

Modern Dreams

The Rise and Fall and Rise of Pop

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Bryan Burroughs
Julius Bury
Lew Fendick
John Galsworthy
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Michal Rosen-Zvi



Modern Dreams The Rise And Fall And Rise Of Pop:

Modern Dreams, 1988 *Modern Dreams* explores the distinction between the theoretical and sociological production of London in the fifties and conceptually related work of New York in the eighties **Modern Dreams**, 1988 *Modern Dreams* Lawrence Alloway, 1987 **The Changing Boundaries and Nature of the Modern Art World** Richard Kalina, 2021-04-08 Concentrating on the shifting boundaries and definition of art Richard Kalina offers a panoramic view of the contemporary art scene over the last 30 years His focus is on the ongoing development of concepts the transformation of art worlds and the social matrices in which they are created Discussing painting in general and abstract painting in particular his survey takes in photorealism sculpture and art forms found outside of the modernist tradition Kalina's group of artists includes Mel Bochner Joan Mitchell Cy Twombly Franz West and Alma Thomas who in their ongoing projects explicitly or implicitly questioned the aesthetic assumptions of their times Merging an examination of animating philosophies and context political social and personal with a sharply focused look at the works of art themselves Kalina brings us closer to understanding the social matrices in which art is embedded and responds to bigger questions about the object nature of the work of art in today's world **Pop Goes the Decade** Martin Kich, Aaron Barlow, 2020-01-07 Analyzing complex social and political issues through their manifestations in popular culture this book provides readers a strong foundational knowledge of the 1960s as a decade 1969 went out in a way that could never have been imagined in 1960 While the president at the end of the decade had been vice president at the start the intervening years permanently changed American culture *Pop Goes the Decade* The Sixties explores the cultural and social framework of the 1960s addressing film television sports technology media advertising fashion art and more Entries are presented in encyclopedic fashion organized into such categories as controversies in pop culture game changers technology and the decade's legacy A timeline highlights significant cultural moments while an introduction and a conclusion place those moments within the contexts of preceding and subsequent decades Attention to the decade's most prominent influencers allows readers to understand the movements with which these figures are associated and discussion of controversies and social change enables readers to gain a stronger understanding of evolving American social values *The Independent Group* Anne Massey, 1995 This study looks at the artists designers and writers who formed the Independent Group in the early 1950s including such influential figures as Richard Hamilton Eduardo Paolozzi Nigel Henderson William Turnball Rayner Banham and Alison and Peter Smithson As a group they aimed to raise the status of popular objects and icons within modern visual culture The development of the Independent Group is mapped out against the changing nature of modernism during the Cold War era as well as the impact of mass consumption on post war British society In this book Massey examines the cultural context of the formation of the Group covering the founding of the Institute of Contemporary Arts in London the meanings of modernism and the creation of a national identity Key exhibitions such as *Parallel of Life and Art* and *This Is Tomorrow* are also examined *Transculturation*, 2016-08-01

Transculturation Cities Spaces and Architectures in Latin America explores the critical potential inherent in the notion of transculturation in order to understand contemporary architectural practices and their cultural realities in Latin America. Despite its enormous theoretical potential and its importance within Latin American cultural theory, the term transculturation had never permeated into architectural debates. In fact, none of the main architectural theories produced in and about Latin America during the second half of the twentieth century engaged seriously with this notion as a way to analyze the complex social, cultural, and political circumstances that affect the development of the continent's cities, its urban spaces, and its architectures. Therefore, this book demonstrates for the first time that the term transculturation is an invaluable tool in dismantling the essentialist, genealogical, and hierarchical perspectives from which Latin American architectural practices have been viewed. Transculturation Cities Spaces and Architectures in Latin America introduces new readings and interpretations of the work of well-known architects, new analyses regarding the use of architectural materials and languages, new questions to do with minority architectures, gender, and travel, and from beginning to end, it engages with important political and theoretical debates that have rarely been broached within Latin American architectural circles. **Maximum**

