

NEO-DADA
REDEFINING ART
1958-62

Neo Dada Redefining Art 1958 1962

Robert Craig Bunch



Neo Dada Redefining Art 1958 1962:

Neo-Dada Susan Hapgood,1994 The ironic wit the challenging images and the experimental methods of the renegade artists of the late 1950s and early 1960s are closely examined offering a fresh view of the many manifestations of the art that was once considered a movement The works of the original Dadaists Marcel Duchamp and Kurt Schwitters are introduced as the main influences on the younger artists own readymades found objects detritus environmental and performance pieces The diverse works of Arman Jasper Johns Allan Kaprow Robert Rauschenberg Jean Tinguely among others are discussed linking the previously unconnected movements of Pop Art Fluxus and Nouveau Realisme in the first catalogue to focus on this powerful and provocative phenomenon **Neo-Dada** Susan Hapgood,1994-01-01 *Choreography, Visual Art and Experimental Composition 1950s-1970s* Erin Brannigan,2022-03-29 Winner of the 2023 Selma Jeanne Cohen Prize in Dance Aesthetics The American Society for Aesthetics This book traces the history of engagements between dance and the visual arts in the mid twentieth century and provides a backdrop for the emerging field of contemporary intermedial art practice Exploring the disciplinary identity of dance in dialogue with the visual arts this book unpacks how compositional methods that were dance based informed visual art contexts The book provokes fresh consideration of the entangled relationship between and historiographic significance of visual arts and dance by exploring movements in history that dance has been traditionally mapped to Neo Avant Garde Neo Dada Conceptual art Postmodernism and Performance Art and the specific practices and innovations from key people in the field like John Cage Anna Halprin and Robert Rauschenberg This book also employs a series of historical and critical case studies which show how compositional approaches from dance breath weight tone energy informed the emergence of the intermedial Ultimately this book shows how dance and choreography have played an important role in shaping visual arts culture and enables the re imagination of current art practices through the use of choreographic tools This unique and timely offering is important reading for those studying and researching in visual and fine arts performance history and theory dance practice and dance studies as well as those working within the fields of dance and visual art Chapter 1 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license available at <http://www.taylorfrancis.com> **Shock and the Senseless in Dada and Fluxus** Dorothée Brill,2010 A groundbreaking analysis of two movements of the historical avant garde **The Artwork of Gerhard Richter** Darryn Ansted,2017-07-05 By uniquely treating Gerhard Richter s entire oeuvre as a single subject Darryn Ansted combines research into Richter s first art career as a socialist realist with study of his subsequent decisions as a significant contemporary artist Analysis of Richter s East German murals early work lesser known paintings and destroyed and unfinished pieces buttress this major re evaluation of Richter s other well known but little understood paintings By placing the reader in the artist s studio and examining not only the paintings but the fraught and surprising decisions behind their production Richter s methodology is deftly revealed here as one of profound yet

troubled reflection on the shifting identity culture and ideology of his period This rethinking of Richter's oeuvre is informed by salient analyses of influential theorists ranging from Theodor Adorno to Slavoj Žižek as throughout meticulous visual analysis of Richter's changing aesthetic strategies shows how he persistently attempts to retrace the border between an objective reality structured by ideology and his subjective experience as a contemporary painter in the studio Its innovative combination of historical accuracy philosophical depth and astute visual analysis will make this an indispensable guide for both new audiences and established scholars of Richter's painting

Neo-Dada Susan Hapgood, 1994

The Experimenters Eva Díaz, 2014-12-25 In the years immediately following World War II Black Mountain College an unaccredited school in rural Appalachia became a vital hub of cultural innovation Practically every major artistic figure of the mid twentieth century spent some time there Merce Cunningham Ray Johnson Franz Kline Willem and Elaine de Kooning Robert Motherwell Robert Rauschenberg Dorothea Rockburne Aaron Siskind Cy Twombly the list goes on and on Yet scholars have tended to view these artists time at the College as little more than prologue a step on their way to greatness With *The Experimenters* Eva Díaz reveals the importance of Black Mountain College and especially of three key teachers Josef Albers John Cage and R Buckminster Fuller to be much greater than that Díaz's focus is on experimentation Albers Cage and Fuller she shows taught new models of art making that favored testing procedures rather than personal expression These methodologies represented incipient directions for postwar art practice elements of which would be sampled and often wholly adopted by Black Mountain students and subsequent practitioners The resulting works which interrelate art and life in a way that imbues these projects with crucial relevance not only reconfigured the relationships among chance order and design they helped redefine what artistic practice was and could be for future generations Offering a bold compelling new angle on some of the most widely studied creative figures of modern times *The Experimenters* does nothing less than rewrite the story of art in the mid twentieth century

Avant-garde Performance Günter Berghaus, 2017-09-16 How did the concept of the avant garde come into existence How did it impact on the performing arts How did the avant garde challenge the artistic establishment and avoid the pull of commercial theatre gallery and concert hall circuits How did performance artists respond to new technological developments Placing key figures and performances in their historical social and aesthetic context Günter Berghaus offers an accessible introduction to post war avant garde performance Written in a clear engaging style and supported by text boxes and illustrations throughout this volume explains the complex ideas behind avant garde art and evocatively brings to life the work of some of its most influential performance artists Covering hot topics such as multi media and body art performances this text is essential reading for students of theatre studies and performance

