

MDIA 321: SPECIAL TOPIC

ART WORLDS, SCENES and BOHEMIAS

TRIMESTER 2, 2007

■ COURSE DESCRIPTION

The social shape of artistic worlds has long been an object of fascination for scholars seeking to explain the social function and value of cultural and media production. Beyond the singular artistic act, there exists a social world in which the artist finds him or herself, one which provides, among other things, support networks, various resources, inspiration, and labour. This course is designed to historically situate many of the studies of artist-centered social *milieux*, within which we will define *media* broadly to include a variety of artistic practices and objects. With this definition in mind, we will move from the dominance and eventual decline of the patronage system and salons, charting the emergence of the independent artist during the nineteenth century, and conclude with twentieth-century examples.


We will take the different models used in the study of cultural worlds and examine them in relation to specific media forms (painting, film, poetry, music, new media). In moving from the life and work of Courbet to Warhol, from the Beats to Punk, this course is above all concerned with the sociological dimensions of cultural and media production and will therefore take a number of related areas into consideration, including politics, spatial and social relations in the city, the complex figuration and role of the bourgeoisie/straight society/mainstream as 'other,' as well as the function of gender, race, sexuality and class as markers of inclusion and/or exclusion.

There will be optional screenings held on Thursday afternoons, held at the Mighty Mighty (104 Cuba Street). Students are not required to come, but are encouraged to attend these screenings as many of these films are not easy to obtain and/or view outside of this course.

■ COORDINATOR

Dr. Geoff Stahl
Media Studies Programme
42-44 Kelburn Parade, Room 112
Office Hours: Thursday 10-12, and by appointment

 geoff.stahl@vuw.ac.nz

 04-463-7472

■ COURSE FORMAT

Once weekly two-hour lecture
Once weekly one-hour tutorial (to begin Week Two)

■ **MEETING TIME AND PLACE**

Tuesday 14:00-16:00

Room: LABY LT118

Screenings (optional, but recommended): Thursdays 16:00-18:00, at The Mighty Mighty, 104 Cuba Street, beginning Week Three.

■ **TUTORIALS**

Tutorials begin in the second week of class. Tutorials take place on Wednesdays, and are mandatory. Please sign up for these on Blackboard. All tutorials will be held in PFB3S3. Times are as follows:

10:00-10:50

11:00-11:50

13:10-14:00

An attendance sheet will be passed around in the first tutorial, with attendance taken in each tutorial.

Time slots and rooms are to be announced in the first class.

■ **COURSE AIMS AND OBJECTIVES**

This course is designed to introduce students to issues, ideas and categories used to describe and analyze cultural production in relation to a range of media. Culture and the media are broadly defined here, which will allow the student to explore a variety of issues that relate to the social worlds associated with the production and consumption of different types of media and artistic practices.

The course will concentrate on the value of selected descriptive categories, referring to examples that relate to specific historically situated artistic *milieux*.

The students will be introduced to differing approaches in order to provide an overview of some of the issues that define media studies and the social worlds related to the production of culture, as they unfold in historical contexts.

Students will be expected to understand and put into use critical terms and concepts they are presented with in the course in the form of oral presentations and written assignments.

The ultimate objective of the course is to deepen the student's historical knowledge of media and their social aspects, introducing them to a range of possible analytical methods and modes of conceiving those worlds associated with cultural and media production as they have been described from the mid-nineteenth century through to the present day. Students will be expected to demonstrate their familiarity with these concepts through their oral and written assignments.

■ **WORK LOAD**

Students are expected to devote at least sixteen hours per week to the course (including attending lectures and tutorials, as well as class preparation and library time).

A number of books have been put on reserve for this course. A list will be made available, but you can always look for these through the Course Reserves link on the Library website.

■ **COURSE ASSESSMENT**

There are THREE pieces of assessment for this course.

Assignment 1:

Students are required to submit ONE reading report, based on one week's readings, selected from any of the course readings. You are expected to give a *précis* of the readings and then engage with them critically. You can use secondary sources, at your discretion.

Length is <u>1400-1500</u> words.	[30% of total grade] Due Date: Friday, August 17, 4 PM
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Assignment 2:

Students will also be expected to do ONE oral presentation, to be given in tutorials, based on ONE of the supplementary readings for their chosen week. This will be followed by a written synopsis (this may be in point form). You are encouraged to relate the article to the weekly reading, and you are urged to provide examples (i.e. audio-visual evidence). Please make the choice for your reading via Blackboard, to avoid doubling up. All supplementary readings are available as PDFs on the Course Reserve page (expect where noted, in which they will be available on regular Course Reserve at the Library). Please make a copy and return the original so that others may have a chance to do the same.

