
Art Since 1960

Performance art in Eastern Europe since 1960

From The Late 1960s To The Early 1990s

Art and Politics since 1960

Nov. 14-Dec. 12, 1982

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Central and Eastern European Art Since 1950 (World of Art)

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Signifying Art

Scottish Art Since 1960

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Movements in Art Since 1945

Art Since 1960: The Real and Its Object; 2. The Expanded Field; 3. Ideology, Identity and Difference; 4. Postmodernisms; 5.

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Essays on Art after 1960
Irish Art Since 1960
Art, Materiality, and Continuity Since the 1960s

Art Since 1960

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Performance art in Eastern Europe since 1960 Routledge

A provocative history of live art traces the precedents of contemporary multi-media events to Bauhaus experimentalism and surveys the Futurists' manifesto-like events, the Dadaists' cabarets, and later "happenings" and "spectacles."

From The Late 1960s To The Early 1990s Thames & Hudson
An exploration of visual culture and live performance art by the organizer of the "Six Evenings of Performance" exhibit considers the work of such contributors as Yves Klein, Gilbert & George, and

others, in a study that also considers the form's pervasiveness in popular culture and politics. Reprint.

Art and Politics since 1960 Wiley-Blackwell

A Companion to Contemporary Art is a major survey covering the major works and movements, the most important theoretical developments, and the historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context. Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies, and pointing to future directions in the field.

Contains dual chronological and thematic coverage of the major themes in the art of our time: politics, culture wars, public space, diaspora, the artist, identity politics, the body, and visual culture.

Offers synthetic analysis, as well as new approaches to, debates central to the visual arts since 1945 such as those addressing formalism, the avant-garde, the role of the artist, technology and art, and the society of the spectacle.

Nov. 14-Dec. 12, 1982 Collins Press

This book addresses the art historical category of "contemporary art" from a transregional perspective, but unlike other volumes of its kind, it focuses in on non-Western instantiations of "the contemporary." The book concerns itself with the historical conditions in which a radically new mode of artistic production, distribution, and consumption – called "contemporary art" – emerged in some countries of Eastern Europe, the post-Soviet republics of the USSR, India, Latin America, and the Middle East, following both local and broader sociopolitical processes of modernization and neoliberalization. Its main argument is that one cannot fully engage with the idea of the "global contemporary" without also paying careful attention to the particular, local, and/or national symptoms of the contemporary condition. Part I is methodological and theoretical in scope, while Part II is historical and documentary. For the latter, a number of case studies address the emergence of the category "contemporary art" in the context of Lebanon, Egypt, India, Hungary, Slovenia, Croatia, Bosnia and Herzegovina, Armenia, and Moldova. The book will be of interest to scholars working in art history, globalism, cultural studies, and postcolonial studies.

Art Since 1960 Art Since 1960: The Real and Its Object; 2. The Expanded Field; 3. Ideology, Identity and Difference; 4. Postmodernisms; 5. Assimilations; 6. Globalization and the Post-Medium Condition
Eksempler på kunstretninger fra 60'erne til

90'erne, f.eks. popkunst, minimal art, performance, konceptkunst, land art, body art og installationskunst
Art Since 1960
"This intelligently argued overview is invaluable for the way in which it reveals and makes coherent sense of the often bewildering diversity of styles, forms, media, techniques and agendas that proliferate in contemporary art. Now revised and expanded, Michael Archer's acclaimed book is brought up to date with coverage of the comprehensive globalization of art since the mid-1990s, which has been reflected in the growth of the exhibition calendar and the number of new museums opening around the world. With over thirty additional illustrations and an updated timeline and bibliography, Art Since 1960 is an indispensable source of information on the evolution of art over the past four decades."-- Back Cover
Art Since 1960

Signifying Art: Essays on Art after 1960 considers the work of a generation of "respondants" to the New York School, including Robert Rauschenberg, Jasper Johns and Cy Twombly, who reintroduced pictorialism and verbal content in their paintings and assemblages. Their work, Marjorie Welish argues, often alludes to the history of art and culture. Also examined are the works of Minimal and Conceptual artists, particularly Donald Judd and Sol LeWitt, who sought to make objective and theoretical artifacts in response to the subjectivity that Abstract Expressionism had promoted. By interpreting the work of these artists in light of contemporary issues, Welish offers a fresh reevaluation of some of the major trends and production of postwar American painting.

