Lee Ufan The Art Of Encounter | 9b5679f89c68e03b15945bc3155c8f5c

Lee Ufan

The Art of Stillness
The Art of Dansaekhwa
Lee Ufan: Tokyo, 1955-1970
Lee Ufan: The art of margins
Peter Doig
Anish Kapoor
Lee Ufan - The Art of Margins
Rendez-vous with Art
20th Century Korean Art
Lee Ufan: The art of margins
Infinity
POSTMODERNISM AND AESTHETICS: COLLIDE OR STEER?
Radicals and Realists in the Japanese Nonverbal Arts
The Art of Encounter
From All Sides
Lee Ufan: Korean Eye 2
Lee Ufan: Art of Encounter
Thinking the Sculpture Garden
Korean Art from 1953: Collision, Innovation and Interaction
Selected Writings by Lee Ufan 1970-96
Day of the Artist
Contemporary Korean Art
Lee Ufan: The art of margins
Search for Infinity
DK
Eyewitness Japan
Personal Structures
Insular Insight
Seven Keys to Modern Art
Requiem for the Sun
Lee Ufan and the Art of Mono-ha in Postwar Japan (1968-1972)
Avant-Garde Art and Non-Dominant Thought in Postwar Japan
Aesthetics of the Margins / The Margins of Aesthetics
Curationism
The Search for Encounter - Lee Ufan

The most comprehensive monograph on Turner Prize-nominated artist Peter Doig. In every generation of artists, there are a few—or perhaps just one—who propose a new set of questions and alter the way we understand art. Peter Doig is such an artist. While stories of painting’s demise in the early 1990s deemed painters and their work quaintly anachronistic, Doig—looking ahead as much as back for inspiration—forged a new painterly language: an ironic mix of Romanticism and post-impressionism to create haunting and sometimes dreamlike landscape vistas. In this lavish new volume devoted to his entire career—which includes paintings, drawings, and reference material, such as found photographs—art historians Richard Shiff and Catherine Lampert mine the artist’s rich and varied work. Doig’s landscapes have been inspired by the many places the artist has lived—England, Canada, Trinidad. So, too, does memory, or the idea of memory, inform much of his production. This volume is designed in close collaboration with the artist, with Doig specially creating the cover and various elements of the interior. Every facet of the painter’s singular vision is explored, from his earliest paintings of the early 1990s to the most recent series of works. Published in association with Michael Werner Gallery.

Painter, sculptor, writer and philosopher Lee Ufan first came to prominence in the late 1960s as one of the major proponents of the Japanese avant-garde group Mono-ha. Japan’s first contemporary art movement to gain international recognition, the Mono-ha school of thought rejected Western notions of representation, choosing to focus on the relationships of materials and perceptions rather than on expression or intervention. A new edition of a collection of writings first published in 2004, this volume features previously unpublished essays from 1967-2007 and a recent interview with Hans Ulrich-Obrist. This edition has been published by Lisson Gallery and the Serpentine Galleries on the occasion of Lee Ufan's outdoor commission, Relatum-Stage at Serpentine Galleries, London (6 February 2018 - 27 January 2019). Revised Edition.


Lee Ufan is a contemporary artist whose work encompasses all media and challenges the traditional delineations between such categorizations as painting.
and sculpture. His work includes art historical writings that reflect profound knowledge of European and East Asian philosophy. The juxtaposition and convergence, confrontation and coexistence of strangers define his thinking and work. This monograph examines in a very readable style the outstanding significance of Ufan's work to contemporary art by comparing his key works to the work of other artists and by placing his theoretical writings in a socio-historical philosophical context.

"Landlord Colors: On Art, Economy, and Materiality reconsiders periods of economic and social collapse through the lens of artistic innovations and material-driven narratives. It examines five art scenes generated during heightened periods of upheaval: America's Detroit from the 1967 rebellion to the present; the cultural climate of the Italian avant-garde during the 1960s-1980s; authoritarian-ruled South Korea of the 1970s; Cuba since the collapse of the Soviet Union in the 1990s to the present; and contemporary Greece since the financial crisis of 2009. Featuring more than sixty artists, Landlord Colors is a landmark exhibition, publication, and public art and performance series. While the project unearths microhistories and vernaculars specific to place, it also examines a powerful global dialogue communicated through materiality. Landlord Colors discovers textured and unexpected relationships between these artists whose investigations share themes of ingenuity, resourcefulness, and resistance." -- Cranbrook Art Museum website

