

# L'art Dans Les Années 30 En France

**M Walker**

**L'Art dans les années 30 en France**, 1979

**Art in France, 1900-1940** Christopher Green, 2000-01-01 This study sets developments within the frameworks both of their unstable social, political and intellectual world and of the official and independent institutions of art.

*"Painting, Politics and the Struggle for the École de Paris, 1944-1964"* Natalie Adamson, 2017-07-05 Painting, Politics and the Struggle for the École de Paris, 1944-1964 is the first book dedicated to the postwar or 'nouvelle' École de Paris. It challenges the customary relegation of the École de Paris to the footnotes, not by arguing for some hitherto 'hidden' merit for the art and ideas associated with this school, but by establishing how and why the École de Paris was a highly significant vehicle for artistic and political debate. The book presents a sustained historical study of how this 'school' was constituted by the paintings of a diverse group of artists, by the combative field of art criticism, and by the curatorial policies of galleries and state exhibitions. By thoroughly mining the extensive resources of the newspaper and art journal press, gallery and government archives, artists' writings and interviews with surviving artists and art critics, the book traces the artists, exhibitions, and art critical debates that made the École de Paris a zone of aesthetic and political conflict. Through setting the École de Paris into its artistic, social, and political context, Natalie Adamson demonstrates how it functioned as the defining force in French postwar art in its defence of the tradition of easel painting, as well as an international point of reference for the expansion of modernism. In doing so, she presents a wholly new perspective on the vexed relationships between painting, politics, and national identity in France during the two decades following World War II.

*Peinture et avant-garde au seuil des années 30* Marie-Aline Prat, 1984

**Modernity and Nostalgia** Romy Golan, 1995-01-01 Golan argues that reactionary issues such as anti-urbanism, the return to the soil, regionalism, corporatism, xenophobia, and doubts about the new technology became central to cultural and art-historical discourse. Focusing on the overlap of avant-garde and middle-of-the-road production, she investigates the import of these issues not only in painting, sculpture, and architecture (concentrating on the work of Leger, Picasso, Le Corbusier, Ozenfant, Derain, the Surrealists, and the so-called naifs), but also in the decorative arts, in the spectacle of world and colonial fairs, and in literature. Throughout she finds evidence that artists turned from the aesthetics of the machine age toward a more organic, naturalistic art. This leads her to ask whether the famous and momentous shift of the avant-garde

from Paris to New York in 1939 did not, in fact, begin two decades earlier, in 1918.

Art of the Defeat Laurence Bertrand Dorléac, 2008 *Art of the Defeat* offers an unflinching look at the pivotal role art played in France during the German occupation. It begins with Adolf Hitler's staging of the armistice at Rethondes and moves across the dark years - analyzing the official junket by French artists to Germany, the exhibition of Arno Breker's colossi in Paris, the looting of the state museums and Jewish collections, the glorification of Philippe Pétain and a pure national identity, the demonization of modernists and foreigners, and the range of responses by artists and artisans. The sum is a pioneering exposé of the deployment of art and ideology to hold the heart of darkness at bay--Page 4 of cover.

*The 1930s* Jean Clair, Pierre Théberge, 2008 On the heels of the Roaring Twenties, the 1930s, which spanned from the economic crisis of 1929 to the outbreak of the Second World War, was a dark decade. Beyond similar governmental mechanisms, these regimes shared an ideology: the will to create what they called the New Man. This decade began with a more or less innocent dream of the theme of the original egg, germination, the harmonious growth of a fabric both biological and social, but ended with the nightmarish discovery of the corpses in the concentration camps by the armies of liberation in 1945.--BOOK JACKET.