Movies—Pulp Fictions Peter Stanfield, 2011-07-15 In the words of Richard Maltby, Maximum Movies: Pulp Fictions describes two improbably imbricated worlds and the piece of cultural history their intersections provoked. One of these worlds comprises a clutch of noisy, garish pulp movies: Kiss Me Deadly, Shock Corridor, Fixed Bayonets, I Walked with a Zombie, The Lineup, Terror in a Texas Town, Ride Lonesome, pumped out for the grind houses at the end of the urban exhibition chain by the studios' B divisions and fly-by-night independents. The other is occupied by critics, intellectuals, cinephiles, and filmmakers such as Jean-Luc Godard, Manny Farber, and Lawrence Alloway, who championed the cause of these movies and incited the cultural guardians of the day by attacking a rigorously policed canon of tasteful, rarified, and ossified art objects. Against the legitimate and in defense of the illegitimate in an insolent and unruly manner, they agitated for the recognition of lurid, sensational crime stories, war pictures, fast-paced Westerns, thrillers, and gangster melodramas were claimed as examples of the true, the real, and the authentic in contemporary culture, the foundation upon which modern film studies sits.

American Culture in the 1950s Martin Halliwell, 2007-03-13 This book provides a stimulating account of the dominant cultural forms of 1950s America: fiction and poetry, theatre and performance, film and television, music and radio, and the visual arts. Through detailed commentary and focused case studies of influential texts and events, from *Invisible Man* to *West Side Story*, from Disneyland to the Seattle World's Fair, from *Rear Window* to *The Americans*, the book examines the way in which modernism and the cold war offer two frames of reference for understanding the trajectory of postwar culture. The two core aims of this volume are to chart the changing complexion of American culture in the years following World War II and to provide readers with a critical investigation of the 1950s. The book provides an intellectual context for approaching 1950s American culture and considers the historical impact of the decade on recent social and cultural developments. The

Popular as Art? Thomas Hecken, 2024-09-28 This book will reconstruct and analyze the logic and frameworks surrounding positive evaluations of popular art in articles and books predominantly published in the United States and western Europe It will also examine negative evaluations of the popular especially those that have successfully prevented the popular from being perceived as good art and still provide partially effective counterarguments today This book will examine both relevant judgments on individual works and groups of works as well as general judgments and assessments Consuming Pleasures Daniel Horowitz, 2012-03-15 How is it that American intellectuals who had for 150 years worried about the deleterious effects of affluence more recently began to emphasize pleasure playfulness and symbolic exchange as the essence of a vibrant consumer culture The New York intellectuals of the 1930s rejected any serious or analytical discussion let alone appreciation of popular culture which they viewed as morally questionable Beginning in the 1950s however new perspectives emerged outside and within the United States that challenged this dominant thinking Consuming Pleasures reveals how a group of writers shifted attention from condemnation to critical appreciation critiqued cultural hierarchies and moralistic approaches and explored the symbolic processes by which individuals and groups communicate Historian Daniel Horowitz traces the emergence of these new perspectives through a series of intellectual biographies With writers and readers from the United States at the center the story begins in Western Europe in the early 1950s and ends in the early 1970s when American intellectuals increasingly appreciated the rich inventiveness of popular culture Drawing on sources both familiar and newly discovered this transnational intellectual history plays familiar works off each other in fresh ways Among those whose work is featured are Jürgen Habermas Roland Barthes Umberto Eco Walter Benjamin C L R James David Riesman and Marshall McLuhan Richard Hoggart members of London's Independent Group Stuart Hall Paddy Whannel Tom Wolfe Herbert Gans Susan Sontag Reyner Banham and Robert Venturi and Denise Scott Brown **Out of the Ordinary** Derham Groves, 2020-05-15 Out of the Ordinary is one part unembellished documentation and one part verbi visual equivalent of a Pro Hart work made with nineteenth century paint loaded canons It is a cultural history resource for contemporary designers imaginary and luminous almanac of an explorer of the stranger species of creativity from brick art to letterboxes junk mail mail art television fashion food model trains Disney's imagineering amusement parks feng shui Postmodern architecture human scale craftsmanship forgotten Australian architects in China famous architects that perhaps should be forgotten save for their bow ties collectors of Sherlock Holmes memorabilia outsider artists and clients and none of these things exactly Everywhere Derham Groves attends to and finds significance in the minutiae of everyday life inter association and those things that affect us so profoundly but remain just outside the purview of the normal And in these things objects art architecture environment s he finds stories and teaches his reader how to do the same Out of the Ordinary is also a motivational text It begins with bricks perhaps the most standardized and repeatable units of construction and reveals how they can be used as vehicles for unfettered creativity and not merely for the creation of containers Groves shows how art and

