

# Art Since 1960 (2024)

**Hal Foster, Rosalind E. Krauss, Yve-Alain Bois, B. H. D. Buchloh, David Joselit**

**William Blake and the Age of Aquarius** Stephen F. Eisenman, Mark Crosby, Elizabeth Ferrell, Jacob Henry Leveton, W.J.T. Mitchell, John P. Murphy, 2017-10-17 William Blake and the Age of Aquarius / by Stephen F. Eisenman -- Prophets, madmen, and millenarians: Blake and the (counter)culture of the 1790s / by Mark Crosby -- William Blake on the West Coast / Elizabeth Ferrell -- William Blake and art against surveillance / Jacob Henry Leveton -- Building Golgonooza in the Age of Aquarius / John Murphy -- My teacher in all things: Sendak, Blake, and the visual language of childhood / Mark Crosby -- Blake then and now / W.J.T. Mitchell

**Modern Art Culture** Francis Frascina, 2009 Modern Art Culture: A Reader provides an essential resource for understanding the culture of modern art since the 1960s. In recent years, media theorists and historians have asked whether works of imaginative art can have any impact in our image-saturated culture. Given the power of institutions, how do radical artists produce effective cultural interventions? In the aftermath of September 11th, 2001, many argue that pressing questions about works of art and their meanings are inseparable not only from contemporary social and political issues but also from major debates and developments in the last four decades. To explore such questions and issues, the Reader is divided into six related parts with articles from journals, magazines and exhibition catalogues that exemplify important interventions from the 1960s onwards: Histories, Representations and Remembrance; Art and Visual/Mass/Popular Culture; Institutions; Inclusions/Exclusions; Bodies and Identities; Power and Permissibility. Texts range from artists' engagement with the veil and veiling as metaphors for post-colonialist understandings of representation and contemporary art to early debates about, for example, 'activist art', discourses of the 'body', civil rights, ethnicity, and cultural power. Importantly these selected texts offer examples of analysis that can enable readers to examine, critically, their own selection of representations produced in a variety of contexts.

**A House Divided** Anne M. Wagner, 2012-02-14 "In this much-needed and courageous book, Anne Wagner lays down a gauntlet to all those interested in modern and contemporary art: to think anew about these works by canonic artists, and about the relationship of art to recent history and politics. Wagner presents an exhilarating and innovative set of closely worked historical arguments that are remarkably timely, and her lucid prose makes complex ideas and critical debates accessible to a broad audience."—Briony Fer, Professor of History of Art, UCL "In A House Divided, Anne Wagner takes on

the so-called post-war era in American art and asks searching questions about what that term might mean now, amid cultural division and perpetual war. Far more than a sum of its parts, this collection of essays is essential reading on American artists' 'post-war' responses to nationalism, state violence, and the 1960s."—Mignon Nixon, author of *Fantastic Reality: Louise Bourgeois and a Story of Modern Art*

**Words to Be Looked At** Liz Kotz, 2010-02-26 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.

*Psychedelic* David Rubin, Robert C. Morgan, Daniel Pinchbeck, 2010-03-05 This eye-popping book offers a visual history of the psychedelic sensibility. In pop culture, that sensibility is associated with lava lamps, album covers, and teashades, but it first manifested itself in the extreme colors and kaleidoscopic compositions of 1960s Op Artists. The psychedelic sensibility didn't die at the end of the 1960s; *Psychedelic* traces it through the day-glo colors of painters Peter Saul, Alex Grey, and Kenny Scharf, the pill and hemp leaf paintings of Fred Tomaselli, the intensified palettes of Douglas Bourgeois and Sharon Ellis, and mixed-media and new media works by younger artists in the new millennium. Although the term psychedelic was coined to describe hallucinatory experiences produced by drugs used psychotherapeutically, the story these images tell is about the influence of psychedelic culture on the art world - not necessarily the influence of drugs. As contemporary art evolved into a diverse and pluralistic discipline, the psychedelic evolved into a language of color and light. In *Psychedelic*,

more than seventy-five vivid color images chart this development, exploring the art chronologically, from early Op Art through recent work using digital technology. The book, which accompanies an exhibition organized by the San Antonio Museum of Art, includes three essays that set the works in historical and cultural context. --Book Jacket.