Length is <u>10-12</u> minutes.	[10% of total grade]
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Assignment 3:

The final assignment is ONE essay, based on an area or object of interest that takes up a selection of issues discussed in lectures and readings. It can be an example drawn from the past or a study based on a contemporary case. You are expected to discuss the topic with the lecturer before starting your assignment. Please make an appointment to see me before you start. You can use many of the articles included in your course reader, but as this is a research assignment you should refer to secondary sources. Many of these are on reserve at the library. Internet sources are to be limited to 20% of your references, unless your object of study is an Internet group, bulletin board, or website. If you have any doubts about this please contact me. Use of Wikipedia is discouraged. Please use proper academic sources and a consistent citation style. If in doubt as to what constitutes an academic source, please ask the course coordinator.

Length is <u>3400-3500</u> words.	[60% of total grade] Due Date: October 26, 2007
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Assessment Breakdown:	1 Reading Report:	30%
	1 Oral Presentation:	10%
	1 Final Essay:	60%

You are expected to attend all tutorials. Please notify me if you cannot make a tutorial, as absenteeism will affect your final grade.

All three pieces of assessment must be completed in order for students to pass the course.

Unless discussed with me, and accompanied by a medical certificate, late assignments will receive a 10% deduction per day, subtracted from the initial assigned grade.

■ **COMMUNICATION OF ADDITIONAL INFORMATION**

Course information will be made available through Blackboard. Please be sure to check Blackboard regularly as information regarding the course will be posted there. Students are encouraged to use the Discussion Board to address questions regarding assignments, set up study groups, post events that might be relevant to other students, etc.

■ **GENERAL UNIVERSITY POLICIES AND STATUTES**

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar available in hard copy or under 'About Victoria' on the VUW home page at www.vuw.ac.nz.

■ **STUDENT AND STAFF CONDUCT**

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at:

www.vuw.ac.nz/policy/studentconduct

The Policy on Staff Conduct can be found on the VUW website at:

www.vuw.ac.nz/policy/staffconduct

■ **ACADEMIC GRIEVANCES**

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at:

www.vuw.ac.nz/policy/academicgrievances

■ **ACADEMIC INTEGRITY AND PLAGIARISM**

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: *It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.*

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

www.vuw.ac.nz/home/studying/plagiarism.html

■ **STUDENTS WITH IMPAIRMENTS**
(SEE APPENDIX 3 OF THE ASSESSMENT HANDBOOK)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building:

EMAIL: disability@vuw.ac.nz

PHONE: 463-6070

The name of the Media Studies' Disability Liaison Person is: Dr. Joost de Bruin

EMAIL: joost.debruin@vuw.ac.nz

PHONE: 463-6846

■ **STUDENT SUPPORT**

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. In the Faculty of Humanities and Social Sciences the support contacts are **Dr Allison Kirkman, Murphy Building, room 407** and **Dr Stuart Brock, Murphy Building, room 312**. Assistance for specific groups is also available from the Kaiwawao Māori, Manaaki Pihipihinga or Victoria International.

■ **MANAAKI PIHIPIHINGA PROGRAMME**

This programme offers:

- Academic mentoring for all Māori & Pacific students at all levels of undergraduate study for the faculties of Commerce & Administration and Humanities & Social Sciences. Contact Manaaki-Pihipihinga-Programme@vuw.ac.nz or phone 463 6015 to register for Humanities & Social Science mentoring and 463 8977 to register for mentoring for Commerce and Administration courses
- Postgraduate support network for the above faculties, which links students into all of the post grad activities and workshops on campus and networking opportunities
- Pacific Support Coordinator who can assist Pacific students with transitional issues, disseminate useful information and provide any assistance needed to help students achieve. Contact; Pacific-Support-Coord@vuw.ac.nz or phone 463 5842.

Manaaki Pihipihinga is located at: 14 Kelburn Parade, back court yard, Room 109 D (for Humanities mentoring & some first year Commerce mentoring) or Room 210 level 2 west wing railway station Pipitea (commerce mentoring space). Māori Studies mentoring is done at the marae.

■ **STUDENT SERVICES**

In addition, the Student Services Group (email: student-services@vuw.ac.nz) is available to provide a variety of support and services. Find out more at:

www.vuw.ac.nz/st_services/

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at education@vuwsa.org.nz) is located on the ground floor, Student Union Building.

