

# Art, politics and dissent

Aspects of  
the art left  
in sixties  
America

A photograph of a protest sign for the Vietnam War. The sign is made of a wooden board and features the words "FASTS PROTEST" in a bold, sans-serif font, with "Vietnam WAR" written below it in a similar style. The sign is positioned in the foreground, and in the background, there is a large, dark, industrial structure, possibly a power line tower or a piece of machinery, against a light sky. The overall image has a grainy, historical quality.

**FASTS PROTEST**  
**Vietnam WAR**

Francis Frascina

# Art Politics And Dissent Aspects Of The Art Left In Sixties America

**Amelia Jones**



## **Art Politics And Dissent Aspects Of The Art Left In Sixties America:**

**American Artists Against War, 1935 2010** David McCarthy, 2015-07-07 Artists against war and fascism Doom End your silence A network of artist activists Not in our name

**Conflict, Identity, and Protest in American Art** Miguel de Baca, Makeda Best, 2016-02-08 Conflict Identity and Protest in American Art explores the powerful relationship between artistic production and cultures of conflict in the United States Such a theme continues to provoke practitioners and scholars across a range of media and disciplines especially as definitions of war and protest evolve and change in the twenty first century This anthology presents vital discussions of visual works in relationship to national identity the politics and contexts of artistic production and reception and the expressive and political function of art within historical periods defined by wars rebellions and revolutions It sheds new light on the shifting nature of identity and specifically how conflict armed conflict as well as rhetorical conflict inspires new identities to emerge Conflict Identity and Protest in American Art will appeal to historians of American art and architecture American studies cultural studies and material culture Its vibrant discussions of race ethnicity gender and sexuality represent the urgency of these topics in modern and contemporary art history This book is suitable for academics at all levels from undergraduates through to graduate students and faculty researchers as well as artists and non specialised readers

**Kill for Peace** Matthew Israel, 2013-07-15 The book addresses chronologically the most striking reactions of the art world to the rise of military engagement in Vietnam then in Cambodia Guillaume LeBot Critique d art The Vietnam War 1964 1975 divided American society like no other war of the twentieth century and some of the most memorable American art and art related activism of the last fifty years protested U S involvement At a time when Pop Art Minimalism and Conceptual Art dominated the American art world individual artists and art collectives played a significant role in antiwar protest and inspired subsequent generations of artists This significant story of engagement which has never been covered in a book length survey before is the subject of Kill for Peace Writing for both general and academic audiences Matthew Israel recounts the major moments in the Vietnam War and the antiwar movement and describes artists individual and collective responses to them He discusses major artists such as Leon Golub Edward Kienholz Martha Rosler Peter Saul Nancy Spero and Robert Morris artists groups including the Art Workers Coalition AWC and the Artists Protest Committee APC and iconic works of collective protest art such as AWC s Q And Babies A And Babies and APC s The Artists Tower of Protest Israel also formulates a typology of antiwar engagement identifying and naming artists approaches to protest These approaches range from extra aesthetic actions advertisements strikes walk outs and petitions without a visual aspect to advance memorials which were war memorials purposefully created before the war s end that criticized both the war and the form and content of traditional war memorials Accessible and informative Art Libraries Society of North America

Hybrid Practices David Cateforis, Steven Duval, Shepherd Steiner, 2018-11-06 In Hybrid Practices essays by established and emerging scholars investigate the rich ecology of practices that typified the era of the Cold War The volume showcases

three projects at the forefront of unprecedented collaboration between the arts and new sectors of industrial society in the 1960s and 70s Experiments in Art and Technology E A T the Art and Technology Project at the Los Angeles County Museum of Art A T and the Artist Placement Group APG in the UK The subjects covered include collaborative projects between artists and scientists commercial ventures and experiments in intermedia multidisciplinary undertakings effacing authorship to activate the spectator suturing gaps between art and government and remapping the landscape of everyday life in terms of technological mediation Among the artists discussed in the volume and of interest to a broad public beyond the art world are Bernd and Hilla Becher John Cage Hans Haacke Robert Irwin John Latham Fujiko Nakaya Carolee Schneemann James Turrell Yvonne Rainer Robert Rauschenberg and Robert Whitman Prominent engineers and scientists appearing in the book s pages include Elsa Garmire Billy Kliver Frank Malina Stanley Milgram and Ed Wortz This valuable collection aims to introduce readers not only to hybrid work in and as depth but also to work in and as breadth across disciplinary practices where the real questions of hybridity are determined

