



Paris Paris 19371957

Assoc Prof Catherine Dossin



Paris Paris 19371957:

Henri Matisse Catherine C. Bock Weiss,2014-02-25 First published in 1996 Routledge is an imprint of Taylor Francis an informa company *Avant-Garde, Internationalism, and Politics* Andrea Giunta,2007-07-16 DIVAn exploration of the impact of the 1960s and the U S post cold war moment on the reception of Latin American art and artists div Space, Difference, Everyday Life Kanishka Goonewardena,Stefan Kipfer,Richard Milgrom,Christian Schmid,2008-02-19 In the past fifteen years Henri Lefebvre s reputation has catapulted into the stratosphere and he is now considered an equal to some of the greats of European social theory Bourdieu Deleuze Harvey In particular his work has revitalized urban studies geography and planning via concepts like the social production of space the right to the city everyday life and global urbanization Lefebvre s massive body of work has generated two main schools of thought one that is political economic and another that is more culturally oriented and poststructuralist in tone Space Difference and Everyday Life merges these two schools of thought into a unified Lefebvrian approach to contemporary urban issues and the nature of our spatialized social structures **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,2015-06-28 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 Cult of Art in Nazi Germany* Eric Michaud, Janet Lloyd, 2004 The Cult of Art in Nazi Germany presents a new interpretation of National Socialism arguing that art in the Third Reich was not simply an instrument of the regime but actually became a source of the racist politics upon which its ideology was founded Through the myth of the Aryan race a race pronounced superior because it alone creates culture Nazism asserted art as the sole raison d'être of a regime defined by Hitler as the dictatorship of genius Michaud shows the important link between the religious nature of Nazi art and the political movement revealing that in Nazi Germany art was considered to be less a witness of history than a force capable of producing future the actor capable of accelerating the coming of a reality immanent to art itself *The City and the Senses* Jill Steward, 2016-03-16 How do we experience a city in terms of the senses What are the inter relations between human experience and behaviour in urban space This volume examines these questions in the context of European urban culture between the fifteenth and twentieth centuries exploring the institutions and ideologies relating to the range of sensual experience and its interpretation Spanning pre industrial and modern cities in Britain France Germany and the United States it enables the reader to establish major contrasts and continuities in what is still an evolving urban experience Divided into sections corresponding to the five senses noise vision taste touch and smell each sections allows for comparisons which act as reminders that the experience of the city was a multi sensual one and that these experiences were as much intellectual as physical in their nature **The Destruction of Art** Dario Gamboni, 2013-06-01 Last winter a man tried to break Marcel Duchamp's Fountain sculpture The sculpted foot of Michelangelo's David was damaged in 1991 by a purportedly mentally ill artist With each incident intellectuals must confront the unsettling dynamic between destruction and art Renowned art historian Dario Gamboni is the first to tackle this weighty issue in depth exploring specters of censorship iconoclasm and vandalism that surround such acts Gamboni uncovers here a disquieting phenomenon that still thrives today worldwide As he demonstrates through analyses of incidents occurring in nineteenth and twentieth century America and Europe a complex relationship exists among the evolution of modern art destruction of artworks and the long history of iconoclasm From the controversial removal of Richard Serra's Tilted Arc from New York City's Federal Plaza to suffragette protests at London's National Gallery Gamboni probes the concept of artist's rights the power of political protest and how iconoclasm sheds light on society's relationship to art and material culture Compelling and thought provoking The Destruction of Art forces us to rethink the ways that we interact with art and react to its power to shock or subdue *Portraiture* Joanna Woodall, 1997-03-15 Portraiture the most popular genre of painting occupies a central position in the history of Western art Despite this its status within academic art theory is uncertain This volume provides an introduction to major issues in its history *Henri Lefebvre on Space* Lukasz

Stanek,2011 Shows how Lefebvre s theory of space developed out of direct engagement with architecture urbanism and urban sociology

Hot Art, Cold War - Western and Northern European Writing on American Art 1945-1990

Claudia Hopkins,Iain Boyd Whyte,2020-09-17 Hot Art Cold War Northern and Western European Writing on American Art 1945 1990 is one of two text anthologies that trace the reception of American art in Europe during the Cold War era through primary sources With the exception of those originally published in English the majority of these texts are translated into English for the first time from eight languages and are introduced by scholarly essays They offer a representative selection of the diverse responses to American art in Great Britain Ireland France Belgium the Netherlands West Germany FRG Austria Switzerland Denmark Norway Sweden and Finland There was no single European discourse as attitudes to American art were determined by a wide range of ideological political social cultural and artistic positions that varied considerably across the European nations This volume and its companion Hot Art Cold War Southern and Eastern European Writing on American Art 1945 1990 offer the reader a unique opportunity to compare how European art writers introduced and explained contemporary American art to their many and varied audiences Whilst many are fluent in one or two foreign languages few are able to read all twenty five languages represented in the two volumes These ground breaking publications significantly enrich the fields of American art studies and European art criticism This book together with its companion volume Hot Art Cold War Southern and Eastern European Writing on American Art 1945 1990 is a joint initiative of the Terra Foundation for American Art and the editors of the journal Art in Translation at the University of Edinburgh The journal launched in 2009 publishes English language translations of the most significant texts on art and visual cultures presently only available only in their source language It is committed to widening the perspectives of art history making it more pluralist in terms of its authors viewpoints and subject matter