Requiem for the Sun: The Art of Mono-ha is the most comprehensive study in English to date on the postwar Japanese movement Mono-ha (School of Things), and examines the group's practice in Tokyo between 1968-1972 at the height of the nation's political upheaval against the US-Japan Security Treaty, anti-Vietnam War protests and its oil crisis. The Mono-ha artists--who included Noburu Sekine, Lee Ufan, Kishio Suga and Koji Enokura--all distinguished themselves through an aesthetic detachment that, instead of "creating" things, strove instead to "rearrange" them into artworks that interacted with the spaces around them. While sharing certain traits with the Land Art and Minimalism movements that were taking place in the United States, and the Arte Povera movement in Italy, Mono-ha was ultimately a rejection of the Euro-American avant-garde and is now synonymous with the beginnings of contemporary art in Japan.

Artists have long been stimulated and motivated by the work of those who came before them—sometimes, centuries before them. Interviews with 120 international contemporary artists discussing works from The Metropolitan Museum of Art's collection that spark their imagination shed new light on art-making, museums, and the creative process. Images of works from The Met collection appear alongside images of the contemporary artists' work, allowing readers to discover a rich web of visual connections that spans cultures and millennia.

A fully illustrated book that plays a key role in shaping our understanding of the work of Korean Contemporary Artists, and provides a gateway to the wider culture of their homeland. Founded in 2008 by Serenella and David Ciclitira, and in partnership with Standard Chartered and the Saatchi Gallery, Korean Eye is a philanthropic movement to promote Korean Contemporary Art and emerging Korean artists internationally. Now in its fourth year, Korean Eye has become a leading global initiative for Korean Contemporary Art, and has held 11 exhibitions at some of the in the worlds most prestigious destinations including the Saatchi Gallery, London and the Museum of Arts and Design in New York. Thanks to the success of previous exhibitions, Korean Eye is regarded a pioneering global promoter of Korean art and culture, and as such has attracted huge numbers of artists wishing to
enter their work for the forthcoming 2012 exhibition. More than 2000 artists put forward over 28,000 portfolios, and after a rigorous selection process 100 works by 75 artists have been chosen to make up Korean Eye 2012. The volume includes works by a group of artists who were already present in the first book dedicated to Korean Contemporary Art (Korean Eye, Skira 2010), some of them are published here for the first time.

The fruits of a lifetime of experience by a cultural colossus, Philippe de Montebello, the longest-serving director of the Metropolitan Museum of Art in its history, distilled in conversations with an acclaimed critic Beginning with a fragment of yellow jasper—all that is left of the face of an Egyptian woman who lived 3,500 years ago—this book confronts the elusive questions: how, and why, do we look at art? Philippe de Montebello and Martin Gayford talked in art galleries or churches or their own homes, and this book is structured around their journeys. But whether they were in the Louvre or the Prado, the Mauritshuis of the Palazzo Pitti, they reveal the pleasures of truly looking. De Montebello shares the sense of excitement recorded by Goethe in his autobiography—"akin to the emotion experienced on entering a House of God"—but also reflects on why these secular temples might nevertheless be the "worst possible places to look at art." But in the end both men convey, with subtlety and brilliance, the delights and significance of their subject matter and some of the intense creations of human beings throughout our long history.

