

## American Culture In The 1950s Twentieth Century American Culture Eup

The figure of the rebel of the 1950s shaped the imagination of the American post-war generation. Yet the notoriety of the rebel resides uneasily beside that of the conformist, ironically one of the other central figures of the decade. This collection of essays, which originated at an international conference in Trier, Germany, in 2005, sets out to explain the multiple representations of rebellion and affirmation in 1950s American culture. It explores the ways in which rebellion was 'contained' and also disruptive during this pivotal decade of American ascendancy on the global scene. In a series of essays written by prominent American Studies scholars in the United States and Germany, the collection explores the meaning of rebellion in the 1950s and its role in shaping theological, literary and cultural discourses.

The weak utopian vision of American literature and film of the long 1950s is shown in relation to the rise of late capitalism and postmodernism.

When Betty Friedan produced *The Feminine Mystique* in 1963, she could not have realized how the discovery and debate of her contemporaries' general malaise would shake up society. Victims of a false belief system, these women were following strict social convention by loyally conforming to the pretty image of the magazines, and found themselves forced to seek meaning in their lives only through a family and a home. Friedan's controversial book about these women - and every woman - would ultimately set Second Wave feminism in motion and begin the battle for equality. This groundbreaking and life-changing work remains just as powerful, important and true as it was forty-five years ago, and is essential reading both as a historical document and as a study of women living in a man's world. 'One of the most influential nonfiction books of the twentieth century.' *New York Times* 'Feminism ..... began with the work of a single person: Friedan.' Nicholas Lemann *With a new Introduction by Lionel Shriver*

In this prequel to *Fantasy City: Pleasure and Profit in the Postmodern Metropolis* (1998), his acclaimed book about the post-industrial city as a site of theming, branding and simulated spaces, sociologist John Hannigan travels back in time to the 1950s. Unfairly stereotyped as 'the tranquillized decade', America at mid-century hosted an escalating proliferation and conjunction of 'spectacular' events, spaces, and technologies. Spectacularization was collectively defined by five features. It reflected and legitimated a dramatic increase in scale from the local/regional to the national. It was mediated by the increasingly popular medium of television. It exploited middle-class tension between comfortable conformity and desire for safe adventure. It celebrated technological progress, boosterism and military power. It was orchestrated and marketed by a constellation, sometimes a coalition, of entrepreneurs and dream merchants, most prominently Walt Disney. In this wide-ranging odyssey across mid-century America, Hannigan visits leisure parks (Cypress Gardens),

parades (Tournament of Roses), mega-events (Squaw Valley Olympics, Century 21 Exposition), architectural styles (desert modernism), innovations (underwater photography, circular film projection) and everyday wonders (chemistry sets). Collectively, these fashioned the 'spectacular gaze', a prism through which Americans in the 1950s were acculturated to and conscripted into a vision of a progressive, technology-based future. Rise of the Spectacular will appeal to architects, landscape designers, geographers, sociologists, historians, and leisure/tourism researchers, as well as non-academic readers who are by a fascinating era in history.

Claims of ideology's end are, on the one hand, performative denials of ideology's inability to end; while, on the other hand, paradoxically, they also reiterate an idea that 'ending' is simply what all ideologies eventually do. Situating her work around the intersecting publications of Daniel Bell's *The End of Ideology* (1960) and J.D. Salinger's *Franny and Zooey* (1961), Laurie Rodrigues argues that American novels express this paradox through nuanced applications of non-realist strategies, distorting realism in manners similar to ideology's distortions of reality, history, and belief. Reflecting the astonishing cultural variety of this period, *The American Novel After Ideology, 1961 - 2000* examines Franny and Zooey, Carlene Hatcher Polite's *The Flagellants* (1967), Leslie Marmon Silko's *Almanac of the Dead* (1991), and Philip Roth's *The Human Stain* (2001) alongside the various discussions around ideology with which they intersect. Each novel's plotless narratives, dissolving subjectivities, and cultural codes organize the texts' peculiar relations to the post-ideological age, suggesting an aesthetic return of the repressed.

