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# **New Art In The 60s And 70s Redefining Reality**

**Claudia Calirman** 

#### **New Art In The 60s And 70s Redefining Reality:**

New Art in the 60s and 70s Anne Rorimer, 2001 Provides a richly illustrated study of developments in conceptual art during the late 1960s and 1970s describing the use of alternative media and procedures examining the cultural political and social context of the art and analyzing the work of Sol LeWitt Bruce Nauman Robert Smithson Eleonor Antin Jasper Johns Robert Rauschenberg and other notable artists Mainframe Experimentalism Hannah Higgins, Douglas Kahn, 2023-09-01 Mainframe Experimentalism challenges the conventional wisdom that the digital arts arose out of Silicon Valley's technological revolutions in the 1970s In fact in the 1960s a diverse array of artists musicians poets writers and filmmakers around the world were engaging with mainframe and mini computers to create innovative new artworks that contradict the stereotypes of computer art Juxtaposing the original works alongside scholarly contributions by well established and emerging scholars from several disciplines Mainframe Experimentalism demonstrates that the radical and experimental aesthetics and political and cultural engagements of early digital art stand as precursors for the mobility among technological platforms artistic forms and social sites that has become commonplace today Mainframe Experimentalism challenges the conventional wisdom that the digital arts arose out of Silicon Valley's technological revolutions in the 1970s In fact in the 1960s a diverse array of artists musicians poets writers and filmmakers ar When the Machine Made Art Grant D. Taylor, 2014-04-10 Considering how culturally indispensable digital technology is today it is ironic that computer generated art was attacked when it burst onto the scene in the early 1960s In fact no other twentieth century art form has elicited such a negative and hostile response When the Machine Made Art examines the cultural and critical response to computer art or what we refer to today as digital art Tracing the heated debates between art and science the societal anxiety over nascent computer technology and the myths and philosophies surrounding digital computation Taylor is able to identify the destabilizing forces that shape and eventually fragment the computer art movement Circulations in the Global History of Art Thomas DaCosta Kaufmann, Catherine Dossin, Béatrice Joyeux-Prunel, 2016-03-03 The project of global art history calls for balanced treatment of artifacts and a unified approach This volume emphasizes questions of transcultural encounters and exchanges as circulations It presents a strategy that highlights the processes and connections among cultures and also responds to the dynamics at work in the current globalized art world. The editors introduction provides an account of the historical background to this approach to global art history stresses the inseparable bond of theory and practice and suggests a revaluation of materialist historicism as an underlying premise Individual contributions to the book provide an overview of current reflection and research on issues of circulation in relation to global art history and the globalization of art past and present They offer a variety of methods and approaches to the treatment of different periods regions and objects surveying both questions of historiography and methodology and presenting individual case studies An Afterword by James Elkins gives a critique of the present project The book thus deliberately leaves discussion open inviting

Brazilian Art Under Dictatorship Claudia Calirman, 2012-05-28 After future responses to the large questions it poses the Brazilian military took power in a coup in 1964 many artists tried to distance themselves from politics others went into exile This book covers the most culturally repressive years of the regime from 1968 74 and looks at artists who found their own visual language of resistance outside government controlled cultural centers or the militant left Elissa Auther, Adam Lerner, 2012 Recovering the art and lifestyle of the counterculture in the American West in the 1960s Chronophobia Pamela M. Lee, 2004 An examination of the pervasive anxiety about and fixation with time seen and 70s in 1960s art **The Studio Reader** Mary Jane Jacob, Michelle Grabner, 2010-06-15 The image of a tortured genius working in near isolation has long dominated our conceptions of the artist's studio Examples abound think Jackson Pollock dripping resin on a cicada carcass in his shed in the Hamptons But times have changed ever since Andy Warhol declared his art space a factory artists have begun to envision themselves as the leaders of production teams and their sense of what it means to be in the studio has altered just as dramatically as their practices. The Studio Reader pulls back the curtain from the art world to reveal the real activities behind artistic production What does it mean to be in the studio What is the space of the studio in the artist's practice How do studios help artists envision their agency and beyond that their own lives This forward thinking anthology features an all star array of contributors ranging from Svetlana Alpers Bruce Nauman and Robert Storr to Daniel Buren Carolee Schneemann and Buzz Spector each of whom locates the studio both spatially and conceptually at the center of an art world that careens across institutions markets and disciplines A companion for anyone engaged with the spectacular sites of art at its making The Studio Reader reconsiders this crucial space as an actual way of being that illuminates our understanding of both artists and the world they inhabit **Documents of Doubt** Heather Diack, 2020-06-12 A major reassessment of photography s pivotal role in 1960s conceptual art Why do we continue to look to photographs for evidence despite our awareness of photography s potential for duplicity Documents of Doubt critically reassesses the truth claims surrounding photographs by looking at how conceptual artists creatively undermined them Studying the unique relationship between photography and conceptual art practices in the United States during the social and political instability of the late 1960s Heather Diack offers vital new perspectives on our post truth world and the importance of suspending easy conclusions in contemporary art Considering the work of four leading conceptual artists of the 1960s and 70s Diack looks at photographs as documents of doubt pushing the form beyond commonly assumed limits Through in depth and thorough reevaluations of early work by noted artists Mel Bochner Bruce Nauman Douglas Huebler and John Baldessari Diack advances the powerful thesis that photography provided a means of moving away from the object and toward performative effects playing a crucial role in the development of conceptual art as a medium of doubt and contingency Discussing how unexpected and contradictory meanings can exist in the guise of ordinary pictures Documents of Doubt offers evocative and original ideas on truth s connection to photography in the United States during the late 1960s and