A follow up to Pico Iyer's essay “The Joy of Quiet,” The Art of Stillness considers the unexpected adventure of staying put and reveals a counterintuitive truth: The more ways we have to connect, the more we seem desperate to unplug. Why might a lifelong traveler like Pico Iyer, who has journeyed from Easter Island to Ethiopia, Cuba to Kathmandu, think that sitting quietly in a room might be the ultimate adventure? Because in our madly accelerating world, our lives are crowded, chaotic and noisy. There’s never been a greater need to slow down, tune out and give ourselves permission to be still. In The Art of Stillness—a TED Books release—Iyer investigates the lives of people who have made a life seeking stillness: from Matthieu Ricard, a Frenchman with a PhD in molecular biology who left a promising scientific career to become a Tibetan monk, to revered singer-songwriter Leonard Cohen, who traded the pleasures of the senses for several years of living the near-silent life of meditation as a Zen monk. Iyer also draws on his own experiences as a travel writer to explore why advances in technology are making us more likely to retreat. He reflects that this is perhaps the reason why many people—even those with no religious commitment—seem to be turning to yoga, or meditation, or seeking silent retreats. These aren’t New Age fads so much as ways to rediscover the wisdom of an earlier age. Growing trends like observing an “Internet Sabbath”—turning off online connections from Friday night to Monday morning—highlight how increasingly desperate many of us are to unplug and bring stillness into our lives. The Art of Stillness paints a picture of why so many—from Marcel Proust to Mahatma Gandhi to Emily Dickinson—have found richness in stillness. Ultimately, Iyer shows that, in this age of constant movement and connectedness, perhaps staying in one place is a more exciting prospect, and a greater necessity than ever before. In 2013, Pico Iyer gave a blockbuster TED Talk. This lyrical and inspiring book expands on a new idea, offering a way forward for all those feeling affected by the frenetic pace of our modern world.

The South-Korean born artist Lee Ufan made a risky wager early in his career, introducing 'non-action' into his work. This notion, which recalls traditional Asian values, simultaneously echoes the quest of Modernist and Conceptual Art. A major figure of contemporary art, Lee Ufan is also a philosopher and a poet. During the 1960s in Japan, he contributed to shaping Mono-ha, a movement similar to Italy's Arte Povera and American Minimalism. Casting an eye across the artist's paintings and his three-dimensional oeuvre, from the beginning of his career through to his current work, this volume seeks to understand how Lee Ufan, who has espoused minimizing intervention since he began making art, attempts to 'receive' the world in its...
natural, unadulterated state. AUTHOR: Okyang Chae-Duporge holds a PhD in the history of art (Paris-Sorbonne University), and is a practicing art historian. Lecturer at the Institut National des Langues et Civilizations Orientales in Paris (INALCO), she is also the co-author of Bulguksa et Seokguram published in 2016 by Editions Cercle d'Art. SELLING POINTS: * Contemporary Korean Art, Mono-ha, Modernist painting, Modernist sculpture, Japanese post-war art and Dansaekhwa influences - all are incorporated within the work of Lee Ufan * This book sheds light on the oeuvre of one of East Asia's most significant contemporary artists 54 colour images

A liberating approach to interpreting modern and contemporary art, focusing on twenty major artworks from around the world and representing a diversity of styles, mediums, and artists.

This book offers a reassessment of how "matter" – in the context of art history, criticism, and architecture – pursued a radical definition of "multiplicity", against the dominant and hierarchical tendencies underwriting post-fascist Japan. Through theoretical analysis of works by artists and critics such as Okamoto Taro, Hanada Kiyoteru, Kawara On, Isozaki Arata, Kawaguchi Tatsuo, and Nakahira Takuma, this highly illustrated text identifies formal oppositions frequently evoked in the Japanese avant-garde, between cognition and image, self and other, human and thing, and one and many, in mediums ranging from painting and photography, to sculpture and architecture. In addition to an "aesthetics of separation" which refuses the integrationist implications of the human, the author proposes the "anthropofugal" – meaning fleeing the human – as an original concept through which to understand matter in the epistemic universe of the postwar Japanese avant-garde. Chapters in this publication offer critical insights into how artists and critics grounded their work in active disengagement, to advance an ethics of nondominance. Avant-Garde Art and Nondominant Thought in Postwar Japan will appeal to students and scholars of Japanese studies, art history, and visual cultures more widely.

The beautiful companion volume to Lee Ufan's largest site-specific outdoor sculpture project in the U.S. In fall 2019, the Hirshhorn Museum and Sculpture Garden debuted 10 new specially commissioned outdoor sculptures from celebrated Korean artist Lee Ufan. This book accompanies the expansive installation, which features sculptures from the artist's signature and continuing "Relatum" series and marks the first exhibition of Lee's work in the nation's capital. For the first time in the Hirshhorn Museum's 44-year history, its 4.3-acre outdoor plaza will be devoted entirely to the work of a single artist, and this book is a beautiful commemoration or keepsake of that event. Lee is a founder of the late 1960s artistic movement Mono-ha, or "School of Things," so his artwork represents an encounter between the viewer, the materials, and the site. The sculptures in this installation and book reflect this: all of the sculptures respond to the museum's unique architecture and continue Lee's iconic practice of placing contrasting materials, such as stainless steel plates and boulders, in dialogue with one another to heighten awareness of the world. The book features more than 100 color illustrations, including preliminary sketches, photographs of the artist selecting materials for the work, images of the installation process, shots of installed sculptures, details of installed sculptures, and more. Accompanying these powerful images are a foreword, essays, artist interview, and short captions that highlight how the works are rooted in contemplation and sensation rather than static representation. Lee Ufan: Open Dimension offers readers an intimate look at the work, artistic process, and impact of one of the pioneering figures of postwar art.

