

POST-POP ART

EDITED BY
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Post Pop Art New Criticism Series No 1

Diane Neumaier



Post Pop Art New Criticism Series No 1:

American Eccentric Cinema Kim Wilkins, 2019-02-21 Since the late 1990s a new language has emerged in film scholarship and criticism in response to the popularity of American directors such as Wes Anderson Charlie Kaufman and David O Russell Increasingly adjectives like quirky cute and smart are used to describe these American films with a focus on their ironic and sometimes deliberately comical stories character situations and tones Kim Wilkins argues that beyond the seemingly superficial descriptions American eccentric cinema presents a formal and thematic eccentricity that is distinct to the American context She distinguishes these films from mainstream Hollywood cinema as they exhibit irregularities in characterization tone and setting and deviate from established generic conventions Each chapter builds a case for this position through detailed film analyses and comparisons to earlier American traditions such as the New Hollywood cinema of the 1960s and 1970s American Eccentric Cinema promises to challenge the notion of irony in American contemporary cinema and questions the relationship of irony to a complex national and individual identity *The Getty Research Journal, No 1*

Thomas W. Gaetgens, Katja Zelljadt, 2009-03-24 The Getty Research Journal showcases the remarkable original research underway at the Getty Articles explore the rich collections of the J Paul Getty Museum and Research Institute as well as the Research Institute's research projects and annual theme of its scholar program Shorter texts highlight new acquisitions and discoveries in the collections and focus on the diverse tools for scholarship being developed at the Research Institute The inaugural issue of the Getty Research Journal features essays by Olivier Debrouse Chelsea Foxwell Karen Lang Annette Leddy Riccardo Marchi Marc J Neveu Spyros Papapetros Lorenzo Pericolo Charles G Salas and Irene Small the short texts examine materials at the Getty related to Nicolas de Nicolay Pietro Millini Gian Lorenzo Bernini painting in nature around 1800 Yona Friedman Alfred Schmela Allan Kaprow and African American avant garde artists in Los Angeles *Post-Pop Cinema* Jesse Fox Mayshark, 2007-05-30 Starting in the early 1990s artists such as Quentin Tarantino David Foster Wallace and Kurt Cobain contributed to a swelling cultural tide of pop postmodernism that swept through music film literature and fashion In cinema in particular some of the arts most fundamental aspects stories characters and genres for instance assumed such a trite and trivialized appearance that only rarely could they take their places on the screen without provoking an inward smirk or a wink from the audience Out of this highly self conscious and world weary environment however a new group of filmmakers began to develop as the decade wore on with a new set of styles and sensibilities to match In Post Pop Cinema author Jesse Fox Mayshark takes us on a film by film tour of the works of these filmmakers including Wes and P T Anderson Sofia Coppola Richard Linklater Alexander Payne and David O Russell and seeks to reveal how a common pool of styles collaborators and personal connections helps them to confront the unifying problem of meaning in American film Wes Anderson's *Bottle Rocket* 1996 and Paul Thomas Anderson's *Boogie Nights* 1997 were ultimately about their characters lives even though their characters often dealt with highly contrived environments and situations And soon after Wes Anderson

scored his first success others like David O Russell *Flirting With Disaster* Three Kings the screenwriter Charlie Kaufman who collaborated with Spike Jonze on such projects as *Being John Malkovich* and *Adaptation* Alexander Payne *Election* *Sideways* Richard Kelly *Donnie Darko* and Sofia Coppola *Lost in Translation* began to tread their own paths over this same ground Although these men and women represent a wide range of styles and subject matter all their films revolve in different ways around the difficulty of establishing and maintaining connections This theme of connection also runs deeper than the films made the directors share actors Mark Wahlberg Bill Murray Ben Stiller Jason Schwartzman collaborators the musician Jon Brion and sometimes even personal connections Spike Jonze starred in Russell's *Three Kings* and was married to Coppola Together these filmmakers form a loose and distinctly American school of filmmaking one informed by postmodernism but not in thrall to it and one that every year becomes more important to the world of cinema both within and beyond the United States *Aspects of Modern Art* A. Papadakēs, 1989 [3D Warhol](#) Thomas Morgan Evans, 2017-02-28 Rain machines alarmed kosher pickle jars filled with gemstones replica corn flakes boxes disco decor time capsules art bombs birthday presents perfume bottles and floating silver pillows that are clouds paintings that are also films museum interventions collected and curated projects expanded performance environments holograms This is a book about the vast array of sculptural work made by Andy Warhol between 1954 and 1987 a period that begins long before the first Pop paintings and ends in the year of his death In *3D Warhol* Thomas Morgan Evans argues that Warhol's engagement with sculpture and traditional notions of sculpture produced trespasses his sculptural work bisected the expectations allegiances and values within art historical and ultimately social sites of investiture or territories This groundbreaking original book brings to the forefront a major but overlooked aspect of Warhol's oeuvre providing an essential new perspective on the artist's legacy