"An engrossing and impossibly wide-ranging project . . . In *The Free World*, every seat is a good one." —Carlos Lozada, *The Washington Post* "The Free World sparkles. Fully original, beautifully written . . . One hopes Menand has a sequel in mind. The bar is set very high." —David Oshinsky, *The New York Times Book Review* | Editors' Choice Named a most anticipated book of April by *The New York Times* | *The Washington Post* | *Oprah Daily* In his follow-up to the Pulitzer Prize-winning *The Metaphysical Club*, Louis Menand offers a new intellectual and cultural history of the postwar years. The Cold War was not just a contest of power. It was also about ideas, in the broadest sense—economic and political, artistic and personal. In *The Free World*, the acclaimed Pulitzer Prize-winning scholar and critic Louis Menand tells the story of American culture in the pivotal years from the end of World War II to Vietnam and shows how changing economic, technological, and social forces put their mark on creations of the mind. How did elitism and an anti-totalitarian skepticism of passion and ideology give way to a new sensibility defined by freewheeling experimentation and loving the Beatles? How was the ideal of "freedom" applied to causes that ranged from anti-communism and civil rights to radical acts of self-creation via art and even crime? With the wit and insight familiar to readers of *The Metaphysical Club* and his *New Yorker* essays, Menand takes us inside Hannah Arendt's Manhattan, the Paris of Jean-Paul Sartre and Simone de

Beauvoir, Merce Cunningham and John Cage's residencies at North Carolina's Black Mountain College, and the Memphis studio where Sam Phillips and Elvis Presley created a new music for the American teenager. He examines the post war vogue for French existentialism, structuralism and post-structuralism, the rise of abstract expressionism and pop art, Allen Ginsberg's friendship with Lionel Trilling, James Baldwin's transformation into a Civil Right spokesman, Susan Sontag's challenges to the New York Intellectuals, the defeat of obscenity laws, and the rise of the New Hollywood. Stressing the rich flow of ideas across the Atlantic, he also shows how Europeans played a vital role in promoting and influencing American art and entertainment. By the end of the Vietnam era, the American government had lost the moral prestige it enjoyed at the end of the Second World War, but America's once-despised culture had become respected and adored. With unprecedented verve and range, this book explains how that happened.

This book provides a stimulating account of the dominant cultural forms of 1950s America: fiction and poetry; theatre and performance; film and television; music and radio; and the visual arts. Through detailed commentary and focused case studies of influential texts and events - from *Invisible Man* to *West Side Story*, from Disneyland to the Seattle World's Fair, from *Rear Window* to *The Americans* - the book examines the way in which modernism and the cold war offer two frames of reference for understanding the trajectory of postwar culture. The two core aims of this volume are to chart the changing complexion of American culture in the years following World War II and to provide readers with a critical investigation of 'the 1950s'. The book provides an intellectual context for approaching 1950s American culture and considers the historical impact of the decade on recent social and cultural developments.

Prolific literature, both popular and scholarly, depicts America in the period of the High Cold War as being obsessed with normality, implicitly figuring the postwar period as a return to the way of life that had been put on hold, first by the Great Depression and then by Pearl Harbor. *Demographic Angst* argues that mandated normativity—as a political agenda and a social ethic—precluded explicit expression of the anxiety produced by America's radically reconfigured postwar population. Alan Nadel explores influential non-fiction books, magazine articles, and public documents in conjunction with films such as *Singin' in the Rain*, *On the Waterfront*, *Sunset Boulevard*, and *Sayonara*, to examine how these films worked through fresh anxieties that emerged during the 1950s.

American Culture in the 1950s Edinburgh University Press

Both conservative and liberal Baby Boomers have romanticized the 1950s as an age of innocence--of pickup ball games and Howdy Doody, when mom stayed home and the economy boomed. These nostalgic narratives obscure many other histories of postwar childhood, one of which has more in common with the war years and the sixties, when children were mobilized and politicized by the U.S. government, private corporations, and individual adults to fight the Cold War both at home and abroad. Children battled communism in its various guises on television, the movies, and comic books; they practiced safety drills, joined civil preparedness groups, and helped to build and stock bomb

shelters in the backyard. Children collected coins for UNICEF, exchanged art with other children around the world, prepared for nuclear war through the Boy and Girl Scouts, raised funds for Radio Free Europe, sent clothing to refugee children, and donated books to restock the diminished library shelves of war-torn Europe. Rather than rationing and saving, American children were encouraged to spend and consume in order to maintain the engine of American prosperity. In these capacities, American children functioned as ambassadors, cultural diplomats, and representatives of the United States. Victoria M. Grieve examines this politicized childhood at the peak of the Cold War, and the many ways children and ideas about childhood were pressed into political service. *Little Cold Warriors* combines approaches from childhood studies and diplomatic history to understand the cultural Cold War through the activities and experiences of young Americans.

