



Pop Art And The Origins Of Post Modernism

RC Schank



Pop Art And The Origins Of Post Modernism:

Pop Art and the Origins of Post-modernism Sylvia Harrison, 2001 Examines the critical reception of Pop Art identifying the American roots of deconstructive post modernism

British Pop Art and Postmodernism Justyna Stępień, 2015-09-18 British Pop Art was seen as an integral even central part of social change in the Sixties It was a movement that developed innovative ways of dealing with reality both reflecting on and participating in the culture Its aesthetics was often homogeneous with the industrial with the mass produced and hence with the artificial manufactured character of the urban environment This discontinuity in the traditional approach towards artistic creation furthered the globalization of diversity which constitutes the abiding concerns of postmodern art Drawing from postmodern thought and cultural analysis this book critically examines British Pop Art within the broad interdisciplinary domain of the social and cultural changes that led to flexibility in conceptualization and provides a contribution to the artistic processes which form and deform the cultural sphere confirming its relevance to current debates in which questions of postmodern aesthetics prominently figure

Art and Pluralism Nigel Whiteley, 2012 Through studying Lawrence Alloway's writings we can trace some of the major shifts in art and cultural values in the 1950s 1960s and 1970s

Art Criticism and Modernism in the United States Stephen Moonie, 2022-03-22 This study is an analysis of high and late modernist criticism in New York during the 1960s and early 1970s Through a close reading of a selection of key critics of the period which will expand the remit beyond the canonical texts the book examines the ways that modernist criticism's discourse remains of especial disciplinary interest Despite its alleged narrowness and exclusion the debates of the 1960s raised fundamental questions concerning the nature of art writing Those include arguments around the nature of value and judgement the relationship between art criticism and art history and the related problem of what we mean by the contemporary Stephen Moonie argues that within those often fractious debates there exists a shared discourse And further contrary to the current consensus that modernists were elitist dogmatic and irrelevant to contemporary debates on art the study shows that there is much that we can learn from reconsidering their writings The book will be of interest to scholars working in art history modern art art criticism and literary studies

Postmodernism and History Willie Thompson, 2017-03-14 In this clear jargon free guide Willie Thompson provides a concise introduction to postmodernist theory and its significant impact on the study of history Although this is a hotly debated topic with much of the current literature being both polemical and inaccessible to the beginner Thompson offers straightforward explanations of complex concepts and shows how the debates are relevant to students own work Postmodernism and History Considers the origins of postmodernism in both the ideas of poststructuralist thinkers particularly Michel Foucault and the political and cultural developments of the late 20th century Explores themes such as the treatment of historical evidence problems of historical representation feminist history ethical judgements on past events and the validity of metanarrative or long term historical explanation Discusses critically the work of a number of current and

recent practicing historians including Joan Scott Roy Porter Patrick Joyce and James Vernon who have used postmodernist ideas in their writing Enquires how far postmodern thought has been absorbed into mainstream historiography **Robert Rauschenberg's »Erased de Kooning Drawing« (1953)** Gregor Stemmrich,2023-01-01 Erased de Kooning Drawing ist ein Kunstwerk das auf radikale Weise die Definition von Kunst und das Verständnis von Autorschaft herausfordert Drei amerikanische Künstler waren 1953 an seiner Erschaffung beteiligt Robert Rauschenberg radierte eine Zeichnung Willem de Koonings aus der mit einem gewissen Widerwillen sein Einverständnis gegeben hatte Jasper Johns versah es anschließend seiner ersten Präsentation mit einem Label das maßgeblich zu seiner Wahrnehmung als eigenständigem Werk beitrug Das zu etwas Neuem transformierte Blatt wurde in den 1950er Jahren als Neo Dada aufgefasst in den 1960ern als Beginn der Konzeptkunst und in den 1980er Jahren als Aufbruch in die Postmoderne Zahlreiche Künstler innen bezogen sich auf das Werk und Rauschenberg selbst griff es immer wieder auf Es erwies sich als Testfall für Bestimmungen von Modernismus Literalismus und Postmodernismus Gregor Stemmrichs kenntnisreiche kunsttheoretische Betrachtung arbeitet die anhaltende Relevanz des Werks für die Theorie des Bildes des Index der Spur des Allegorischen und der Frage nach Appropriation heraus **Geneses of Postmodern Art** Paul Crowther,2018-09-03 Postmodernism in the visual arts is not just another ism It emerged in the 1960s as a transformation of artistic creativity inspired by Duchamp's idea that the artwork does not have to be physically made by its creator Products of mass culture and technology can be used just as well as traditional media This idea became influential because of a widespread naturalization of technology where technology becomes something lived in as well as used Postmodern art embodies this attitude To explain why Paul Crowther investigates topics such as eclecticism the sublime deconstruction in art and philosophy and Paolozzi's Wittgenstein inspired works