how conceptual art from that period anticipated our current era of alternative facts in contemporary politics and culture After Modernist Painting Craig Staff, 2013-03-14 Painting has often been declared dead since the 1960s and yet it refuses to die Even the status and continued legitimacy of the medium has been repeatedly placed in question As such painting has had to continually redefine its own parameters and re negotiate for itself a critical position within a broader more discursive set of discourses Taking the American Clement Greenberg's Modernist Painting as a point of departure After Modernist Painting will be both a historical survey and a critical re evaluation of the contested and contingent nature of the medium of painting over the last 50 years Presenting the first critical account of painting rather than art generally this book provides a timely exploration of what has remained a persistent and protean medium Craig Staff focuses on certain developments including the relationship of painting to Conceptual Art and Minimalism the pronouncement of paintings alleged death its response to Installation Art's foregrounding of site how it was able to interpret ideas around appropriation simulation and hybridity and how today painting can be understood as both imaging and imagining the digital After Modernist Painting is an invaluable resource for those seeking to understand the themes and issues that have pertained to Psychical Realism Alexander painting within the context of postmodernism and contemporary artistic practice Streitberger, 2020-10-20 Comprehensive overview of a highly influential contemporary artists work Victor Burgin counts among the most versatile figures within art and visual culture since the late 1960s His artwork both connects with and reacts to minimalism conceptual art staged photography appropriation art video art and more recently computer based imaging As a scholar his thinking is informed by phenomenology semiotics poststructuralism feminist theory and psychoanalysis This monograph provides a comprehensive and unique overview of Victor Burgin's body of work over the past five decades Identifying the concept of psychical realism as an overarching umbrella term Alexander Streitberger traces back the artist s parallel unfolding of practice and theory while situating this process within various historical contexts and critical debates Five chapters link insightful case studies to key issues such as conceptual art and situational aesthetics the relationship between representation and politics postmodernist concepts of space and the digital environment of media images The book is richly illustrated and includes a sequence from the major work Dear Urania 2016 especially designed by the artist for this Monochrome Craig Staff, 2015-09-17 The monochrome a single colour of paint applied over the entirety of a canvas book remains one of the more contentious modernist artistic inventions But whilst the manufacture of these pictures of nothing was ostensibly straightforward their subsequent theorisation has been anything but More than a history Monochrome Darkness and Light in Contemporary Art is the first account of the monochrome's lively role in contemporary art Liberated from the burden of representation the monochrome first stood for emancipation an ideological and artistic impulse that characterised the avant garde of the early twentieth century Historically the monochrome embodied the most extreme form of abstraction and pure materiality Yet more recently adaptations of the art form have focused on a broader range of cultural