**Where Minds and Matters Meet** Volker Janssen, Amy Bix, Linda Nash, 2012-12-12 The American West where such landmarks as the Golden Gate Bridge rival wild landscapes in popularity and iconic significance has been viewed as a frontier of technological innovation Where Minds and Matters Meet calls attention to the convergence of Western history and the history of technology showing that the region s politics and culture have shaped seemingly placeless global technological practices and institutions Drawing on political and social history as well as art history the book s essays take the cultural measure of the region s great technological milestones including San Diego s Panama California Exposition the building of the Hetch Hetchy Dam in the Sierras and traffic planning in Los Angeles Contributors Amy Bix Louise Nelson Dyble Patrick McCray Linda Nash Peter Neushul Matthew W Roth Bruce Sinclair L Chase Smith Carlene Stephens Aristotle Tympas Jason Weems Peter Westwick Stephanie Young

*Sounding the Gallery* Holly Rogers, 2013-05-23 Sounding the Gallery argues that early video art is an audiovisual genre The new video technology not only enabled artists to sound their visual work and composers to visualise their music during the 1960s it also initiated a spatial form of engagement that encouraged new relationships between art music practices and their audiences

Pollock and After Francis Frascina, 2000 This revised edition features ten new articles and is fully updated to take account of new critical approaches to post war American art

Ad Reinhardt Michael Corris, 2008-03-15 Michael Corris examines Ad Reinhardt s life and work charting the development of his entire oeuvre from abstract paintings to graphic artwork to illustrations and cartoons

*Pop L.A.* Cécile Whiting, 2008-08-04 In this original and engaging book Cécile Whiting examines what Pop looked like when it left the highbrow cloisters of Manhattan s art galleries and ventured westward to the sprawling suburbs of Los Angeles

*Collecting the Now* Michael Maizels, 2022-08-09 Collecting the Now offers a new in depth look at the economic forces and institutional actors that have shaped the outlines of postwar art history with a particular focus on American art 1960 1990 Working through four case studies Michael Maizels illuminates how a set of dealers and patrons

conditioned the iconic developments of this period the profusions of pop art the quixotic impossibility of land art the dissemination of new media and the speculation fueled neo expressionist painting of the 1980s This book addresses a question of pivotal importance to a swath of art history that has already received substantial scholarly investigation We now have a clear nuanced understanding of why certain evolutions took place why pop artists exploded the delimited parameters of aesthetic modernism why land artists further strove against the object form itself and why artists returned to neo traditional painting in the 1980s But remarkably elided by extant scholarship has been the question of how How did conditions coalesce around pop so that its artists entered into museum collections and scholarly analyses at pace unprecedented in the prior history of art How when seeking to transcend the delimited gallery object were land artists able to create monumental and by extension monumentally expensive interventions in the extreme wilds of the Western deserts And how did the esoteric objects of media art come eventually to scholarly attention in the sustained absence of academic interest or a private market The answers to these questions lie in an exploration of the financial conditions and funding mechanisms through which these works were created advertised distributed and preserved

*Perspectives on American Dance* Jennifer Atkins, Sally R. Sommer, Tricia Henry Young, 2020-04-14 Accessible and well researched combines practical and theoretical perspectives on ways that dance shapes the American experience Highly recommended Choice Unpredictable Counterintuitive Stunningly conceived So you think you know dance history These anthologies are full of revelations Mindy Aloff editor of *Leaps in the Dark Art and the World* This is a picture of American dance and a picture of America through dance as we have not conceived of it before advancing the bold and capacious idea that movement can illuminate who Americans are and who they want to be A startlingly original compilation that includes stops in the unlikeliest places it makes the case that following the moving body into every byway of life reveals an America that has been hiding in plain sight It will be impossible to think of this subject in the same way again Suzanne Carbonneau George Mason University and scholar in residence Jacob s Pillow Dancing embodies cultural history and beliefs and each dance carries with it features of the place where it originated Influenced by different social political and environmental circumstances dances change and adapt American dance evolved in large part through combinations of multiple styles and forms that arrived with each new group of immigrants *Perspectives on American Dance* is the first anthology in over twenty five years to focus exclusively on American dance practices across a wide span of American culture This volume and its companion show how social experience courtship sexualities and other aspects of life in America are translated through dancing into spatial patterns gestures and partner relationships In this volume of *Perspectives on American Dance* the contributors explore a variety of subjects white businessmen in Prescott Arizona who created a Smoki tribe that performed authentic Hopi dances for over seventy years swing dancing by Japanese American teens in World War II internment camps African American jazz dancing in the work of ballet choreographer Ruth Page dancing in early Hollywood movie musicals how critics identified American qualities in the