Beyond Memory Diane Neumaier, 2004 Photography possesses a powerful ability to bear witness aid remembrance shape and even alter recollection In *Beyond Memory Soviet Nonconformist Photography and Photo Related Works of Art* the general editor Diane Neumaier and twenty three contributors offer a rigorous examination of the medium's role in late Soviet unofficial art Focusing on the period between the mid 1950s and the late 1980s they explore artists unusually inventive and resourceful uses of photography within a highly developed Soviet dissident culture During this time lack of high quality photographic materials complimented by tremendous creative impulses prompted artists to explore experimental photo processes such as camera and darkroom manipulations photomontage and hand coloring Photography also took on a provocative array of forms including photo installation artist made samizdat self published books photo realist painting and many other surprising applications of the flexible medium *Beyond Memory* shows how innovative conceptual moves and approaches to form and content echoes of Soviet society's coded communication and a Russian sense of absurdity were common in the Soviet cultural underground Collectively the works in this anthology demonstrate how late Soviet artists employed irony and invention to make positive use of difficult circumstances In the process the volume illuminates the

multiple characters of photography itself and highlights the leading role that the medium has come to play in the international art world today Beyond Memory stands on its own as a rigorous examination of photography's place in late Soviet unofficial art while also serving as a supplement to the traveling exhibition of the same title *Visual Culture in Contemporary China* Xiaobing Tang, 2015-01-08 Exploring a wealth of images ranging from woodblock prints to oil paintings this beautifully illustrated full color study takes up key elements of the visual culture produced in the People's Republic of China from its founding in 1949 to the present day In a challenge to prevailing perceptions Xiaobing Tang argues that contemporary Chinese visual culture is too complex to be understood in terms of a simple binary of government propaganda and dissident art and that new ways must be sought to explain as well as appreciate its multiple sources and enduring visions Drawing on rich artistic literary and sociopolitical backgrounds Tang presents a series of insightful readings of paradigmatic works in contemporary Chinese visual arts and cinema Lucidly written and organized to address provocative questions this compelling study underscores the global and historical context of Chinese visual culture and offers a timely new perspective on our understanding of China today

Pop Art and Design Anne Massey, Alex Seago, 2017-11-30 This book offers the first in depth analysis of the relationship between art and design which led to the creation of pop Challenging accepted boundaries and definitions the authors seek out various commonalities and points of connection between these two exciting areas Confronting the all pervasive high art low culture divide Pop Art and Design brings a fresh understanding of visual culture during the vibrant 1950s and 60s This was an era when commercial art became graphic design illustration was superseded by photography and high fashion became street fashion all against the backdrop of a rapidly evolving economic and political landscape a glamorous youth scene and an effervescent popular culture The book's central argument is that pop art relied on and drew inspiration from pop design and vice versa Massey and Seago assert that this relationship was articulated through the artwork design publications and exhibitions of a network of key practitioners Pop Art and Design provides a case study in the broader inter relationship between art and design and constitutes the first interdisciplinary publication on the subject

Pacific Standard Time Martin-Gropius-Bau (Berlin, Germany), 2011 This comprehensive richly illustrated book explores postwar American art from a new perspective Southern California Grounded in more than a decade of research Pacific Standard Time analyzes L A's art scene from the end of World War II to the beginning of the 1980s demonstrating the pioneering role Southern California artists played in the twentieth century's most influential art movements Page 4 of cover

The Modern Moves West Richard Cándida Smith, 2012-05-28 In 1921 Sam Rodia an Italian laborer and tile setter started work on an elaborate assemblage in the backyard of his home in Watts California The result was an iconic structure now known as the Watts Towers Rodia created a work that was original even though the resources available to support his project were virtually nonexistent Each of his limitations whether of materials real estate finances or his own education passed through his creative imagination to become a positive element in his work In *The Modern Moves*