**Beyond National Identity** Michele Greet, 2009 Traces changes in Andean artists' vision of indigenous peoples as well as shifts in the critical discourse surrounding their work between 1920 and 1960.

Central and Eastern European Art Maja Fowkes, Reuben Fowkes, 2020-08-27 In this path-breaking new history, Maja and Reuben Fowkes introduce outstanding artworks and major figures from across central and eastern Europe to reveal the movements, theories and styles that have shaped artistic practice since 1950. They emphasize the particularly rich and varied art scenes of Poland, Czechoslovakia, Hungary and Yugoslavia, extending their gaze at intervals to East Germany, Romania, the Baltic states and the rest of the Balkans. While politics in the region have been marked by unstable geography and dramatic transitions, artists have forged a path of persistent experiment and innovation. This generously illustrated overview explores the richness of their singular contribution to recent art history. Tracing art-historical changes from the short-lived unison of the socialist realist period to the incredible diversity of art in the post-communist era, the authors examine the repercussions of political events on artistic life notably the uprisings in Hungary and Czechoslovakia, the Solidarity movement in Poland, and the collapse of the communist bloc. But their primary interest is in the experimental art of the neo-avant-garde that resisted official agendas and engaged with global currents such as performance art, video, multimedia and net art.

Nervous Systems Johanna Gosse, Timothy Stott, 2021-11-02 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, Brianne Cohen, Kris Cohen, Jaimey Hamilton Faris, Christine Filippone, Johanna Gosse, Francis Halsall, Judith Rodenbeck, Dawna Schuld, Luke Skrebowski, Timothy Stott, John Tyson

Contemporary African Art Since 1980 Okwui Enwezor, Chika Okeke-Agulu, 2009 [S]urvey of the work of contemporary African artists from diverse situations, locations, and generations who work either in or outside of Africa, but whose practices

engage and occupy the social and cultural complexities of the continent since the past 30 years.... Organized in chronological order, the book covers all major artistic mediums: painting, sculpture, photography, film, video, installation, drawing, collage.... Presents examples of ... work by more than 160 African artists.... [I]ncludes Georges Adeagbo Tayo Adenaike, Ghada Amer, El Anatsui, Kader Attia, Luis Basto, Candice Breitz, Moustapha Dimé, Marlene Dumas, Victor Ekpuk, Samuel Fosso, Jak Katarikawe, William Kentridge, Rachid Koraichi, Mona Mazouk, Julie Mehretu, Nandipha Mntambo, Hassan Musa, Donald Odita, Iba Ndiaye, Richard Onyango, Ibrahim El Salahi, Issa Samb, Cheri Samba, Ousmane Sembene, Yinka Shonibare, Barthelemy Toguo, Obiora Udechukwu, and Sue Williamson.--From publisher description..

**Art Since 1960** Michael Archer,1997 This exciting new survey looks at the diversity of artwork produced since the early sixties. As the author ably demonstrates, events, social issues, feminism, and Postmodernism form not only a backdrop to the art but also a stimulus and resource for its form and content. Intelligently argued and profusely illustrated, here is everything one might wish to know about developments in art over the past 35 years. 170 illus. 45 in color.

Performance RoseLee Goldberg,1979

Viking Art (Second) (World of Art) James Graham-Campbell,2021-04-13 Updated to reflect recent archaeological discoveries and overflowing with color illustrations, this book is the definitive introduction to the art of the Viking Age. The Viking Age in Europe lasted from the time of the first major Viking expeditions in 800 CE to the widespread adoption of Christianity in Scandinavia some 300 years later. During that time, Viking art and culture spread across continental Europe and into the world beyond. Written by a leading authority on the subject, this book introduces readers to the intricate objects and beautiful art styles that developed during the Viking Age. Beginning with an introduction to the geographical and historical background of Viking culture, author James Graham-Campbell chronicles the six main styles of Viking art, examining how they emerged and interacted with one another, as well as how the religious shift from paganism to Christianity impacted Viking art and its legacy. More than 200 high-quality illustrations depict everything from delicate metalwork, elaborate wood carvings, ornate weapons, and fine jewelry to grand ships, the Gotland picture stones, and archaeological traces left by the Vikings around the Western world. Now revised and updated with recent archaeological discoveries, Viking Art is a perfect guide—including a timeline and maps—for all those interested in the arts of this vibrant and fascinating culture.