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## Week One ➡

### INTRODUCTION/GROUNDWORK

**Cultural sociology... is concerned with the social processes of all cultural production, including those forms of production which can be designated as ideologies. This defines a field, but the work now being done, from so many different starting points, is still a convergence of interests and methods, and there are still crucial theoretical differences at every stage.**

- **Raymond Williams, The Sociology of Culture (1982)**

**Alexander, Victoria D. "Artists," in Sociology of the Arts: Exploring Fine and Popular Forms, New York: Blackwell, 2003, pp. 131-151.**

**Wolff, Janet. "The Social Production of Art," in The Social Production of Art, New York: New York University Press, 1993, pp. 26-48.**



#### Supplementary Readings:

**Williams, Raymond. "Marxism and the Social Production of Art," in Marxism and Literature, Oxford: Oxford University Press, 1977, pp. 90-100.**

**\*BOOK HELD AT COURSE RESERVE.**

## Week Two ➡

### BEGINNINGS

**I am incapable of teaching my own art, or the art of any school whatsoever, as I hold that art cannot be taught, and believe art is completely individual. For each particular artist it is nothing more or less than a talent of his own inspiration, and his own studies of the artistic tradition.**

- **Gustave Courbet, "Letter to Young Artists" (1861)**

**Shiner, Larry. "The Artist, the Work, and the Market"; "The Exalted Image of the Artist," in The Invention of Art, Chicago: University of Chicago Press, 2003, pp. 99-129; 197-212.**

**Hauser, Arnold. "The Social Status of the Renaissance Artist," in The Sociology of Art: A Reader, Jeremy Tanner, ed., New York: Routledge, 2003, pp. 113-122.**



#### Supplementary Reading:

**Sennett, Richard. "Charisma Becomes Uncivilized," in The Fall of Public Man, New York: W.W. Norton and Company, 1992, pp. 269-293.**

**Bourdieu, Pierre. "Outline of a Sociological Theory of Art Perception," in The Sociology of Art, Jeremy Tanner, ed., New York: Routledge, 2003, pp. 164-172.**

## Week Three ➡

### BOHEMIA

**A bohemian may be defined as the only kind of gentleman permanently in temporary difficulties who is neither a sponge nor a cheat. He is a type that has existed in all ages and always will**

exist. He is a man who lacks certain elements necessary to success in this world, who manages to keep fairly even with the world, by dint of ingenious shift and expedient; never fully succeeding, never wholly failing. He is a man, in fact, who can't swim, but can tread water.

• H.C. Bunner, Invading Bohemia (1896)

In addition to the glamour of the free, dreamy interludes of bohemian life as popularly conceived, bohemia is a necessity to certain types. It is the asylum of the egoist. For the opportunist it appears to be the most direct road to intimacy with the brilliant and creative and even the most ordinary occasions combine the cultured atmosphere with the unconventional.

• George Snyderman & William Josephs, The Underworld of Art (1939)

Baudelaire, Charles. "Ill-Starred," "Parisian Dream," "The Happy Dead Man," in The Flowers of Evil, trans. George Dillon and Edna St. Vincent Millay, New York: Harper and Brothers Publishers, 1936, pp. 49, 53-59, 257.

--. "The Painter of Modern Life" in The Painter of Modern Life and Other Essays, New York: Phaidon, 1995, pp. 1-41.

Murger, Henri. "The Bohemians of the Latin Quarter: Original Preface, 1850," in On Bohemia: The Code of the Self-Exiled, Cesar Graña and Marigay Graña, eds., New Brunswick, New Jersey: Transaction Publishers, 1990, pp. 42-50.

Bourdieu, Pierre. "A Structural Subordination"; "Bohemia and the Invention of an Art of Living"; "The 'Rupture' with the Bourgeoisie"; "Baudelaire the Founder," in The Rules of Art: Genesis of Structure of the Literary Field, trans. Susan Emanuel, Stanford: Stanford University Press, 1992, pp. 47-68.

#### Supplementary Reading:

Benjamin, Walter. "On Some Motifs in Baudelaire," "Paris: Capital of the Nineteenth Century," in Rethinking Architecture: A Reader in Cultural Theory, Neil Leach, ed., New York: Routledge, 1997, pp. 24-40.