*Exploring America in the 1950s: Beneath the Formica* is an interdisciplinary humanities unit that looks at literature, art, and music of the 1950s to provide an understanding of how those living through the decade experienced and felt about the world around them. Through the lens of "identity," it explores life in America and the myriad groups that coexisted in harmony and, often, with friction. Cultural icons like Elvis and the Beat poets are examined alongside larger issues such as the Cold War, conformity, and Civil Rights struggles. The unit uses field-tested instructional strategies for language arts and social studies from The College of William and Mary, as well as new strategies, and it includes graphic organizers and other tools for analyzing primary sources. It can be used to complement a social studies or language arts curriculum or as standalone material in a gifted program. Grades 6-8

The classic New York Times bestseller, with a new introduction by E.J. Dionne Jr. When *The Culture of Narcissism* was first published in 1979, Christopher Lasch was hailed as a "biblical prophet" (*Time*). Lasch's identification of narcissism as not only an individual ailment but also a burgeoning social epidemic was groundbreaking. His diagnosis of American culture is even more relevant today, predicting the limitless expansion of the anxious and grasping narcissistic self into every part of American life. *The Culture of Narcissism* offers an astute and urgent analysis of what we need to know in these troubled times.

Surveys the social, cultural, and political history of the United States during the decade of the 1950's.

*A cultural history of the American City in the 1950s* uses food, fashion, music, literature, art, architecture, and politics to paint a vivid cultural portrait of American urbanism at its height. (History)

Released for the first time in paperback, this landmark social and political volume on feminism is credited with being responsible for raising awareness, liberating both sexes, and triggering major advances in the feminist movement. Reprint.

The 1950s television game show was a cultural touchstone, reflecting the zeitgeist of a flourishing modern nation. The author explores the iconography of the mid-20th century U.S. in the context of TV watching, game playing and prize winning. The scandals that marred the genre's reputation are revisited, highlighting American's propensity for both gullibility and winking cynicism.

Rock & roll was one of the most important cultural developments in post-World War II America, yet its origins are shrouded in myth and legend. *Let's Rock!* reclaims the lost history of rock & roll. Based on years of research, as well as interviews with Bo Diddley, Pat Boone, and other rock & roll pioneers, the book offers new information and fresh perspectives about Elvis, the rise of rock & roll, and 1950s America. Rock & roll is intertwined with the rise of a post-World War II youth culture, the emergence of African Americans in society, the growth of consumer culture, technological change, the expansion of mass media, and the rise of a Cold War culture that endorsed traditional values to guard against communism. Richard Aquila's book demonstrates that early

rock & roll was not as rebellious as common wisdom has it. The new sound reflected the conservatism and conformity of the 1950s as much as it did the era's conflict. Rock & roll supported centrist politics, traditional values, and mainstream attitudes toward race, gender, class, and ethnicity. The musical evidence proves that most teenagers of the 1950s were not that different from their parents and grandparents when it came to basic beliefs, interests, and pastimes. Young and old alike were preoccupied by the same concerns, tensions, and insecurities. Rock & roll continues to permeate the fabric of modern life, and understanding the music's origins reminds us of the common history we all share. Music lovers who grew up during rock & roll's early years as well as those who have come to it more recently will find *Let's Rock* an exciting historical and musical adventure.

This volume presents a nuanced look at an often romanticized yet surprisingly complex time in American popular culture.

This abridged edition of Vance Packard's 1959 *The Status Seekers* presents a picture of American society in the late 1950s that allows students to develop a more accurate and complex understanding of an often-caricatured era. Daniel Horowitz's introduction provides historical context, an assessment of the book's impact, and a discussion of its critical reception.

