



Primary Documents

*A Sourcebook for Eastern and Central
European Art since the 1950s*

Primary Documents A Sourcebook For Eastern And Central European Art Since The 1950s

Juliane Füst, Josie McLellan



Primary Documents A Sourcebook For Eastern And Central European Art Since The 1950s:

Primary Documents Laura J. Hoptman, Tomáš Pospiszyl, 2002 This text presents documents drawn from the artistic archives of Eastern and Central Europe during the second half of the 20th century *Central and Eastern European Art Since 1950 (World of Art)* Maja Fowkes, Reuben Fowkes, 2020-04-14 A groundbreaking introduction to the contemporary art of central and Eastern Europe this wide ranging study explores painting sculpture photography performance and conceptual work In this pathbreaking new history Maja and Reuben Fowkes introduce outstanding artworks and major figures from across central and Eastern Europe to reveal the movements theories and styles that have shaped artistic practice since 1950 They emphasize the particularly rich and varied art scenes of Poland Czechoslovakia Hungary and Yugoslavia extending their gaze at intervals to East Germany Romania the Baltic states and the rest of the Balkans This generously illustrated overview explores the richness of this region s artists singular contribution to recent art history Tracing art historical changes from 1950 to now the authors examine the repercussions of political events on artistic life notably the uprisings in Hungary and Czechoslovakia the Solidarity movement in Poland and the collapse of the communist bloc But their primary interest is in the experimental art of the neo avant garde that resisted official agendas and engaged with global currents such as performance art video multimedia and net art *Central and Eastern European Art Since 1950* is a comprehensive transnational survey of the major movements of art from this region **Performance art in Eastern Europe since 1960** Amy Bryzgel, 2017-03-17 This volume presents the first comprehensive academic study of the history and development of performance art in the former communist countries of Central Eastern and South Eastern Europe since the 1960s Covering 21 countries and more than 250 artists this text demonstrates the manner in which performance art in the region developed concurrently with the genre in the West highlighting the unique contributions of Eastern European artists The discussions are based on primary source material interviews with the artists themselves It offers a comparative study of the genre of performance art in countries and cities across the region examining the manner in which artists addressed issues such as the body gender politics and identity and institutional critique **Environmental Chemistry, Eighth Edition** Stanley E. Manahan, 2004-08-26 *Environmental Chemistry Eighth Edition* builds on the same organizational structure validated in previous editions to systematically develop the principles tools and techniques of environmental chemistry to provide students and professionals with a clear understanding of the science and its applications Revised and updated since the publication of the best selling Seventh Edition this text continues to emphasize the major concepts essential to the practice of environmental science technology and chemistry while introducing the newest innovations to the field The author provides clear explanations to important concepts such as the anthrosphere industrial ecosystems geochemistry aquatic chemistry and atmospheric chemistry including the study of ozone depleting chlorofluorocarbons The subject of industrial chemistry and energy resources is supported by pertinent topics in recycling and hazardous waste Several chapters review environmental

biochemistry and toxicology and the final chapters describe analytical methods for measuring chemical and biological waste. New features in this edition include enhanced coverage of chemical fate and transport, industrial ecology, particularly how it is integrated with green chemistry, conservation principles, and recent accomplishments in sustainable chemical science and technology, a new chapter addressing terrorism and threats to the environment, and the use of real world examples.

The European Avant-Garde - A Hundred Years Later, 2024-01-08. The title of this book, *The European Avant-Garde: A Hundred Years Later*, implies the European avant-garde took place a century ago, that it is a thing of the past. However, it does not aim to consolidate this position but to question it. It addresses temporality as the central dimension related to the notion of the avant-garde. The book brings forth original revisions of the theories of the avant-garde, the works of the avant-garde, the idea of the avant-garde as being the vanguard, the leading force of change. It addresses the returning of the avant-garde during the twentieth century and today.

