

ART

AFTER MIDNIGHT

STEVEN HAGER

THE EAST VILLAGE SCENE



Art After Midnight The East Village Scene

Cynthia Carr



Art After Midnight The East Village Scene:

Art After Midnight Steven Hager, 1986-01-01 Drawing on personal interviews with many insiders this history is a trip through the clubs and galleries of New York's East Village art scene

Unpackaging Art of the 1980s Alison Pearlman, 2003-06-15 American art of the 1980s is as misunderstood as it is notorious Critics of the time feared that market hype and self promotion threatened the integrity of art They lashed out at contemporary art questioning the validity of particular media and methods and dividing the art into opposing camps While controversies have since subsided critics still view art of the 1980s as a stylistic battlefield Alison Pearlman rejects this picture which is truer of the period's criticism than of its art Pearlman reassesses the works and careers of six artists who became critics' biggest targets In each of three chapters she pairs two artists the critics viewed as emblematic of a given trend Julian Schnabel and David Salle in association with Neo Expressionism Jean Michel Basquiat and Keith Haring vis vis Graffiti Art and Peter Halley and Jeff Koons in relation to Simulationism Pearlman shows how all these artists shared important but unrecognized influences and approaches a crucial and overwhelming inheritance of 1960s and 1970s Conceptualism a Warholian understanding of public identity and a deliberate and nuanced use of past styles and media Through in depth discussions of works from Haring's body paintings of Grace Jones to Schnabel's movie Basquiat Pearlman demonstrates how these artists' interests exemplified a broader generational shift unrecognized by critics She sees this shift as starting not in the 1980s but in the mid 1970s when key developments in artistic style art world structures and consumer culture converged to radically alter the course of American art *Unpackaging Art of the 1980s* offers an innovative approach to one of the most significant yet least understood episodes in twentieth century art

American Graffiti Margo Thompson, 2015-09-15 The first appearances of graffiti tags signatures on New York City subway trains in the early 1970s were discarded as incidents of vandalism or the rough violent cries of the ignorant and impoverished However as the graffiti movement progressed and tags became more elaborate and ubiquitous genuine artists emerged whose unique creativity and unconventional media captured the attention of the world Featuring gallery and street works by several contributors to the graffiti scene this book offers insight into the lives of urban artists describes their relationship with the bourgeois art world and discusses their artistic motivation with unprecedented sensitivity

Art on the Block Ann Fensterstock, 2025-06-25 A fascinating tour of the last five decades of contemporary art in New York City showing how artists are catalysts of gentrification and how neighborhoods in turn shape their art with special insights into the work of artists such as Jean Michel Basquiat Cindy Sherman and Jeff Koons Stories of New York City's fabled art scene conjure up artists' lofts in SoHo studios in Brooklyn and block after block of galleries in Chelsea But today no artist can afford a SoHo loft Brooklyn has long gentrified and even the galleries of Chelsea are beginning to move on *Art on the Block* takes the reader on a journey through the neighborhoods that shape and are shaped by New York's ever evolving art world Based on interviews with over 150 gallery directors as well as the artists themselves art historian and

cultural commentator Ann Fensterstock explores the genesis expansion maturation and ultimate restless migration of the New York art world from one initially undiscovered neighborhood to the next Opening with the colonization of the desolate South Houston Industrial District in the late 1960s the book follows the art world's subsequent elopements to the East Village in the 80s Brooklyn in the mid 90s Chelsea at the beginning of the new millennium and most recently to the Lower East Side With a look to the newest neighborhoods that artists are just now beginning to occupy this is a must read for both art enthusiasts as well as anyone with a passion for New York City

Artists, Performers, and Black Masculinity in the Haitian Diaspora Jana Evans Braziel, 2008-06-27 Jana Evans Braziel examines how Haitian diaspora writers performance artists and musicians address black masculinity through the Haitian Creole concept of *gwo n g s* or big men She focuses on six artists and their work writer Dany Laferrière director Raoul Peck rap artist Wyclef Jean artist Jean Michel Basquiat drag queen performer and poet Assotto Saint and queer drag king performer Dr d a k a Mildr d Gerestant For Braziel these individuals confront the gendered sexualized and racialized boundaries of America's diaspora communities and openly resist domestic imperialism that targets immigrants minorities women gays and queers This is a groundbreaking study at the intersections of gender and sexuality with race ethnicity nationality and diaspora

