

THE RISE OF THE SIXTIES

THOMAS CROW



Rise Of The Sixties American And European Art In The Era Of Dialect 1955-1969

Thomas E. Crow



Rise Of The Sixties American And European Art In The Era Of Dibent 19551969:

The Rise of the Sixties Thomas Crow, Thomas E. Crow, 1996-04-01 One of Thomas Crow's most influential titles *The Rise of the Sixties* provides an overview of the major themes and figures in the 1960s art world. Presenting an international array of artists against the background of world culture, Crow portrays the ways in which the American art scene, including such key figures as Leo Castelli, Eva Hesse, Jasper Johns, Robert Morris, Robert Rauschenberg, Cy Twombly, and Andy Warhol, fit into the corresponding European and international movements of the time, among them Situationism, Conceptualism, Feminism, Environmentalism, and Op Art. Generously illustrated, the book encompasses all the major players in the art world of the 1960s and examines how they influenced and inspired one another while struggling to have an impact on a world preoccupied with social crisis. **BOOK JACKET** [The Rise of the Sixties](#) Thomas E. Crow, 2004 **The Rise of the Sixties**

Thomas E. Crow, 1996 The author examines here artists from Europe and America who worked through the civil rights movement, the Vietnam war, and the general social crises of the 1960s and explores the relationship between art and politics.

The Art of Return James Meyer, More than any other decade, the sixties capture our collective cultural imagination. And while many Americans can immediately imagine the sound of Martin Luther King Jr. declaring "I have a dream" or envision hippies placing flowers in gun barrels, the revolutionary sixties resonates around the world. China's communist government inaugurated a new cultural era; African nations won independence from colonial rule; and students across Europe took to the streets calling for an end to capitalism, imperialism, and the Vietnam War. In this innovative work, James Meyer turns to art, criticism, theory, memoir, and fiction to examine the fascination with the long sixties and contemporary expressions of these cultural memories across the globe. Meyer draws on a diverse range of cultural objects that reimagine this revolutionary era stretching from the 1950s to the 1970s, including reenactments of civil rights, antiwar, and feminist marches; paintings; sculptures; photographs; novels; and films. Many of these works were created by artists and writers born during the long Sixties who were driven to understand a monumental era that they missed. These cases show us that the past becomes significant only in relation to our present, and our remembered history never perfectly replicates time past. This, Meyer argues, is precisely what makes our contemporary attachment to the past so important: it provides us a critical opportunity to examine our own relationship to history, memory, and nostalgia. **Art of the Sixties** Crow, 1996-05 [Art of the Sixties](#) Hugh Adams, 1978

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