

Pop



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著者:Mark Francis

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Edited by an internationally recognized expert on Pop art and culture, this book surveys Pop across all artforms and gives equal coverage to its American, British and European manifestations. Survey: Renowned scholar and critic Hal Foster contributes the survey essay which focuses on the Pop image as it developed over the period: Reyner Banham, The Independent Group and Pop Design; Richard Hamilton and the Tabular Image; Roy Lichtenstein and the Screened Image; Andy Warhol and the Seamy

Image; Gerhard Richter and the Photogenic Image; Ed Ruscha and the Cineramic Image; Robert Venturi, Denise Scott Brown and the Postmodern Absorption of Pop. Works (each image accompanied by an extended caption): Section 1: Revolt into Style (1956-60) surveys the birth of Pop culture and its images, including the Beat generation photographs of Robert Frank and William Klein; Kenneth Anger's early films; futuristic architecture by Disneyland's 'imagineers'; artworks by Jasper Johns and Robert Rauschenberg, the French Nouveaux realistes, Richard Hamilton and the 'British Pop' of the Independent Group. Section 2: Consumer Culture (1960-63) follows American Pop's explosion, from Roy Lichtenstein's cartoon-based paintings to Andy Warhol's Factory, the hamburger, cake and ice cream sculptures of Claes Oldenburg, and Robert Indiana's Eat/Die. Section 3: Colonization of the Mind (1963-66) chronicles the era of 'high' Pop when it became a dominant international style in art, design, architecture and cinema. Section 4: Spectacular Time (1966-67) looks at the more self-reflexive work in art, film and architecture that coincided with the publication of Marshall McLuhan's The Medium is the Message and Guy Debord's Society of the Spectacle. Section 5: Helter Skelter (1968) traces Pop's meltdown in the late 1960s: the emergence of the vernacular in architecture, with Robert Venturi and Denise Scott Brown's Learning from Las Vegas; the spiralling mayhem of films such as Donald Cammell and Nicholas Roeg's Performance, starring Mick Jagger, and the final destructive crescendo of Michelangelo Antonioni's Zabriskie Point, as an exploding house and its contents are synched to a soundtrack by Pink Floyd. Documents. A compendium of original artists' statements and interviews, often from hard-to-find, out of print sources; key writings by critics such as Reyner Banham, Donald Judd and Jonas Mekas; extracts from key contextual writings, from Jack Kerouac to articles on Pop culture.

作者介绍:

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标签

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评论

全书主要从1956年叙述到有变革意味的1968（所谓classic period of pop），但用凯鲁亚克的《On the Road》开书，也是奇。但全书的文化纵览野心十足，不仅有欧美的波普（实际不限于波普）的大佬们，还时常跳出戈达尔大爷为代表的电影啊，以及音乐——这种艺术史观确实有趣，也算有证据可寻（如以劳申伯格创作为例），但本书是图画书，不是艺术史著作，若真的这么写书，太难。不过，Hal Foster的Pop概述则是中规中矩的艺术史文章。章节划分大致遵循了一个历史过渡，多少算是欧洲缘起、美国光大、而欧洲再反之批判审思的欧美中心主义视角（也确实是人家的事情）。波普艺术，离不了的是mass media，时代角度自然有战后繁华之因，社会娱乐奇观，躲也躲不掉。冷战，则是另一码事了。

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