[Gateway to the Promised Land](#) Mario Maffi, 2023-07-31 For the first time told in its entirety the social and cultural experience of New York's Lower East Side comes vividly to life in this book as that of a huge and complex laboratory ever swelled and fed by migrant flows and ever animated by a high voltage tension of daily research and resistance the fascinating history of the historical immigrant quarter that in Manhattan stretches between East 14th Street East River the access to the Brooklyn Bridge and Lafayette Street Irish and Germans at first then Chinese and Italians and East European Jews and finally Puerto Ricans gave birth in its streets and sweatshops cafés and tenements to a lively multi ethnic and cross cultural community which was at the basis of several modern artistic expressions from literature to cinema from painting to theatre The book based upon a rich wealth of historical materials settlement reports autobiographies novels newspaper articles and on first hand experience explores the many different aspects of this long history from the late 19th century years to nowadays the way in which immigrants reacted to the new environment and entered a fruitful dialectics with America the way in which they reorganized their lives and expectations and struggled to defend a collective identity against all disintegrating factors the way in which they created and disseminated cultural products the way in which they functioned as a gigantic magnet attracting several outside artists and intellectuals The book thus has a long introduction detailing the present situation and mainly depicting the realities within the Chinese and Puerto Rican communities and the fight against gentrification six chapters on the Lower East Side's past history its social and cultural geography the relationship among the several different communities the labor situation the literary output the development of an ethnic theatre the neighborhood's influences upon turn of the century American culture in the fields of sociology photography art literature and cinema and a conclusion summing up past and present and

discussing the main aspects of a Lower East Side aesthetics **Nicolas Winding Refn and the Violence of Art** Justin Vicari, 2014-04-09 Nicolas Winding Refn has emerged as a uniquely talented international filmmaker with an eye for visceral iconic images A 21st century mythmaker from his cult Pusher trilogy to the award winning Drive and Only God Forgives Refn infuses a sophisticated avant garde sensibility with the grit of exploitation cinema This book relates Refn s films to the ideas of Nietzsche Canetti Blanchot and others and to aesthetic theory in general It also asks why the West has become a largely artificial society unable to generate new communal mythologies Instructors considering this book for use in a course may request an examination copy here **The Grove Encyclopedia of American Art** Joan M. Marter, 2011 Arranged in

alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

The Story of the B-52s Scott Creney, Brigitte Adair Herron, 2023-05-05 The Story of the B 52s Neon Side of Town is the first critical history of one of the most legendary and influential bands in American popular music Locating The B 52s in the intellectual climate of their hometown of Athens GA and following the band from New York s downtown scene in the early 1980s to their upcoming farewell tour the book argues that The B 52s are much more significant political and musical influences on American society than their reputation as a silly party band suggests and that their ongoing commitment to values including cooperation mutual support and using disruptive fun as a form of social change are an antidote to the neoliberalization sweeping both Athens and the rest of the Western world For example the book shows how the band synthesized influences from the modern artists displayed at the University of Georgia art museum early queer activism on campus in the 1970s and their experiences as queer people living through the AIDS crisis to create music that continues to be artistically and politically influential today The authors are active members of the Athens GA music scene and the book includes original interviews with a range of number close to the band *Global Dance Cultures in the 1970s and 1980s*