Getty Research Journal Gail Feigenbaum,2020-03-10 The Getty Research Journal features the work of art historians museum curators and conservators around the world as part of the Getty's mission to promote the presentation conservation and interpretation of the world's artistic legacy Articles present original scholarship related to the Getty's collections initiatives and research This issue features essays on works by Bolognese painter Guido Reni and his studio a collection of late nineteenth century images by one of Iran's most prolific photographers Antoin Sevruguin Le Corbusier's encounters with and monumentalization of the konak a type of Ottoman house the correspondence between Ren Magritte and his wife while he stayed at the London home of patron and collector Edward James the activities of Belgian surrealist douard L on Thodore Mesens as art dealer and collector and art historian and critic Leo Steinberg's unpublished research on Titian Shorter texts include notices on three joining fragments of an Uartian bronze belt a sketchbook newly attributed to Florentine architect engineer and set designer Giulio Parigi photo albums documenting the plague pandemic in late nineteenth century Bombay four scrapbooks produced by Neue Sachlichkeit photographer Albert Renger Patzsch and the correspondence between Swiss curator Harald Szeemann and Russian artist Lev Nusberg **Countercultures and Popular Music** Sheila

Whiteley, J. J. Sklower, 2016-05-13 Counterculture emerged as a term in the late 1960s and has been re deployed in more recent decades in relation to other forms of cultural and socio political phenomena This volume provides an essential new academic scrutiny of the concept of counterculture and a critical examination of the period and its heritage Recent developments in sociological theory complicate and problematise theories developed in the 1960s with digital technology for example providing an impetus for new understandings of counterculture Music played a significant part in the way that the counterculture authored space in relation to articulations of community by providing a shared sense of collective identity Not least the heady mixture of genres provided a socio cultural political backdrop for distinctive musical practices and innovations which in relation to counterculture ideology provided a rich experiential setting in which different groups defined their relationship both to the local and international dimensions of the movement so providing a sense of locality community and collective identity

A Hunger for Aesthetics Michael Kelly, 2012-05-15 For decades aesthetics has been subjected to a variety of critiques often concerning its treatment of beauty or the autonomy of art Collectively these complaints have generated an anti aesthetic stance prevalent in the contemporary art world Yet if we examine the motivations for these critiques Michael Kelly argues we find theorists and artists hungering for a new kind of aesthetics one better calibrated to contemporary art and its moral and political demands Following an analysis of the work of Stanley Cavell Arthur Danto Umberto Eco Susan Sontag and other philosophers of the 1960s who made aesthetics more responsive to contemporary art Kelly considers Sontag s aesthetics in greater detail In *On Photography* 1977 she argues that a photograph of a person who is suffering only aestheticizes the suffering for the viewer s pleasure yet she insists in *Regarding the Pain of Others* 2003 that such a photograph can have a sustainable moral political effect precisely because of its aesthetics Kelly considers this dramatic change to be symptomatic of a cultural shift in our understanding of aesthetics ethics and politics He discusses these issues in connection with Gerhard Richter s and Doris Salcedo s art chosen because it is often identified with the anti aesthetic even though it is clearly aesthetic Focusing first on Richter s Baader Meinhof series Kelly concludes with Salcedo s enactments of suffering caused by social injustice Throughout *A Hunger for Aesthetics* he reveals the place of critique in contemporary art which if we understand aesthetics as critique confirms that it is integral to art Meeting the demand for aesthetics voiced by many who participate in art Kelly advocates for a critical aesthetics that confirms the power of art

Beginning Postmodernism Tim Woods, 2009 Postmodernism became the buzzword of contemporary society in the 1990s Yet even now it still remains confusing and baffling in its variety of definitions contexts and associations *Beginning Postmodernism* aims to offer clear accessible and step by step introductions to postmodernism across a wide range of subjects It encourages readers to explore how the debates about postmodernism have emerged from basic philosophical and cultural ideas and to develop comparative connections and ideas from one area to another With its emphasis firmly on postmodernism in practice the book contains questions designed to help readers understand and reflect upon a variety of

positions within the following areas of contemporary culture philosophy and cultural theory architecture and concepts of space visual art sculpture and material culture popular culture and music film video and television and the social sciences

A History of Contemporary Chinese Art Yan Zhou, 2020-07-14 Chinese art has experienced its most profound metamorphosis since the early 1950s transforming from humble realism to socialist realism from revolutionary art to critical realism then avant garde movement and globalized Chinese art With a hybrid mix of Chinese philosophy imported but revised Marxist ideology and western humanities Chinese artists have created an alternative approach after a great ideological and aesthetic transition in the 1980s toward its own contemporaneity though interacting and intertwining with the art of rest of the world This book will investigate from the perspective of an activist critic and historian who grew up prior to and participated in the great transition and then researched and taught the subject the evolution of Chinese art in modern and contemporary times The volume will be a comprehensive and insightful history of the one of the most sophisticated and unparalleled artistic and cultural phenomena in the modern world