Central and Eastern European Art Since 1950 (World of Art)
Rodopi

An extensive, accessible guide to the most groundbreaking and influential art from 1989 to the present. The years since the collapse of the Berlin Wall in November 1989 have seen the rise of a new freedom to define art—Who makes it? Where can it be found? What is its commercial value?—and, consequently, the reevaluation of art's place in society. Kelly Grovier surveys the dynamic developments in art practice worldwide since 1989, focusing on artists whose fresh visual vocabulary and innovation reflect these past turbulent decades. The book's ten chapters examine the key themes in contemporary art—portraiture in the age of face transplants and facial recognition software, political activism, science, and religion, to name a few—by artists including Jeff Koons, Louise Bourgeois, Damien Hirst, George Condo, Marlene Dumas, Sean Scully, Cindy Sherman, Banksy, Ai Weiwei, Antony Gormley, Christo and Jean-Claude, Jenny Holzer, Chuck Close, and Cornelia Parker. A chapter-length timeline at the end of the book traces the evolution of art from 1989 to today by closely examining one key artwork from each year. Illustrated with the work of over 200 key artists, *Art Since 1989* is a lucid and engaging look at what may prove to be one of the more tempestuous eras in human history, if not the history of art.

The Equivalent Routledge

"This intelligently argued overview is invaluable for the way in which it reveals and makes coherent sense of the often bewildering diversity of styles, forms, media, techniques and agendas that proliferate in contemporary art. Now revised and expanded, Michael Archer's acclaimed book is brought up to date with coverage of the comprehensive globalization of art since the mid-1990s, which has been reflected in the growth of the

exhibition calendar and the number of new museums opening around the world. With over thirty additional illustrations and an updated timeline and bibliography, *Art Since 1960* is an indispensable source of information on the evolution of art over the past four decades."-- Back Cover

Movers and Shapers MIT Press

Craig Richardson here addresses key areas of cultural politics and identity in a way that not only illuminates the development of Scottish art, but teases out another strand of the plurality of developments which led to the success of artists throughout the UK in the 1990s. It is of the highest relevance whether one's perspective is that of the development of the Scottish art, British art or European art of this period. The book adds significantly to our knowledge of the art of this period in a way that will aid not only our historical understanding but our understanding of the dynamics of art practice today. Providing an analysis and including discussion (interviewing artists, curators and critics and accessing non-catalogued personal archives) towards a new chronology, Richardson here examines and proposes a sequence of precisely denoted 'exemplary' works which outlines a self-conscious definition of the interrogative term 'Scottish art.' Among the artists whose work is discussed are John Latham, Simon Starling, Alan Johnston, Roderick Buchanan, Glen Onwin, Christine Borland, William Johnstone, Joan Eardley, Alexander Moffat, Douglas Gordon, Alan Smith, Graeme Fagen, Ross Sinclair and many others. The discussion culminates in a critically original demonstration of the scope for further research and practice within the subject, facilitating national cultural debate on the character of Scottish-national visual art.

Fiber MIT Press

The contributors to *Nervous Systems* reassess contemporary artists' and critics' engagement with social, political, biological, and other systems as a set of complex and relational parts: an approach commonly known as systems thinking. Demonstrating the continuing relevance of systems aesthetics within contemporary art, the contributors highlight the ways that artists adopt systems thinking to address political, social, and ecological anxieties. They cover a wide range of artists and topics, from the performances of the Argentinian collective the Rosario Group and the grid drawings of Charles Gaines to the video art of Singaporean artist Charles Lim and the mapping of global logistics infrastructures by contemporary artists like Hito Steyerl and Christoph Büchel. Together, the essays offer an expanded understanding of systems aesthetics in ways that affirm its importance beyond technological applications detached from cultural contexts. Contributors. Cristina Albu, Amanda Boetzkes, Brienne Cohen, Kris Cohen, Jaimey Hamilton Faris, Christine Filippone, Johanna Gosse, Francis Halsall, Judith Rodenbeck, Dawna Schuld, Luke Skrebowski, Timothy Stott, John Tyson

