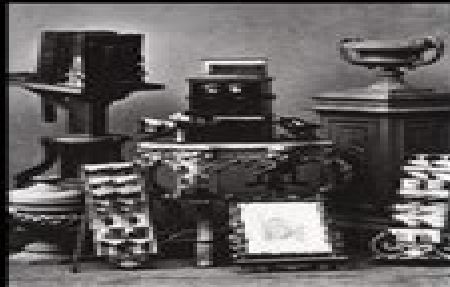


the real thing



IMITATION AND
AUTHENTICITY IN
AMERICAN CULTURE,
1880-1940



miles orvell

Real Thing Imitation And Authenticity In American Culture 1880 194

Ronald R. Thomas



Real Thing Imitation And Authenticity In American Culture 1880 194:

The Real Thing Miles Orvell,2014 **The Real Thing** Miles Orvell,2014-08-25 In this classic study of the relationship between technology and culture Miles Orvell demonstrates that the roots of contemporary popular culture reach back to the Victorian era when mechanical replications of familiar objects reigned supreme and realism dominated artistic representation Reacting against this genteel culture of imitation a number of artists and intellectuals at the turn of the century were inspired by the machine to create more authentic works of art that were themselves real things The resulting tension between a culture of imitation and a culture of authenticity argues Orvell has become a defining category in our culture The twenty fifth anniversary edition includes a new preface by the author looking back on the late twentieth century and assessing tensions between imitation and authenticity in the context of our digital age Considering material culture photography and literature the book touches on influential figures such as writers Walt Whitman Henry James John Dos Passos and James Agee photographers Alfred Stieglitz Walker Evans and Margaret Bourke White and architect designers Gustav Stickley and Frank Lloyd Wright **Lewis Hine as Social Critic** Kate Sampsell-Willmann,2009 A study of the great photographer as a progressive thinker and political activist **The Culture of the Copy** Hillel Schwartz,2014-11-02 A novel attempt to make sense of our preoccupation with copies of all kinds from counterfeits to instant replay from parrots to photocopies The Culture of the Copy is a novel attempt to make sense of the Western fascination with replicas duplicates and twins In a work that is breathtaking in its synthetic and critical achievements Hillel Schwartz charts the repercussions of our entanglement with copies of all kinds whose presence alternately sustains and overwhelms us This updated edition takes notice of recent shifts in thought with regard to such issues as biological cloning conjoined twins copyright digital reproduction and multiple personality disorder At once abbreviated and refined it will be of interest to anyone concerned with problems of authenticity identity and originality Through intriguing and at times humorous historical analysis and case studies in contemporary culture Schwartz investigates a stunning array of simulacra counterfeits decoys mannequins and portraits ditto marks genetic cloning war games and camouflage instant replays digital imaging parrots and photocopies wax museums apes and art forgeries not to mention the very notion of the Real McCoy Working through a range of theories on biological mechanical and electronic reproduction Schwartz questions the modern esteem for authenticity and uniqueness The Culture of the Copy shows how the ethical dilemmas central to so many fields of endeavor have become inseparable from our pursuit of copies of the natural world of our own creations indeed of our very selves The book is an innovative blend of microsociology cultural history and philosophical reflection of interest to anyone concerned with problems of authenticity identity and originality Praise for the first edition T he author brings his considerable synthetic powers to bear on our uneasy preoccupation with doubles likenesses facsimiles replicas and re enactments I doubt that these cultural phenomena have ever been more comprehensively or more creatively chronicled A book that gets you to see the world anew again The New

York Times A sprightly and disconcerting piece of cultural history Terence Hawkes London Review of Books In The Culture of the Copy Schwartz has written the perfect book original and repetitive at once Todd Gitlin Los Angeles Times Book Review

