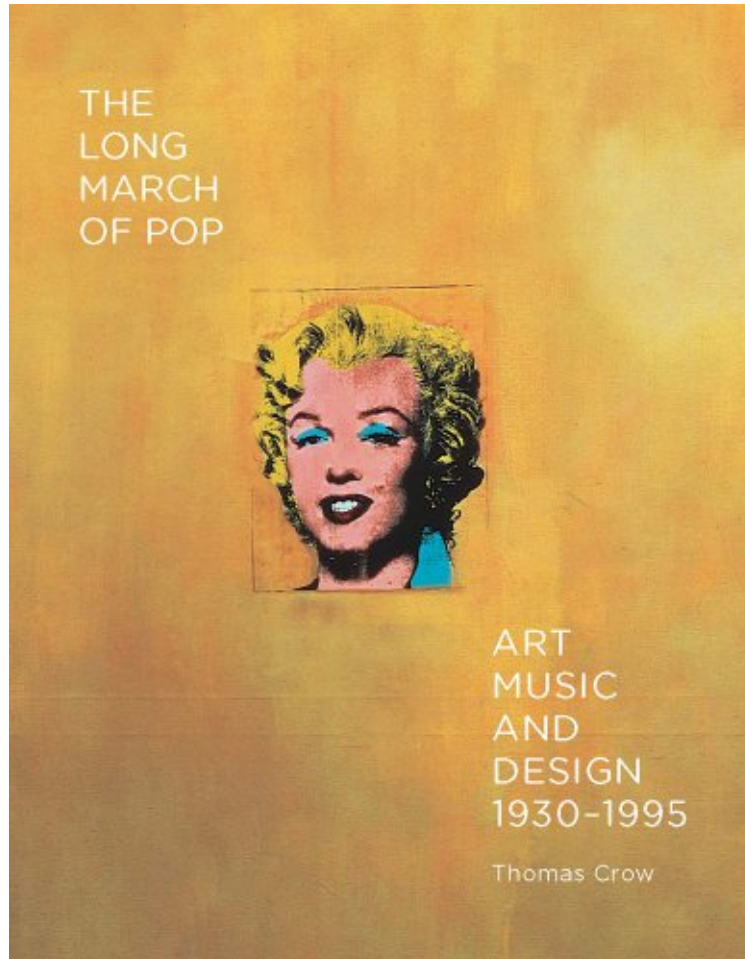


The Long March of Pop: Art, Music, and Design, 1930-1995

Thomas Crow

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Thomas Crow : The Long March of Pop: Art, Music, and Design, 1930-1995 before purchasing it in order to gage whether or not it would be worth my time, and all praised The Long March of Pop: Art, Music, and Design, 1930-1995:

0 of 1 people found the following review helpful. Great coffee table book!By JJGreat gift to those who love the history of art, music and design. Full of information and photos.0 of 1 people found the following review helpful. Four StarsBy Gregory ChilenskiA very interesting take on it all that I had never considered.1 of 2 people found the following review helpful. POP ! -TAKE A NEW LOOKBy LLOYD BREGMANThomas Crow has written illustrated a dense scholarly text that is certain to set the critical standard on Pop Art for this generation. A long demanding read, Crow investigates the formal sources of the American visual arts movement seeing it as the child of a host of popular artforms. While his particular interest is focused on folk then popular music, it is clear that he is sensitive to photography film, literature journalism, politics mass movements having all of these having taken part in Pop art's formation.First, i should acknowledge my biases as a reader: Having read Crow's brilliant "Painters Painting in

