

The Myth Of Nouveau Realisme Art And The Performat

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Yves Klein Reaktion Books

A new reality for the art object has emerged in the world of contemporary art: it is now experienced less as an autonomous, inanimate form and more as an active material agent. In this book, Kaira M. Cabañas describes how such a shift in conceptions of art's materiality came to occur, exploring key artistic practices in Venezuela, Brazil, and Western Europe from the mid-twentieth century to the present. *Immanent Vitalities* expands the discourse of new materialisms by charting how artists, ranging from Gego to Laura Lima, distance themselves from dualisms such as mind-matter, culture-nature, human-nonhuman, and even Western-non-Western in order to impact our understanding of what is animate. Tracing migrations of people, objects, and ideas between South America and Europe, Cabañas historicizes changing perceptions about art's agency while prompting readers to remain attentive to the ethical dimensions of materiality and of social difference and lived experience.

Dematerialization Routledge

Witness of Phenomenon articulates a fresh examination of the German Group Zero-Heinz Mack, Otto Piene, and Günter Uecker-and other new tendency artists, who rejected painting and introduced new art media in postwar Europe. Group ZERO evolved into a network across Europe- Amsterdam, Milan, Paris, and Zagreb. This pan-European affiliation of artists generated a continuous stream of innovative artistic statements through the 1960s, incorporating non-traditional materials and new technologies to create kinetic art, light installations, performances, immersive multimedia installations, monumental land art, and the communication media of video and television. They transformed the visual arts from the inanimate objet d'art to a sensory experience by adopting the ascendant philosophy of Phenomenology as their conceptual foundation. Drawing from a decade of research on unpublished archives of the artists and critics of this period, this publication positions Group ZERO as a catalytic art moment in the transition from modern to contemporary art.

Travel and Imagination Oxford University Press

This groundbreaking examination of the intersection between artistic practice and capitalism in the 1960s explores art's capacity to reflect on and reimagine economic systems and our place within them.

Aspects of Truth Taschen

Beyond the Happening uncovers the heterogeneous, uniquely interdisciplinary performance-based works that emerged in the aftermath of the early Happenings. By the mid-1960s Happenings were widely declared outmoded or even 'dead', but this book reveals how many practitioners continued to work with the form during the late 1960s and 1970s, developing it into a vehicle for studying interpersonal communication that simultaneously deployed and questioned contemporary sociology and psychology. Focussing on the artists Allan Kaprow, Marta Minujín, Carolee Schneemann and Lea Lublin, it charts how they revised and retooled the premises of the Happening within a wider network of dynamic international activity. The resulting performances directly intervened in the wider discourse of communication studies, as it manifested in the politics of countercultural dropout, soft power and cultural diplomacy, alternative pedagogies, sociological art and feminist consciousness-raising.

France and the Visual Arts Since 1945 Rowman & Littlefield

One of the most important avant-garde movements of postwar Paris was Lettrism, which crucially built an interest in the relationship between writing and image into projects in poetry, painting, and especially cinema. Highly influential, the Lettrists served as a bridge of sorts between the earlier works of the Dadaists and Surrealists and the later Conceptual artists. *Off-Screen Cinema* is the first monograph in English of the Lettrists. Offering a full portrait of the avant-garde scene of 1950s Paris, it focuses on the film works of key Lettrist figures like Gil J Wolman, Maurice Lemaître, François Dufrène, and especially the movement's founder, Isidore Isou, a Romanian immigrant whose "discrepant editing" deliberately uncoupled image and sound. Through Cabañas's history, we see not only the full scope of the Lettrist project, but also its clear influence on Situationism, the French New Wave, the New Realists, as well as American filmmakers such as Stan Brakhage.

Futures of Surrealism Routledge

Drawing on the primary sources and little known publications from museum archives, collections in the region, and privately owned archives, *Art and Visual Culture on the Riviera, 1956-1971* offers the first in-depth study of the Ecole de Nice. The author shows how artists indigenous to the region challenged the dominance of Paris as the national standard at this moment of French decentralization efforts, and growing internationalism in the arts.

Theories and Documents of Contemporary Art U of Minnesota Press

The imagination has long been associated with travel and tourism; from the seventeenth century when the showman and his peepshow box would take the village crowd to places, cities and lands through the power of stories, to today when we rely on a different range of boxes to whisk us away on our imaginative travels: the television, the cinema and the computer. Even simply the notion of travel, it would seem, gives us license to daydream. The imagination thus becomes a key concept that blurs the boundaries between our everyday lives and the idea of travel. Yet, despite what appears to be a close and comfortable link, there is an absence of scholarly material looking at travel and the imagination. Bringing together geographers, sociologists, cultural researchers, philosophers, anthropologists, visual researchers, archaeologists, heritage researchers, literary scholars and creative writers, this edited collection explores the socio-cultural phenomenon of imagination and travel. The volume reflects upon imagination in the context of many forms of physical and non-physical travel, inviting scholars to explore this fascinating, yet complex, area of inquiry in all of its wonderful colour, slipperiness, mystery and intrigue. The book intends to provide a catalyst for thinking, discussion, research and writing, with the vision of generating a cannon of scholarship on travel and the imagination that is currently absent from the literature.