"Published on the occasion of the exhibition 'From All Sides: Tansaekhwa on Abstraction', September 13-November 8, 2014, Blum & Poe"--Page 167.
One girl, one painting a day: can she do it? Linda Patricia Cleary decided to challenge herself with a year long project starting on January 1, 2014. Choose an artist a day and create a piece in tribute to them. It was a fun, challenging, stressful and psychological experience. She learned about technique, art history, different materials and embracing failure. Here are all 365 pieces. Enjoy!

In 1970 Michael Blackwood filmed an amazingly and diversely talented group of emerging artists in Tokyo, one of which was Lee Ufan (b. 1936, Korea). The film “JAPAN: The New Art” accompanied an exhibition at New York’s Guggenheim Museum in 1971. A recent retrospective exhibition, again at the Guggenheim, offered an opportunity to reconnect with the artist and to see his remarkable accomplishments over the past 40 years. In his first North American museum retrospective, Marking Infinity charts Lee's creation of a visual, conceptual, and theoretical language that has radically expanded the possibilities for sculpture and painting. Deeply versed in modern philosophy, Lee is an influential writer on aesthetics and contemporary art and is recognized as the key theorist of Mono-ha, an antiformalist, materials-based art movement that developed in Tokyo in the late 1960s. Active internationally over the last forty years, Lee is acclaimed for an innovative body of Post-Minimalist work that promotes process and the experiential engagement of viewer and site. He emphasizes the bare existence of what is actually before us, to focus on what he calls “the world as it is.”

Personal Structures presents an ongoing project that deals with questions concerning time, space and existence. This is the second book in the Time. Space. Existence series and involves the personal participation of 46 artists from different parts of the world, in a combination of internationally renowned artists and others whose oeuvre is less known. The concepts time, space and existence are highlighted in very personal ways and from unusual points of view. The many photographs of the artworks and encounters with the artists convey fascinating insights into their being, ideas and work. Seven art projects with established artists centralise their thoughts to a great extent. In addition, the book emphasises two Personal Structures exhibitions that were part of the Venice Biennale in 2011 and 2013. This publication also contains several interviews, artists’ statements, and symposium contributions that discuss the theme of this book in detail. Personal Structures was initiated in 2002 by the Dutch artist Rene Rietmeyer. His observation that even in the most distant places artists are occupied with time, space and existence, led to the idea of bringing several of these artists together in publications, symposia and exhibitions. English and Japanese text.

A crucial artistic movement of twentieth-century Korea, Tansaekhwa (monochromatic painting) also became one of its most famous and successful. In this full-color, richly illustrated account—the first of its kind in English—Joan Kee provides a fresh interpretation of the movement's emergence and meaning that sheds new light on the history of abstraction, twentieth-century Asian art, and contemporary art in general.

The islands of Naoshima, Teshima, and Inujima in Japan's Seto Inland Sea are places of pilgrimage for friends of contemporary art and architecture. Alongside works in public spaces as well as site-specific installations, the islands are also full of numerous museums and collections of contemporary art. This publication offers a comprehensive documentation of this unique cultural landscape surrounded by Japan's Inland Sea. The photographs by the Dutch photographer Iwan Baan, ranging from tiny details to giant panoramas, create a comprehensive portrait of the islands with their fluid transitions between nature, art, and architecture. Numerous texts introduce readers to the individual areas and projects that are either permanently on display on the islands or have taken place there temporarily. In addition, other essays deal with the island as a cultural concept and phenomenon. Among others, the

In recent years the increase in interest in Asian art has led to a number of books being published about Japanese and Chinese artists. However, the exciting Korean scene is still largely undocumented. Now Kim YoungNa reveals Korean modern and contemporary artists to the West. Twentieth-Century Korean Art provides a comprehensive, engaging survey that places emphasis on art historical narratives. It draws on primary sources and historical artefacts as well as on new interpretations of issues such as the identity of Korean art and the cultural ramifications of Japanese colonialism. Covering over one hundred years from the late 19th century through to the 1990s, the essays in this book examine how both external influences and wills-to-change within Korean society itself generated an artistic vitality against a shifting political, social, and cultural backdrop and how this necessarily involved East Asia at large and the West.