Eighteenth-Century France" i subsequently consumed every major book he has written with great appreciation respect. His books on the late twentieth century, i.e. modern contemporary art, are one of the rare examples of critical insight lucidity -in a field littered by excruciating to read pretentious nonsense. However, my [childhood] contempt even loathing for Pop Art -with the exception of perhaps Jasper Johns- has never really been overcome. Thus, Crow's new monograph on the Pop Movement was welcome yet met with skeptical resistance. The Long March of Pop is far too dense critically subtle to summarize in this pop-up book review. A few points might be more useful "for the chosen [very] few" who will struggle to read through it. [See, below, my crushing P.S.] The first two Chapters 1] Folk 2] Smith Johns are remarkable in their scholarly enthusiasm intensity. This book presents for me a new set of American Cultural Heroes: John Kane, Harry Smith, Richard Brown Baker, Alla Nazimova gaining my particular sympathy. Other readers will discover a wealth of powerfully articulate personalities that are certain to appeal to the most discriminating of private viewpoints. What more can a scholar offer ? In Chapter 3 Crow presents a most convincing assessment of the underlying meaning motives in Robert Rauschenberg's 1950's Combines. In the next chapter assessing Lichtenstein's 1960's 'comic strip' canvases, Crow argues they carry weight conviction. For myself, however, despite admiration for the collector Richard Brown Baker's profound contemporary aesthetic insights into the power of the forms, i simply cannot overcome the visual crudeness of the advertising imagery. Ditto -sadly- for Crow's chapters championing Robert Indiana James Rosenquist. For veterans of the late-modernist Art Wars it will come as no surprise that the real test for Pop is the artwork of Andy Warhol. In this sense "Andy" is the Manet-figure of our aesthetic generation; -it seems impossible not to take a partisan view. [For fifty years or more Andy's ubiquitous images the surrounding commercial ethos have elicited in me contempt disdain, --sometimes amounting to disgust. In middle age perhaps 'resignation' now best describes my view. It was a great relief to find that after the 1960's most critical opinion supported my position for a time.] To be fair, Crow's advocacy of Warhol's aesthetic is both articulate weighty. He particularly champions the work in the early Sixties, makes an argument that after the attempted murder in 1968 Warhol never recovered physically or psychologically. Crow's art historical assessment of what Warhol's iconic Women images meant to a larger 'emergent media' society is remarkably shrewd convincing. One of the highlights of this subtle book occurs when Crow eschews his formal academic restraint interweaves his commentary as a riff on a series of canonical Warhol images. Crow has directed the book's designers to highlight this section with grey borders to emphasize this stylistic breach of etiquette. For those who do not wish to fight through the text this might present an enticing entree. Other high points in an increasingly expanding field text: -Ed Ruscha's phototext of The Sunset Strip, 1966, which in it's intensely compelling 'banality' Crow perceives a remarkable remarkably convincing achievement. - In the chapter "The Hunter Gets Captured by the Game" Crow charts the European embrace of Leftist politics in the face of Che Guevara as a political symbol of protest for social change. Here Crow uses art historical methodologies to focus on the process of modern media's manipulative grasp. Simply fascinating. --The aesthetic analysis, formal, social, cultural of the Beatles album cover for "Sgt. Pepper's Lonely Hearts Club Band, 1967" is beyond my powers of reductive description. Refusing to succumb to a naive enthusiasm for what is after all the most commercial of advertising images, Crow's assessment of the strange alchemy of creative forces at work is utterly compelling. Perhaps the most difficult certainly the most controversial of decisions was Crow's choosing to write an Epilogue for the Pop movement encompassing the years 1930 to 1995. Briefly, after Pop "came to be consigned to history" he sees it's revival in the 1990's work of Jeff Koons Damien Hirst. After analysing the socio-economic-cultural role of the artist morphing into the perversion of Prophet-Impressario-Plutocrat-Phenom -which surely descends from the locust character of Warhol - Crow isolates these two Artworld Supermen of contemporary practice. It is beyond my competence to fairly assess even the weight of Crow's argument. Prolonged participation on the battlefield of aesthetic discernment at some age leaves one unfit for further service. Thereafter, in discussion of contemporary art, one's opinion becomes merely a distillation of personal taste; albeit with some views carrying far greater weight than others. However, Crow's past services to to the humane arts convinces me that his is a reasoned just assessment of the still contending aesthetic debate. An outstanding historical scholar, Crow has presented us with the gift of his personal perceptions insights of this still living controversial aesthetic commitment; - for which we should give thanks. In my view Crow's book is best seen as a thinking questioning aesthetic dialogue full of critical delights. This is a book dedicated to an art of provocation not solace. In that spirit i cite my favourite: "If someone likes that stuff" -referring to Pop art; then that person can only be- " in the grip of the wrong experience." Michael Fried, 1966. [at page 2]. P.S. - Crow's text is difficult enough to grasp without the PALE GREY TYPEFACE of the text. Elegant in design, but utterly exhausting to the demands of a close reading. NOTE TO YALE U. P. -THIS DESIGN CHOICE IS INSULTING TO BOTH THE WRITER READER ALIKE.

An original and insightful new history of Pop Art from one of the most important art historians of our time Thomas Crow's paradigm-changing book challenges existing narratives about the rise of Pop Art by situating it within larger cultural tides. While American Pop was indebted to its British predecessors insistence that any creative pursuit is worthy of aesthetic consideration, Crow demonstrates that this inclusive attitude also had strong American roots. Folk becomes Crow's starting point in the advance of Pop. The folk revival occurred chiefly in the sphere of music during

the 1930s and 40s, while folk art surfaced a decade later in the work of Jasper Johns and Robert Rauschenberg. Crow eloquently examines the subsequent explosion of commercial imagery in visual art, alongside its repercussions in popular music and graphic design. Pops practitioners become defined as artists whose distillation of the vernacular is able to capture the feelings stirring among a broad public, beginning with young participants in the politicized 1960s counterculture. Woody Guthrie and Roy Lichtenstein, Andy Warhol and Bob Dylan, Ed Ruscha and the Byrds, Pauline Boty and the Beatles, the Who and Damien Hirst are all considered together with key graphic designers such as Milton Glaser and Rick Griffin in this engaging book.

...this dazzlingly comprehensive, elaborately constellated new history of Pop ... lays down a gauntlet for future scholarship, not only on 1960s art, but on art's relationship to vernacular culture more generally."--Johanna Gosse, *The Art Journal*, 2016-10-28