From Wonder Bowls to Ice-Tup molds to Party Susans, Tupperware has become an icon of suburban living. Tracing the fortunes of Earl Tupper's polyethylene containers from early design to global distribution, Alison J. Clarke explains how Tupperware tapped into potent commercial and social forces, becoming a prevailing symbol of late twentieth-century consumer culture. Invented by Earl Tupper in the 1940s to promote thrift and cleanliness, the pastel plasticwares were touted as essential to a postwar lifestyle that emphasized casual entertaining and celebrated America's material abundance. By the mid-1950s the Tupperware party, which gathered women in a hostess's home for lively product demonstrations and sales, was the foundation of a multimillion-dollar business that proved as innovative as the containers themselves. Clarke shows how the "party plan" direct sales system, by creating a corporate culture based on women's domestic lives, played a greater role than patented seals and streamlined design in the success of Tupperware.

In the aftermath of World War II, the United States stood at a precipice. The forces of modernity unleashed by the war had led to astonishing advances in daily life, but technology and mass culture also threatened to erode the country's traditional moral character. As award-winning historian George M. Marsden explains in *The Twilight of the American Enlightenment*, postwar Americans looked to the country's secular, liberal elites for guidance in this precarious time, but these intellectuals proved unable to articulate a coherent common cause by which America could chart its course. Their failure lost them the faith of their constituents, paving the way for a Christian revival that offered America a firm new moral vision -- one rooted in the Protestant values of the founders. A groundbreaking reappraisal of the country's spiritual reawakening, *The Twilight of the American Enlightenment* shows how America found new purpose at the dawn of the Cold War.

From the painting-by-numbers fad to the public fascination with the First Lady's apparel to the television sensation of Elvis Presley to the sculptural refinement of the automobile, Marling explores what Americans saw and what they looked for in the 1950s with a gaze newly trained by TV.

The evolution of American spirituality over the past fifty years is the subject of Robert Wuthnow's engrossing new book. Wuthnow uses in-depth interviews and a broad range of resource materials to show how Americans, from teenagers to senior citizens, define their spiritual journeys. His findings are a telling reflection of the changes in beliefs and lifestyles that have occurred throughout the United States in recent decades. Wuthnow reconstructs the social and cultural reasons for an emphasis on a spirituality of dwelling (houses of worship, denominations, neighborhoods) during the 1950s. Then in the 1960s a spirituality of seeking began to emerge, leading individuals to go beyond established religious institutions. In subsequent chapters Wuthnow examines attempts to reassert spiritual discipline, encounters with the sacred (such as angels and near-death experiences), and the development of the "inner self." His final chapter discusses a spirituality of practice, an alternative for people who are uncomfortable within a single religious community and who want more than a spirituality of endless seeking. The diversity of contemporary American spirituality comes through in the voices of the interviewees. Christians, Jews, Buddhists, Muslims, Hindus, and Native Americans are included, as are followers of occult practices, New Age religions, and other eclectic groups. Wuthnow also notes how politicized spirituality, evangelical movements, and resources such as Twelve-Step programs and mental health therapy influence definitions of religious life today. Wuthnow's landmark book, *The Restructuring of American Religion* (1988), documented the changes in institutional religion in the United States; now *After Heaven* explains the changes in personal spirituality that have come to shape our religious life. Moreover, it is a compelling and insightful guide to understanding American culture at century's end.

A Smithsonian Magazine Best History Book of 2018 *The unknown history of two ideas crucial to the struggle over what America stands for* *In Behold, America*, Sarah Churchwell offers a surprising account of twentieth-century Americans' fierce battle for the nation's soul. It follows the stories of two phrases--the "American dream" and "America First"--that once embodied opposing visions for America. Starting as a Republican motto before becoming a hugely influential isolationist slogan during World War I, America First was always closely linked with authoritarianism and white supremacy. The American dream, meanwhile, initially represented a broad vision of democratic and economic equality. Churchwell traces these notions through the 1920s boom, the Depression, and the rise of fascism at home and abroad, laying bare the persistent appeal of demagoguery in America and showing us how it was resisted. At a time when many ask what America's future holds, *Behold, America* is a revelatory, unvarnished portrait of where we have been.

