

Art In The Eighties

Tony Godfrey



Art In The Eighties:

Art in the Eighties Edward Lucie-Smith, 1967 Art of the 1980s Patrick Frank, 2024-06-04 Who are the important artists of the 1980s This book urges a new look at that question in light of the digital direction of our culture since then Specifically five artists used advanced technology during that decade in ways that foreshadow many of today's concerns Joseph Nechvatal created expressive digital images and then infected them with computer viruses Lynn Herschman Leeson created the first interactive work for videodisk creating a bridge between art and gaming Nancy Burson foresaw multicultural America when she digitally blended photographs of diverse persons George Legrady was among the first artists to digitally manipulate news images and offer the results as art Gretchen Bender's use of digital imagery in her work has never been adequately discussed If the digital matters then these artists should also matter The Rise and Fall of American Art, 1940s-1980s Catherine Dossin, 2016-03-03 In The Rise and Fall of American Art 1940s 1980s Catherine Dossin challenges the now mythic perception of New York as the undisputed center of the art world between the end of World War II and the fall of the Berlin Wall a position of power that brought the city prestige money and historical recognition Dossin reconstructs the concrete factors that led to the shift of international attention from Paris to New York in the 1950s and documents how peripheries such as Italy Belgium and West Germany exerted a decisive influence on this displacement of power As the US economy sank into recession in the 1970s however American artists and dealers became increasingly dependent on the support of Western Europeans and cities like Cologne and Turin emerged as major commercial and artistic hubs a development that enabled European artists to return to the forefront of the international art scene in the 1980s Dossin analyses in detail these changing distributions of geopolitical and symbolic power in the Western art worlds a story that spans two continents forty years and hundreds of actors Her transnational and interdisciplinary study provides an original and welcome supplement to more traditional formal and national readings of the period The Rise and Fall of American Art, 1940s-1980s Assoc Prof Catherine Dossin, 2015-03-28 This book challenges the perception of New York as the undisputed center of the art world between the end of World War II and the fall of the Berlin Wall a position of power that brought the city prestige money and historical recognition In her transnational and interdisciplinary study Dossin analyses changing distributions of geopolitical and symbolic power in the Western art worlds a story that spans two continents forty years and hundreds of actors Against Nature Eriko Ōsaka, Katy Kline, 1989 **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 Sources in Irish Art Fintan Cullen,2000 The publication of these texts in a single volume enables the reader to create useful historical comparisons as well as facilitating the careful examination of historical documents Sources in Irish Art A Reader will be an ideal text for Irish Studies and relevant Art History courses both at undergraduate and postgraduate levels BOOK JACKET **Art of the 1980s in Eastern Europe** Magda Cârneci,1999

Art from the Eighties Bedri Baykam,1981 **The 80s Revisited** Kunsthalle Bielefeld,2010 **British Art of the Long 1980s** Imogen Racz,2020 The sculptural history of the long 1980s has been dominated by New British Sculpture and Young British Artists Arguing for a more expansive history of British sculpture and its supporting infrastructures these twenty three vivid and enthralling interviews with artists curators dealers and facilitators working then demonstrate the interconnected networks diversity of ideas and practices energy imagination and determination that transformed British art from being marginal to internationally celebrated With a substantial introduction this timely volume provides valuable new insights into the education work careers studios infrastructures and exhibitions of the artists and facilitators substantially enlarging our understanding of the era **The New Subjectivism** Donald B. Kuspit,1988 *Impossible Histories* Dubravka Djurić,Miško Šuvaković,2003 The first critical survey of the largely unknown avant garde movements of the former Yugoslavia Between Modernism and Conceptual Art Robert C. Morgan,1997-07-01 Art criticism in the 1980s was highly influenced by market forces that somewhat changed the face of the art world A mediocre show purchased by a wealthy investor or collector received disproportionate coverage in the New York press particularly those glossy four color journals that were highly dependent upon the advertising dollars of galleries auction houses vodka companies airlines and fashion designers Lost in the coverage of market driven art was that it was not necessarily the most advanced or even the most significant work of the decade This work provides an alternative viewpoint to the general American cultural discourse of the 1980s showing that the real situation was not the exclusionary rhetoric of Postmodernism but was instead the conflict between late Modernism and Conceptual Art The 24 essays range from discussions on Joseph Beuys and Allan Kaprow to

studies of French artist Tania Mouraud and Polish artist Jan Zakrzewski It also includes a lengthy commentary on art and technology along with a look at performance and installation art **State of the Art** Sandy Nairne,1990 A New Tradition ,1990 *Drawing Today* Tony Godfrey,1990 Drawing has become the pre eminent tool of both experimental and traditional art The long term definition of drawing as marks on paper is now seen as too limiting it can range from the humblest doodle to monumental land lines It is the medium used by artists as various as the painter John Walker the land artist Richard Longt the one time minimalist Sol Le Witt and the young figure sculptor Antony Gormley The last 20 years have witnessed the re emergence of drawing and its importance to artists the return to the life room sparked off by the preoccupation of R B Kitaj the legacy of abstraction with the rich achievements of artists such as De Kooning Twombly Johns Marden and Penck the explosion of work that extended the meaning of drawing and the crucial influence of drawing on the new image painters of the 1980 s most notably Clemente Paladino Kiefer and Le Brun Drawing Today is complemented by an assortment of attractive colour illustrations The Long 1980s Nick Aikens,Teresa Grandas,Nav Haq,Natasa Petresin-Bachelez,2018-05-08 The 1980s triggered a fundamental reorientation in the relationship between governments and their publics in turn shaping the imaginative landscape of the 21st century Art and culture played a central role in responding to pre empting and articulating these changes Although globalisation has produced greater inequality and mixed economic results it has also permitted the emergence of new regional cultural and activist networks along with the possibility of a new global or transnational culture How the effects of this shift have impacted our contemporary condition is told in diverse microhistories which compare very different geopolitical situations in Europe and beyond Modern Women: Women Artists at The Museum of Modern Art Alexandra Schwartz,2010 This text examines the collection of feminist art in the Museum of Modern Art It features essays presenting a range of generational and cultural perspectives *Art of the 20th century* Dorothea Eimert,2016-03-09 The 20th century was a revolutionary period in art history In the span of a few short years Modernism exploded into being disrupting centuries of classical figurative tradition to create something entirely new This astoundingly thorough survey of art s modern era showcases all of the key artistic movements of the 20th century from Fauvism to Pop Art featuring illustrative examples of some of the most renowned works of the era along with illuminating companion essays by expert critics and art historians A vivid window into the collective psyche of the modern world s great artists Art of the 20th Century is a must have for any fan of contemporary art

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