The Cambridge Companion to Modern French Culture Nicholas

Hewitt,2003-09-11 France entered the twentieth century as a powerful European and colonial nation In the course of the century her role changed dramatically in the first fifty years two World Wars and economic decline removed its status as a world power whilst the immediate post war era was marked by wars of independence in its colonies Yet at the same time in the second half of the century France entered a period of unprecedented growth and social transformation Throughout the century and into the new millennium France retained its former international reputation as a centre for cultural excellence and innovation and its culture together with that of the Francophone world reflected the increased richness and diversity of the period This Companion explores this vibrant culture and includes chapters on history language literature thought theatre architecture visual culture film and music and discuss the contributions of popular culture Francophone culture minorities and women

Picasso Gertje Utey,2000-01-01 The fact that Picasso joined the French Communist Party in 1944 and remained a loyal member to the end of his long life presents puzzling contradictions How can the image of him as a protean genius be reconciled with his membership in a repressive political organization that maintained an authoritarian hold on its

artistic community and all but obliterated the freedom of the creative mind How could the creator of Guernica lauded at that time as the champion of civilian victims of totalitarian aggression support the policies of the Soviet Union This stimulating book is the first comprehensive examination of Picasso s political commitment his motivations to join the French Communist Party and his contributions as an active member Gertje R Utley assesses the impact communism had on the artist s life and explores how Picasso s political beliefs and the doctrines of the Communist Party affected his artistic production Utley provides the first account in English of the intricate relations between the French Communist Party and its artists in the years immediately following the Liberation She then examines in detail the role Picasso played within the Communist agenda his financial and moral support his active participation at Party events and his artistic endorsement of the Party s most important ideological positions during the Cold War years Addressing Picasso s unflinching loyalty in the face of both the Party s untenable political positions and the opposition within the Party to his art this book offers new insight into aspects of the artist s thought and art that have been little considered before **André Breton** Clifford Browder,1967 *Between Point Zero and the Iron Curtain* ,2024-10-28 This volume edited by va Forg cs with contributions from art historians from across Europe and the Americas analyzes the artistic initiatives of the short time span between the end of World War II and the onset of the Cold War In this moment a new internationalism was anticipated by retrieving pre war modernism as well as creating the new era s new artistic lingua franca The chapters include in depth case studies that analyze the complex often interconnected projects throughout the world South America and Eastern and Western Europe that were soon ended by the Cold War *Encyclopedia of Twentieth-Century Photography, 3-Volume Set* Lynne Warren,2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included **Sacred Concrete** Flora Samuel,Inge Linder-Gaillard,2013 Le Corbusier not only designed and built churches he was also intensely interested in religion and faith His work deeply influenced church architecture in the twentieth century This book examines Le Corbusier s relationship with religion in two introductory chapters presents his four designs for La Sainte Baume the Chapel of Notre Dame du Haut de Ronchamp the Cloister of La Tourette and the Church of St Pierre and in the final chapter examines his influence on church architecture in Europe in the twentieth century Examples include the Jubilee Church near Rome by Richard Meier the Chapel of Saint Ignatius in Seattle by Steven Holl the Santa Maria Church in Porto by Ivaro Siza Tadao Ando s Meditation Space in Paris as well as the Kapelle

der Versöhnung Church of Reconciliation in Berlin by Reitermann Sassenroth Flora Samuel holds a PhD in architecture and teaches design and architecture history at the University of Bath UK and is the author of numerous publications Inge Linder Galliard also holds a PhD in architecture and has researched and written about Le Corbusier's work in numerous essays

The Art and Politics of Asger Jorn Karen Kurczynski, 2017-07-05 A leading figure of the postwar avant garde Danish artist Asger Jorn has long been recognized for his founding contributions to the Cobra and Situationist International movements yet art historical scholarship on Jorn has been sparse particularly in English This study corrects that imbalance offering a synthetic account of the essential phases of this prolific artist's career It addresses his works in various media alongside his extensive writings and his collaborations with various artists groups from the 1940s through the mid 1960s Situating Jorn's work in an international post Second World War context Karen Kurczynski reframes our understanding of the 1950s away from the Abstract Expressionist focus on individual expression toward a more open ended conception of art as a public engagement with contemporary culture and politics Kurczynski engages with issues of interest to twenty first century artists and scholars highlighting Jorn's proposition that the sensory address of art and its complex relationship to popular media can have a direct social impact Perhaps most significantly this study foregrounds Jorn's assertion that creativity is crucial to subjectivity itself in our increasingly mediated Society of the Spectacle

The Pictured Word, 2023-11-27 Textxet welcomes the submission of monographs and edited collections of articles that fall within the broad category of Comparative Literature theories of literature world literature works dealing with various literatures and comparisons between the arts Only submissions in English will be considered All manuscripts considered suitable will undergo a double peer review process before acceptance Authors are cordially invited to submit proposals and or full manuscripts to the publisher at BRILL Iulia Ivana or Masja Horn Please advise our Guidelines for a Book Proposal

France and the Visual Arts Since 1945 Catherine Dossin, 2019-01-01 Taking on the myth of France's creative exhaustion following World War II this collection of essays brings together an international team of scholars whose research offers English readers a rich and complex overview of the place of France and French artists in the visual arts since 1945 Addressing a wide range of artistic practices spanning over seven decades and using different methodologies their contributions cover ground charted and unknown They introduce greater depth and specificity to familiar artists and movements such as Lettrism Situationist International or Nouveau Réalisme while bringing to the fore lesser known artists and groups including GRAPUS the Sociological Art Collective and Nicolas Schffer Collectively they stress the political dimensions and social ambitions of the art produced in France at the time deconstruct the traditional geography of the French art world and highlight the multiculturalism of the French art scene that resulted from its colonial past and the constant flux of artistic travels and migrations Ultimately the book contributes to a story of postwar art in which France can be inscribed not as a main or sub chapter but rather as a vector in the wider constellation of modern and contemporary art

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