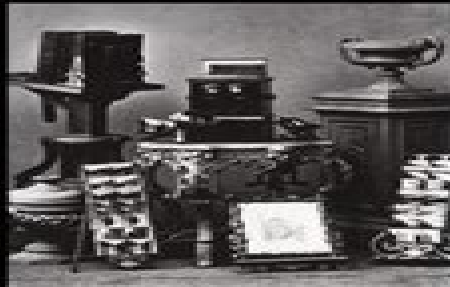


the real thing



IMITATION AND
AUTHENTICITY IN
AMERICAN CULTURE,
1880-1940



miles orvell

Real Thing Imitation And Authenticity In American Culture 1880 194

Samantha Barbas



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

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