

# Art Since 1960 World Of Art

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The significance of the 1960s art was further re-enforced during the 70s art and the birth of the important movements such as Feminist art and the Black art movement. Due to its turbulent political and social events, 1960s art is seen as a cut-off period when modern art ends and contemporary art production begins.

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Since the practice of contemporary art started shaping itself in the mid-1960s, and since its institutions and strategies became entrenched over the subsequent 40 years, it has not changed its nature in any fundamental way. The most visible change in the last decade has been the art world's opening up to new geographic and cultural territories.

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"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

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timeline and bibliography, Art Since 1960 is an indispensable source of information on the evolution of art over the past four decades."-- Back Cover

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

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.

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



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the nineties.

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.

A provocative history of live art traces the precedents of contemporary multi-media events to Bauhaus experimentalism and surveys the Futurists' manifesto-

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like events, the Dadaists' cabarets, and later "happenings" and "spectacles."

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.

He delivered the lectures, edited and reproduced here with their illustrations, to overflowing crowds at the National Gallery of Art in Washington in the spring of 2003, just months before his death. With brilliance, passion, and humor, Varnedoe addresses the skeptical attitudes and misunderstandings that we often bring to our experience of abstract art. Resisting grand generalizations, he makes a deliberate and scholarly case for abstraction--showing us that more than just pure looking is necessary to understand the self-made symbolic language of abstract art. Proceeding decade by decade, he brings alive the history and biography that inform the art while also challenging the received wisdom about distinctions between abstraction and representation, modernism and postmodernism, and minimalism and pop.

A groundbreaking introduction to the contemporary art of central and Eastern Europe, this wide-ranging study explores painting, sculpture, photography,

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performance, and conceptual work. In this pathbreaking 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. This generously illustrated overview explores the richness of this region's artists' singular contribution to recent art history. Tracing art-historical changes from 1950 to now, 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. *Central and Eastern European Art Since 1950* is a comprehensive, transnational survey of the major movements of art from this region.

This eye-popping book offers a visual history of the psychedelic sensibility. In popculture, 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 OpArtists. The psychedelic sensibility didn't die at the end of the 1960s; Psychedelic traces it through the day-glo colors of painters Peter Saul,

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Alex Grey, and Kenny Scharf, the pill and hempleaf 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.

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