Site-Specific Art and Locational Identity Mit Press

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Art and Law in Post-Sixties America Columbia University Press

Contemporary art can be baffling and beautiful, provocative and disturbing. This pioneering book presents a new look at the controversial period between 1945 and 2000, when art and its traditional forms were called into question. It focuses on the relationship between American and European art, and challenges previously held views about the origins of some of the most innovative ideas in art of this time. Major artists such as Jackson Pollock, Jasper Johns, Yves Klein, Andy Warhol, Louise Bourgeois, Cindy Sherman, and Damien Hirst are all discussed, as is the art world of the last fifty years. Important trends are also covered including Abstract Expressionism, Pop Art, Minimalism, Conceptualism, Postmodernism, and the art of the nineties.

Signifying Art OUP Oxford

This lavish book documents the developments in the field of fiber-related art over the past half century. The 1960s saw a revolution in fiber art. Where once the focus was on knotting, twining, and coiling thread into works that were immediately recognizable, and therefore connected to utilitarian crafts, fiber artists of the later 20th-century began to experiment with abstract forms that were closer to sculpture than craft. Influenced by postmodernist ideas, these works are the product of experimentation with materials and technique while at the same time confronting important cultural issues. This book traces that development from the mid-twentieth century to the present. In the words of Bauhaus weaver Anni Albers, the expressive quality of fiber is essentially a "language of thread." That language is beautifully displayed in full-color spreads and individual illustrations in this book. Scholarly essays address the feminist movement of the 1970s; the expanded use of materials in the '80s and '90s; and the more recent employment of fiber as one more material in the creation of freestanding works. In addition to a section of full color illustrations, this book also includes profiles of all of the genre's most influential artists.

Scottish Art Since 1960 Wings Press

Offers a formal account and theory of endurance as a practice in performance art and protest. Discusses influential performances by Marina Abramović, Chris Burden, Tehching Hsieh, Yoko Ono, and others, as well as 1960s lunch counter sit-ins and twenty-first-century protest camps. Essential reading in performance theory, art history, and political activism.

Art Of The Postmodern Era Routledge

This collection of interviews with twelve individuals significant in the world of Irish art is an oral history of the visual arts in Ireland over the past forty years. The interviewees range from Michael D. Higgins, the first minister for arts and cu

Radical Women Thames & Hudson

The emergence of the powerful work - until recently considered 'peripheral' - of African-American and regional American artists, and new trends in Latin American, Russian, Japanese, Chinese, Korean, modern African, Caribbean and Aboriginal art are all introduced and discussed, providing a world panorama of art at the end of the century.

The Definitive Griffin Estate Edition University of California Press
 Much of the artwork that rose to prominence in the second half of the twentieth century took on novel forms--such as installation, performance, event, video, film, earthwork, and intermedia works with interactive and networked components--that pose a new set of questions about what art actually is, both physically and conceptually. For conservators, this raises an existential challenge when considering what elements of these artworks can and should be preserved. This provocative volume revisits the traditional notions of conservation and museum collecting that developed over the centuries to suit a conception of art as static, fixed, and permanent objects. Conservators and museums increasingly struggle with issues of conservation for works created from the mid-twentieth to the twenty-first century that are unstable over time. The contributors ask what it means to conserve artworks that fundamentally address and embody the notion of change and, through this questioning, guide us to reevaluate the meaning of art, of objects, and of materiality itself.

Object--Event--Performance considers a selection of post-1960s artworks that have all been chosen for their instability, changeability, performance elements, and processes that pose questions about their relationship to conservation practices. This volume will be a welcome resource on contemporary conservation for art historians, scholars of dance and theater studies, curators, and conservators.