During the tumultuous 1950s in America, sex was as threatening to the nation's moral order as communism. New York was the capital of the post-World War II world and the epicenter of a fierce culture war over music, theatre, movies, fashion, and literature, as well as birth control, homosexuality, adolescent sex, pornography, and prostitution. Over the last half-century, America's social life—especially notions of culture, sexuality, and politics—has fundamentally changed, and what were once sinful or subversive sexual practices have been integrated into the marketplace, irreversibly

changing American moral values; the once illicit has become an industry of more than \$50 billion. Drawing on first-person interviews, unpublished memoirs, newspaper accounts, contemporary studies, government documents, and recent scholarship, Sin, Sex & Subversion argues that “deviant” sexuality was subversive, and that unique New York “outsiders” of the 1950s set the stage for the following decades and the world we know today. In each chapter, author David Rosen examines a critical moral issue through an in-depth profile of figures such as Liberace, Samuel Roth, Bettie Page, the Rosenbergs, and others. Through these individuals, Rosen shows how those who operated outside the law or who challenged popular values, even if they were silenced in their time, ended up paving the way for a new normal. Skyhorse Publishing, as well as our Arcade imprint, are proud to publish a broad range of books for readers interested in history—books about World War II, the Third Reich, Hitler and his henchmen, the JFK assassination, conspiracies, the American Civil War, the American Revolution, gladiators, Vikings, ancient Rome, medieval times, the old West, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

<Cold War Narratives reveals the power that representations, understood as both cultural production and public discourse, have held in shaping the imaginaries of early Cold War America. By engaging conflicting accounts of the 1950s as either affirmations of a prosperous and confident nation (in TV shows, popular sociology, and advertising) or as critiques of a society in the throes of fear, rebelliousness, and inequality (in film, literature, and media), this study sheds new light on the ambivalent imaginaries of the American 1950s.<BR> Pitting visions of the Red Scare and of nuclear proliferation against narratives of an upbeat nation, eager to suburbanize and to adopt the new ethics of televised consensus, <Cold War Narratives illustrates how America's leading metaphors of conformity shaped problematic gender roles, domesticity and consumption in the 1950s. It also exposes how dissenting voices to the Cold War consensus converged around the affirmation of specific identitarian discourses, especially highlighting the agency of youth and of the rising civil rights movement, and the way in which these two entered into unprecedented dialog through new discursive formations such as beat culture and rock 'n' roll.

This volume serves as an invaluable guide to key political, social, and cultural concepts of the 1950s. • Provides rigorously and thematically tags of encyclopedic entries, period chronology, and primary documents for ease of reference • Serves as a valuable reference source for a key period of American History • Offers features that will help readers understand the period better, including sample Documents Based Essay Question and Top Tips for answering Documents Based Essay Questions

Americans in the 1950s faced the challenge of negotiating the new medium's place in the home and in American culture

in general. Using the American Protestant experience of the introduction of television, Rosenthal illustrates the importance of the interplay between a new medium and its users.

In the aftermath of World War II, the United States stood at a precipice. The forces of modernity unleashed by the war had led to astonishing advances in daily life, but technology and mass culture also threatened to erode the country's traditional moral character. As award-winning historian George M. Marsden explains in *The Twilight of the American Enlightenment*, postwar Americans looked to the country's secular, liberal elites for guidance in this precarious time, but these intellectuals proved unable to articulate a coherent common cause by which America could chart its course. Their failure lost them the faith of their constituents, paving the way for a Christian revival that offered America a firm new moral vision—one rooted in the Protestant values of the founders. A groundbreaking reappraisal of the country's spiritual reawakening, *The Twilight of the American Enlightenment* shows how America found new purpose at the dawn of the Cold War.

An eclectic and insightful collection of essays predicated on the hypothesis that popular cultural documents provide unique insights into the concerns, anxieties and desires of their times. 1950s popular culture is analysed by leading scholars and critics such as Christopher Frayling, Mark Jancovich, Kim Newman and David J. Skal.

At a time when American political and cultural leaders asserted that the nation stood at “the center of world awareness,” thinkers and artists sought to understand and secure principles that lay at the center of things. From the onset of the Cold War in 1948 through 1963, they asked: What defined the essential character of “American culture”? Could permanent moral standards guide human conduct amid the flux and horrors of history? In what ways did a stable self emerge through the life cycle? Could scientific method rescue truth from error, illusion, and myth? Are there key elements to democracy, to the integrity of a society, to order in the world? Answers to such questions promised intellectual and moral stability in an age haunted by the memory of world war and the possibility of future devastation on an even greater scale. Yet other key figures rejected the search for a center, asserting that freedom lay in the dispersion of cultural energies and the plurality of American experiences. In probing the centering impulse of the era, *At the Center* offers a unique perspective on the United States at the pinnacle of its power.