Latin American Art Since 1900 (Third) (World of Art) Edward Lucie-Smith,2020-04-14 An extraordinary synthesis of more than a century's worth of art across Central and South America, Latin American Art Since 1900 covers everyone from popular figures such as Diego Rivera and Frida Kahlo, to a wide range of other artists who are less well-known outside Latin America. In this classic survey, now updated with full-color images throughout, Edward Lucie-Smith introduces the art of Latin America from 1900 to the present day. Lucie-Smith examines major artists such as Diego Rivera and Frida Kahlo, as

well as dozens of less familiar Latin American artists and exiled artists from Europe and the United States who spent their lives in South America, such as Leonora Carrington. The author explains the political context for artistic development and sets the works in national, cultural, and international frameworks. Featured in this book are the artists who have searched for indigenous roots and local tradition; explored abstraction, expressionism, and new media; entered into dialogue with European and North American movements, while insisting on reaching a wide, popular audience for their work; and created an energetic, innovative, and varied art scene across the South American continent. With a new chapter that extends the discussion into the twenty-first century, a constant theme of *Latin American Art Since 1960* is the embrace of the experimental and the new by artists across Latin America.

*The Contingent Object of Contemporary Art* Martha Buskirk, 2005-02-18 An exploration of transformations in the nature of the art object and artistic authorship in the last four decades. In this book, Martha Buskirk addresses the interesting fact that since the early 1960s, almost anything can and has been called art. Among other practices, contemporary artists have employed mass-produced elements, impermanent materials, and appropriated imagery, have incorporated performance and video, and have created works through instructions carried out by others. Furthermore, works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent. Buskirk begins with questions of authorship raised by minimalists' use of industrial materials and methods, including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists' works. Examining recent examples of appropriation, she finds precedents in pop art and the early twentieth-century readymade and explores the intersection of contemporary artistic copying and the system of copyrights, trademarks, and brand names characteristic of other forms of commodity production. She also investigates the ways that connections between work and context have transformed art and institutional conventions, the impact of new materials on definitions of medium, the role of the document as both primary and secondary object, and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art. Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s. She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself. She uses her discussion of the readymade and conceptual art to explore broader issues of authorship, reproduction, context, and temporality.

**Art Since 1989 (World of Art)** Kelly Grovier, 2015-12-07 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.

After Art David Joselit, 2013 How digital networks are transforming art and architecture Art as we know it is dramatically changing, but popular and critical responses lag behind. In this trenchant illustrated essay, David Joselit describes how art and architecture are being transformed in the age of Google. Under the dual pressures of digital technology, which allows images to be reformatted and disseminated effortlessly, and the exponential acceleration of cultural exchange enabled by globalization, artists and architects are emphasizing networks as never before. Some of the most interesting contemporary work in both fields is now based on visualizing patterns of dissemination after objects and structures are produced, and after they enter into, and even establish, diverse networks. Behaving like human search engines, artists and architects sort, capture, and reformat existing content. Works of art crystallize out of populations of images, and buildings emerge out of the dynamics of the circulation patterns they will house. Examining the work of architectural firms such as OMA, Reiser + Umemoto, and Foreign Office, as well as the art of Matthew Barney, Ai Weiwei, Sherrie Levine, and many others, *After Art* provides a compelling and original theory of art and architecture in the age of global networks.

What Was Contemporary Art? Richard Meyer, 2013 Contemporary art in the early twenty-first century is often discussed as though it were a radically new phenomenon unmoored from history. Yet all works of art were once contemporary to the artist and culture that produced them. In *What Was Contemporary Art?* Richard Meyer reclaims the contemporary from historical amnesia, exploring episodes in the study, exhibition, and reception of early twentieth-century art and visual culture.