Flora Pitrolo, Marko Zubak, 2022-03-28 This book explores some of disco s other lives which thrived between the 1970s and the 1980s from oil boom Nigeria to socialist Czechoslovakia from post colonial India to war torn Lebanon It charts the translation of disco as a cultural form into musical geo political ideological and sociological landscapes that fall outside of its original conditions of production and reception capturing the variety of scenes contexts and reasons for which disco took on diverse dimensions in its global journey With its deep repercussions in visual culture gender politics and successive forms of popular music art fashion and style disco as a musical genre and dance culture is exemplary of how a subversive marginal scene that of queer and Black New York undergrounds in the early 1970s turned into a mainstream cultural industry As it exploded atomised and travelled disco served a number of different agendas its aesthetic rootedness in ideas of pleasure transgression and escapism and its formal malleability constructed around a four on the floor beat allowed it to permeate a variety of local scenes for whom the meaning of disco shifted sometimes in unexpected and radical ways **Hold On to**

Your Dreams Tim Lawrence, 2009-10-23 Hold On to Your Dreams is the first biography of the musician and composer Arthur

Russell one of the most important but least known contributors to New York's downtown music scene during the 1970s and 1980s. With the exception of a few dance recordings including *Is It All Over My Face* and *Go Bang 5*, Russell's pioneering music was largely forgotten until 2004 when the posthumous release of two albums brought new attention to the artist. This revival of interest gained momentum with the issue of additional albums and the documentary film *Wild Combination*. Based on interviews with more than seventy of his collaborators, family members, and friends, *Hold On to Your Dreams* provides vital new information about this singular eccentric musician and his role in the boundary-breaking downtown music scene. Tim Lawrence traces Russell's odyssey from his hometown of Oskaloosa, Iowa, to countercultural San Francisco and eventually to New York where he lived from 1973 until his death from AIDS-related complications in 1992. Resisting definition while dreaming of commercial success, Russell wrote and performed new wave and disco as well as quirky rock, twisted folk, voice cello dub, and hip-hop-inflected pop. He was way ahead of other people in understanding that the walls between concert music and popular music and avant-garde music were illusory. Comments the composer Philip Glass: "He lived in a world in which those walls weren't there." Lawrence follows Russell across musical genres and through such vital downtown music spaces as the Kitchen, the Loft, the Gallery, the Paradise Garage, and the Experimental Intermedia Foundation. Along the way, he captures Russell's openness to sound, his commitment to collaboration, and his uncompromising idealism.

Art vs. TV Francesco Spampinato, 2021-12-02 While highlighting the prevailing role of television in Western societies, *Art vs. TV* maps and condenses a comprehensive history of the relationships of art and television. With a particular focus on the link between reality and representation, Francesco Spampinato analyzes video art, works, installations, performances, interventions, and television programs made by contemporary artists as forms of resistance to and appropriation and parody of mainstream television. The artists discussed belong to different generations: those that emerged in the 1960s in association with art movements such as Pop Art, Fluxus, and Happening; and those appearing on the scene in the 1980s whose work aimed at deconstructing media representation in line with postmodernist theories; to those arriving in the 2000s, an era in which, through reality shows and the Internet, anybody could potentially become a media personality; and finally those active in the 2010s whose work reflects on how old media like television has definitively vaporized through the electronic highways of cyberspace. These works and phenomena elicit a tension between art and television, exposing an incongruence and impossibility not only to converge but at the very least to open up a dialogical exchange.

We're Not Here to Entertain Kevin Mattson, 2020 Kevin Mattson offers a history of punk rock in the 1980s. He documents how kids growing up in the sedate world of suburbia created their own culture through DIY tactics. Punk spread across the continent in the 1980s as it found expression in different media, including literature, art, and poetry. Punks dissented against Reagan's presidency, accusing the entertainer in chief of being mean and duplicitous, especially when it came to nuclear war and his policies in Central America. Mattson has dived deep into archives to make his case that this youthful dissent meant something more than just a

style of mohawks or purple hair **Theories and Documents of Contemporary Art** Kristine Stiles, 1996 Enth u a S 74
Concrete art 1936 49 Max Bill S 74 77 The mathematical approach in contemporary art 1949 Max Bill S 301 304 Dieter Roth