The first comprehensive survey to explore the rich and complex history of contemporary Korean art - an incredibly timely topic - Starting with the armistice that divided the Korean Peninsula in 1953, this one-of-a-kind book spotlights the artistic movements and collectives that have flourished and evolved throughout Korean culture over the past seven decades - from the 1950s avant-garde through to the feminist scene in the 1970s, the birth of the Gwangju Biennale in the 1990s, the lesser known North Korean art scene, and all the artists who have emerged to secure a place in the international art world.

Lee Ufan and the Art of Mono-ha in Postwar Japan (1968-1972) is the first English-language study on the late 1960s Japanese artistic phenomenon, Mono-ha (School of Things). Appearing at a moment of political crisis during the period of protests against the Vietnam War, Mono-ha stands at a juncture when the utopian energies of Japan's postwar avant-garde had reached an endpoint. Trained in continental philosophy, Mono-ha's key ideologue, Lee Ufan introduced a theory of perception that was informed by an integration of structuralism and phenomenology. Based on Lee's interpretation, Mono-ha strove to radically redefine the relationship between man and nature beyond the foundational dualism in western metaphysics and modern aesthetics. His theory rejected the act of creating as an expression of the subject's will and emphasized the structure surrounding the work's existence instead. This dissertation charts the Japanese avant-garde prior to Mono-ha and maps the transitional moments when artists began to destabilize visual perception through distortions of dimensional space in order to separate the real and the perceived. Beginning with Lee's interpretive analysis of the work that launched the movement, Phase-Mother Earth (1968) by Sekine Nobuo, the dissertation presents Lee's notions of gesture, corporeality, and topos, all foundational to an understanding of Mono-ha. The dissertation further analyzes Lee's Relatum series through his theorization of "encounter," another key concept in which the very idea of an object shifts from a permanent body to an anticipatory passage. Finally, the dissertation considers Mono-ha's other central artist/theoretician, Suga Kishio, whose interest in semantic structures distance his practice from Lee's focus on the phenomenology of seeing, offering a different interpretive framework for Mono-ha. In addition to archival and contemporary art historical analysis, the dissertation includes an appendix comprised of brief biographies of relevant artists and new translations of selected texts on Mono-ha from 1969 to 1987.

"The first North American museum retrospective devoted to artist, philosopher, and poet Lee Ufan (b. 1936, Korea), Lee Ufan: Marking Infinity charts Lee's creation of a visual, conceptual, and theoretical language that has radicalized and expanded the possibilities for sculpture and painting. Deeply
versed in modern philosophy, Lee is an influential writer on aesthetics and contemporary art and is recognized as the key theorist of Mono-ha, an antiformalist, materials-based art movement that developed in Tokyo in the late 1960s."--Book jacket.

This innovative book poses two, deceptively simple, questions: what is a sculpture garden, and what happens when you give equal weight to the main elements of landscape, planting and artwork? Its wide-ranging frame of reference, including the USA, Europe and Japan, is brought into focus through Tremenheere Sculpture Garden, Cornwall, with which the book begins and ends. Effectively less than 15 years old, and largely the work of one man, Tremenheere affords an opportunity to examine as work-in-progress the creation of a new kind of sculpture garden. Including a historical overview, the book traverses multiple ways of seeing and experiencing sculpture gardens, culminating in an exploration of their relevance as 'cultural ecology' in the context of globalisation, urbanisation and climate change. The thinking here is non-dualist and broadly aligned with New Materialisms and Material Feminisms to explore our place as humans in the non-human world on which we depend. Eminent contributors, including John Dixon Hunt, George Descombes, Bernard Lassus and David Leatherbarrow, approach these issues through practices and theories of landscape architecture; garden and art making; history and writing; and philosophy. Richly illustrated with over 100 images, including a colour plate section, the book will primarily appeal to those engaged in professional or academic research, along with sculpture garden visitors, who will find new and surprising ways of experiencing plants and art in natural and urban settings.