Art in California Jenni Sorkin, 2021-09-16 An introduction to the rich and diverse art of California, this book highlights its distinctive role in the history of American art, from early-20th-century photography to Chicana mural painting, the Fiber Art Movement and beyond. Shaped by a compelling network of geopolitical influences including waves of migration and exchange from the Pacific Rim and Mexico, the influx of African Americans immediately after World War II, and global immigration after quotas were lifted in the 1960s, California is a centre of artistic activity whose influence extends far beyond its physical boundaries. Furthermore, California was at the forefront of radical developments in artistic culture, most notably conceptual art and feminism, and its education system continues to nurture and encourage avant-garde creativity.

Organized chronologically and thematically with illustrations throughout, this attractive study stands as an important reassessment of California's contribution to modern and contemporary art in the United States and globally.

**Move** Susan Leigh Foster, André Lepecki, Peggy Phelan, 2010 Published on the occasion of the exhibition *Move: Choreographing You*, Hayward Gallery, London, 13 October 2010-9 January 2011; Haus der Kunst, Munich, 10 February-15 May 2011; Kunstsammlung Nordrhein-Westfalen, Deusseldorf, 16 July-25 September 2011.--T.p. verso.

*After Modern Art 1945-2000* David Hopkins, 2000-09-14 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.

*A Companion to Contemporary Art Since 1945* Amelia Jones, 2009-02-09 *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.

**Topics in American Art Since 1945** Lawrence Alloway, 1975-01-01

**One Place after Another** Miwon Kwon, 2004-02-27 A critical history of site-specific art since the late 1960s. Site-specific art emerged in the late 1960s in reaction to the growing commodification of art and the prevailing ideals of art's autonomy and universality. Throughout the 1970s and 1980s, as site-specific art intersected with land art, process art, performance art, conceptual art, installation art, institutional critique, community-based art, and public art, its creators insisted on the inseparability of the work and its context. In recent years, however, the presumption of unrepeatability and immobility encapsulated in Richard Serra's famous dictum to remove the work is to destroy the work is being challenged by new models of site specificity and changes in institutional and market forces. *One Place after Another* offers a critical history of site-specific art since the late 1960s and a theoretical framework for examining the rhetoric of aesthetic vanguardism and political progressivism associated with its many permutations. Informed by urban theory, postmodernist criticism in art and

architecture, and debates concerning identity politics and the public sphere, the book addresses the siting of art as more than an artistic problem. It examines site specificity as a complex cipher of the unstable relationship between location and identity in the era of late capitalism. The book addresses the work of, among others, John Ahearn, Mark Dion, Andrea Fraser, Donald Judd, Renee Green, Suzanne Lacy, Inigo Manglano-Ovalle, Richard Serra, Mierle Laderman Ukeles, and Fred Wilson.

**Performance** RoseLee Goldberg, 2004 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.

**Beyond the Dream Syndicate** Branden Wayne Joseph, 2011 Examining Tony Conrad's collaborative interactions as a guiding thread by which to investigate the contiguous networks and discursive interconnections in 1960s art. Tony Conrad has significantly influenced cultural developments from minimalism to underground film, concept art, postmodern appropriation, and the most sophisticated rock and roll. Creator of the structural film, *The Flicker*, collaborator on Jack Smith's *Flaming Creatures* and *Normal Love*, follower of Henry Flynt's radical anti-art, member of the Theatre of Eternal Music and the first incarnation of *The Velvet Underground*, and early associate of Mike Kelley, Tony Oursler, and Cindy Sherman, Conrad has eluded canonic histories. Yet *Beyond the Dream Syndicate* does not claim Conrad as a major but under-recognized figure. Neither monograph nor social history, the book takes Conrad's collaborative interactions as a guiding thread by which to investigate the contiguous networks and discursive interconnections in 1960s art. Such an approach simultaneously illuminates and estranges current understandings of the period, redrawing the map across medium and stylistic boundaries to reveal a constitutive hybridization at the base of the decade's artistic development. This exploration of Conrad and his milieu goes beyond the presentation of a relatively overlooked oeuvre to chart multiple, contestatory regimes of power simultaneously in play during the pivotal moment of the 1960s. From the sovereign authority invoked by Young's music, to the paranoiac politics of Flynt, to the immanent control modeled by Conrad's films, each avant-garde project examined reveals an investment within a particular structure of power and resistance, providing a glimpse into the diversity of the artistic and political stakes that continue to define our time.

