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This intelligently argued critical 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. Art Since 1960 covers the key movements and styles of the period, from Pop, Minimalism and Conceptualism to Arte Povera, land and environmental art, photorealism, performance and graffiti art.

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With a timeline that shows movements, key figures and important world events at a glance, and full bibliography, "Art Since 1960" provides a unique and indispensable overview and source of information on the evolution of art over the past four decades. 180 illus., 74 in color.

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Art today may seem perplexing at first with its divergent styles, forms, practices, media, and agendas. Michael Archer's intelligently argued survey is unique in revealing and making coherent sense of art practice from the past forty years Pop, Minimal, Conceptual, Land, Performance, Body, and Installation and myriad developments in the work of Warhol, Beuys, Bourgeois, and the many other ...

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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

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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.

How has art changed? | Frieze

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

"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

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

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

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everything one might wish to know about developments in art over the past 35 years. 170 illus. 45 in color.

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

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world panorama of art at the end of the century.

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

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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.

Al Filreis recasts 1960 as a turning point to offer a groundbreaking account of postwar culture. He examines an

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eclectic group of artistic, literary, and intellectual figures who strove to create a new language to reckon with the trauma of World War II and to imagine a new world.

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 itthrough the day-glo colors of painters Peter Saul, 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

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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

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cultural context.

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

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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.

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

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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.

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