dancing of ballerina Nana Gollner the politics of dancing with the American flag English Country Dance as translated into American communities Bob Fosse's sociopolitical choreography and early break dancing as Latino political protest The accessible essays use a combination of movement analysis thematic interpretation and historical context to convey the vitality and variety of American dance They offer new insights on American dance practices while simultaneously illustrating how dancing functions as an essential template for American culture and identity Jennifer Atkins is associate professor of dance at Florida State University Sally R Sommer is professor of dance and director of the FSU in NYC program at Florida State University Tricia Henry Young is professor emerita of dance history and former director of the American Dance Studies program at Florida State University Contributors Jennifer Atkins Kathaleen Boche Cutler Edwards Karen Eliot Lizzie Leopold Julie Malnig Adrienne L McLean Joellen A Meglin Dara Milovanovic Jill Nunes Jensen Marta Robertson Lynette Russell Sally Sommer Ph D Daniel J Walkowitz Sara Wolf Ph D Tricia Henry Young

*A Companion to Contemporary Art Since 1945* Amelia Jones, 2009-02-09 A Companion to Contemporary Art is a major survey covering the major works and movements the most important theoretical developments and the historical social political and aesthetic issues in contemporary art since 1945 primarily in the Euro American context Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies and pointing to future directions in the field Contains dual chronological and thematic coverage of the major themes in the art of our time politics culture wars public space diaspora the artist identity politics the body and visual culture Offers synthetic analysis as well as new approaches to debates central to the visual arts since 1945 such as those addressing formalism the avant garde the role of the artist technology and art and the society of the spectacle

*EyeMinded* Kellie Jones, Imamu Amiri Baraka, 2011-05-27 Selections of writing by the influential art critic and curator Kellie Jones reveal her role in bringing attention to the work of African American African Latin American and women artists

The Gulf Andrew Ross, 2015-10-29 On Saadiyat Island just off the coast of Abu Dhabi branches of iconic cultural institutions including the Louvre the Guggenheim the British Museum and New York University are taking shape to the designs of architects such as Frank Gehry Jean Nouvel Zaha Hadid and Norman Foster In this way the United Arab Emirates UAE seeks to burnish its reputation as a sophisticated destination for wealthy visitors and residents Beneath the glossy veneer of the Saadiyat real estate plan however lies a tawdry reality Those laboring on the construction sites are migrant workers who arrive from poor countries heavily indebted as a result of recruitment and transit fees Once in the UAE the sponsoring employer takes their passports houses them in sub standard labor camps pays much less than they were promised and enforces a punishing work regimen If they protest publicly they risk arrest beatings and deportation For five years the Gulf Labor Coalition a cosmopolitan group of artists and writers has been pressuring Saadiyat's Western cultural brands to ensure worker protections Gulf Labor has coordinated a boycott of the Guggenheim Abu Dhabi and pioneered innovative direct action that has involved several spectacular museum occupations As part of a year long initiative an array of