**Performance** Roselee Goldberg, 1998-10-15 Illustrated survey of performance from the 1960s to the present ... features sections on politics; theater, music, and opera; the body; identity; feminism and multiculturalism; new dance; the spoken word; video; rock and roll; and much more. Artists' biographies, a chronology, and a bibliography are included ... 332 illustrations, including 123 plates in full color--Cover.

**The Studio** Jens Hoffmann, 2012-03-02 The evolution of studio—and “post-studio”—practice over the last half century. With the emergence of conceptual art in the mid-1960s, the traditional notion of the studio became at least partly obsolete. Other sites emerged for the generation of art, leading to the idea of “post-studio practice.” But the studio never went away; it



was continually reinvented in response to new realities. This collection, expanding on current critical interest in issues of production and situation, looks at the evolution of studio—and “post-studio”—practice over the last half century. In recent decades many artists have turned their studios into offices from which they organize a multiplicity of operations and interactions. Others use the studio as a quasi-exhibition space, or work on a laptop computer—mobile, flexible, and ready to follow the next commission. Among the topics surveyed here are the changing portrayal and experience of the artist's role since 1960; the diversity of current studio and post-studio practice; the critical strategies of artists who have used the studio situation as the subject or point of origin for their work; the insights to be gained from archival studio projects; and the expanded field of production that arises from responding to new conditions in the world outside the studio. The essays and artists' statements in this volume explore these questions with a focus on examining the studio's transition from a workshop for physical production to a space with potential for multiple forms of creation and participation.

**Art and Politics** Claudia Mesch, 2014-10-10 Contemporary art is increasingly concerned with swaying the opinions of its viewer. To do so, the art employs various strategies to convey a political message. This book provides readers with the tools to decode and appreciate political art, a crucial and understudied direction in post-war art. From the postwar works of Pablo Picasso and Alexander Deineka to the Border Film Project and web-based works of Beatriz da Costa, *Art and Politics: a Small History of Art for Social Change after 1945* considers how artists visual or otherwise have engaged with major political and grassroots movements, particularly after 1960. With its broad definition of the political, this book features chapters on postcolonialism, feminism, the anti-war movement, environmentalism, gay rights and anti-globalization. It charts how individual artworks reverberated with enormous ideological shifts. While emphasizing the West, *Art and Politics* takes global developments into account as well - looking at art production practiced by postcolonial African, Latin American and Middle Eastern artists. Its case-study approach to the subject provides the reader with an overview of a most complex subject. This book will also challenge its readers to consider often devalued and marginalised political artworks as properly part of the history of modern and contemporary art.

**Performing Endurance** Lara Shalson, 2018-10-18 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.

*Readings in American Art, 1900-1975*, 1975 First edition has title: *Readings in American art since 1900*.

**Theories and Documents of Contemporary Art** Kristine Stiles, 1996 Enth. u. a.: S. 74: Concrete art (1936-49) / Max Bill. - S. 74-77: The mathematical approach in contemporary art (1949) / Max Bill. - S. 301-304: Dieter Roth.

*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* Michael Archer, 2002 Eksempler på kunstretninger fra 60'erne til 90'erne, f.eks. popkunst, minimal art, performance, konceptkunst, land art, body art og installationskunst

*The Return of the Real* Hal Foster, 1996-09-25 In *The Return of the Real* Hal Foster discusses the development of art and theory since 1960, and reorders the relation between prewar and postwar avant-gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant-garde returns to us from the future, repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of progressive culture that is pervasive today. After the models of art-as-text in the 1970s and art-as-simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real—to art and theory grounded in the materiality of actual bodies and social sites. If *The Return of the Real* begins with a new narrative of the historical avant-gard, it concludes with an original reading of this contemporary situation—and what it portends for future practices of art and theory, culture and politics.

