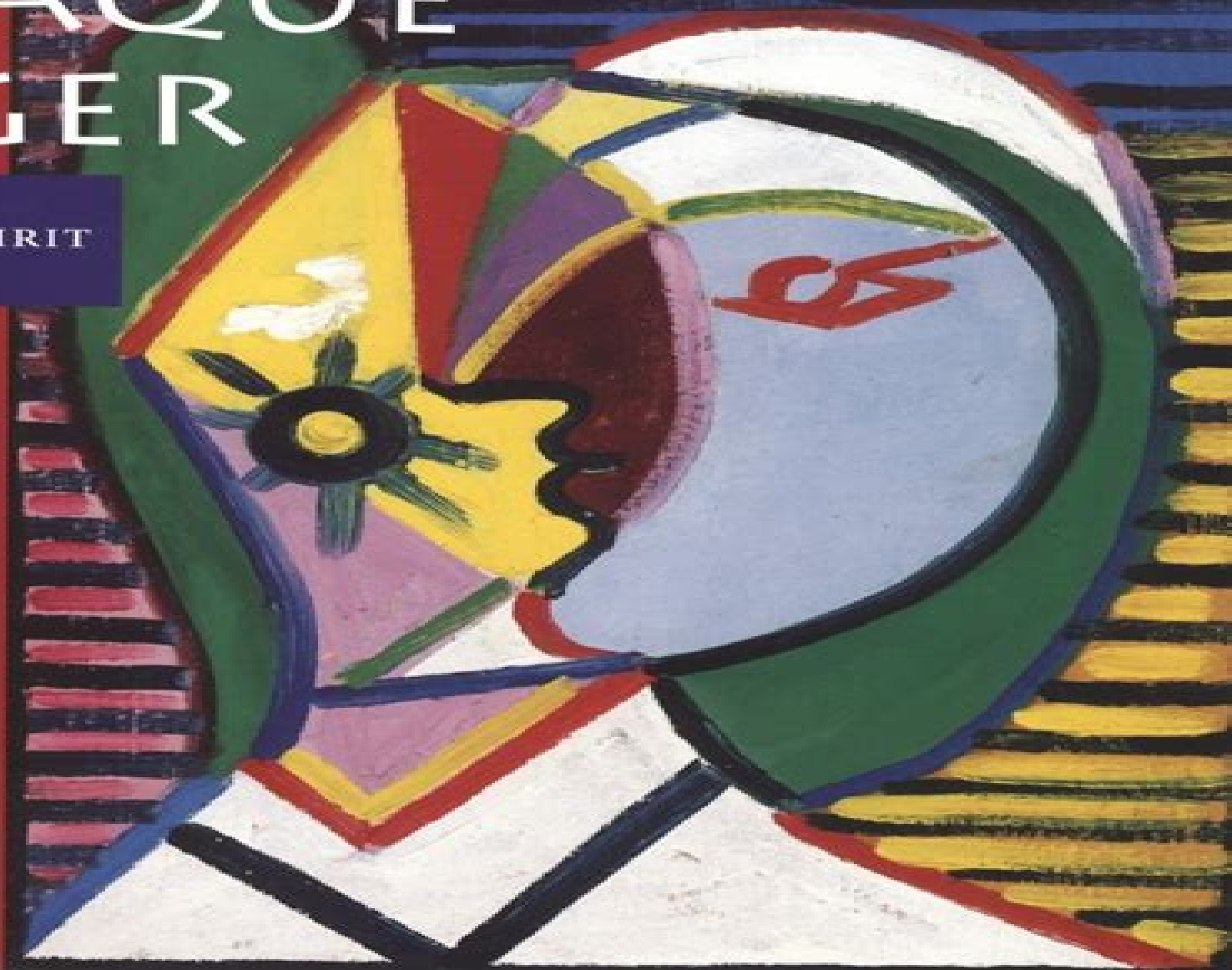


PICASSO BRAQUE LÉGER

AND THE
CUBIST SPIRIT
1919-1939



Picasso Braque Leger And The Cubist Spirit 19191939

Annelies Wilder-Smith



Picasso Braque Leger And The Cubist Spirit 1919-1939:

Picasso, Braque, Léger, and the Cubist Spirit, 1919-1939 Kenneth Wayne, Pablo Picasso, 1996 This volume presents art and design in France during the years between the two World Wars in an effort to dispel the perception that Cubism was only a pre World War I phenomenon After the war Cubist painting became more varied colorful and accessible and began to affect other media such as furniture fashion cinema and architecture What had begun as a rarefied pictorial style became a popular language The first essay addresses Picasso's abundant and varied cubist painting The second essay treats the art of three major Cubists Picasso Braque and Leger in the context of the various cubist idioms that developed The third essay also broad in scope examines the significant relationship between Cubism and the decorative arts in France **Acrobatic Modernism**

from the Avant-Garde to Prehistory Jed Rasula, 2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity As a conscientious engagement with modernity's restructuring of the lifeworld the modernist avant garde raised the stakes of this engagement to programmatic explicitness But even beyond the vanguard the global phenomenon of jazz combined somatic assault with sensory tutelage Jazz like the new technologies of modernity recalibrated sensory ratios The criterion of the new as self making also extended to names pseudonyms and heteronyms The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement Expressivity trumped representation The artwork was a diagram of perception not a mimetic rendering For artists the historical pressures of altered perception provoked new models and Ezra Pound's slogan Make It New became the generic rallying cry of renovation The paradigmatic stance of the avant garde was established by Futurism but the discovery of prehistoric art added another provocation to artists Paleolithic caves validated the spirit of all over composition unframed and dynamic Geometric abstraction

Constructivism and Purism and Surrealism were all in quest of a new mythology Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future As such the present was suffused with the pathos of being neither but subject to both *Blackening Europe* Heike Raphael-Hernandez, 2012-11-12 Traditional Scholars have often looked at African American studies through the lens of European theories resulting in the secundarization of the African American presence in Europe and its contributions to European culture *Blackening Europe* reverses this pattern by using African American culture as the starting point for a discussion of its influences over traditional European structures Evidence of Europe's blackening abound from French ministers of Hip hop and British incarnations of Shaft to slavery memorial in the Netherlands and German youth sporting dreadlocks Collecting essays by scholars from both sides of the Atlantic and fields as diverse as history literature politics social studies art film and music *Blackening Europe* explores the implications of these cultural hybrids and extends the growing dialogues about Europe's fascination with African America

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