In a burst of change that resonated across the world, the early 1960s witnessed the arrival of Pop Art. At first concentrated in the studios and galleries of lower Manhattan, its commercialized imagery and eye-catching colors soon made their appearance across the globe, providing the signature visual accompaniment for this notorious decade of youthful experimentation and dissent.

As Pop artists were first to take full measure of graphic design and modern visual media, their art offers an analysis of the intensified environment of visual communication that dates from that period into the present. A chief goal of the course is to offer a historical and conceptual framework for comprehending that environment with clarity and precision.

The fierce resistance encountered by early Pop artists such as Roy Lichtenstein and Andy Warhol demonstrated how severely Pop had challenged and shaken the existing hierarchy of culture. A high seriousness and need for profundity had typified fine art, qualities deemed antithetical to the everyday pastimes and seductions of popular culture. That such motifs were invading galleries and museums signified the collapse of that exclusivity under the weight of unrealizable aspirations.

This newly accepting outlook on the artifacts and images of everyday life, however, was not as new as it appeared. In London, artists, designers, and dissident intellectuals had shown the way from the early 1950s. Similarly and much earlier in downtown Manhattan, sophisticated revivals of American folk art and music had brought popular expression to the fore as a counterweight to high-minded artistic imports from Europe.

As the idea of a Pop Art had been drawn from a wider world, so its innovations of the early 1960s soon migrated to the international counterculture. Young, non-conformist designers, musicians, and filmmakers applied that same artistic self-consciousness to their own endeavors. And these waves persist into the present day.

Principal texts:
Robert Cantwell, When We Were Good: The Folk Revival
Calvin Tomkins, Off the Wall: A Portrait of Robert Rauschenberg
Michael Lobel, Image Duplicator: Roy Lichtenstein and the Emergence of Pop Art
Jonathan Gould, Can’t Buy Me Love: The Beatles, Britain, and America
Darsie Alexander et al, International Pop
Patti Smith, Just Kids
Evaluation:
Mid-term and final; short research paper (8-10 pages); weekly talking points for recitations.

The talking points, three to four in number, should be a well written, annotated page on the reading for the week, creating a course diary to be turned in at the end of the semester. The topic of the research paper will be chosen from a list of questions to be distributed after the mid-term and will entail consideration of one or more works in local museums. The examinations will include expanded identifications and comparisons of works of art with one (mid-term) or two (final) essays.

Weighting: 20% talking-points diary; 20% mid-term; 30% research paper; 30% final. An original work of graphic or video design in a period style can supplement the course grade.

Lecture topics and readings (one or more weeks will entail an expected visit to a local museum collection or exhibition):

Week
1. Pop today: Jeff Koons, Takashi Murakami, Damien Hirst, Josephine Meckseper

2. Manhattan Sophisticates Find the Folk, 1930-1950
Crow, vii-18
Cantwell, 12-47
listening, Woody Guthrie and Leadbelly, tbd

3. Harry Smith: Modern Magus in Manhattan, 1950-1955
Crow: 19-33
Cantwell: pp. 116-238
listening: Harry Smith, *The Anthology of American Folk Music*, tracks tbd

4. Robert Frank and *The Americans*, 1958
Sarah Greenough et al, *Looking In: Robert Frank’s The Americans*, pp. tbd
Cantwell, pp. 268-352
listening: The New Lost City Ramblers, tracks tbd

Tomkins, pp. tbd
Crow, 55-78

Tomkins, pp. tbd
Crow, 33-54
Crow, 79-108

7. Andy Warhol the Adman meets Pushpin Studios, NY 1952-1962  
Crow, 163-184

Crow, 233-248
http://www.jstor.org/action/showPublisher?publisherCode=caa.

9. Roy Lichtenstein and the neutering of the postwar comic, 1951-1964  
Crow, 107-136  
Lobel, 75-168

Pop confronts race  
Crow, 137-162, 184-205

Alexander, pp. tbd  
Hal Foster, “Gerhard Richter, or the Photogenic Image,” in The First Pop Age, 172-209  
viewing: Jean-Luc Godard dir., Contempt (Le Mépris), 1963

12. From the desert to the sea: Los Angeles 1960-1966:  
Crow, 207-232  
listening: The Beach Boys, Pet Sounds (album)

Crow, 248-275  
(begin reading Gould for lecture 14)  
recommended: Joan Didion, Play It as It Lays  
listening: The Byrds, Mr. Tambourine Man (album)

Crow, 343-359  
Gould, 161-425  
viewing: Richard Lester dir., A Hard Day’s Night, 1964  
listening: The Beatles, Sgt. Pepper’s Lonely Heart’s Club Band (album)

15. Bob Dylan and Andy Warhol, 1965  
Crow, 275-312  
viewing: D.A. Pennebaker dir., Don’t Look Back, 1967
listening: Bob Dylan, *Highway 61 Revisited* (album)

Crow, 312-322

17. Pop in the political counter-culture, 1967-1968
Crow, 325-343
Alexander, pp. tbd
viewing: Jean-Luc Godard dir., *La Chinoise*, 1967

Hiroko Ikegami, in Alexander, pp. tbd

Kevin Davey, “Pete Townshend: 'talking 'bout regeneration,'” in Davey, *English Imaginaries: six studies in Anglo-British modernity*
Gould, 452-529
viewing: Michelangelo Antonioni dir., *Blow-Up*, 1966

Smith, *Just Kids*
listening: Patti Smith, *Horses* (album)

Peter Galassi, *Cindy Sherman: The Complete Untitled Film Stills*
listening: Talking Heads, *Remain in Light*

22. Los Angeles from Skate to Punk to Hardcore, 1978-1985
Crow, 359-370

Crow, 370-374
Scott Rothkopf ed., *Jeff Koons: A Retrospective*, 15-117

Paul Schimmel ed., © *Murakami*, pp. tbd

Crow, 374-386

26. The persistence of Lowbrow
Reading tbd