The Color of Race in America, 1900-1940 Matthew Pratt Guterl, 2002-10-30 With the social change brought on by the Great Migration of African Americans into the urban northeast after the Great War came the surge of a biracial sensibility that made America different from other Western nations How white and black people thought about race and how both groups understood and attempted to define and control the demographic transformation are the subjects of this new book by a rising star in American history An elegant account of the roiling environment that witnessed the shift from the multiplicity of white races to the arrival of biracialism this book focuses on four representative spokesmen for the transforming age Daniel Cohalan the Irish American nationalist Tammany Hall man and ruthless politician Madison Grant the patrician eugenicist and noisy white supremacist W E B Du Bois the African American social scientist and advocate of social justice and Jean Toomer the American pluralist and novelist of the interior life Race politics and classification were their intense and troubling preoccupations in a world they did not create would not accept and tried to change Laws of Image Samantha Barbas, 2015-09-30 Americans have long been obsessed with their images their looks public personas and the impressions they make This preoccupation has left its mark on the law The twentieth century saw the creation of laws that protect your right to control your public image to defend your image and to feel good about your image and public presentation of self These include the legal actions against invasion of privacy libel and intentional infliction of emotional distress With these laws came the phenomenon of personal image litigation individuals suing to vindicate their image rights Laws of Image tells the story of how Americans came to use the law to protect and manage their images feelings and reputations In this social cultural and legal history Samantha Barbas ties the development of personal image law to the self consciousness and image consciousness that has become endemic in our media saturated culture of celebrity and consumerism where people see their identities as intertwined with their public images The laws of image are the expression of a people who have become so publicity conscious and self focused that they believe they have a right to control their images to manage and spin them like actors politicians and rock stars **The Business of Tourism** Philip Scranton, Janet F. Davidson, 2007 The Business of Tourism transports readers from the foundations of mass leisure travel in 1860s Egypt to contemporary religious sight seeing in Branson Missouri from the Stalinist Soviet Union to post Soviet Cuba This collection of ten essays explores the enterprises institutions and technologies of tourist activity **America's Instrument** Philip F. Gura, James F. Bollman, 1999 This handsome illustrated history traces the transformation of the banjo from primitive folk instrument to sophisticated musical machine and in the process offers a unique view of the music business in nineteenth century America Philip Gura and Jame A Sense of Things Bill Brown, 2010-12-28 In May 1906 the Atlantic Monthly commented that Americans live not merely in an age of things but under the tyranny of them and that in our relentless effort to sell purchase and accumulate things we do

not possess them as much as they possess us For Bill Brown the tale of that possession is something stranger than the history of a culture of consumption It is the story of Americans using things to think about themselves Brown s captivating new study explores the roots of modern America s fascination with things and the problem that objects posed for American literature at the turn of the century This was an era when the invention production distribution and consumption of things suddenly came to define a national culture Brown shows how crucial novels of the time made things not a solution to problems but problems in their own right Writers such as Mark Twain Frank Norris Sarah Orne Jewett and Henry James ask why and how we use objects to make meaning to make or remake ourselves to organize our anxieties and affections to sublimate our fears and to shape our wildest dreams Offering a remarkably new way to think about materialism *A Sense of Things* will be essential reading for anyone interested in American literature and culture

Writing, Authorship and Photography in British Literary Culture, 1880 - 1920 Emily Ennis,2022-03-24 At the turn of the 20th century printing and photographic technologies evolved rapidly leading to the birth of mass media and the rise of the amateur photographer Demonstrating how this development happened symbiotically with great changes in the shape of British literature *Writing Authorship and Photography in British Literary Culture 1880 1920* explores this co evolution showing that as both writing and photography became tools of mass dissemination literary writers were forced to re evaluate their professional and personal identities Focusing on four key authors Thomas Hardy Bram Stoker Joseph Conrad and Virginia Woolf each of which had their own private and professional connections to photographs this book offers valuable historical contexts for contemporary cultural developments and anxieties At first establishing the authors response to developing technologies through their non fiction personal correspondences and working drafts Ennis moves on to examine how their perceptions of photography extend into their major works of fiction *A Laodicean Dracula The Secret Agent The Inheritors and The Voyage Out* Reflecting on the first graphic revolution in a world where text and image are now reproduced digitally and circulated en masse and online Ennis redirects our attention to when image and text appeared alongside each other for the first time and the crises this sparked for authors how they would respond to increasingly photographic depictions of everyday life and in turn how their writing adapted to a distinctly visual mass media