architecture can emerge and receive nourishment from the garbage of the everyday and creative collisions Groves also calls albeit subtly for a turn away from homogeneity the standardized and unimaginative or lazy design informed by principles of economy efficiency utility and function conceived in abstraction Rather Groves celebrates the reanimation and or rejuvenation of place by the makers of anything out of the ordinary who don't necessarily pray to the demiurge of good taste who have created spaces and things through which the creative imagination shines Dr Andrew Chrystall School of Communication Journalism and Marketing Massey University *Peter Lanyon* Andrew Causey,2013-06-01 British painter Peter Lanyon transformed the art of landscape rescuing it from picturesque depictions of the English countryside and resituating it as an art form capable of expressing radical ideas The old European tradition of landscape mostly concerned with ownership and leisure and not the daily life of the working class was of no interest to Lanyon His work instead reframed the consequences of war and industrialization upon a rapidly changing coastal landscape In Peter Lanyon Andrew Causey sets out to explain just how this transformation occurred Lanyon's family resided in West Cornwall for generations and Causey asserts that the artist's concern with regional identity along with his resistance to what he saw as a history of outsider exploitation of St Ives and the surrounding areas were integral to his art Drawing on recent work by cultural geographers anthropologists and archeologists Causey makes sense of Lanyon's relationship to the landscape and the pre capitalist economy of his region Provocative and insightful Peter Lanyon is a thoroughly illuminating examination of the modern life of a landscape artist *Robert Smithson, Land Art, and Speculative Realities* Rory O'Dea,2023-10-23 This book explores the ways Robert Smithson's art revealed and defamiliarized the constructs of rational reality in order to allow radically speculative alternatives to emerge In this way his art is conceived as a true fiction that eradicates a false reality By tracing the web of correspondences between Smithson and science fictional speculative and mystical modes of thought Rory O'Dea explores the aesthetic encounters engendered by his art as a means to warp the contours of reality and loosen the boundaries of being human Given the current and impending catastrophes of the Anthropocene which represents the ever expanding planetary shadow cast by humanism the possibility of being other than human posited by Smithson's art is a matter of urgent concern The book will be of interest to scholars working in art history contemporary art American studies and environmental humanities **Can't Buy Me Love** Jonathan Gould,2007-10-02 That the Beatles were an unprecedented phenomenon is a given In Can't Buy Me Love Jonathan Gould explains why placing the Fab Four in the broad and tumultuous panorama of their time and place rooting their story in the social context that girded both their rise and their demise Nearly twenty years in the making Can't Buy Me Love is a masterful work of group biography cultural history and musical criticism Beginning with their adolescence in Liverpool Gould describes the seminal influences from Elvis Presley and Chuck Berry to The Goon Show and Alice's Adventures in Wonderland that shaped the Beatles both as individuals and as a group In addition to chronicling their growth as singers songwriters and instrumentalists he highlights the advances in recording technology

that made their sound both possible and unique as well as the developments in television and radio that lent an explosive force to their popular success With a musician's ear Gould sensitively evokes the timeless appeal of the Lennon McCartney collaboration and their emergence as one of the most creative and significant songwriting teams in history Behind the scenes Gould explores the pivotal roles played by manager Brian Epstein and producer George Martin credits the influence on the Beatles music of contemporaries like Bob Dylan Brian Wilson and Ravi Shankar and traces the gradual escalation of the fractious internal rivalries that led to the group's breakup after their final masterpiece Abbey Road Most significantly by chronicling their revolutionary impact on popular culture during the 1960s Can't Buy Me Love illuminates the Beatles as a charismatic phenomenon of international proportions whose anarchic energy and unexpected import was derived from the historic shifts in fortune that transformed the relationship between Britain and America in the decades after World War II From the Beats in America and the Angry Young Men in England to the shadow of the Profumo Affair and JFK's assassination Gould captures the pulse of a time that made the Beatles possible and even necessary As seen through the prism of the Beatles and their music an entire generation's experience comes astonishingly to life Beautifully written consistently insightful and utterly original Can't Buy Me Love is a landmark work about the Beatles Britain and America Robert Smithson Ann Reynolds, 2004-10-01 An examination of the interplay between cultural context and artistic practice in the work of Robert Smithson Robert Smithson 1938-1973 produced his best known work during the 1960s and early 1970s a period in which the boundaries of the art world and the objectives of art making were questioned perhaps more consistently and thoroughly than any time before or since In Robert Smithson Ann Reynolds elucidates the complexity of Smithson's work and thought by placing them in their historical context a context greatly enhanced by the vast archival materials that Smithson's widow Nancy Holt donated to the Archives of American Art in 1987 The archive provides Reynolds with the remnants of Smithson's working life magazines postcards from other artists notebooks and perhaps most important his library from which she reconstructs the physical and conceptual world that Smithson inhabited Reynolds explores the relation of Smithson's art making thinking about art making writing and interaction with other artists to the articulated ideology and discreet assumptions that determined the parameters of artistic practice of the time A central focus of Reynolds's analysis is Smithson's fascination with the blind spots at the center of established ways of seeing and thinking about culture For Smithson New Jersey was such a blind spot and he returned there again and again alone and with fellow artists to make art that through its location alone undermined assumptions about what and more important where art should be For those who guarded the integrity of the established art world New Jersey was elsewhere but for Smithson elsewheres were the defining if often forgotten locations on the map of contemporary culture **Phantom Communities** Scott Durham, 1998 Phantom Communities reconsiders the status of the simulacrum sometimes defined as a copy of a copy but more rigorously defined as a copy that subverts the legitimacy and authority of its model in light of recent debates in literature art philosophy and