artists writers and activists submitted a work a text or an action Contextualized by essays that trace how Gulf Labor has evolved their contributions are reproduced in this book The result is a compelling chronicle of a campaign at the forefront of a new wave of world wide cultural activism Written contributions by Haig Aivazian Mounira Al Solh Ayreen Anastas Kadambari Baxi Doris Bittar Jordan Carver Paula Chakravartty Nitasha Dhillon Rene Gabri Mariam Ghani the Global Ultra Luxury Faction G U L F Hans Haacke Guy Mannes Abbott Naeem Mohaiemen Walid Raad Andrew Ross Gregory Sholette and Mabel Wilson Artwork contributions by Hend Al Mansour Ayreen Anastas and Rene Gabri Todd Ayoun and Jelena Stojanovic Mieke Bal and Michelle Williams Gamaker Zanny Begg and Oliver Ressler Emily Verla Bovino CAMP Collective of Artists Carole Cond and Karl Beveridge Sam Durant Claire Fontaine Andrea Fraser Mariam Ghani Paul Graham G U L F Gulf Labor West Hans Haacke Rawi Hage Pablo Helguera Thomas Hirschhorn Aaron Hughes and Sarah Farahat The Illuminator John Juraj Janet Koenig Silvia Kolbowski Lynn Love and Ann Sappenfield Guy Mannes Abbott Mazatl Pat McElnea Jasa Mrevlje Marina Naprushkina Jenny Polak Walid Raad Georges Rabbath Jayce Salloum Rasha Salti Dread Scott Gregory Sholette and Matthew Greco Andreas Siekmann and Alice Creischer Nida Sinnokrot Situ Studio Suha Traboulsi and Jaret Vadera The Utopian Globalists Jonathan Harris, 2013-01-02 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 **The**

**Routledge Companion to Marxisms in Art History** Tijen Tunalı, Brian Winkenweder, 2025-03-31 This companion is an essential contribution to the study of historical materialism in general and the social history of art in particular Each chapter in the collection focuses on a key figure concept or historical epoch Increasingly scholars adopt an array of Marxist methods intertwined with a host of other theoretical practices particularly the historiography of key issues regarding hegemony ideology and identity Ideological issues of connoisseurship patronage and analyses of the artwork as a form of labor and leisure are essential to the practice of Marxisms in art history This collection spotlights a plurality of Marxian theories in which the ideas of such figures as Walter Benjamin Guy Debord and T J Clark are debated and developed through analyses of the socio historical conditions that impact how art is produced circulated and received This ultimately underscores that the historical contextualization of artworks and their markets within a class based society is crucial for writing socially engaged art history This book will be of interest to scholars working in art history visual studies visual sociology communication studies and the sociology of art

**Women Making Art** Marsha Meskimmon, 2012-11-12 Women have been making art for centuries yet their work has been seen as secondary or has gone unrecognized altogether Women Making Art asks why this is so and what it would take for us to realize the extent of women s extraordinary contribution to the arts Marsha Meskimmon mobilizes contemporary feminist thinking to reconsider how and why women have made art She examines work by a wide range of women artists from different cultures and historical periods including Rebecca Horn Rachel Whiteread Shirin Neshat and Maya Lin emphasizing the diversity of women s art and the importance of differences between women

*May Stevens* Patricia Hills, 2005 May Stevens paintings weave themes of familial love and loss societal ills and the healing power of nature and the human community This book surveys the full range of her remarkable lifework from her early social protest paintings to her recent series of luminous large format images of lakes rivers and other bodies of water May Stevens offers an insightful in depth look at Stevens career drawing on her own recollections and rounded out by informed commentary Images and text bring to light Stevens personal history her humanitarian concerns and the social context within which her art evolved

*Policy Matters* Clive Robertson, 2006 In this book Clive Robertson examines the subject of arts administration through the three major topics of artist run culture as movement and apparatus custody battles with at the Canada Council and Carings for art and culture Includes interviews with Paule Leduc Roch Carrier Edythe Goodriche and Bruce Russell From Art Metropole website viewed 23 May 2018

**The Cambridge Introduction to Performance Theory** Simon Shepherd, 2016-03-15 What does performance theory really mean and why has it become so important across such a large number of disciplines from art history to religious studies and architecture to geography In this introduction Simon Shepherd explains the origins of performance theory defines the terms and practices within the field and provides new insights into performance s wide range of definitions and uses Offering an overview of the key figures their theories and their impact Shepherd provides a fresh approach to figures including Erving Goffman and Richard Schechner and ideas such as



radical art practice performance studies radical scenarism and performativity Essential reading for students scholars and enthusiasts this engaging account travels from universities into the streets and back again to examine performance in the context of political activists and teachers countercultural experiments and feminist challenges and ceremonies and demonstrations

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