Periodization in the Art Historiographies of Central and Eastern Europe, Shona Kallestrup, Magdalena Kunińska, Mihnea Alexandru Mihail, Anna Adashinskaya, Cosmin Minea, 2022-06-07. This volume critically investigates how art historians writing about Central and Eastern Europe in the late nineteenth and early twentieth centuries engaged with periodization. At the heart of much of their writing lay the ideological project of nation building. Hence discourses around periodization such as the mythicizing of certain periods, the invention of historical continuity, and the assertion of national specificity contributed strongly to identity construction. Central to the book's approach is a transnational exploration of how the art histories of the region not only interacted with established Western periodizations but also resonated and entangled with each other. In their efforts to develop more sympathetic frameworks that refined, ignored, or hybridized Western models, they sought to overcome the centre-periphery paradigm which equated distance from the centre with temporal belatedness and artistic backwardness. The book thus demonstrates that the concept of periodization is far from neutral or strictly descriptive and that its use in art history needs to be reconsidered. Bringing together a broad range of scholars from different European institutions, the volume offers a unique new perspective on Central and Eastern European art historiography. It will be of interest to scholars working in art history, historiography, and European studies. The Open Access version of this book is available at <http://www.taylorfrancis.com> and has been made available under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 license.

Biennial Boom, Paloma Checa-Gismero, 2024-07-05. In *Biennial Boom*, Paloma Checa-Gismero traces an archeology of contemporary art biennials to uncover the processes that prompted these exhibitions to become the global art world's defining events at the end of the twentieth century. Returning to the early post-Cold War years, Checa-Gismero examines the early iterations of three well-known biennials at the borders of North Atlantic liberalism: the Bienal de La Habana, InSITE, and Manifesta. She draws on archival and oral history fieldwork in Cuba, Mexico, the US-Mexico borderlands, and the Netherlands, showing how these biennials reflected a post-Cold War optimism for a pacified world by which artistic and knowledge production would help

mend social political and cultural divisions Checa Gismero argues that in reflecting this optimism biennials facilitated the conversion of subaltern aesthetic genealogies into forms that were legible to a nascent cosmopolitan global elite all under the pretense of cultural exchange By outlining how early biennials set the basis for what is now recognized as global contemporary art Checa Gismero intervenes in previous accounts of the contemporary art world in order to better understand how it became the exclusionary rarified institution of today **Alina Szapocznikow** Agata

Jakubowska,2011-12-15 Drawing on the work of prominent art historians curators critics and collectors this exhibition catalogue presents the most current research on the work of Alina Szapocznikow Born in Kalisz Poland in 1926 Szapocznikow studied in Prague and Paris spent the last decade of her life in France and created an impressive number of sculptures and drawings that are now defined as post surrealist and proto feminist Recent exhibitions of the artist s work in Germany and France along with acquisitions by prominent collections worldwide have bolstered Szapocznikow s international reputation and ignited discussion of her significance to twentieth century art *Writing Underground* Martin Machovec,2019-12-01 V bor ze studi liter rn ho historika a editora Martina Machovce kter vznikaly v posledn ch dvou dek d ch 2000 2018 p edstavuje celou adu faset uva ov n o fenom nu undergroundu V jednotliv ch studi ch se zab v zej m na undergroundovou literaturou z okruhu I M Jirouse a rockov skupiny The Plastic People of the Universe ale v nuje pozornost i ir m souvislostem t to literatury jej m p edch dc m z 50 let okruh Egona Bondyho a Ivo Vodse lka roli ve spo le enstv Charty 77 vazb m na angloamerick prost ed nebo hudebn m a sc nick m realizac m a zp sobu jak m byly tyto texty v samizdatu eny In this collection of writings produced between 2000 and 2018 the pioneering literary historian of the Czech underground Martin Machovec examines the multifarious nature of the underground phenomenon After devoting considerable attention to the circle surrounding the band The Plastic People of the Universe and their manager the poet Ivan M Jirous Machovec turns outward to examine the broader concept of the underground comparing the Czech incarnation not only with the movements of its Central and Eastern European neighbors but also with those in the world at large In one essay he reflects on the so called P lnoc Editions which published illegal texts in the darkest days of the late forties and early fifties In other essays Machovec examines the relationship between illegal texts published at home samizdat and those smuggled out to be published abroad tamizdat as well as the range of literature that can be classified as samizdat drawing attention to movements frequently overlooked by literary critics In his final previously unpublished essay Machovec examines Jirous s Report on the Third Czech Musical Revival not as a merely historical document but as literature itself *Dropping out of Socialism* Juliane Fürst,Josie McLellan,2016-12-13 The essays in this collection make up the first study of dropping out of late state socialism in Eastern Europe and the Soviet Union From Leningrad intellectuals and Berlin squatters to Bosnian Muslim madrasa students and Romanian yogis groups and individuals across the Eastern Bloc rejected mainstream socialist culture In the process multiple drop out cultures were created with their own spaces music values style slang ideology and networks

