

MICHAEL LOBEL

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ROY LICHTENSTEIN
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Lionel Bently, Robert G. Bone



Image Duplicator Roy Lichtenstein And The Emergence Of Pop Art:

Image Duplicator: Roy Lichtenstein and the Emergence of Pop Art (in Acq) Michael Lobel, 2002 Roy Lichtenstein's distinctive paintings of the early 1960s are synonymous with the Pop art movement. These bold oversized images inspired by newspaper advertisements and comic book scenes have been taken as reflecting the artist's fascination with the links between art and popular culture. In this highly readable and original book Michael Lobel challenges this circumscribed view of Lichtenstein's work offering a set of compelling new interpretations that reveal the artist's confrontation with a far wider range of issues. Lichtenstein's art is fundamentally engaged with a set of concerns central to art making in the postwar period: the relation between vision and technology, the possibility of articulating artistic identity and the effect of mechanical reproduction on the work of art. Lichtenstein's project Lobel argues is structured by the tension between painting understood as a fully expressive humanistic gesture and conversely as the product of a purely mechanical act. This handsomely illustrated book makes available for the first time an array of archival materials about Lichtenstein and his work including photographs of the artist and many newly discovered sources for his imagery in the comics and advertisements of the early 1960s. It also provides new information on the context of the artist's Pop paintings in relation to contemporary developments in advertising, culture, mechanical reproduction and visual technologies. Examining the artist's work from fresh perspectives, the author not only offers a comprehensive analysis of Lichtenstein's early Pop paintings but also provides new insight into the issues that shaped the Pop art movement, artistic practices in the 1960s and the historical relation between modern art and popular culture. Publisher's description

[Image Duplicator](#) Michael Eric Lobel, 1999 **Image Duplicator** Michael Lobel, 2002-03-11 Roy Lichtenstein and the emergence of pop art *Focus On: 100 Most Popular Deaths from Pneumonia* Wikipedia contributors, [Pop Cinema](#) Glyn Davis, Tom Day, Pop Cinema is the first book devoted to moving image works which engage with the central thematics and aesthetics of Pop Art. The essays in the collection focus in on the core concerns of Pop as a widespread and ideologically complex art movement and examine the ways in which artists in various global locations have used forms of film practice outside of the mainstream to explore those preoccupations. The book's contributors also identify the ways in which dominant Pop aesthetics, flat planes of bold colour, mechanical forms of repetition, appropriation of materials from popular culture sources were adopted, reworked or abandoned by such filmmakers. At root the book asks three basic questions: what shapes might a Pop form of cinema take? what materials would it engage with and what might it have to say?

[Jewish American Identity and Erasure in Pop Art](#) Melissa L. Mednicov, 2024-03-05 This volume focuses on Jewish American identity within the context of Pop art in New York City during the sixties to reveal the multivalent identities and selves often ignored in Pop scholarship. Melissa L. Mednicov establishes her study within the context of prominent Jewish artists, dealers, institutions and collectors in New York City in the Pop sixties. Mednicov incorporates the historiography of Jewish identity in Pop art, the ways by which identity is named or silenced to better

understand how Pop art made or marked different modes of identity in the sixties By looking at a nexus of the art world in this period and the ways in which Jewish identity was registered or negated Mednicov is able to further consider questions about the ways mass culture influenced Pop art and its participants and to a larger extent formed further modes of identity The book will be of interest to scholars working in art history Jewish studies and American studies **Comics Versus Art** Bart Beaty, 2012-07-17 On the surface the relationship between comics and the high arts once seemed simple comic books and strips could be mined for inspiration but were not themselves considered legitimate art objects Though this traditional distinction has begun to erode the worlds of comics and art continue to occupy vastly different social spaces Comics Versus Art examines the relationship between comics and the most important institutions of the art world including museums auction houses and the art press Bart Beaty's analysis centres around two questions why were comics excluded from the history of art for most of the twentieth century and what does it mean that comics production is now more closely aligned with the art world Approaching this relationship for the first time through the lens of the sociology of culture Beaty advances a completely novel approach to the comics form *Pop Art and Popular Music* Melissa L. Mednicov, 2018-06-14 This book offers an innovative and interdisciplinary approach to Pop art scholarship through a recuperation of popular music into art historical understandings of the movement Jukebox modernism is a procedure by which Pop artists used popular music within their works to disrupt decorous modernism during the sixties Artists including Peter Blake Pauline Boty James Rosenquist and Andy Warhol respond to popular music for reasons such as its emotional connectivity issues of fandom and identity and the pleasures and problems of looking and listening to an artwork When we both look at and listen to Pop art essential aspects of Pop's history that have been neglected its sounds its women its queerness and its black subjects come into focus James Rosenquist Michael Lobel, James Rosenquist, 2009 This is the social history of art at its best Alex Potts author of *The Sculptural Imagination* Figurative Modernist Minimalist James Rosenquist Pop Art Politics and History in the 1960s provides a new perspective on the work of Rosenquist a key but neglected artist of the Pop Art movement Michael Lobel who bases his study on detailed contextual research as well as close visual analysis highlights the themes of obsolescence novelty and ephemera in Rosenquist's images and effectively relates the artist's interests to broader questions of consumer culture and urban planning in 1960s New York Clearly written and thoroughly engaging this book makes a significant contribution to our understanding of the artist and of Pop Art Cecile Whiting author of *Pop L A* American Pop Art in France Liam Considine, 2019-10-28 Pop art was essential to the Americanization of global art in the 1960s yet it engendered resistance and adaptation abroad in equal measure especially in Paris From the end of the Algerian War of Independence and the opening of Ileana Sonnabend's gallery for American Pop art in Paris in 1962 to the silkscreen poster workshops of May 68 this book examines critical adaptations of Pop motifs and pictorial devices across French painting graphic design cinema and protest aesthetics Liam Considine argues that the transatlantic dispersion of Pop art gave rise to