Bringing together original essays by ten respected scholars in the field, *American Cinema of the 1950s* explores the impact of the cultural environment of this decade on film, and the impact of film on the American cultural milieu.

Contributors examine the signature films of the decade, including *From Here to Eternity*, *Sunset Blvd.*, *Singin' in the Rain*, *Shane*, *Rear Window*, and *Rebel Without a Cause*, as well as lesser-known but equally compelling films, such as *Dial 1119*, *Mystery Street*, *Suddenly*, *Summer Stock*, *The Last Hunt*, and many others.



Placing the era firmly within the American experience, this reference illuminates what daily life was really like in the 1950s, including for people from the "Other America"—those outside the prosperous, white middle class. • Illustrates how a seemingly uneventful decade defined today's world • Includes helpful historical overview for each section by placing it in context • Contains academic references and suggestions for further reading in each section • Illuminates the era's tastes through appendices of 1950s slang, award-winners, and best-sellers • Leads readers toward other works to broaden their understanding in a bibliography

All that Hollywood Allows explores the representation of gender in popular Hollywood melodramas of the 1950s. Both a work of feminist film criticism and theory and an analysis of popular culture, this provocative book examines from a cultural studies perspective top-grossing film melodramas, such as *A Streetcar Named Desire*, *From Here to Eternity*, *East of Eden*, *Imitation of Life* and *Picnic*. Stereotypically viewed as a complacent and idyllic time, the 1950s were actually a time of dislocation and great social change. Jackie Byars argues that mass media texts of the period, especially films, provide evidence of society's consuming preoccupation with the domestic sphere - the nuclear family and its values - and she shows how Hollywood melodramas interpreted and extended societal debates concerning family structure, sexual divisions of labour, and gender roles. Her readings of these films assess a variety of critical methodologies and approaches to textual analysis, some central to feminist film studies and some previously bypassed by scholars in the field.

The postwar period in America witnessed a tremendous consumer boom that introduced thousands of new items into the mass market. The contributors to *Containing America* challenge our conceptions of Cold War culture by examining a range of such products - clothes, food, television, magazines, radio, and other forms of entertainment - in order to shed light on how Cold War discourses actually influenced the practices of ordinary behaviour. Their essays address very different sectors of American society - in terms of race, class, ethnicity, sexuality and gender - thus emphasising the multiplicity, diversity, and differing nature of the voices that emerged in cultural production and consumption during the 1950s. *Containing America* points out directions for further research and provides a fresh approach for scholars, students, and others interested in the culture of the Cold War of the 1950s.

Focusing on portrayals of Mussolini's Italy, Hitler's Germany, and Stalin's Russia in U.S. films, magazine and newspaper articles, books, plays, speeches, and other texts, Benjamin Alpers traces changing American understandings of dictatorship from the late 1940s to the mid-1950s. "Ingenious. . . . Lhamon's brief analysis of mid-fifties rock 'n' roll is one of the best in print."--"New England Quarterly." "The oxymoron 'deliberate speed' is a fitting title for this superb book about America in transition."--P.I. Rose, "Choice."

A Volume in the *Star Decades: American Culture/American Cinema* series, edited by Adrienne L. McLean and Murray Pomerance --Book Jacket.

Mary Helen Washington recovers the vital role of 1950s leftist politics in the works and lives of modern African American writers and artists. While most histories of McCarthyism focus on the devastation of the blacklist and the intersection of leftist politics and American culture, few include the activities of radical writers and artists from the Black Popular Front. Washington's work incorporates these black intellectuals back into our understanding of mid-twentieth-century African American literature and art and expands our understanding of the creative ferment energizing all of America during this period. Mary Helen Washington reads four representative writers—Lloyd Brown, Frank London Brown, Alice Childress, and Gwendolyn Brooks—and surveys the work of the visual artist Charles White. She traces resonances of leftist ideas and activism in their artistic achievements and follows their balanced critique of the mainstream liberal and conservative political and literary spheres. Her study recounts the targeting of African American as well as white writers during the McCarthy era, reconstructs the events of the

1959 Black Writers' Conference in New York, and argues for the ongoing influence of the Black Popular Front decades after it folded. Defining the contours of a distinctly black modernism and its far-ranging radicalization of American politics and culture, Washington fundamentally reorients scholarship on African American and Cold War literature and life.

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