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 Wesselnman, Bathtub #3, 1963
Warhol, Red Disaster 1963 (and “blank” half from 1985)