David Lubin reconsiders Pollock’s revolutionary drip paintings of 1947-1951 in terms of American scientific and popular culture of the era, linking these enigmatic works to the advent, circa 1950, of interstellar photography and electron microscopy, science fiction cinema, bebop jazz, and Southern California coffee shop design. The presentation is an effort to rethink the drip paintings and, in doing so, add to or move beyond the prevailing formalist, semiotic, political, and feminist ways of reading Pollock.