a new politics of the image that challenged Americanization and prefigured the critiques and contradictions of May 68

Roy Lichtenstein Graham Bader,2009-02-20 The most comprehensive collection on Lichtenstein from the earliest reviews to recent reassessments including several hard to find and previously unpublished pieces Roy Lichtenstein's popular appeal and his influence on pop culture seen in everything from greeting cards to sitcoms at times overshadows his importance to contemporary art Yet examined on its own terms Lichtenstein's comics inspired deadpan artwork remains as truly unsettling to art world orthodoxies today as when it first gained wide attention in the early 1960s Lichtenstein 1923-1997 a central figure in Pop consistently savaged the rules of painting while remaining committed to the most traditional procedures and goals of the medium He once said The things that I have apparently parodied I actually admire and I really don't know what the implication of that is This book offers the most comprehensive collection of writings on Lichtenstein's work to appear in thirty five years with early reviews artist interviews and statements some never before published and recent reassessments The book includes Donald Judd's reviews of Lichtenstein's three solo Pop shows in the early 1960s an essay on the artist's 1969 Guggenheim retrospective interviews that touch on topics ranging from the New York art world to Monet and Matisse the transcript of a 1995 slide presentation in which Lichtenstein surveyed three decades of his work and an in depth study of Lichtenstein's first Pop painting Look Mickey 1961 The texts explore Lichtenstein's career across the boundaries of medium and period excavating early critical discussions and surveying more recent reexaminations of his artistic practice The collection will be an indispensable resource for those interested in Lichtenstein Pop Art and American culture of the 1960s Contributors Graham Bader Yve Alain Bois John Coplans David Deitcher Hal Foster John Jones Donald Judd Max Kozloff Jean Claude Lebensztejn Roy Lichtenstein Michael Lobel Pop Art and Beyond Mona Hadler,Kalliopi Minioudaki,2022-02-24 Pop Art and Beyond foregrounds the roles of gender race and class in encounters with Pop during the Long Sixties Exploring the work of over 20 artists from 5 continents it offers new perspectives on Pop's heterogeneity Featuring an array of rigorous chapters written by both acclaimed experts and emerging scholars this anthology transcends the borders of individual and national contexts and suspends hierarchies creating a space for the work of artists like Andy Warhol and the women of the Black Arts Movement to converse It casts an inclusive look at the intersectional complexities of difference in Pop at a moment that gave rise to a plethora of radical social movements and identity politics While this book introduces revelatory non canonical artists into the Pop context or amplifies the careers of others it is not limited to the confines of fine art Chapters explore the intersecting variables of oppression and liberation in rituals of youth subcultures as well as practices across media with Pop sources and parallels ranging from Native American objects Harlem advertisements and Cordel literature to stand up comedy music fashion and design Pop Art and Beyond thus widens the conversation about what Pop was and what it can be for current art in its struggle for social justice and critiques of power **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 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 *Research Handbook on the History of Trademark Law* Lionel Bently, Robert G. Bone, 2024-10-03 Presenting a variety of historiographical approaches this *Research Handbook* explores the historical development of trademarks and the associated commercial practices of branding It has an international scope covering trademark history in Australia Israel pre modern Europe Sweden the UK and the US *Lichtenstein in New York* Mark P. Bernardo, 2017-03-28 Pop Art an entirely new and defiantly American style of painting and sculpture was all the rage among the cultural cognoscenti in the turbulent 1960s and New York City was the unquestioned epicenter of Pop Art No artist embodies this groundbreaking movement more than Roy Lichtenstein the only Pop Artist born in the city and whose life and experiences there inspired much of his most popular and iconic work This book looks at Lichtenstein's life through the