**Art Since 1960 3rd Edition** Michael Archer, 2014-10-28 “A welcome publication covering a period in art history not yet properly documented.” —Choice 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. Extensively revised and expanded since it was first published, Michael Archer’s acclaimed book is brought fully up to date in this third edition. A completely new section maps the developments in contemporary art since 2000, ensuring that the book remains an indispensable source of information on the evolution of art over the past five-and-a-half decades.

**Das achte Feld** Frank Wagner, Kasper König, Julia Friedrich, 2006 Featuring works by approximately seventy internationally known artists, *The Eighth Square* directs a new and alert gaze at art, sizing up historical and social developments. For the first time, not only is a lot of room given to all of the facets of drag, gender, queerness, and transsexuality—but, most especially, they are allowed to be erotic.

*Art Since 1900* Hal Foster, Rosalind E. Krauss, Yve-Alain Bois, B. H. D. Buchloh, David Joselit, 2016 Groundbreaking in both its content and its presentation, *Art Since 1900* has been hailed as a landmark study in the history of art. Conceived by some of the most influential art historians of our time, this extraordinary book has now been revised, expanded and brought right up to date to include the latest developments in the study and practice of art. It provides the most comprehensive critical history of art in the twentieth and twenty-first centuries ever published. With a clear year-by-year structure, the authors present 130 articles, each focusing on a crucial event - such as the creation of a seminal work, the publication of an important text, or the opening of a major exhibition - to tell the myriad stories of art from 1900 to the present. All the key turning-points and breakthroughs of modernism and postmodernism are explored in depth, as are the frequent antimodernist

reactions that proposed alternative visions. This third edition includes a new introduction on the impact of globalization, as well as essays on the development of Synthetic Cubism, early avant-garde film, Brazilian modernism, postmodern architecture, Moscow conceptualism, queer art, South African photography, and the rise of the new museum of art. The book's flexible structure and extensive cross-referencing enable readers to plot their own course through the century and to follow any one of the many narratives that unfold, be it the history of a medium such as painting, the development of art in a particular country, the influence of a movement such as Surrealism, or the emergence of a stylistic or conceptual body of work such as abstraction or minimalism. Illustrating the text are reproductions of almost eight hundred of the canonical (and anti-canonical) works of the century. A five-part introduction sets out the methodologies that govern the discipline of art history, informing and enhancing the reader's understanding of its practice today. Two roundtable discussions consider some of the questions raised by the preceding decades and look ahead to the future. Background information on key events, places and people is provided in boxes throughout, while a glossary, full bibliography and list of websites add to the reference value of this outstanding volume. Acclaimed as the definitive work on the subject, *Art Since 1900* is essential reading for anyone seeking to understand the complexities of art in the modern age.

**Performance Art in Eastern Europe Since 1960** Amy Bryzgel, 2017 This volume presents the first comprehensive academic study of the history and development of performance art in the former communist countries of Central, Eastern and Southeastern Europe since the 1960s. Covering 21 countries and more than 250 artists, this text demonstrates the manner in which performance art in the region developed concurrently with the genre in the West, highlighting the unique contributions of Eastern European artists to the genre. It offers a comparative study of the genre of performance art in countries and cities across the region, examining the manner in which artists addressed issues such as the body, gender, politics and identity, and institutional critique. As the first comprehensive history of the subject, this text is essential for those in the field of performance studies, or those researching contemporary Eastern European art. It will also be of interest to those in Slavic studies, art history and visual culture.

Scottish Art since 1960 Craig Richardson, 2017-07-05 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.

**Artists, Critics, Context** Paul F. Fabozzi, 2002 Artists, Critics, Context is an anthology of readings on American art and culture that begins in the 1940s with Abstract Expressionism and the Cold War and ends in the 1990s with the ubiquity of video installations and the broad cultural changes arising from technological developments in telecommunications and biotechnology.--Preface pg. ix.

*Mirrors and Windows* John Szarkowski, 1980

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