cultural studies The author pursues two interwoven levels of analysis On one level he explores the poetics of the simulacrum considered as a form that internalizes repetition through close readings of a number of exemplary literary texts paintings and films from both the Anglo American and French traditions including works by Jean Genet Pierre Klossowski Ren Magritte Andy Warhol J G Ballard Balthus and Ra l Ruiz Through his readings of these works the author follows the transformations of the simulacrum showing how its vicissitudes provide an optic for remapping the postmodern canon On another level the author offers an account of the role played by the simulacrum as a theoretical concept that assumes varying analytical and ideological valences in the writings of such theorists as Jean Baudrillard Fredric Jameson Michel Foucault and Gilles Deleuze In so doing *Phantom Communities* intervenes in ongoing interdisciplinary debates concerning the historical and ideological limits of postmodernism as well as the utopian possibilities of art literature and philosophy in a postmodern context Moving between these debates and the interpretation of individual works the author shows how they converge on the fundamental aesthetic and ideological problem raised by the postmodern culture of the simulacrum imagining the virtual communities that at the margins of postmodern culture are at once figured and eclipsed by its proliferating images **Lawrence Alloway**

Lucy Bradnock, Courtney J. Martin, Rebecca Peabody, 2015-07-01 Lawrence Alloway 1926 1990 was a key figure in the development of modern art in Europe and America from the 1950s to the 1980s He is credited with coining the term pop art and with championing conceptual art and feminist artists in America His interests as a critic and as a curator at the Solomon R Guggenheim Museum in New York were wide ranging however and included architecture design earthworks film neorealism science fiction and public sculpture Early in his career he was associated with the Independent Group in London and although he was largely self taught he was a noted educator and lecturer A prolific writer Alloway sought to escape the conventions of art historical discourse This volume illuminates how he often shaped the field and anticipated approaches such as social art history and visual and cultural studies *Lawrence Alloway Critic and Curator* provides the first critical analysis of the multiple facets of Alloway s life and career exploring his formative influence on the disciplines of art history art criticism and museum studies The nine essays in this volume depend on primary archival research much of it conducted in the Lawrence Alloway Papers held by the Getty Research Institute Each author addresses a distinct aspect of Alloway s eclectic professional interests and endeavors *Neo-Avant-Garde*, 2016-08-01 The neo avant garde of the 1950s 60s and 70s is due for a thoroughgoing reassessment This collection of essays represents the first full scale attempt to deal with the concept from an interdisciplinary standpoint A number of essays in this book concentrate on fine art particularly painting and sculpture thereby adding significantly to the growing art historical literature in the field but a number of the contributions also focus on poetry performance theatre film architecture and music Given that there are also major essays here dealing with geographical blindspots in current neo avant garde studies with thematic issues such as art s entanglement with gender mass culture and politics with key neo avant garde publications and with the purely theoretical problems attaching to the

theorisation of the topic this collection offers a multi dimensional approach to the subject which is noticeably lacking elsewhere Taken together these essays represent a consolidated attempt at re thinking the cultural logic of the immediate post World War II period **Art Of The Postmodern Era** Irving Sandler,2018-05-30 Sandler discusses the major and minor artists and their works movements ideas attitudes and styles and the social and cultural context of the period He covers post modernist art theory the art market and consumer society American and European art and artists are included

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