Pop Art and the Origins of Post-Modernism

*Pop Art and the Origins of Post-Modernism* examines the critical reception of pop art in America during the 1960s. Comparing the ideas of a group of New York–based critics, including Leo Steinberg, Susan Sontag, and Max Kozloff, among others, Sylvia Harrison demonstrates how their ideas—broadly categorized as either sociological or philosophical—bear a striking similarity to the body of thought and opinion that is now associated with deconstructive post-modernism. Perceived through these disciplinary lenses, pop art arises as not only a reflection of the dominance of mass communications and capitalist consumerism in post-war American society but also as a subversive commentary on worldviews and the factors necessary for their formation.

A scholar of contemporary art, Dr. Sylvia Harrison is lecturer in art history at La Trobe University in Australia.
This series presents a broad range of writings on contemporary art by some of the most astute critics at work today. Combining the methods of art criticism and art history, their essays, published here in anthologized form, are at once scholarly and timely, analytic and evaluative, a record and critique of art events. Books in this series are on the “cutting edge” of thinking about contemporary art. Deliberately pluralistic in approach, the series represents a wide variety of approaches. Collectively, books published in this series will deal with the complexity of contemporary art from a wide perspective in terms of both point of view and writing.
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