Under socialism this phenomenon was little known outside the socialist sphere Only very recently has it been possible to reconstruct it through archival work oral histories and memoirs Such a diverse set of subcultures demands a multi disciplinary approach the essays in this volume are written by historians anthropologists and scholars of literature cultural and gender studies The history of these movements not only shows us a side of state socialist life that was barely known in the west It also sheds new light on the demise and eventual collapse of late socialism and raises important questions about the similarities and differences between Eastern and Western subcultures Reconsidering the Postmodern Thomas Vaessens,Yra Dijk,2025-10-01 From Michel Houellebecq to Zadie Smith from Javier Mar as to Arnon Grunberg this timely study takes its reader on a tour of European literature and the critical discussion around it Despite recent declarations of postmodernism s demise contemporary literature turns out to be entangled in a discussion with postmodernism It is time to critically evaluate this legacy Twelve specialists in the national literatures sketch the outlines of the debate Turning to literature itself they find it to be searching for new values after the relativizing force of postmodernism **Samizdat Past and Present** Tomáš Glanc,2019-02-01 This anthology of texts by Czech literary scientists presents the phenomenon of the samizdat and its historical transformation The chapters primarily focus on the definition of the samizdat itself as well as the extensive controversy over the concept of unofficial literature The scholars also pay attention to the origin development and characteristics of the various samizdat editions individual chapters are devoted to underground production and censorship One chapter deals with the relationship between domestic samizdat production and exile literature In the final chapters of the publication samizdat is covered also in the international context in particular in the Polish and Russian contexts This book Samizdat Past and Present is a representative publication presenting the diverse forms of samizdat and has the potential to become a basic guide on the issue **The Testimonies of Russian and American Postmodern Poetry** Albena Lutzkanova-Vassileva,2016-06-30 This book challenges the belief in the purely linguistic nature of contemporary poetry and offers an interpretation of late twentieth century Russian poetry as a testimony to the unforeseen annulment of communist reality and its overnight displacement by a completely unfathomable post totalitarian order Albena Lutzkanova Vassileva argues that because of the sudden invalidation of a reality that had been largely seen as unattained and everlasting this shift remained secluded from the mind and totally resistant to cognition thus causing a collectively traumatic psychological experience The book proceeds by inquiring into a school of contemporary American poetry that has been likewise read as cut off from reality Executing a comparative analysis Vassileva advances a new understanding of this poetry as a testimony to the overwhelming and traumatic impact of contemporary media which have assailed the mind with far more signals than it can register digest and furnish with semantic weight *From Museum Critique to the Critical Museum* Katarzyna Murawska-Muthesius,Piotr Piotrowski,2016-03-03 Since the late nineteenth century museums have been cited as tools of imperialism and colonialism as strongholds of patriarchalism masculinism homophobia and xenophobia and accused both of

elitism and commercialism But could the museum absorb and benefit from its critique turning into a critical museum into the site of resistance rather than ritual This book looks at the ways in which the museum could use its collections its cultural authority its auratic space and resources to give voice to the underprivileged and to take an active part in contemporary and at times controversial issues Drawing together both major museum professionals and academics it examines the theoretical concept of the critical museum and uses case studies of engaged art institutions from different parts of the world It reaches beyond the usual focus on western Europe America and the World including voices from as well as about eastern European museums which have rarely been discussed in museum studies books so far **Moscow Conceptualism, 1975-1985** Mary

