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Consumer Culture and Postmodernism - Mike Featherstone ...

Consumer Culture and Postmodernism (Published in association with Theory, Culture & Society) Professor Mike Featherstone. For the last edition, Prof. Featherstone added a new preface and a new last chapter. These new additions are quite strong and make the book updated for current debates. One will not find fancy theoretical concepts to focus on but the author emphatically points out a sociological understanding of postmodernism.

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Find many great new & used options and get the best deals for Published in Association with Theory, Culture and Society Ser.: Consumer Culture and Postmodernism by Mike Featherstone (1991, Trade Paperback) at the best online prices at eBay! Free shipping for many products!

The first edition of this contemporary classic can claim to have put 'consumer culture' on the map, certainly in relation to postmodernism. This expanded new edition includes: a fully revised preface that explores the developments in consumer culture since the first edition a major new chapter on 'Modernity and the Cultural Question' an update on postmodernism and the development of contemporary theory after postmodernism an account of multiple and alternative modernities the challenges of consumer culture in Japan and China. The result is a book that shakes the boundaries of debate, from one of the foremost writers on culture and

Bookmark File PDF Consumer Culture And Postmodernism Published In Ociation With Theory Culture Society postmodernism of the present day.

Implicit within claims that society itself is in some sense postmodern is an argument about the priority of consumption as a determinant of everyday life. In this view, mass media advertising and market dynamics lead to a constant search for new fashions, new styles, new sensations and experiences. Material goods are consumed as 'communicators'; they are valued as signifiers of taste and of lifestyle. This volume examines the viability of this portrait of contemporary society. Mike Featherstone explores the roots of consumer culture, how it is defined and differentiated and the extent to which it represents the arrival of a 'postmodern' world. He examines the theories of consumption and postmodernism among contemporary social theorists such

The first non-stop rock video channel was launched in the US in 1981. As a unique popular culture form, MTV warrants attention, and in this, the first study of the medium, originally published in 1987, Ann Kaplan examines the cultural context of MTV and its relationship to the history of rock music. The first part of the book focuses on MTV as a commercial institution, on the contexts of production and exhibition of videos, on their similarity to ads, and on the different perspectives of directors and viewers. Does the adoption of adolescent styles and iconography signal an open-minded acceptance of

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Theory, Culture & Society; or does it rather suggest a cynicism by which profit has become the only value? In the second part of the book, Kaplan turns to the rock videos themselves, and from the mass of material that flows through MTV she identifies five distinct types of video: the 'romantic', the 'socially conscious', the 'nihilistic', the 'classical', and the 'postmodern'. There are detailed analyses of certain videos; and Kaplan focuses particularly on gender issues in videos by both male and female stars. The final chapter explores the wider implications of MTV. What does the channel tell us about the state of youth culture at the time?

Proceedings of a symposium, held as a satellite meeting of the Second World Congress of Neuroscience, at the University of Bremen in August 1987. An overview of lesion-induced neural plasticity in such areas as the spinal cord; vestibular, oculomotor, visual, and olfactory systems; the cerebellum; and the cerebral cortex. Many diagrams, charts, and illustrations. Some implications for the general understanding of neural plasticity are discussed. The title essay was published in 1984 in *New Left Review*, and a number of the other essays presented here also appeared in previous publications, sometimes in an earlier form. Jameson (comparative literature, Duke.) evaluates the concept of postmodernism and surveys developments in a wide range of fields--market ideology, architecture, painting, installment art, film, video art, literature. Annotation copyrighted by Book News, Inc., Portland, OR

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Written with the clarity and insight that readers have come to expect of Mike Featherstone *Undoing Culture* is a notable contribution to our understanding of modernism and postmodernism. It explores the formation and deformation of the cultural sphere and the effects on culture of globalization. Against many orthodox postmodernist accounts, the author argues that it is wrong to regard our present state of fragmentation and dislocation as an epochal break. Existing interdependencies and power balances are not so easily broken down. Nonetheless some important cultural changes have occurred since World War II. In particular, the book examines some of the processes which have uncoupled culture from the social; the erosion of the ideal of the heroic life in the face of the onslaught from consumerism and the deformation of culture; and the rise of new forms of identity development. It explains why culture has gained a more significant role in everyday life and also why it has come to preoccupy the Academy in recent years. Mike Featherstone looks at the effects of the multiplication of cultural goods and images on our ability to read culture and develop fixed meanings and relationships. He highlights the importance of the global in attempting to cope with the objective difficulties of cultural overproduction. The book concludes that the rise of non-Western nation-states with different cultural frames produces different reactions of modernity, making it more appropriate to refer to global modernities.

This book provides a comprehensive introduction to the issues, concepts and theories through which people have tried to understand consumer culture

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Throughout the modern period, and puts the current state of thinking into a broader context. Thematically organized, the book shows how the central aspects of consumer culture - such as needs, choice, identity, status, alienation, objects, culture - have been debated within modern theories, from those of earlier thinkers such as Marx and Simmel to contemporary forms of post-structuralism and postmodernism. This approach introduces consumer culture as a subject which - far from being of narrow or recent interest - is intimately tied to the central issues of modern times and modern social thought. With its reviews of major theorists set within a full account of the development of the subject, this book should be of interest to undergraduate and postgraduate students in the many disciplines which now study consumer culture, including communications and cultural studies, anthropology and history.

Advertising is no longer on the defensive. It has survived the snobbery of the 50s, the conspiracy theories of the 60s and the semiology of the 70s to be embraced and apotheosised by the 80s. The Consumerist Manifesto is the first book to examine the advertising process from within the agency itself, and from the wider perspective of advertising's dual relationship as both consumer and object, with contemporary cultural theory. Martin Davidson follows the creation of successful campaigns and explores how advertising has succeeded in setting the tone for even larger aspects of our material and personal lives. With the impact of postmodernism and popular culture, and the subsequent collapse of the old anti-advertising critique, the books reveals how

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advertising came to be embraced as the idiom of the enterprise culture, and how it became central to the decades assault on traditional notions of political and cultural value. Martin Davidson explores the wider implications of advertising's dominance for cultural theory, art, anthropology and language. Finally, Martin Davidson asks how this new critique will have to develop if the industry's new credibility is to be maintained.

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,

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painting, and photography from the historical avant-garde to the most recent developments of postmodernism.

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