**Fascist Visions** Matthew Affron, Mark Antliff, 2022-02-08 Bringing together studies by art historians, historians, and political scientists, *Fascist Visions* explores the themes and paradigms that pervaded protofascist and fascist aesthetic discourse, cultural policy, and artistic production in France and Italy. Whether traditionalist or innovative in idiom, art functioned as the expression of fascism's ideological polarities: nihilism and idealism, modernism and antimodernism, revolution and reaction. This volume charts the unfolding of fascist aesthetics from its genesis in nationalist and antimaterialist ideologies before World War I to its full development during the interwar period and World War II. It also highlights the shared motivations of advocates of fascist aesthetics, including artists, art critics, political activists, and government officials, outside of Germany. The eight essays in this book investigate the intersection of fascist ideology and aesthetics through a wide range of historical examples. Topics include: theories of cultural regeneration in Italy from the Risorgimento to fascism; the impact of fascism upon the work of such artists and art critics as Ardengo Soffici, Mario Sironi, Valentine de Saint-Point, and Waldemar George; the theories of modernist urbanism developed by Georges Valois's Faisceau; and official sponsorship of painting and the decorative arts in Mussolini's Italy and in Vichy France. The contributors to this volume include Walter Adamson, Matthew Affron, Mark Antliff, Emily Braun, Michèle Cone, Emilio Gentile, Nancy Locke, and Marla Stone.

*Au nom de l'art, 1933-1945* Limore Yagil, 2015-03-04 La fascination exercée par Paris dans toute l'Europe depuis le début du XXe siècle se traduit, dès avant le premier conflit mondial, par l'établissement d'un grand nombre d'artistes dans ce lieu de liberté d'esprit et de création. Grâce à un enseignement de qualité, les Académies de peinture ou de musique, notamment,

attirent des Russes, Polonais, Hongrois, Tchèques ou Allemands, futurs fleurons de l'École de Paris, éminents interprètes de l'Opéra et du Conservatoire. Avec les différentes vagues de migration, dont les artistes juifs fuyant les persécutions, se sont constitués dans la Ville lumière des réseaux d'amitié avec des artistes français, filières qui s'actionnent sous l'Occupation et Vichy pour protéger et mettre à l'abri les victimes du régime. Si l'on connaît l'intervention de Sacha Guitry et d'Arletty en faveur de Tristan Bernard, il y en eut beaucoup d'autres, révélées par Limore Yagil. À la croisée de l'histoire culturelle et de l'histoire politique, l'auteur remonte aux origines de ces réseaux de solidarité, retraçant toute une géographie de l'entre-aide, et interroge la signification qu'il convient de donner à ces différents actes de désobéissance civile. Docteur ès lettres en histoire du XXe siècle de l'Institut d'études politiques de Paris, Limore Yagil est chercheur associée à l'université Paris IV-Sorbonne. Spécialiste de l'histoire politique et culturelle de la France sous l'Occupation, elle a notamment publié *L'Homme nouveau et la Révolution nationale de Vichy* (Septentrion, 1997) et une trilogie, *La France, terre de refuge et de désobéissance civile 1944* (Le Cerf, 2010-2011).

**Henri Matisse** Catherine C. Bock Weiss, 2014-02-25 First published in 1996. The art of the extraordinary French artist, Henri Matisse (1869- 1954), has provided visual pleasures and intellectual challenges to its viewers for the last hundred years. This is collection of gathered, summarized, and evaluated major literature on the artist primarily from France, the United States, Germany, and the Scandinavian countries, where major Matisse collections bear witness to early and intense interest in the artist's work.

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.

**L'art déco dans le monde** Charlotte Benton, 2003 Cet ouvrage, qui paraît à l'occasion d'une exposition à Londres au Victor et Albert Museum au printemps 2003, présente les différents domaines touchés par l'Art déco : architecture, beaux-arts, mode, décoration photographique... avec des artistes tels que Le Corbusier, Cartier, Elsa Schiaparelli. Associant glamour et chic métropolitains, il représenta un style global faisant fi des frontières.

