

**POP ART AND POPULAR CULTURE:
American Pop and the “Business Art Business”**

- I. Evolution in advertising
 - A. Description, publication (mid 19th c.)
 - B. Imagining life for the working man (late 19th c.)
 - C. Delivering the (female) customer (1920s-present)
 - D. Seducing the gaze and securing brand recognition (1950s-present)

- II. Aesthetic relations to the culture of advertising
 - A. Tom Wesselman – goin’ along
 - B. Claes Oldenburg – ambivalent fascination
 - 1) resistant mess: Happenings, The Store (‘61)
 - 2) compliant (if funny) fetishes: Bedroom Ensemble (‘63), Lipstick (‘69)
 - C. Roy Lichtenstein – wit in reserve _____
 - 1) comic book and other graphic conventions
 - 2) subverting the art world
 - D. Andy Warhol – emptying the image of its sting
 - 1) “being a machine”
 - i. development of the hard edge
 - ii. repetition
 - iii. aesthetics of production (later, reproduction)
 - 2) celebrity and disaster

Slide List (selected) for 12:2

Claes Oldenburg, The Store 1961 photograph of artist in The Store with plaster goods
Oldenburg, Bedroom Ensemble 1963 – fabricated interior
Oldenburg, Lipstick (Ascending) 1969 – fabricated kinetic sculpture
Roy Lichtenstein, Popeye 1960 o/c
Andy Warhol, Popeye, 1961 o/c
Lichtenstein, Whaam! 1963 o/c
Warhol, Bonwit’s window 1961 ... Mixed medium
Warhol, Marilyn Monroe Diptych 1963 oil and silkscreen ink/canvas
Warhol, Ethel Scull 36 Times, 1963
James Rosenquist, President Elect, 1960-61
Rosenquist, I Love You with my Ford, 1961
Tom Wesselman, Bathtub #3, 1963
Warhol, Red Disaster 1963 (and “blank” half from 1985)