The Oxford History of Western Art Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the re definition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own

image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students

Imagining the Present Richard Kalina, 2012-11-12 Bringing together twenty nine of Lawrence Alloway's most influential essays in one volume this fascinating collection provides valuable perspectives on the art and visual culture of the second half of the twentieth century Lawrence Alloway ranks among the most important critics of his time and his contributions to the spirited and contentious dialogue of his era make for fascinating reading These twenty nine provocative essays from 1956 to 1980 from the man who invented the term pop art bring art film iconography cybernetics and culture together for analysis and investigation and do indeed examine the context content and role of the critic in art and visual culture Featuring a critical commentary by Richard Kalina and preface by series editor Saul Ostrow *Imagining the Present* will be an enthralling read for all art and visual culture students

Scale in Contemporary Sculpture Rachel Wells, 2017-07-05 The first book to devote serious attention to questions of scale in contemporary sculpture this study considers the phenomenon within the interlinked cultural and socio historical framework of the legacies of postmodern theory and the growth of global capitalism In particular the book traces the impact of postmodern theory on concepts of measurement and exaggeration and analyses the relationship between this philosophy and the sculptural trend that has developed since the early 1990s Rachel Wells examines the arresting international trend of sculpture exploring scale including American precedents from the 1970s and 1980s and work by the Young British Artists Noting that the emergence of this sculptural trend coincides with the end of the Cold War Wells suggests a similarity between the quantitative ratio of scale and the growth of global capitalism that has replaced the former status quo of qualitatively opposed systems This study also claims the allegorical nature of scale in contemporary sculpture outlining its potential for critique or complicity in a system dominated by quantitative criteria of value In a period characterised by uncertainty and incommensurability Wells demonstrates that scale in contemporary sculpture can suggest the possibility of and even an unashamed reliance upon

comparison and external difference in the construction of meaning

A History of Installation Art and the Development of New Art Forms

Faye Ran, 2009 Art mirrors life life returns the favor How could nineteenth and twentieth century technologies foster both the change in the world view generally called postmodernism and the development of new art forms Scholar and curator Faye Ran shows how interactions of art and technology led to cultural changes and the evolution of Installation art as a genre unto itself a fascinating hybrid of expanded sculpture in terms of context site and environment and expanded theatre in terms of performer performance and public

History and National Ideology in Greek Postmodernist Fiction

Gerasimus Katsan, 2013-04-04 History and National Ideology in Greek Postmodernist Fiction investigates the ways postmodernist literary techniques have been adopted by Greek authors Taking into consideration the global impetus of postmodernism the book examines its local implications Framed by a discussion of major postmodernist thinkers the book argues for the ability of local cultures to retain their uniqueness in the face of globalization while at the same time adapting to the new global situation The combination of external global influences and the specific internal concerns of Greek national literature makes the emergence of postmodernism in Greece distinctive from that of other national contexts The book engages in larger theoretical debates about the crisis of national identity in the context of postmodern globalization and the resurgence of nationalist ideology either as a response to globalization or the exigencies of historical events This crisis has been brought on in part by the very postmodernist and poststructuralist questioning of the ideologies upon which nation states construct themselves The central argument of the book is that postmodernist Greek writers question the idea of national identity based on both the impact of globalization and a reexamination of the discourses of national ideology they suggest a turn away from the traditional concerns with cultural homogeneity towards an acceptance of multiplicity and diversity which is reflected through experimentation with postmodernist literary techniques Consequently the unifying idea of this book is national identity as it is reconfigured in recent contemporary novels My analysis incorporates the view that metafiction is a borderline or marginal discourse that exists on the boundary between fiction and criticism The book illuminates the connections between the formal concerns of contemporary authors and the larger debates and philosophical underpinnings of postmodernism in general

History of Art Fashion

Mr. Rohit Manglik, 2024-01-24 Explores the evolution of fashion through historical periods analyzing cultural social and aesthetic influences on styles and design movements

Art History Essentials George Michael Cohen, 2013-01-01 REA's Essentials provide quick and easy access to critical information in a variety of different fields ranging from the most basic to the most advanced As its name implies these concise comprehensive study guides summarize the essentials of the field covered Essentials are helpful when preparing for exams doing homework and will remain a lasting reference source for students teachers and professionals Art History highlights the history of art from the Ancient World to the Twentieth Century It includes illustrations and photos of Egyptian architecture Greek sculpture and Renaissance paintings and sculpture This book explains the different art

movements such as Baroque and Neoclassicism and describes the kinds of materials that were used to create the various works This book is an ideal study aid for students who must familiarize themselves with major works of art how they were created and the affect they had on world history **Art in the Postmodern Era** Grzegorz Dziamski,2013 Art in the Postmodern Era examines how artists and intellectuals from Central and Eastern Europe got involved in debating postmodernism and how this postmodern in turn impacted the way of thinking about art in Central Europe The book starts with a brief survey of 20th century art and then focuses on the neo avant garde and the birth of postmodern art with its democratization and subsequent shift towards a post artistic epoch when anything can become art The book also raises an important issue concerning art in the time of globalization Series Development in Humanities Vol 3

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