Disneyland: an aesthetic of postmodern consumer culture, hyperreality and semiotic content in the visual arts
Disneyland: an aesthetic of postmodern consumer culture, hyperreality and semiotic content in the visual arts

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Abstract:
In this study Disneyland is analysed as a model for the creation of an aesthetic of Postmodern consumer culture, hyperreality and semiotic content. It explores Postmodern society and its visual art preferences, whilst revealing an ubiquitous aesthetic for Postmodern spectator-consumers as actors on the proverbial Postmodern stage. The various manifestations of 'Disneyfied' consumerism, hyperreality and semiotic content collectively reveal a society saturated with mass media produced imagery and messages. In this milieu, this study explores the responsibilities as well as opportunities that are presented to the artist via a Disneyland aesthetic. These include the awareness of stereotypic information in the mass media, the exercise of responsible choice over complacent spectatorship, the celebration of newly acquired imagery, as well as the discovery of richer semiotic essences that assist a society in redefining itself. The central fear of an Orwellian 'Big Brother' syndrome and entertainment or mass media bombardment, indicates a central problem in Postmodern society. In this connection, spectator-consumers are saturated with American cultural goods via imagery, mass media messages, and fabricated 'hyperrealities' which are regarded as master narratives. The final emphasis is placed on responsible choice and mediated comprehension of personal spectatorship, as well as the manifestation of the latent power of mass media in the Information Revolution era. AFRIKAANS: Hierdie studie ondersoek Disneyland as 'n model vir 'n estetiek van Postmoderne verbruikerskultuur, hiperreality en semiotiese inhoud. Dit stel ondersoek in na die Postmoderne gemeenskap se spesifieke visuele kuns voorkeure, terwyl dit 'n onvermydelike estetika vir die Postmoderne toeskouer-verbruiker as protagonis in die Postmoderne milieu bied. Die studie onderskeie manifestasies van 'Disneyland-tipe' verbruik, hiperreality en semiotiese inhoudse skets 'n gemeenskap wat geleit word deur beeldmateriaal en boodskappe wat in die massa media voorkom. Die sentrale vrees vir Amerikaanse georienteerde media en vermaaklikheids oorheersing bly komerwekkend in die Postmoderne gemeenskap. Die toeskouer-verbruikers word deurgaans oorval met Amerikaanse kulturele goedere via die massa media. Die studie ondersteun die belangrikheid van verantwoordelike keuse en 'n nie-normatiewe perspektiewe en blootstelling aan ystetiese essenties. Die studie weerspieël die wyse waarop die kunstenaar bewus geleid word deur beeldmateriaal en boodskappe wat in die massa media voorkom.

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