Harvey, David. "Consumerism, Spectacle, and Leisure," in Paris, Capital of Modernity, New York: Routledge, 2003, pp. 209-224.

 La Vie de Bohème (Aki Kaurismäki, 1993)

#### Week Four 🗨️ PARIS: THE NINETEENTH CENTURY WORLD CITY

The universe does nothing but gather the cigar butts of Paris.

• Theophile Gautier, Paris et les Parisiens au XIX<sup>e</sup> Siecle (1856)

du Maurier, George. "Decor for a Bohemian Studio," in Graña and Graña, pp. 280-281.



Clark, T.J. "The View from Notre Dame," in The Painting of Modern Life: Paris in the Art of Manet and His Followers, Princeton: Princeton University Press, 1982, pp. 23-78.

 Supplementary Reading:

Cueto-Asin, Elena. "The Chat Noir's *Théâtre d'Ombres*," in Montmartre and the Making of Mass Culture, Gabriel Weisberg, ed., New Brunswick, New Jersey: Rutgers University Press, 2001, pp. 223-246.

Wilson, Elizabeth. "City of the Floating World: Paris," in The Sphinx in the City: Urban Life, The Control of Disorder, and Women. Berkeley, CA: University of Berkeley Press, 1991, pp. 47-64 .

Datta, Venita. "A Bohemian Festival: *La Fete de la Vache Enragee*," in *Journal of Contemporary History*, Vol. 28, No. 2. (April, 1993), pp. 195-213.

 *Paris: Spectacle of Modernity* (Neil Levinson, 1987)  
*Paris, Roman d'une Ville* (Stan Neumann, 1993)

Week Five  INTO THE TWENTIETH CENTURY: PARIS REVISITED

More and more the passport to both popularity and society is ostentatious display; and though it is silly to say that the Parisians themselves are better-behaved, yet it is true to say that the unprecedented influx of foreigners since the War has helped to throw the classes together in a higgledy-piggledy vulgarity, and has converted Paris into a vast bazaar of pleasure.

A cocktail epoch! That is a good phrase which will doubtless stick.  
• Sisley Huddleston, Bohemian Literary and Social Life in Paris (1928)

Seigel, Jerrold. "From Bohemia to Avant-Garde: Dissolving Boundaries," in *Graña and Graña*, pp. 796-806.

Hewitt, Nicholas. "Shifting Cultural Centres in Twentieth-Century Paris," in Parisian Fields, Michael Sheringham, ed., London: Reaktion Books, 1996, pp. 30-45.

 Supplementary Reading:

Simmel, Georg. "The Metropolis and Mental Life," in The City Cultures Reader, Malcolm Miles and Tim Hall, with Iain Borden, eds. (2<sup>nd</sup> ed.), New York: Routledge, 2000, pp. 12-19.

Gendron, Bernard. "Fetishes and Motor Cars: Negrophilia in French Modernism," in *Cultural Studies*, Vol. 4, No. 2 (1990), pp. 141-155.

 *The Moderns* (Alan Rudolph, 1988)

**Week Six** ➡

**WEIMAR BERLIN**

It happens from time to time that I fail to distinguish a cabaret from a crematorium, and pass certain scenes actually intended to be amusing, with the quiet shudder that the attributes of death still elicit.

• Joseph Roth, “Architecture” (1929)

Jelavich, Peter. “Introduction”; “Cabaret as Metropolitan Montage,” in Berlin Cabaret, Cambridge, MA: Harvard University Press, 1993, pp. 1-9, 10-35.

Sladek, Maximilian. “Our Show,” in The Weimar Republic Sourcebook, Anton Kaes, et al, eds., California: University of California Press, 1994, p. 556.

Goebbels, Joseph. “Around the Gedächtniskirche,” in Kaes, et al, pp. 560-562.

Moreck, Curt. “We Will Show You Berlin,” in Kaes, et al, pp. 563-564.

Hollaender, Friedrich. “Cabaret,” in Kaes, et al, pp. 566-567.

Hitler, Adolf. “Speech Inaugurating the ‘Great Exhibition of German Art’” in Art in Theory: 1900-2000, Charles Harrison and Paul Wood, eds., London: Blackwell, 2003, pp. 439-441.



**Supplementary Reading:**

Kracauer, Siegfried. “The Mass Ornament,” in New German Critique, No. 5 (Spring, 1975), pp. 67-76.

Lamb, Stephan and Anthony Phelan. “Weimar Culture: The Birth of Modernism,” in German Cultural Studies: An Introduction, Rob Burns, ed., London: Oxford University Press, 1993, pp. 53-99.