A. Nicholas,2024-05-30 As the last generation of underground artists in the Soviet Union and the first on the post Soviet scene Moscow conceptualists provide a unique point of view on the breakup of the USSR the changing role of unofficial art in a repressive state and the beginning of a new world order in both art and politics Offering a counter narrative to the tradition of Socialist Realism that dominates Soviet art history this book provides insight into the production and activism of the experimental artists that worked in Moscow during this watershed moment in Russian history Based on extensive original research and in depth interviews with the original artists Nicholas demonstrates how the work of these radical unconventional artists challenged the Soviet authorities official doctrine and even other colleagues in the nonconformist art world They rebelled against political and artistic restraints alike turning everyday texts and engaged performances into powerful statements of creative independence and unrestrained imagination Unlike many of their fellow dissenters these artists rejected elitist notions about art for art s sake in favor of a more open democratic and on going dialogue about everyday concerns Their embrace of humor their focus on the real meaning of words and their insistence on the importance of broad participation in the creation of art make these artists important models for the challenges of our own time A crucial link between the revolutionary avant garde and contemporary protest art Moscow conceptualism offers lessons for activists under pressure from authoritarian regimes around the world By highlighting the importance of laughter imaginative outreach and direct engagement with everyday citizens this book presents fascinating evidence of the importance of individual protest and demonstrates that socially engaged art can be a powerful weapon for change in building a better world

Cosmopolitics and Biopolitics. Ethics and Aesthetics in Contemporary Art Modesta Di Paola,2018-03-19 Cosmopolitics and Biopolitics seeks to trace cosmopolitical aesthetics understood not only as the union of art science and the right to survive but also as the prism through which artistic practices are developed around questions connected to transculturality migration nomadism post gender subjectivities social and natural sustainability and new digital technologies This book s authors fashion a narrative that moves in the territory of inbetweenness between hospitality and hostility between welcoming and conflict between languages and intermediate languages science and survival in a world that is common more than global

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 Humor in Global Contemporary Art Mette Gieskes, Gregory H. Williams, 2024-05-30 Pursuing a new and timely line of research in world art studies *Humor in Global Contemporary Art* is the first edited collection to examine the role of culturally specific humor in contemporary art from a global perspective Since the 1960s increasing numbers of artists from around the world have applied humor as a tool for observation critique transformation and debate Exploring how humorous art produced over the past six decades is anchored in local sociopolitical contexts and translated or misconstrued when exhibited abroad this book opens new conversations regarding the functioning of humor and the ways in which art travels across the globe With contributions by an impressive array of internationally based scholars covering six major continental regions the book is organized into four distinct geographical sections Africa and the Middle East Asia and Oceania South and North America and Europe This structure highlights the cultural specificity of each region while the book as a whole offers a critical perspective on the postcolonial globalized art network Reflecting on present day processes of globalization and biennialization which confront viewers with humorous art from a variety of cultures and countries this book will provide readers with a culturally sensitive understanding of how humor has become vital to many contemporary artists working in an unprecedentedly interconnected world Art, Religion and Resistance in (Post-)Communist Romania Maria Alina Asavei, 2020-10-22 This book illuminates the interconnections between politics and religion through the lens of artistic production exploring how art inspired by religion functioned as a form of resistance directed against both Romanian national communism 1960 1989 and latterly consumerist society and its global market It investigates the critical tactical and subversive employments of religious motifs and themes in contemporary art pieces that confront the religious affair in post communist Romania In doing so it addresses a key gap in previous scholarship which has paid little attention to the relationship between religious art and political resistance in communist Central and South East Europe *Images of War in Contemporary Art* Uroš Cvorović, Kit Messham-Muir, 2021-08-12 In *Images of War in Contemporary Art* Uroš Cvorović and Kit Messham-Muir mount a challenge to the dominance of theoretical tropes of trauma affect and emotion that have determined how we think of images of war and terror for the last 20 years Through analyses of visual culture from contemporary war art to the meme wars they argue that the art that most effectively challenges the ethics and aesthetics of war and terror today is that which disrupts this flow art that makes alternative perceptions of wartime both visible and possible As a theoretical work *Images of War in Contemporary Art* is richly supported by visual and textual evidence and firmly embedded in current artistic practice Significantly though the book breaks with both traditional and current ways of

thinking about war art offering a radical rethinking of the politics and aesthetics of art today through analyses of a diverse scope of contemporary art that includes Ben Quilty Abdul Abdullah Australia Mladen Miljanovic Nebojaeric oba Bosnia and Herzegovina Hiwa K Wafaa Bilal Iraq Teresa Margolles Mexico and Arthur Jafa United States

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