lens of New York City taking the reader to the Manhattan that Lichtenstein knew from the Prohibition era through the postwar era and countercultural revolution to the well heeled iconoclasm of the 80s and 90s It is a fascinating biography of a major but sometimes neglected trailblazer of 20th century American art **Eye of the Sixties** Judith E. Stein, 2016-07-12 In 1959 Richard Bellamy was a witty poetry loving beatnik on the fringe of the New York art world who was drawn to artists impatient for change By 1965 he was representing Mark di Suvero was the first to show Andy Warhol's pop art and pioneered the practice of off site exhibitions and introduced the new genre of installation art As a dealer he helped discover and champion many of the innovative successors to the abstract expressionists including Claes Oldenburg James Rosenquist Donald Judd Dan Flavin Walter De Maria and many others The founder and director of the fabled Green Gallery on Fifty Seventh Street Bellamy thrived on the energy of the sixties With the covert support of America's first celebrity art collectors Robert and Ethel Scull Bellamy gained his footing just as pop art minimalism and conceptual art were taking hold and the art world was becoming a playground for millionaires Yet as an eccentric impresario dogged by alcohol and uninterested in profits or posterity Bellamy rarely did more than show the work he loved As fellow dealers such as Leo Castelli and Sidney Janis capitalized on the stars he helped find Bellamy slowly slid into obscurity becoming the quiet man in oversize glasses in the corner of the room a knowing and mischievous smile on his face Born to an American father and a Chinese mother in a Cincinnati suburb Bellamy moved to New York in his twenties and made a life for himself between the Beat orbits of Provincetown and white glove events like the Guggenheim's opening gala No matter the scene he was always considered one of us partying with Norman Mailer befriending Diane Arbus and Yoko Ono and hosting or performing in historic Happenings From his early days at the Hansa Gallery to his time at the Green to his later life as a private dealer Bellamy had his finger on the pulse of the culture Based on decades of research and on hundreds of interviews with Bellamy's artists friends colleagues and lovers Judith E Stein's *Eye of the Sixties* rescues the legacy of the elusive art dealer and tells the story of a counterculture that became the mainstream A tale of money taste loyalty and luck Richard Bellamy's life is a remarkable window into the art of the twentieth century and the making of a generation's aesthetic Bellamy had an understanding of art and a very fine sense of discovery There was nobody like him I think I certainly consider myself his pupil Leo Castelli

Modernism: The Lure of Heresy Peter Gay, 2010-08-16 Rich learned briskly written maddening yet necessary study Lee Siegel New York Times Book Review Peter Gay explores the shocking modernist rebellion that beginning in the 1840s transformed art literature music and film Modernism presents a thrilling pageant of heretics that includes Oscar Wilde Pablo Picasso D W Griffiths James Joyce Virginia Woolf T S Eliot Walter Gropius Arnold Schoenberg and of course Andy Warhol

Claes Oldenburg's Theater of Vision Nadja Rottner, 2023-11-10 In four chronologically organized chapters this study traces the conceptual dependence and deep connectivity among Claes Oldenburg's poetry sculpture films and performance art between 1956 and 1965 This research intensive book argues that Oldenburg's art relies on machine vision and other

metaphors to visualize the structure and image content of human thought as an artistic problem Anchored in new oral history interviews and extensive archival material it brings together understudied visual and concrete poetry experimental films fifteen group performances commonly referred to as happenings and a close analysis of his well known installations of The Street 1960 and The Store 1961 62 effectively setting in place a reexamination of Oldenburg's pop art from the street store home and cinema years The book will be of interest to scholars working in art history film studies performance studies literature intermedia studies and media theory

Hot Art, Cold War - Southern and Eastern European Writing on American Art 1945-1990 Claudia Hopkins, Iain Boyd Whyte, 2020-12-21 Hot Art Cold War Southern and Eastern European Writing on American Art 1945 1990 is one of two text anthologies that trace the reception of American art in Europe during the Cold War era through primary sources Translated into English for the first time from sixteen languages and introduced by scholarly essays the texts in this volume offer a representative selection of the diverse responses to American art in Portugal Italy Spain Greece Yugoslavia Romania Bulgaria Soviet Union including the Baltic States Czechoslovakia Poland Hungary and East Germany GDR There was no single European discourse as attitudes to American art were determined by a wide range of ideological political social cultural and artistic positions that varied considerably across the European nations This volume and its companion Hot Art Cold War Northern and Western European Writing on American Art 1945 1990 offer the reader a unique opportunity to compare how European art writers introduced and explained contemporary American art to their many and varied audiences Whilst many are fluent in one or two foreign languages few are able to read all twenty five languages represented in the two volumes These ground breaking publications significantly enrich the fields of American art studies and European art criticism

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