***Blue Angel*** (Josef von Sternberg, 1929)

**Week Seven** ➡

**THE AMERICAN EXAMPLE**

Against images of the metropolis as the chaotic site of a harsh and undisciplined modernity, the bohemians promoted notions of the city as infinitely knowable and nourishing.

• Christine Stansell, American Moderns (2000)

The Bohemianism of the 1950s... is hostile to civilization; it worships primitivism, instinct, energy, “blood.” To the extent that it has intellectual interests at all, they run to mystical doctrines, (and) irrationalist philosophies.... The only art the new Bohemians have any use of is jazz, mainly of the cool variety. Their predilection for bop language is a way of demonstrating solidarity with the primitive vitality and spontaneity they find in jazz and of expressing contempt for coherent, rational discourse

which, being a product of the mind, is in their view a form of death.

- Norman Podhoretz, The Know-Nothing Bohemians (1958)

Becker, Howard. "The Culture of a Deviant Group: The Jazz Musician," in The Subcultures Reader, Ken Gelder and Sarah Thornton, eds., New York: Routledge, 1997, pp. 55-65.

Mailer, Norman. "The White Negro," in Graña and Graña, pp. 185-194.

Kerouac, Jack. "The Origins of the Beat Generation," in Graña and Graña, pp. 195-202.

### Supplementary Reading:

Monson, Ingrid. "The Problem with White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse," in *Journal of the American Musicological Society*, Vol. 48, No. 3, (Autumn, 1995), pp. 396-422.

Matza, David. "Subterranean Traditions of Youth," in *Annals of the American Academy of Political and Social Science*, Vol. 338 (November, 1961), pp. 102-118.

 *The Beat Generation* (Janet Forman, 1998)

### Week Eight ART WORLDS AND THE CITY

The artworld allows for such safe postmodern distancing. Just like the treadmill fetishists need. Just as reduced lazy perverts spout when they're frantically trying to defend themselves against criminal prosecution. Grubbing job-hunting artists and art aficionados who prefer art that "raises questions" are certainly as disgusting as those rubbered dilettantes who recognize that the answers are what you masturbate over. Once you're out of school, you can't appreciate mere questions. Unless, of course, you'd prefer to not acknowledge the responses that those questions produce in public.

So better to just shut your fucking mouth.

- Whitehouse, *Cruise* (2001)

It seems to me that there is no consensus within the art world about what all this stuff is being done for, who benefits, and what the nature of those benefits might be. So I want to ask why people make art (or any other cultural activity) in the first place, and what they get from doing it.

- Brian Eno, *W Magazine* (1996)


Becker, Howard. "Art Worlds and Collective Activity," in Art Worlds, Berkeley, CA: University of California Press, 1982, pp. 1-39.

Kadushin, Charles. "Networks and Circles in the Production of Culture," in The Production of Culture, Richard A. Peterson, ed., New York: Sage, 1976, pp. 107-122.

 **Supplementary Reading:**

Crane, Diana. "Class Cultures in the City: Culture Organizations and Urban Arts Cultures," in The Production of Culture: Media and the Urban Arts, Newbury Park, CA: Sage, 1992, pp. 109-142.

Zukin, Sharon. "Capital Shifts and the Cultural Avant-Garde in Urban America," in Loft Living: Culture and Capital in Urban Change, New Brunswick, New Jersey: Rutgers University Press, 1989, pp. 173-192.

 **Downtown 81 (Edo Bertoglio, 2000)**

**Week Nine**  **THE SITUATIONIST CITY**

La beauté est dans la rue.  
Sur les plavés, la plage.  
• Situationist slogans (1968)

Debord, Guy. "Writings from the Situationist International," in Harrison and Wood, London: Blackwell, 2003, pp. 701-707.

Sadler, Simon. "Rethinking the City," in The Situationist City, Cambridge, MA: MIT Press, 1999, pp. 69-103.

 **Supplementary Reading:**

Wollen, Peter. "The Situationist Internationale," in *New Left Review*, Vol. 174 (March-April 1989), pp. 67-95.

Clark, T.J. and Donald Nicholson-Smith. "Why Art Can't Kill the Situationist International," in *October*, Vol. 79 (Winter, 1997), pp. 15-31.

Ball, Edward. "The Great Sideshow of the Situationist International," in *Yale French Studies*, No. 73 (1987), pp. 21-37.