West accomplished cultural historian Richard C. Nida Smith contends that the Watts Towers provided a model to succeeding California artists that was no longer defined through a subordinate relationship to the artistic capitals of New York and Paris. Tracing the development of abstract painting, assemblage art and efforts to build new arts institutions, C. Nida Smith lays bare the tensions between the democratic and professional sides of modern and contemporary art as California developed a distinct regional cultural life. Men and women from groups long alienated if not forcibly excluded from the worlds of high culture made their way in staking out their participation with images and objects that responded to particular circumstances as well as dilemmas of contemporary life in the process changing the public for whom art was made. Beginning with the emergence of modern art in nineteenth century France and its influence on young Westerners and continuing through to today's burgeoning border art movement along the U.S.-Mexican frontier, *The Modern Moves West* dramatically illustrates the paths that California artists took toward a more diverse and inclusive culture. Jeff Koons Scott Rothkopf, 2014-07-08 With over 200 illustrations of iconic works as well as preparatory studies and historic photographs, this book offers fresh insight into Koons's polarizing and influential career. **Roy Lichtenstein** Julie Wolfe, 2023-06-06 The first book-length study to examine the materials and techniques used in the fabrication and painting of the American pop artist Roy Lichtenstein's outdoor sculpture. Vibrant color was essential to the paintings of the American pop artist Roy Lichtenstein 1923-1997 and when he began exploring the creation of outdoor sculpture in the late 1970s, vivid hues remained an important part of his artistic vocabulary. Today preserving these remarkable works after they have endured decades in outdoor environments around the world is an issue of pressing concern. This abundantly illustrated volume is based on extensive archival research of Lichtenstein's studio materials, interviews with his assistants and a thorough technical analysis of the sculpture *Three Brushstrokes*. The book concludes with a chapter showing various options for the care, conservation and restoration of his sculptural works, making this an essential resource for conservators, curators and others interested both in the iconic artist and modern sculpture in general. **Los Angeles Magazine**, 2004-12 Los Angeles magazine is a regional magazine of national stature. Our combination of award-winning feature writing, investigative reporting, service journalism and design covers the people, lifestyle, culture, entertainment, fashion, art and architecture and news that define Southern California. Started in the spring of 1961, Los Angeles magazine has been addressing the needs and interests of our region for 48 years. The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian. **American Painting of the 1970s** Albright-Knox Art Gallery, Linda L. Cathcart, 1978 History of Humanity UNESCO, 2008-12-31 This is the seventh and final volume in this comprehensive guide to the history of world cultures throughout historical times. Thomas Kinkadee Alexis L. Boylan, 2011-02-17 An anthology on American artist Thomas Kincaid exploring his work and its impact on contemporary art as part of the broader history of American visual culture. *The World Goes Pop* Elsa Coustou, Lina Dzuveroric, 2015-01-01 A global survey of Pop art that reassesses

its roots impact and legacy This groundbreaking book surveys the concurrent engagements with the spirit of Pop throughout the world from the frequently studied activity in the United States England and France to less well known developments in Central and Eastern Europe Latin America Asia Africa and the Middle East One of the first publications to examine Pop art with this global scope *The World Goes Pop* explores the wide ranging movements that developed on different continents such as Nouveau Ralisme Neo Dada New Figuration and Spiritual Pop This unique presentation offers the opportunity to compare how Pop art around the world differed due to geography local traditions and different cultures social and political underpinnings Fascinating essays touch upon key themes that factored into various Pop movements including feminism political representation sexual politics and seriality A bold design and 200 striking illustrations showcase pieces by more than 60 artists many of whose works have never been exhibited outside their home nations The book also features a combined interview with a number of the living artists featured within giving important insight into the thoughts and processes of Pop's international practitioners

Robert Rauschenberg Branden W. Joseph, 2002-12-06 Critical essays on the artist Robert Rauschenberg focusing on the important period of his development in the 1950s and 1960s From the moment art historian Leo Steinberg championed his work in opposition to Clement Greenberg's rigid formalism Robert Rauschenberg has played a pivotal role in the development and understanding of postmodern art Challenging nearly all the prevailing assumptions about the visual arts of his time he pioneered the postwar revival of collage photography silkscreen technology and performance This book focuses on Rauschenberg's work during the critical period of the 1950s and 1960s It opens with a newly prefaced version of Leo Steinberg's *Reflections on the State of Criticism* the first published version of his famous 1972 essay *Other Criteria* which remains the single most important text on Rauschenberg Rosalind Krauss's *Rauschenberg and the Materialized Image* builds on Steinberg's essay arguing that Rauschenberg's work represents a decisive shift in contemporary art Douglas Crimp's *On the Museum's Ruins* examines Rauschenberg's silkscreens in the context of the modern museum Helen Molesworth's *Before Bed* uses psychoanalytic and economic structures to examine the artist's *Black Paintings* of the early 1950s A second essay by Krauss *Perpetual Inventory* revisits both her and Steinberg's articles of nearly twenty five years earlier Finally Branden Joseph's *A Duplication Containing Duplications* views Rauschenberg's silkscreens in relation to the artist's interests in technology particularly television

Theories and Documents of Contemporary Art Kristine Stiles, Peter Selz, 2012-09-25 An essential text in the field of contemporary art history it has now been updated to represent 30 countries and over 100 new artists The internationalism evident in this revised edition reflects the growing interest in contemporary art throughout the world from the U S and Europe to the Middle East Asia Africa Latin America and Australia

Dreams of Chaos, Visions of Order James Peterson, 1994 Addresses the question of how and to what extent viewers can make sense of American avant garde films Peterson examines the implicit assumptions of other scholars advocates an alternative to dominant approaches to the avant garde cinema and questions some long standing clichés about

the history of the avant garde Includes numerous but tiny photographs Paper edition unseen 19 95 Annotation copyright by
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