and interpretive contexts Provocative innovative and timely this book argues that the latest artistic strategies go beyond stylistic concerns and instead seek to re engage with ideas around authorship process and the conditions of the visible as they are given and understood through both light and darkness Discussing works by artists such as Katie Paterson Hiroshi Sugimoto Tom Friedman Bruno Jakob Sherrie Levine and Ceal Floyer the book shows that the debates around an artwork s form and its possibility for meaning that the monochrome first engendered remain very much alive in contemporary visual Contemporary Art and Classical Myth Jennie Hirsh, 2017-07-05 Contemporary art is deeply engaged with the subject of classical myth Yet within the literature on contemporary art little has been said about this provocative relationship Composed of fourteen original essays Contemporary Art and Classical Myth addresses this scholarly gap exploring and in large part establishing the multifaceted intersection of contemporary art and classical myth Moving beyond the notion of art as illustration the essays assembled here adopt a range of methodological frameworks from iconography to deconstruction and do so across an impressive range of artists and objects Francis Al s Ghada Amer Wim Delvoye Luciano Fabro Joanna Frueh Felix Gonzales Torres Duane Hanson Yayoi Kusama Roy Lichtenstein Kara Walker and an iconic photograph by Richard Drew subsequently entitled The Falling Man Arranged so as to highlight both thematic and structural affinities these essays manifest various aspects of the link between contemporary art and classical myth while offering novel insights into the artists and myths under consideration Some essays concentrate on single works as they relate to specific myths while others take a broader approach calling on myth as a means of grappling with dominant trends in contemporary art Poets For? Gerald L Bruns, 2012-06 Conceptions and practices of poetry change not only from time to time and from place to place but also from poet to poet This has never been more the case than in recent years Gerald Bruns s magisterial What Are Poets For explores typographical experiments that distribute letters randomly across a printed page sound tracks made of vocal and buccal noises and holographic poems that recompose themselves as one travels through their digital space Bruns surveys one word poems found texts and book length assemblies of disconnected phrases he even includes descriptions of poems that no one could possibly write but which are no less interesting or no less poetic for all of that The purpose of the book is to illuminate this strange poetic landscape spotlighting and describing such oddities as they appear anomalies that most contemporary poetry criticism ignores Naturally this breadth raises numerous philosophical questions that Bruns also addresses for example whether poetry should be responsible semantically ethically politically to anything outside itself whether it can be reduced to categories distinctions and the rule of identity and whether a particular poem can seem odd or strange when everything is an anomaly Perhaps our task is simply to learn like anthropologists how to inhabit such an anarchic world The poets taken up for study are among the most important and innovative in the late twentieth and early twenty first centuries John Ashbery Charles Bernstein Paul Celan Kenneth Goldsmith Lyn Hejinian Susan Howe Karen Mac Cormack Steve McCaffery John Matthias J H Prynne and Tom Raworth What Are Poets For is nothing less than a lucid

detailed study of some of the most intractable writings in contemporary poetry Billy Apple ®: Life/Work Christina Barton, 2020-11-12 Billy Apple born Barrie Bates in Auckland 1935 is New Zealand's most internationally significant living artist and a pioneer of pop and conceptual art At the Royal College of Art in London from 1959 62 Apple studied with key contemporaries notably David Hockney and staged one of the earliest solo exhibitions in the new pop art after changing his name in 1962 to Billy Apple In 1964 he moved to New York There he worked as an art director developed his art exhibited extensively with leading artists notably in the 1964 American Supermarket exhibition with Andy Warhol Jasper Johns and others and established one of the first alternative art spaces Apple which hosted some of the new ephemeral activities that enlivened the New York scene in the 1970s He returned to live in New Zealand in 1990 where he continues to produce his particular brand of conceptual art Apple s work is held in permanent collections from the Tate to the Philadelphia Museum of Art This is the first substantial book on Billy Apple s career Based on over a decade of research all over the world and unprecedented access to Apple s own archive Billy Apple Life Work chronicles an extraordinary sixty year career and the art scenes that have sustained it in London New York and Auckland The book includes more than 200 illustrations in colour with a generous selection of reproductions of Apple s works as well as other illustrative material **3D Warhol** Thomas Morgan Evans, 2017-02-28 Rain machines alarmed kosher pickle jars filled with gemstones replica corn flakes boxes disco decor time capsules art bombs birthday presents perfume bottles and floating silver pillows that are clouds paintings that are also films museum interventions collected and curated projects expanded performance environments holograms This is a book about the vast array of sculptural work made by Andy Warhol between 1954 and 1987 a period that begins long before the first Pop paintings and ends in the year of his death In 3D Warhol Thomas Morgan Evans argues that Warhol s engagement with sculpture and traditional notions of sculpture produced trespasses his sculptural work bisected the expectations allegiances and values within art historical and ultimately social sites of investitute or territories This groundbreaking original book brings to the forefront a major but overlooked aspect of Warhol's oeuvre providing an essential new perspective on the artist A Show of Hands Ileana Parvu, 2024-12-13 In contrast to the divide between conception and execution s legacy advocated by Anglo American artists in the second half of the 1960s this book reappraises conceptual art by examining it from the perspective of craft The emphasis on craft shifts the focus from the Western art system to its margins where creators were relegated to the status of mere artisans in the colonial context on the pretext that attaining that of artists was beyond their reach From this peripheral point of view the book shows that work carried out with artisanal means can lead to conceptual practice Moreover this shift in perspective provides a new understanding of several positions within conceptualism which ultimately appears as an ongoing reflection on the role of the hands making and craft Look inside