Gods in America Charles L. Cohen, Ronald L. Numbers, 2013-09-19 Religious pluralism has characterized America almost from its seventeenth century inception but the past half century or so has witnessed wholesale changes in the religious landscape *Gods in America* brings together leading scholars from a variety of disciplines to explain the historical roots of

these phenomena and assess their impact on modern American society *Freedom Is, Freedom Ain't* Scott Saul, 2009-06-30

In the long decade between the mid fifties and the late sixties jazz was changing more than its sound The age of Max Roach's *Freedom Now Suite* John Coltrane's *A Love Supreme* and Charles Mingus's *The Black Saint and the Sinner Lady* was a time when jazz became both newly militant and newly seductive its example powerfully shaping the social dramas of the Civil Rights movement the Black Power movement and the counterculture *Freedom Is Freedom Ain't* is the first book to tell the broader story of this period in jazz and American history **Dance, Performance and Visual Art** Linda E. Dankworth, Henia Rottenberg, Deborah Williams, 2024-10-27 This collection presents a selection of essays written from a point of view that has dance movement or performance at its centre and examines the intellectual and material relationship to the art form from which they are conceived The themes that emerge from the authors contributions signify a desire to explore individual techniques in making art or unravelling the techniques of others within the composition of visual art and its contemporary movement language Similarly textual and pictorial representations depict both antiquated and modern art and all their social aspects of human life Digitization also remains a strong focus in both dance and its representation in performance contexts and place in social constructs of societies **New Tendencies** Armin Medosch, 2022-11-01 An account of a major international art movement originating in the former Yugoslavia in the 1960s which anticipated key aspects of information aesthetics New Tendencies a nonaligned modernist art movement emerged in the early 1960s in the former Yugoslavia a nonaligned country It represented a new sensibility rejecting both Abstract Expressionism and socialist realism in an attempt to formulate an art adequate to the age of advanced mass production In this book Armin Medosch examines the development of New Tendencies as a major international art movement in the context of social political and technological history Doing so he traces concurrent paradigm shifts the change from Fordism the political economy of mass production and consumption to the information society and the change from postwar modernism to dematerialized postmodern art practices Medosch explains that New Tendencies rather than opposing the forces of technology as most artists and intellectuals of the time did imagined the rapid advance of technology to be a springboard into a future beyond alienation and oppression Works by New Tendencies cast the viewer as coproducer abolishing the idea of artist as creative genius and replacing it with the notion of the visual researcher In 1968 and 1969 the group actively turned to the computer as a medium of visual research anticipating new media and digital art Medosch discusses modernization in then Yugoslavia and other nations on the periphery looks in detail at New Tendencies five major exhibitions in Zagreb the capital of Croatia and considers such topics as the group's relation to science the changing relationship of manual and intellectual labor New Tendencies in the international art market their engagement with computer art and the group's eventual eclipse by other new art practices including conceptualism land art and *arte povera* Numerous illustrations document New Tendencies works and exhibitions **The ^AOxford Handbook of Screendance Studies** Douglas Rosenberg, 2016-06-03 The Oxford

Handbook of Screendance Studies offers a full overview of the histories practices and critical and theoretical foundations of the rapidly changing landscape of screendance Drawing on their practices technologies theories and philosophies scholars from the fields of dance performance visual art cinema and media arts articulate the practice of screendance as an interdisciplinary hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation

The Art of Found Objects Robert Craig Bunch,2016-10-06 In this first book of interviews with visual artists from across Texas more than sixty artists reflect on topics from formative influences and inspirations to their common engagement with found materials Beyond the art itself no source is more primary to understanding art and artist than the artist s own words After all who can speak with more authority about the artist s influences motivations methods philosophies and creations Since 2010 Robert Craig Bunch has interviewed sixty four of Texas finest artists who have responded with honesty clarity and naturally great insight into their own work None of these interviews has been previously published even in part Incorporating a striking full color illustration of each artist s work these absorbing self examinations will stand collectively as a reference of lasting value

State of Mind Constance M. Lewallen,Karen Moss,2011-10 State of Mind the lavishly illustrated companion book to the exhibition of the same name investigates California s vital contributions to Conceptual art in particular work that emerged in the late 1960s among scattered groups of young artists The essays reveal connections between the northern and southern California Conceptual art scenes and argue that Conceptualism s experimental practices and an array of then new media performance site specific installations film and video mail art and artists publications continue to exert an enormous influence on the artists working today