 ***La société du spectacle* (Guy Debord, 1973, en français, san sous-titres)**

**Week Ten**  **SUBCULTURES**

Subcultures represent noise (as opposed to sound): interference in the orderly sequence which leads from real events and phenomena to their representation in the media. We should therefore not underestimate the signifying power of the spectacular subculture not only as a metaphor for potential anarchy 'out there' but as an actual mechanism of semantic disorder: a kind of temporary blockage in the system of representation.

• Dick Hebdige, Subculture: The Meaning of Style (1979)

Hebdige, Dick. "Subculture: The Meaning of Style," in Gelder and Thornton, eds., New York: Routledge, 1998, pp. 130-144.

Frith, Simon. "The Punk Bohemians," in *New Society* (9 March, 1978), pp. 535-536.

 Supplementary Reading:

Fischer, Claude. "Toward a Subcultural Theory of Urbanism," in *American Journal of Sociology*, 80 (6), pp. 1319-1341.

Cohen, Stanley. "Deviance and Moral Panics," in *Folk Devils and Moral Panics* (3<sup>rd</sup> Ed.), New York: Routledge, 2002, pp. 1-15.

 **D.O.A: Rite of Passage** (Lech Kowalski, 1978)

Week Eleven ➡ ART SCENES/MUSIC SCENES

There is no doubt that, looked at coldly and calmly, the New Bohemia is berserk. The great, unknown, and forbidding territory of insanity is being tapped as a natural resource—not in the quest of sickness, but in the quest of an expanded idea of sanity.

• John Gruen, The New Bohemia (1966)

Pop was not an isolated art. It came with an entire Pop scene in which everything was Pop. In other words, what happened is that it was truly an expression of its moment; the clothes, people, vinyl, movies, fads... it was so new that it took our breath away. The high luster of it was the way we were living; the parties we were giving, the good times, the Pop scene, the whole crack out of breaking the old mores, traditions; and living was swinging; and it was exemplified by the fact that an artist can do it on canvas or do it with his work. There were no more restrictions. Everything is possible. Everything was possible. And that's what we learned from Pop.

• Robert Scull (1972)

Blum, Alan. "Scenes," in *Public: Cities/Scenes*, Janine Marchessault and Will Straw, eds., Vol. 22/23 (Fall 2001), pp. 7-35.

Straw, Will. "Cultural Scenes," in *Society and Leisure*, Vol. 27, No. 2 (2004), pp. 411-422.

 Supplementary Reading:

Maffesoli, Michel. "The Emotional Community: Research Arguments," in The Time of the Tribes: The Decline of Individualism in Mass Society, New York: Sage, 1996, pp. 9-30.

Stahl, Geoff. "Tracing Out an Anglobohemia: Musicmaking and Myth in Montreal," in *Public: Cities/Scenes*, Janine Marchessault and Will Straw, eds., Vol. 22/23 (Fall 2001), pp. 98-121.

 **Ciao! Manhattan** (John Palmer and David Weisman, 1972)

**Week Twelve**  **NEW BEGINNINGS OR THE SAME OLD STORY?**

The Bohemian served a useful purpose in his day, and, while we may sigh over his passing, we are just as glad his day is over because it means that we are finally on the way to producing that cultural climate in which the Bohemian will be unnecessary and the artist will take his place as a useful and respected member of society.

• Robert Dunavon, The Revolution in Bohemia (1958)

Thornton, Sarah. "The Social Logic of Subcultural Capital," in Gelder and Thornton, eds., pp. 200-209.

McRobbie, Angela. "Clubs To Companies: Notes On The Decline Of Political Culture In Speeded Up Creative Worlds" in *Cultural Studies*, Vol. 16, No. 4 (July 2002), pp. 516-531.

 **Supplementary Reading:**

Muggleton, David. "The Post-Subculturalist," in The Club Cultures Reader, Steve Redhead, Derek Wynne, Justin O'Connor, eds., New York: Blackwell Publishers, 1997, pp. 185-203.

Clarke, Simon. "Risk Society and (Dis)Information: From Reflexive Modernization to Cybersociality," in From Enlightenment to Risk: Social Theory and Contemporary Society, London: Palgrave, 2006, pp. 166-191.

Cohen, Sara. "Conclusion," in Decline, Renewal and the City in Popular Music Culture: Beyond the Beatles, London: Ashgate, 2007, pp. 215-234.

 **Made in Sheffield: The Birth of Electronic Pop** (Eve Wood, 2004)