To Live and Defy in LA Felicia Angeja Viator, 2020-02-25 How gangsta rap shocked America made millions and pulled back the curtain on an urban crisis How is it that gangsta rap so dystopian that it struck aspiring Brooklyn rapper and future superstar Jay Z as over the top was born in Los Angeles the home of Hollywood surf and sun In the Reagan era hip hop was understood to be the music of the inner city and with rare exception of New York Rap was considered the poetry of the street and it was thought to breed in close quarters the product of dilapidated tenements crime infested housing projects and graffiti covered subway cars To many in the industry LA was certainly not hard edged and urban enough to generate authentic hip hop a new brand of black rebel music could never come from La La Land But it did In *To Live and Defy in LA* Felicia Viator tells the story of the young black men who built gangsta rap and changed LA and the world She takes readers into South Central Compton Long Beach and Watts two decades after the long hot summer of 1965 This was the world of crack cocaine street gangs and Daryl Gates and it was the environment in which rappers such as Ice Cube Dr Dre and Eazy E came of age By the end of the 1980s these self styled ghetto reporters had fought their way onto the nation s radio and TV stations and thus into America s consciousness mocking law and order crusaders exposing police brutality outraging both feminists and traditionalists with their often retrograde treatment of sex and gender and demanding that America confront an urban crisis too often ignored

Fire in the Belly Cynthia Carr, 2012-07-17 The first full biography of legendary East Village artist and gay activist David Wojnarowicz whose work continues to provoke twenty years after his death Carr s biography is both sympathetic and compendious it s also a many angled account of the downtown art world of the 1980s a vivid and peculiarly American story New York Times A beautifully written sympathetic unsentimental portrait of one of the most lastingly influential late 20th century New York artists LA Times _____ David Wojnarowicz was an abused child a teen runaway who barely finished high school but he emerged as one of the most important voices of his generation He found his tribe in New York s East Village a neighborhood noted in the 1970s and 80s for drugs blight and a burgeoning art scene His creativity spilled out in paintings photographs films texts installations and in his life and its recounting creating a sort of mythos around himself His circle of East Village artists moved into the national spotlight just as the AIDS plague began its devastating advance and as right wing culture warriors reared their heads As Wojnarowicz s reputation as an artist grew so did his reputation as an agitator because he dealt so openly with his homosexuality so angrily with his circumstances as a Person With AIDS and so fiercely with his would be censors *Fire in the Belly* is the untold story of a polarizing figure at a pivotal moment in American culture and one of the most highly acclaimed biographies of the year

Between Montmartre and the Mudd Club Bernard Gendron, 2023-08-31 During the late nineteenth and early twentieth century popular music was considered nothing but vulgar entertainment Today jazz and rock music are seen as forms of art

and their practitioners are regularly accorded a status on par with the cultural and political elite To take just one recent example Bono lead singer and lyricist of the rock band U2 got equal and sometimes higher billing than Pope John Paul II on their shared efforts in the Jubilee 2000 debt relief project When and how did popular music earn so much cultural capital To find out Bernard Gendron investigates five key historical moments when popular music and avant garde art transgressed the rigid boundaries separating high and low culture to form friendly alliances He begins at the end of the nineteenth century in Paris s Montmartre district where cabarets showcased popular music alongside poetry readings in spaces decorated with modernist art works Two decades later Parisian poets and musicians slumming in jazz clubs assimilated jazz s aesthetics in their performances and compositions In the bebop revolution in mid 1940s America jazz returned the compliment by absorbing modernist devices and postures in effect transforming itself into an avant garde art form Mid 1960s rock music under the leadership of the Beatles went from being reviled as vulgar music to being acclaimed as a cutting edge art form Finally Gendron takes us to the Mudd Club in the late 1970s where New York punk and new wave rockers were setting the aesthetic agenda for a new generation of artists Between Montmartre and the Mudd Club should be on the shelves of anyone interested in the intersections between high and low culture art and music or history and aesthetics **The Warhol**

