mark Francis, *Pop*, (London: Phaidon, 2006).
- Ed Halter, 'Pop and Cinema: Three Tendencies', in *International Pop*, ed. Alexander Dorsie and Bartholomew Ryan, (Minneapolis, MN: Walker Art Center, 2015), 181-193.
- William Kaizen, 'Notes on Pop Cinema', in *Pop Cinema: Art and Film in the US and UK, 1950s-1970s*, ed. William Kaizen, (Philadelphia, PA: International House Philadelphia, 2011), 11-30.
- Peter Stanfield, 'Maximum Movies: Lawrence Alloway's Pop Art Film Criticism', *Screen* 49:2 (Summer 2008), 179-193.

Reference:

CFP: Pop Cinema (Anthology). In: ArtHist.net, Mar 27, 2020 (accessed Jun 12, 2026), <<https://arthist.net/archive/22903>>.