Radical Dreams Elliott H. King,Abigail Susik,2022-03-17 Surrealism is widely thought of as an artistic movement that flourished in Europe between the two world wars However during the 1960s 70s and 80s diverse radical affinity groups underground subcultures and student protest movements proclaimed their connections to surrealism Radical Dreams argues that surrealism was more than an avant garde art movement it was a living current of anti authoritarian resistance Featuring perspectives from scholars across the humanities and distinctively from contemporary surrealist practitioners this volume examines surrealism s role in postwar oppositional cultures It demonstrates how surrealism s committed engagement extends beyond the parameters of an artistic style or historical period with chapters devoted to Afrosurrealism Ted Joans punk the Situationist International the student protests of May 68 and other topics Privileging interdisciplinary transhistorical and material culture approaches contributors address surrealism s interaction with New Left politics protest movements the sexual revolution psychedelia and other subcultural trends around the globe A revelatory work Radical Dreams definitively shows that the surrealist movement was synonymous with cultural and political radicalism It will be especially valuable to those interested in the avant garde contemporary art and radical social movements In addition to the editors the contributors to this volume include Mikkel Bolt Rasmussen Jonathan P Eburne David Hopkins Claire Howard Michael L wy Alyce Mahon Gavin Parkinson Gr gory Pierrot Penelope Rosemont Ron Sakolsky Marie Arleth

Skov Ryan Standfest and Sandra Zalman *Neo-Avant-Garde* ,2016-08-01 The neo avant garde of the 1950s 60s and 70s is due for a thoroughgoing reassessment This collection of essays represents the first full scale attempt to deal with the concept from an interdisciplinary standpoint A number of essays in this book concentrate on fine art particularly painting and sculpture thereby adding significantly to the growing art historical literature in the field but a number of the contributions also focus on poetry performance theatre film architecture and music Given that there are also major essays here dealing with geographical blindspots in current neo avant garde studies with thematic issues such as art s entanglement with gender mass culture and politics with key neo avant garde publications and with the purely theoretical problems attaching to the theorisation of the topic this collection offers a multi dimensional approach to the subject which is noticeably lacking elsewhere Taken together these essays represent a consolidated attempt at re thinking the cultural logic of the immediate post World War II period "Art and Visual Culture on the French Riviera, 1956?971 " Rosemary O'Neill,2017-07-05 The Riviera in the 1950s and 1960s was culturally rich with modernist icons such as Matisse and Picasso in residence but also a burgeoning tourist culture that established the C d Azur as a center of indigenous artists associated with Nouveau R isme Fluxus and Supports Surfaces emerged under the mantle of the Ecole de Nice Drawing on the primary sources and little known publications generated during the period from museum archives collections in the region and privately owned archives this study integrates material published in monographic studies of individuals and art movements to offer the first in depth study of this important movement in twentieth century art The author situates the work of the Ecole de Nice within the broader social currents that are so important in contextualizing this phenomenon within this internal region of France and underscores why this work was so significant at this historical moment within the context of the broader European art scene and contemporary American art with which it shared affinities Despite their stylistic differences and associations with groups that are generally considered distinct O Neill discloses that these artists shared conceptual affinities theatrical modes of presentation based on appropriation use of the ready made and a determination to counter style driven painting associated with the postwar Ecole de Paris Art and Visual Culture on the Riviera 1956 1971 suggests that the emergence of an Ecole de Nice internally eroded the dominance of Paris as the national standard at this moment of French decentralization efforts and that these artists fostered a model of aesthetic pluralism that remained locally distinct yet fully engaged with international vanguard trends of the 1960s *Junk* Gillian Whiteley,2010-11-30 Trash garbage rubbish dross and detritus in this enjoyably radical exploration of Junk Gillian Whiteley rethinks art s historical and present appropriation of junk within our eco conscious and globalised culture She does this through an illustrated exploration of particular materials key moments and locations and the telling of a panoply of trash narratives Found and ephemeral materials are primarily associated with assemblage object based practices which emerged in the mid 1950s and culminated in the seminal exhibition The Art of Assemblage in New York in 1961 With its deployment of the discarded and the filthy Whiteley argues assemblage has been

viewed as a disruptive transgressive artform that engaged with narratives of social and political dissent often in the face of modernist condemnation as worthless kitsch In the Sixties parallel techniques flourished in Western Europe the US and Australia but the idiom of assemblage and the re use of found materials and objects with artist as bricoleur is just as prevalent now This is a timely book that uncovers the etymology of waste and the cultures of disposability within these economies of wealth Scansion in Psychoanalysis and Art Vanessa Sinclair, 2020-11-16 Scansion in Psychoanalysis and Art examines a strain of artists spanning more than a century beginning at the dawn of photography and culminating in the discussion of contemporary artists to illustrate various psychoanalytic concepts by examining artists working in a multitude of media Drawing on the theories of Sigmund Freud who applied psychoanalytic methods to art and literature to decipher the meaning and intention of the creator as well as Jacques Lacan's dissemination of scansion as a powerful disruption of narrative the book explores examples of the long and rich relationship between psychoanalysis and the fine arts Whilst guiding readers through the different artists and their artforms from painting and music to poetry collage photography film performance art technology and body modification Sinclair interrogates scansion as a generative process often inherent of the act of creation itself This is an intriguing book for psychoanalysts psychologists and creative arts therapists who wish to explore the generative potential of scansion and the relationship between psychoanalysis and the arts as well as for artists and art historians interested in a psychoanalytic view of these processes

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