Off-Screen Cinema University of Chicago Press

The Max Planck Yearbook of United Nations Law Online offers in-depth articles on issues such as Human Rights, UN organs and Commissions as well as questions of international law in connection with the United Nations. The core of authors proves to be a well balanced mix between young scholars and professors from all over Europe.

The Artist as Economist Vernon Press

This book offers an innovative and interdisciplinary approach to Pop art scholarship through a

recuperation of popular music into art historical understandings of the movement. Jukebox modernism is a procedure by which Pop artists used popular music within their works to disrupt decorous modernism during the sixties. Artists, including Peter Blake, Pauline Boty, James Rosenquist, and Andy Warhol, respond to popular music for reasons such as its emotional connectivity, issues of fandom and identity, and the pleasures and problems of looking and listening to an artwork. When we both look at and listen to Pop art, essential aspects of Pop's history that have been neglected—its sounds, its women, its queerness, and its black subjects—come into focus. *Comics in French* Univ of California Press

The original edition of this ambitious reference was published in hardcover in 1998, in two oversize volumes (10x13"). This edition combines the two volumes into one; it's paperbound ("flexi-cover"--the paper has a plastic coating), smaller (8x10", and affordable for art book buyers with shallower pockets--none of whom should pass it by. The scope is encyclopedic: half the work (originally the first volume) is devoted to painting; the other half to sculpture, new media, and photography. Chapters are arranged thematically, and each page displays several examples (in color) of work under discussion. The final section, a lexicon of artists, includes a small bandw photo of each artist, as well as biographical information and details of work, writings, and exhibitions. Ruhrberg and the three other authors are veteran art historians, curators, and writers, as is editor Walther. c. Book News Inc.

The Ideas, Identity and Art of Daniel Spoerri Univ of California Press

An extensive look at the history of collage and its dialogue with the art of decollage, or ungluing of paper, in the 20th century with particular emphasis on such greats as Robert Rauschenberg and Burhan Dogancay.

Beyond the Happening University of Chicago Press

Whereas in English-speaking countries comics are for children or adults 'who should know better', in France and Belgium the form is recognized as the 'Ninth Art' and follows in the path of poetry, architecture, painting and cinema. The bande dessinée [comic strip] has its own national institutions, regularly obtains front-page coverage and has received the accolades of statesmen from De Gaulle onwards. On the way to providing a comprehensive introduction to the most francophone of cultural phenomena, this book considers national specificity as relevant to an anglophone reader, whilst exploring related issues such as text/image expression, historical precedents and sociological implication. To do so it presents and analyses priceless manuscripts, a Franco- American rodent, Nazi propaganda, a museum-piece urinal, intellectual gay porn and a prehistoric warrior who's really Zinedine Zidane. Laurence Grove is Senior Lecturer and Head of French at the University of Glasgow. His previous affiliations include the University of Pittsburgh, the Newberry Library (Chicago), Middlebury College (Vermont) and the Université Rennes 2. He works on text/image phenomena from the sixteenth century to the present day and has authored a number of works on the subject. Laurence Grove is President of the IBDS, an international society for the study of the bande dessinée.

Disordering the Establishment Routledge

In-depth scholarship on the central artists, movements, and themes of Latin American art, from the Mexican revolution to the present A Companion to Modern and Contemporary Latin American and Latinx Art consists of over 30 never-before-published essays on the crucial historical and theoretical issues that have framed our understanding of art in Latin America. This book has a uniquely inclusive focus that includes both Spanish-speaking Caribbean and contemporary Latinx art in the United States. Influential critics of the 20th century are also covered, with an emphasis on their effect on the development of artistic movements. By providing in-depth explorations of central artists and issues, alongside cross-references to illustrations in major textbooks, this volume provides an excellent complement to wider surveys of Latin American and Latinx art. Readers will engage with the latest scholarship on each of five distinct historical periods, plus broader theoretical and historical trends that continue to influence how we understand Latinx, Indigenous, and Latin American art today. The book's areas of focus include: The development of avant-garde art in the urban centers of Latin America from 1910-1945 The rise of abstraction during the Cold War and the internationalization of Latin American art from 1945-1959 The influence of the political upheavals of the 1960s on art and art theory in Latin America The rise of conceptual art as a response to dictatorship and social violence in the 1970s and 1980s The contemporary era of neoliberalism and globalization in Latin American and Latino Art, 1990-2010 With its comprehensive approach and informative structure, A Companion to Modern and Contemporary Latin American and Latinx Art is an excellent resource for advanced students in Latin American culture and art. It is also a valuable reference for aspiring scholars in the field.

