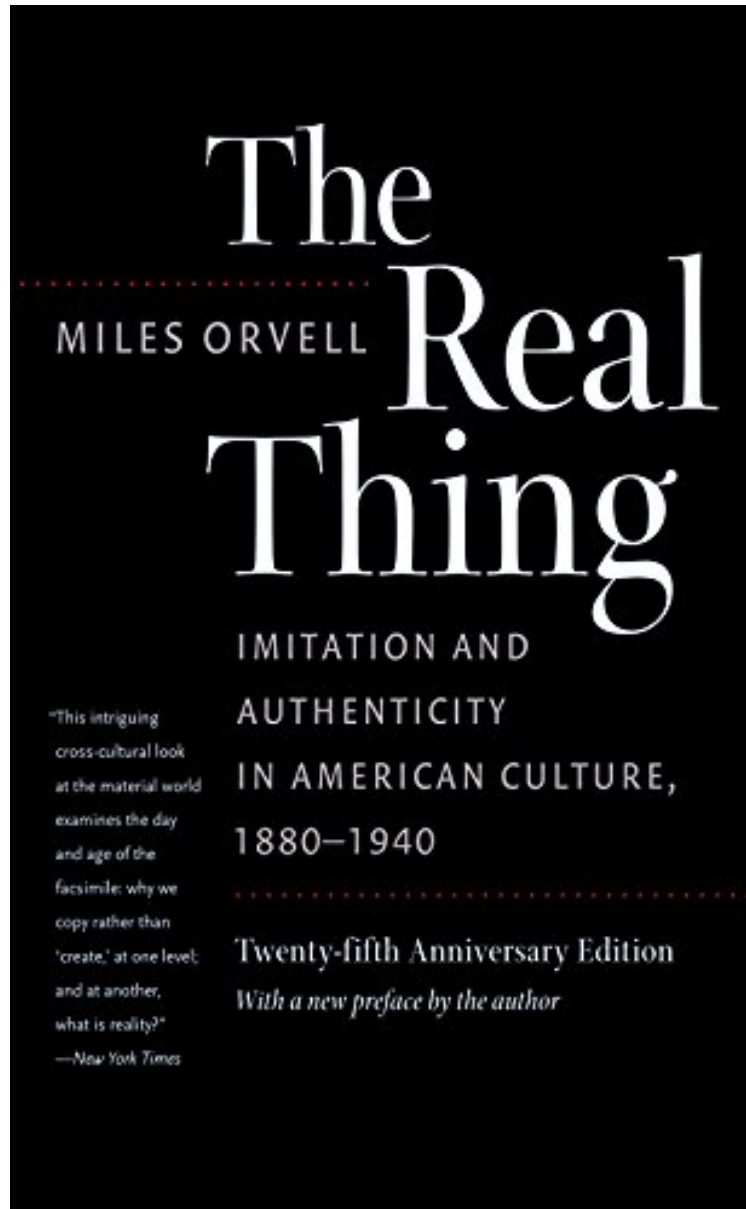


(Read free ebook) The Real Thing: Imitation and Authenticity in American Culture, 1880-1940

The Real Thing: Imitation and Authenticity in American Culture, 1880-1940

Von Miles Orvell

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Von Miles Orvell : The Real Thing: Imitation and Authenticity in American Culture, 1880-1940 before purchasing it in order to gage whether or not it would be worth my time, and all praised The Real Thing: Imitation and Authenticity in American Culture, 1880-1940:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Superb study of American culture emerging into modernityVon Ein KundeOrvell's THE REAL THING is the sort of book I wish I'd written. It is entertaining, wide-ranging across many cultural genres, and offers a coherent and stimulating account of American culture in the late 19th and early 20th centuries. It is especially acute on such complex and difficult-to-classify cultural phenomena as the rise of department stores and mass-produced consumer goods, the "aestheticizing" photographs of the machine-age city (and even of machine parts themselves) by such artists as Alfred Stieglitz and Paul Strand. An outstanding study I return to again and again.

KurzbeschreibungIn 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.Pressestimmen"A smoothly written, imaginatively researched study."Kirkus s""Intriguing."New York Times"A smoothly written, imaginatively researched study."Kirkus s"A rich and complex study. It casts new and revealing light on the cultural transformations of the early 20th century."New Republic"Stippled with descriptive insights that will reward any reader interested in the . . . debate between copying and creating the 'real thing.'"Pennsylvania Magazine of History and Biography"KurzbeschreibungIn 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.