

The Independent Group, or the IG, as it was called, is best known for having launched Pop Art. But the young artists, architects, and critics who met informally at London's Institute of Contemporary Arts in the early 1950s were actually embarked on a far more subversive and constructive mission than the founding of an art movement. Street-smart, anti-academic, and iconoclastic, they embraced Hollywood and Madison Avenue and rejected the traditional dichotomies between high and low culture, British and American values. They used their meetings and exhibitions to challenge the official modernist assumptions of British aesthetics and to advocate instead a media-based, consumer-based aesthetics of change and inclusiveness - an aesthetics of plenty. In doing so they drew upon Dadaist, Futurist, and Surrealist strategies to invigorate their alternative version of modernism - a version that today can be said to have insinuated the terms of postmodernism. This book provides the first comprehensive view of the IG's aims and significance. The texts and illustrations fully represent the achievements of its leaders, including artists Richard Hamilton and Eduardo Paolozzi, architects Alison and Peter Smithson, and critics Lawrence Alloway and Reyner Banham. The historic exhibitions that publicized the ideas of IG members are also documented - *Parallel of Life and Art*, *Man, Machine and Motions*, *This Is Tomorrow*, and *An Exhibit*. Above all, the book emphasizes the interaction between the exhibitions, discussions, art and writings of IG members, showing the ways in which they established a new aesthetic horizon. David Robbins is a freelance writer and editor in Berkeley, California. Distributed for the University Art Museum, University of California at Berkeley. Essays by: Lawrence Alloway, Theo Crosby, Barry Curtis, Diane Kirkpatrick, David Mellor, David Robbins, Denise Scott Brown, Alison and Peter Smithson, David Thistlewood. Retrospective Statements by: Lawrence Alloway, Mary Banham, Richard Hamilton, Geoffrey Holroyd, Magda Cordell McHale, Dorothy Morland, Eduardo Paolozzi, Toni del Renzio, Alison and Peter Smithson, James Stirling, William Turnbull, Colin St. John Wilson

The Last Embrace, The Walking Dead, Book 7, Secrets Series: Internet Dating (Attract the Man or Woman of Your Dreams Online), Bent Over and Taken by the Biker (Biker Erotica), Anatomy of Injustice: A Murder Case Gone Wrong,

Joan Stahl, THE INDEPENDENT GROUP: POSTWAR BRITAIN AND THE AESTHETICS OF PLENTY. David Robbins, Art Documentation: Journal of the Art Cambridge, MA: The MIT Press, 1990. 4to. 255 pp. Very good with marginal edgewear to pages. Hard cover. Yellow cloth boards. Dustjacket. Includes color and The Independent Group: Postwar Britain and the Aesthetics of Plenty. January, 1990. Introduction by Jacquelynn Baas, essays by Lawrence Alloway, Theo 1905 Building Active in London in the early 1950s, the Independent Group, an interdisciplinary group of artists, critics and architects, was fascinated by the The Independent Group: Postwar Britain and the Aesthetics of Plenty. David Robbins, London 1.2.-11.4.1990 /MIT, Cambridge (MA) 1990. 250:315mm Library of Congress Cataloging-in-Publication Data. The Independent Group: postwar Britain and the aesthetics of plenty Edited by David Robbins. . . , p. cm. The Independent Group, or the IG, as it was called, is best known for having launched Pop Art. But the young artists, architects, and critics who met informally at Introduction by Jacquelynn Baas, essays by Lawrence Alloway, Theo Crosby, Allison and Peter Smithson, Denise Scott Brown, Graham Whitham, James Independent Group: Postwar Britain and the Aesthetics of Plenty [David Robbins, Black & White Illus Color] on . *FREE* shipping on qualifying The Independent Group: Postwar Britain and the Aesthetics of Plenty. Editor-David Robbins Introduction-Jacquelynn Baas Introduction-Lawrence Alloway. The Independent Group : postwar Britain and the aesthetics of plenty UTS Library. Independent Group: Postwar Britain and the Aesthetics of

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