Photography, Temporality, and Modernity Kris Belden-Adams,2019-01-14 This book examines the photography s unique capacity to represent time with a degree of elasticity and abstraction Part object study part cultural philosophical history it examines the medium s ability to capture and sometimes defy time while also traveling as objects across time and space nexuses The book features studies of understudied widespread practices studio portraiture motion studies panoramas racing photo finishes composite college class pictures planetary photography digital montages and extended exposure images A closer look at these images and their unique cultural historical contexts reveals photography to be a unique medium for expressing changing perceptions of time and the anxiety its passage provokes

Modernist Fraud Leonard Diepeveen,2019-02-05 Focusing on literature and visual art in the years 1910 1935 *Modernist*

Fraud begins with the omnipresent accusations that modernism was not art at all but rather an effort to pass off patently absurd works as great art. These assertions common in the time's journalism are used to understand the aesthetic and context which spawned them and to look at what followed in their wake. Fraud discourse ventured into the aesthetic theory of the time to ideas of artistic sincerity, formalism and the intentional fallacy. In doing so it profoundly shaped the modern canon and its justifying principles. Modernist Fraud explores a wide range of materials. It draws on reviews and newspaper accounts of art scandals such as the 1913 Armory Show, the 1910 and 1912 Postimpressionist shows and Tender Buttons to daily syndicated columns to parodies and doggerel to actual hoaxes such as Spectra and Disumbrationism to the literary criticism of Edith Sitwell to the trial of Brancusi's Bird in Space and to the contents of the magazine Blind Man including a defense of Duchamp's Fountain, a poem by Bill Brown and the works of and an interview with the bafflingly unstable painter Louis Eilshemius. In turning to these materials the book reevaluates how modernism interacted with the public and describes how a new aesthetic begins not as a triumphant explosion that initiates irrevocable changes but as an uncertain muddling and struggle with ideology.

The Darkroom Anne Marsh, 2003 Anne Marsh's treatise on the art of photography traces its theoretical underpinning from the early debates between the rationalists and the fantasists through psychoanalytical interpretations to the theatre of desire. She investigates the role of photography in ghostly performances, the masking of desire and high camp aesthetics through to performance art and the role of the photographer as a gender terrorist as in the work of Del LaGrace Volcano. The study concludes with notable examples of postmodern photography as they have occurred in the Australian context. This ground-breaking work by a leading Monash University academic will interest all students of photography and followers of recent trends in art and art theory.

The Enchantments of Mammon Eugene McCarraher, 2019-11-12 An extraordinary work of intellectual history as well as a scholarly tour de force, a bracing polemic and a work of Christian prophecy. McCarraher challenges more than 200 years of post-Enlightenment assumptions about the way we live and work. The Observer. At least since Max Weber, capitalism has been understood as part of the disenchantment of the world, stripping material objects and social relations of their mystery and magic. In this magisterial work Eugene McCarraher challenges this conventional view. Capitalism, he argues, is full of sacrament, whether one is prepared to acknowledge it or not. First flowering in the fields and factories of England and brought to America by Puritans and evangelicals, whose doctrine made ample room for industry and profit, capitalism has become so thoroughly enmeshed in the fabric of our society that our faith in the market has become sacrosanct. Informed by cultural history and theology as well as management theory, *The Enchantments of Mammon* looks to nineteenth-century Romantics whose vision of labor combined reason, creativity and mutual aid for salvation. In this impassioned challenge to some of our most firmly held assumptions, McCarraher argues that capitalism has hijacked our intrinsic longing for divinity and urges us to break its hold on our souls. A majestic achievement. It is a work of great moral and spiritual intelligence and one that invites contemplation about things we

