

1. Record Nr.	UNINA9910813038003321
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Titolo	Collage culture : readymades, meaning, and the age of consumption // David Banash
Pubbl/distr/stampa	Amsterdam : , : Rodopi, , 2013
ISBN	94-012-0942-1
Descrizione fisica	1 recurso en linea (312 páginas)
Collana	Postmodern studies ; ; 49
Disciplina	702.812
Soggetti	Collage Postmodernism Arts - Philosophy
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Sommario/riassunto	Collage Culture develops a comprehensive theory of the origins and meanings of collage and readymades in modern and postmodern art, literature, and everyday life. Demonstrating that the origins of collage are found in assembly line technologies and mass media forms of layout and advertising in early twentieth-century newspapers, Collage Culture traces how the historical avant-garde turns the fragmentation of Fordist production against nationalist, fascist, and capitalist ideologies, using the radical potential unleashed by new technologies to produce critical collages. David Banash adeptly surveys the reinvention of collage by a generation of postmodern artists who develop new forms including cut-ups, sampling, zines, plagiarism, and copying to cope with the banalities and demands of consumer culture. Banash argues that collage mirrors the profoundly dialectical relations between the cut of assembly lines and the readymades of consumerism even as its cutting-edges move against the imperatives of passive consumption and disposability instituted by those technologies, forms, and relations. Collage Culture surveys and analyzes works of advertising, assemblage, film, literature, music, painting, and photography from the historical avant-garde to the most recent developments of postmodernism.