Material Imagination BRILL

Printbegrænsninger: Der kan printes 10 sider ad gangen og max. 40 sider pr. session

Claes Oldenburg's Theater of Vision Manchester University Press

The Riviera in the 1950s and 1960s was culturally rich with modernist icons such as Matisse and Picasso in residence, but also a burgeoning tourist culture, that established the C?d'Azur as a center of indigenous artists associated with Nouveau R?isme, Fluxus, and Supports/Surfaces, emerged under the mantle of the "Ecole de Nice." Drawing on the primary sources and little known publications generated during the period from museum archives, collections in the region, and privately owned archives, this study integrates material published in monographic studies of individuals and art movements, to offer the first in-depth study of this important movement in twentieth-century art. The author situates the work of the Ecole de Nice within the broader social currents that are so important in contextualizing this phenomenon within this internal region of France, and underscores why this work was so significant at this historical moment within the context of the broader European art scene, and contemporary American art, with which it shared affinities. Despite their stylistic differences, and associations with groups that are generally considered distinct, O'Neill discloses that these artists shared conceptual affinities?theatrical modes of presentation based on appropriation, use of the ready-made, and a determination to counter style-driven painting associated with the postwar Ecole de Paris. *Art and Visual Culture on the Riviera, 1956-1971* suggests that the emergence of an Ecole de Nice internally eroded the dominance of Paris as the national standard at this moment of French decentralization efforts, and that these artists fostered a model of aesthetic pluralism that remained locally distinct yet fully engaged with international vanguard trends of the 1960s.

Historical Dictionary of Contemporary Art Bloomsbury Publishing USA

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.

Hélio Oiticica Routledge

Dematerialization examines the intertwined experimental practices and critical discourses of art and industrial design in Argentina, Mexico, and Chile in the 1960s and 1970s. Provocative in nature, this book investigates the way that artists, critics, and designers considered the relationship between the crisis of the modernist concept of artistic medium and the radical social transformation brought about by the accelerated capitalist development of the preceding decades. Beginning with Oscar Masotta's sui generis definition of the term, Karen Benezra proposes dematerialization as a concept that allows us to see how disputes over the materiality of the art and design object functioned in order to address questions concerning the role of appearance, myth, and ideology in the dynamic logic structuring social relations in contemporary discussions of aesthetics, artistic collectivism, and industrial design. *Dematerialization* brings new insights to the fields of contemporary art history, critical theory, and Latin American cultural studies.

The Art and Politics of Asger Jorn BRILL

In his debut collection, *Some Trees* (1956), the American poet John Ashbery poses a question that resonates across his oeuvre and much of modern art: 'How could he explain to them his prayer / that nature, not art, might usurp the canvas?' When Ashbery asks this strange question, he joins a host of transatlantic avant-gardists—from the Dadaists to the 1960s neo-avant-gardists and beyond—who have dreamed of turning art into nature, of creating art that would be 'valid solely on its own terms, in the way nature itself is valid, in the way a landscape—not its picture—is aesthetically valid' (Clement Greenberg, 1939). *Invisible Terrain* reads Ashbery as a bold intermediary between avant-garde anti-mimeticism and the long western nature poetic tradition. In chronicling Ashbery's articulation of 'a completely new kind of realism' and his engagement with figures ranging from Wordsworth to Warhol, the book presents a broader case study of nature's dramatic transformation into a resolutely unnatural aesthetic resource in 20th-century art and literature. The story begins in the late 1940s with the Abstract Expressionist valorization of process, surface, and immediacy—summed up by Jackson Pollock's famous quip, 'I am Nature'—that so influenced the early New York School poets. It ends with 'Breezeway,' a poem about Hurricane Sandy. Along the way, the project documents Ashbery's strategies for literalizing the 'stream of consciousness' metaphor, his negotiation of pastoral and politics during the Vietnam War, and his investment in 'bad' nature poetry.

"Nouveau Réalisme, 1960s France, and the Neo-avant-garde" Princeton University Press
Allan Kaprow's "happenings" and "environments" were the precursors to contemporary performance art, and his essays are some of the most thoughtful, provocative, and influential of his generation. His sustained inquiry into the paradoxical relationship of art to life and into the nature of meaning itself is brought into focus in this newly expanded collection of his most significant writings. A new preface and two new additional essays published in the 1990s bring this valuable collection up to date.

A Companion to Modern and Contemporary Latin American and Latina/o Art John Wiley & Sons
Material Imagination examines the interrelated concepts of matter, materialism, and materiality in postwar European art, from 1946-1972. Provides a unique perspective on European art by prioritizing material dimensions over concept or context, while also paying attention to theoretical and historical concerns Explores artists' methods and materials in order to better understand the social and cultural environments in which their works of art were made Demonstrates how materials can be harnessed to affect the critical interpretation of artwork Brings together exceptional illustrations and new research in eight essays by art historians and scholars