Psychedelic Thames & Hudson

Models of Integrity examines the relationship between contemporary art and the law through the lens of integrity. In the 1960s, artists began to engage conspicuously with legal ideas, rituals, and documents. The law—a primary institution subject to intense moral and political scrutiny—was a widely recognized source of authority to audiences inside the art world and out. Artists frequently engaged with the law in ways that signaled a recuperation of the integrity that they believed had been compromised by the very institutions entrusted with establishing standards of just conduct. These artists sought to convey the social purpose of an artwork without overstating its political impact and without losing sight of how aesthetic decisions compel audiences to see their everyday world differently. Addressing the role that law plays in enabling artworks to function as social and political forces, this important book fills a gap in the field of law and the humanities, and will serve as a practical “how-to” for contemporary artists.

Theory in Contemporary Art since 1985 John Wiley & Sons
In 1960, when World War II might seem to have been receding into history, a number of artists and writers instead turned back to it. They chose to confront the unprecedented horror and mass

killing of the war, searching for new creative and political possibilities after the conservatism of the 1950s in the long shadow of genocide. Al Filreis recasts 1960 as a turning point to offer a groundbreaking account of postwar culture. He examines an eclectic group of artistic, literary, and intellectual figures who strove to create a new language to reckon with the trauma of World War II and to imagine a new world. Filreis reflects on the belatedness of this response to the war and the Holocaust and shows how key works linked the legacies of fascism and antisemitism with American racism. In grappling with the memory of the war, he demonstrates, artists reclaimed the radical elements of modernism and brought forth original ideas about testimony to traumatic history. 1960 interweaves the lives and works of figures across high and popular culture—including Chinua Achebe, Hannah Arendt, James Baldwin, Amiri Baraka, Paul Celan, John Coltrane, Frantz Fanon, Roberto Rossellini, Muriel Rukeyser, Rod Serling, and Louis Zukofsky—and considers art forms spanning poetry, fiction, memoir, film, painting, sculpture, teleplays, musical theater, and jazz. A deeply interdisciplinary cultural, literary, and intellectual history, this book also offers fresh perspective on the beginning of the 1960s.

Performing Endurance Prestel Pub

A critical study of the use of language and the proliferation of text in 1960s art and experimental music, with close examinations of works by Vito Acconci, Carl Andre, John Cage, Douglas Huebler, Andy Warhol, Lawrence Weiner, La Monte Young, and others. Language has been a primary element in visual art since the 1960s—in the form of printed texts, painted signs, words on the wall, recorded speech, and more. In *Words to Be Looked At*, Liz

Kotz traces this practice to its beginnings, examining works of visual art, poetry, and experimental music created in and around New York City from 1958 to 1968. In many of these works, language has been reduced to an object nearly emptied of meaning. Robert Smithson described a 1967 exhibition at the Dwan Gallery as consisting of “Language to be Looked at and/or Things to be Read.” Kotz considers the paradox of artists living in a time of social upheaval who use words but chose not to make statements with them. Kotz traces the proliferation of text in 1960s art to the use of words in musical notation and short performance scores. She makes two works the “bookends” of her study: the “text score” for John Cage's legendary 1952 work 4'33”—written instructions directing a performer to remain silent during three arbitrarily determined time brackets—and Andy

Warhol's notorious a: a novel—twenty-four hours of endless talk, taped and transcribed—published by Grove Press in 1968. Examining works by artists and poets including Vito Acconci, Carl Andre, George Brecht, Douglas Huebler, Joseph Kosuth, Jackson Mac Low, and Lawrence Weiner, Kotz argues that the turn to language in 1960s art was a reaction to the development of new recording and transmission media: words took on a new materiality and urgency in the face of magnetic sound, videotape, and other emerging electronic technologies. *Words to Be Looked At* is generously illustrated, with images of many important and influential but little-known works.

Movements in Art Since 1945 Thames & Hudson
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