“Wild Art” refers to work that exists outside the established, rarified world of art galleries and cultural channels. It encompasses uncatalogued, uncommodified art not often recognized as such, from graffiti to performance, self-adornment, and beyond. Picking up from their breakthrough book on the subject, Wild Art, David Carrier and Joachim Pissarro here delve into the ideas driving these forms of art, inquire how it came to be marginalized, and advocate for a definition of “taste,” one in which each expression is acknowledged as being different while deserving equal merit. Arguing that both the “art world” and “wild art” have the same capacity to produce aesthetic joy, Carrier and Pissarro contend that watching skateboarders perform Christ Air, for example, produces the same sublime experience in one audience that another enjoys while taking in a ballet; therefore, both mediums deserve careful reconsideration. In making their case, the two provide a history of the institutionalization of “taste” in Western thought, point to missed opportunities for its democratization in the past, and demonstrate how the recognition and acceptance of “wild art” in the present will radically transform our understanding of contemporary visual art in the future. Provocative and optimistic, Aesthetics of the Margins / The Margins of Aesthetics rejects the concept of “kitsch” and the high/low art binary, ultimately challenging the art world to become a larger and more inclusive place.

Korean Dansaekhwa painting emerged in the 1970s as a reaction to the academicism of the National Art Exhibition and the country's rapidly changing social and political landscape. Characterized by its emphasis on the monochrome, its refined approach to materiality and its philosophical interest in the relationship between the artist's consciousness and the act of making, Dansaekhwa borrowed materials, techniques and motifs from both Eastern and Western painting traditions. "The Art of Dansaekhwa" explores how the Dansaekhwa movement flourished within the then-contemporary art scene in Korea and beyond, telling the story of the development of contemporary art practice in Korea through the work of Dansaekhwa artists Kim Guiline,
Chung Sang-Hwa, Chung Chang-Sup, Ha Chong-Hyun, Lee Ufan, Park Seo-Bo and Yun Hyong-Keun.

Now that we ‘curate’ even lunch, what happens to the role of the connoisseur in contemporary culture?

Experience centuries-old traditions and Japanese cuisine alongside modern architecture and technology! Japan exudes culture, natural wonders and history. In this Asian country, the modern lies next to the ancient. From tranquil zen gardens and peaceful pagodas to neon-lit cities and robot restaurants, Japan is a top destination for first-time and returning visitors. Take the new lightweight travel guide wherever you go on your journey through Japan. Inside the pages of Eyewitness Japan, you’ll find: - A pick of Japan's must-sees, top experiences and hidden gems. - The best spots to eat, drink, shop and stay. - Detailed maps and walks make navigating the country easy. - Expert advice and easy-to-follow itineraries. - Color-coded chapters to every part of Japan, from Tokyo to Kyoto City, Hokkaido to Okinawa. Visit famous cities like Tokyo, see the cherry blossoms in Kyoto or shop until you drop in futuristic Shibuya. If history is what you’re after, take a trip to Hiroshima and Nagasaki, or visit Nakanoshima Museum of Art. If you're keen on the countryside, jump a shinkansen and speed your way to bubbling hot springs, explore Japanese beaches or gasp at the majesty of Mount Fuji. And if that wasn't enough to entice you to visit, there's the food - perfect noodles, delicate sushi and warming hotpots. The updated guide brings Japan to life, transporting you there like no other travel guide does. It's packed with expert-led insights, trusted travel advice, detailed breakdowns of all the must-see sights, photographs on practically every page and our hand-drawn illustrations that place you inside the country's iconic buildings and neighborhoods. Discover more amazing holiday destinations DK Eyewitness is the most up-to-date travel guide series following the COVID-19 outbreak. Each guide includes expert-led insights into the world's most famous countries and cities, things to do and places to stay. Other books in the series include Eyewitness Tokyo and Eyewitness Croatia.

Focusing on the nonverbal genres of painting, sculpture, dance, choreography, and music composition, this work shows that generational and political differences, not artistic doctrines, largely account for the divergent stances artists took vis-a-vis modernism, the international arts community, Japan's ties to the United States, and the alliance of corporate and bureaucratic interests that solidified in Japan during the 1960s."

Copyright code: 9b5679f89c68e03b15945bc3155c8f5c