The synthetic proposition Nizan Shaked, 2017-06-13 The synthetic proposition examines the impact of Civil Rights Black Power the student feminist and sexual liberty movements on conceptualism and its legacies in the United States between the late 1960s and the 1990s It focuses on the turn to political reference in practices originally concerned with abstract ideas as articulated by Joseph Kosuth and traces key strategies in contemporary art to the reciprocal influences of conceptualism and identity politics movements that have so far been historicised as mutually exclusive The book demonstrates that while identity based strategies were particular their impact spread far beyond the individuals or communities that originated them It offers a study of Adrian Piper David Hammons Ren e Green Mary Kelly Martha Rosler Silvia Kolbowski Daniel Joseph Martinez Lorna Simpson Hans Haacke Andrea Fraser and Charles Gaines By turning to social issues these artists analysed the conventions of language photography moving image installation and display The Utopian Globalists Jonathan Harris, 2013-02-25 THE UTOPIAN GLOBALISTS Crossing continents historical periods and cultural genres Jonathan Harris skilfully traces the evolution of utopian ideals from early modernism to the spectacularised and biennialised or banalised as some would say contemporary art world of today Michael Asbury University of the Arts London The Utopian Globalists is the second in a trilogy of books by Jonathan Harris examining the contours forces materials and meanings of the global art world along with its contexts of emergence since the early twentieth century The first of the three studies Globalization and Contemporary Art Wiley Blackwell 2011 anatomized the global art system through an extensive anthology of over 30 essays contextualized through multiple thematic introductions The final book in the series Contemporary Art in a Globalized World forthcoming Wiley Blackwell combines the historical and contemporary perspectives of the first and second books in an account focused on the mediatizations shaping and representing contemporary art and its circuits of global production dissemination and consumption This innovative and revealing history examines artists whose work embodies notions of revolution and human social transformation The clearly structured historical narrative takes the reader on a cultural odyssey that begins with Vladimir Tatlin's constructivist model for a Monument to the Third International 1919 a statement of utopian globalist intent via Picasso s 1940s commitment to Soviet communism and John and Yoko s Montreal Bedin to what the author calls the late globalism of the Unilever Series at London's Tate Modern The book maps the ways artists and their work engaged with and offered commentary on modern spectacle in both capitalist and socialist modernism throughout the eras of the Russian Revolution the Cold War and the increasingly globalized world of the past 20 years In doing so Harris explores the idea that the utopian globalist lineage in art remains torn between its yearning for freedom and a deepening identification with spectacle as a media commodity to be traded and consumed Abstraction in Medieval Art Elina Gertsman, 2025-10-01 Abstraction haunts medieval art both withdrawing figuration and suggesting elusive presence How does it make or destroy meaning in the process Does it suggest the failure of figuration the faltering of iconography Does medieval abstraction function because it is imperfect incomplete and uncorrected and therefore cognitively visually demanding Is it conversely precisely about perfection To what extent is the abstract predicated on theorization of the unrepresentable and imperceptible Does medieval abstraction pit aesthetics against metaphysics or does it enrich it or frame

it or both Essays in this collection explore these and other questions that coalesce around three broad themes medieval abstraction as the untethering of the image from what it purports to represent abstraction as a vehicle for signification and abstraction as a form of figuration Contributors approach the concept of medieval abstraction from a multitude of perspectives formal semiotic iconographic material phenomenological epistemological

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