Economy Elizabeth Currid-Halkett, 2020-05-05 Which is more important to New York City s economy the gleaming corporate office or the grungy rock club that launches the best new bands If you said office think again In **The Warhol Economy** Elizabeth Currid argues that creative industries like fashion art and music drive the economy of New York as much as if not more than finance real estate and law And these creative industries are fueled by the social life that whirls around the clubs galleries music venues and fashion shows where creative people meet network exchange ideas pass judgments and set the trends that shape popular culture The implications of Currid s argument are far reaching and not just for New York Urban policymakers she suggests have not only seriously underestimated the importance of the cultural economy but they have failed to recognize that it depends on a vibrant creative social scene They haven t understood in other words the social cultural and economic mix that Currid calls the Warhol economy With vivid first person reporting about New York s creative scene Currid takes the reader into the city spaces where the social and economic lives of creativity merge The book has fascinating original interviews with many of New York s important creative figures including fashion designers Zac Posen and Diane von Furstenberg artists Ryan McGinness and Futura and members of the band Clap Your Hands Say Yeah The economics of art and culture in New York and other cities has been greatly misunderstood and underrated **The Warhol Economy** explains how the cultural economy works and why it is vital to all great cities **New York Magazine** , 1996-05-27 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its

audience the energy and excitement of the city itself while celebrating New York as both a place and an idea Art and Merchandise in Keith Haring's Pop Shop Amy Raffel, 2020-12-30 As one of the first academic monographs on Keith Haring this book uses the Pop Shop a previously overlooked enterprise and artist merchandising as tools to reconsider the significance and legacy of Haring's career as a whole Haring developed an alternative approach to both the marketing and the social efficacy of art he controlled the sales and distribution of his merchandise while also promulgating his belief in accessibility and community activism He proved that mass produced objects can be used strategically to form a community and create social change Furthermore looking beyond the 1980s into the 1990s and 2000s Haring and his shop prefigured artists emerging self aware involvement with the mass media and the art world's growing dependence on marketing and commercialism The book will be of interest to scholars or students studying art history consumer culture cultural studies media studies or market studies as well as anyone with a curiosity about Haring and his work the 1980s art scene in New York the East Village street art art activism and art merchandising

Art After Midnight The East Village Scene Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the ability of words has be much more evident than ever. They have the capability to inspire, provoke, and ignite change. Such may be the essence of the book **Art After Midnight The East Village Scene**, a literary masterpiece that delves deep in to the significance of words and their affect our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

<https://abp-london.co.uk/files/scholarship/Documents/an%20autobiographical%20horror%20story%20part%20iii.pdf>

Table of Contents Art After Midnight The East Village Scene

1. Understanding the eBook Art After Midnight The East Village Scene
 - The Rise of Digital Reading Art After Midnight The East Village Scene
 - Advantages of eBooks Over Traditional Books
2. Identifying Art After Midnight The East Village Scene
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Art After Midnight The East Village Scene
 - User-Friendly Interface
4. Exploring eBook Recommendations from Art After Midnight The East Village Scene
 - Personalized Recommendations
 - Art After Midnight The East Village Scene User Reviews and Ratings
 - Art After Midnight The East Village Scene and Bestseller Lists

5. Accessing Art After Midnight The East Village Scene Free and Paid eBooks
 - Art After Midnight The East Village Scene Public Domain eBooks
 - Art After Midnight The East Village Scene eBook Subscription Services
 - Art After Midnight The East Village Scene Budget-Friendly Options
6. Navigating Art After Midnight The East Village Scene eBook Formats
 - ePub, PDF, MOBI, and More
 - Art After Midnight The East Village Scene Compatibility with Devices
 - Art After Midnight The East Village Scene Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Art After Midnight The East Village Scene
 - Highlighting and Note-Taking Art After Midnight The East Village Scene
 - Interactive Elements Art After Midnight The East Village Scene
8. Staying Engaged with Art After Midnight The East Village Scene
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Art After Midnight The East Village Scene
9. Balancing eBooks and Physical Books Art After Midnight The East Village Scene
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Art After Midnight The East Village Scene
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Art After Midnight The East Village Scene
 - Setting Reading Goals Art After Midnight The East Village Scene
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Art After Midnight The East Village Scene
 - Fact-Checking eBook Content of Art After Midnight The East Village Scene
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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