can't afford not to care about deeply Commonwealth More brilliant more capacious and more entertaining page by page than his most ardent fans dared hope The magnitude of his accomplishment an account of American capitalism as a religion will stun even skeptical readers Christian Century *The Red Rooster Scare* Richard Abel,1999-03-15 This outstanding work offers a new description of the evolution of American cinema in the nickelodeon period With his usual groundbreaking research Abel demonstrates the key role Path films played in this transformation Although clearly of crucial importance to film studies and film history this treatment of the issues of the rise of nationalism within the cinema should make the work of great interest to historians dealing with modern nationalism and its relation to mass media Tom Gunning author of *D.W. Griffith and the Origins of Narrative Film* Detective Fiction and the Rise of Forensic Science Ronald R. Thomas,1999 This is a book about the relationship between the development of forensic science in the nineteenth century and the invention of the new literary genre of detective fiction in Britain and America Ronald R Thomas examines the criminal body as a site of interpretation and enforcement in a wide range of fictional examples from Poe Dickens and Hawthorne through Twain and Conan Doyle to Hammett Chandler and Christie He is especially concerned with the authority the literary detective manages to secure through the devices fingerprinting photography lie detectors with which he discovers the truth and establishes his expertise and the way in which those devices relate to broader questions of cultural authority at decisive moments in the history of the genre This is an interdisciplinary project framing readings of literary texts with an analysis of contemporaneous developments in criminology the rules of evidence and modern scientific accounts of identity *Making Public Pasts* Alan Gordon,2001-10-24 Gordon shows that while individual memory is crucial to establishing and maintaining identity public memory is contested terrain official customs and traditions monuments historic sites and the celebration of anniversaries and festivals serve to order individual and collective perceptions of the past Public memory is therefore the product of competitions and ideas about the past that are fashioned in a public sphere and speak primarily about structures of power It conscripts historical events in a bid to guide shared memories into a coherent narrative that helps individuals negotiate their place in broader collective identities The contest over public memories involves an exclusiveness that packages others according to the ideological preferences of the dominant cultures Gordon shows that in Montreal ethnic class and gender voices strove to stake their own claims to legitimacy Rather than acknowledging a single past Montreal's many publics made and celebrated many public memories Geographic Personas Blake Allmendinger,2021-06 *Geographic Personas* explores how writers dancers actors imposters and con artists were influenced by three transformative factors population growth technology and literary realism that contributed to their personal reinvention during the late nineteenth and twentieth centuries in the American West Metropolis in the Making Tom Sitton,2001-08-01 Los Angeles came of age in the 1920s The great boom of that decade gave shape to the L.A. of today its vast suburban sprawl and reliance on the automobile its prominence as a financial and industrial center and the rise of Hollywood as the film capital of the world This collection of

original essays explores the making of the Los Angeles metropolis during this remarkable decade The authors examine the city's racial political cultural and industrial dynamics making this volume an essential guide to understanding the rise of Los Angeles as one of the most important cities in the world These essays showcase the work of a new generation of scholars who are turning their attention to the history of the City of Angels to create a richer more detailed picture of our urban past The essays provide a fascinating look at life in the new suburbs in the oil fields in the movie studios at church and at the polling place as they reconceptualize the origins of contemporary urban problems and promise in Los Angeles and beyond Adding to its interest the volume is illustrated with period photography much of which has not been published before

American Nietzsche Jennifer Ratner-Rosenhagen, 2024-05-31 If you were looking for a philosopher likely to appeal to Americans Friedrich Nietzsche would be far from your first choice After all in his blazing career Nietzsche took aim at nearly all the foundations of modern American life Christian morality the Enlightenment faith in reason and the idea of human equality Despite that for more than a century Nietzsche has been a hugely popular and surprisingly influential figure in American thought and culture In *American Nietzsche* Jennifer Ratner Rosenhagen delves deeply into Nietzsche's philosophy and America's reception of it to tell the story of his curious appeal Beginning her account with Ralph Waldo Emerson whom the seventeen year old Nietzsche read fervently she shows how Nietzsche's ideas first burst on American shores at the turn of the twentieth century and how they continued alternately to invigorate and to shock Americans for the century to come She also delineates the broader intellectual and cultural contexts within which a wide array of commentators academic and armchair philosophers theologians and atheists romantic poets and hard nosed empiricists and political ideologues and apostates from the Left and the Right drew insight and inspiration from Nietzsche's claims for the death of God his challenge to universal truth and his insistence on the interpretive nature of all human thought and beliefs At the same time she explores how his image as an iconoclastic immoralist was put to work in American popular culture making Nietzsche an unlikely posthumous celebrity capable of inspiring both teenagers and scholars alike A penetrating examination of a powerful but little explored undercurrent of twentieth century American thought and culture *American Nietzsche* dramatically recasts our understanding of American intellectual life and puts Nietzsche squarely at its heart

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