**French Art Deco** Jared Goss, 2014-09-30 Art Deco—the term conjures up jewels by Van Cleef & Arpels, glassware by Lalique, furniture by Ruhlmann—is best exemplified in the work shown at the exhibition that gave the style its name: the

Exposition Internationale des Art Décoratifs et Industriels Modernes, held in Paris in 1925. The exquisite craftsmanship and artistry of the objects displayed spoke to a sophisticated modernity yet were rooted in past traditions. Although it quickly spread to other countries, Art Deco found its most coherent expression in France, where a rich cultural heritage was embraced as the impetus for creating something new. The style drew on inspirations as diverse as fashion, avant-garde trends in the fine arts—such as Cubism and Fauvism—and a taste for the exotic, all of which converged in exceptionally luxurious and innovative objects. While the practice of Art Deco ended with the Second World War, interest in it has not only endured to the present day but has grown steadily. Based on the Metropolitan Museum's renowned collection French Art Deco presents more than eighty masterpieces by forty-two designers. Examples include Süe et Mare's furniture from the 1925 Exposition; Dufy's Cubist-inspired textiles; Dunand's lacquered bedroom suite; Dupas's monumental glass wall panels from the SS Normandie; and Fouquet's spectacular dress ornament in the shape of a Chinese mask. Jared Goss's engaging text includes a discussion of each object together with a biography of the designer who created it and is enlivened by generous quotations from writings of the period. The extensive introduction provides historical context and explores the origins and aesthetic of Art Deco. With its rich text and sumptuous photographs, this is not only one of the rare books on French Art Deco in English, but an object d'art in its own right.

Made in France G r me Guibert, Catherine Rudent, 2017-11-06 Made in France: Studies in Popular Music serves as a comprehensive introduction to the history, sociology, and musicology of contemporary French popular music. The volume consists of essays by scholars of French popular music, and covers the major figures, styles, and social contexts of pop music in France. The book first presents a general description of the history and background of popular music in France, followed by essays that are organized into thematic sections: The Mutations of French Popular Music During the Trente Glorieuses; Politicising Popular Music; Assimilation, Appropriation, French Specificity; and From Digital Stakes to Cultural Heritage: French Contemporary Topics. Contributors: Christian B thune Juliette Dalbavie G r me Guibert Fabien Hein Olivier Julien Marc Kaiser Barbara Lebrun David Looseley St phanie Molinero Anne Petiau C cile Pr vost-Thomas Vincent Rouz  Catherine Rudent Matthieu Saladin Jediah Sklower Rapha l Suire Florence Tamagne

**France on Display** Shanny Peer, 1998-01-01 Explores national identity in twentieth-century France.

**Les Livres de L'ann e**, 1927

**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 Schöffer. 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.

**The Modernist Garden in France** Dorothee Imbert, Hubert C Schmidt '38 Chair in Landscape Architecture Dorothee Imbert, 1993-01-01 The modernist garden, which flourished in France between the 1910s and the 1930s, vividly mirrored the geometries and cubist aesthetics familiar to the decorative and fine arts of the period. Created by architects and artists, these gardens were often conceived as tableaux in which plants played a role only as pigment or texture. This handsomely illustrated book by Dorothee Imbert presents for the first time - in word and image - a comprehensive study of these arresting architectonic gardens.

*Marginal to Mainstream* Toby Norris, 2023-10-30 *Marginal to Mainstream: French Modernism Between the Wars* traces the near-miraculous progress of modern art in France in the first half of the twentieth century. Before World War I, it was a marginal phenomenon, largely absent from the museums and bought and sold by a handful of second-string dealers; by the early 1950s it had been canonized as the representative form of the epoch. The triumph of modernism, and the simultaneous establishment of Paris as the crucible of modern art, were not the products of a coherent policy but of a stumbling and spasmodic process. France was the leading democratic nation in Europe, and it wanted its art to reinforce its prestige on the international stage, but no-one could agree how best to achieve this. Toby Norris shows how, amidst the policy squabbles and in-fighting of representative government, France fumbled its way toward an art of democracy and in the process helped install modern art as the house style of democratic capitalism.

*France* Jean-Louis Cohen, 2014-08-15 Everyone knows Notre Dame, the Eiffel Tower, and the chateaux of the Loire Valley, but French architects have also produced some of the most iconic buildings of the twentieth century, playing a central role in the emergence and development of modernism. In *France*, Jean-Louis Cohen presents a complete narrative of the unfolding architectural modernity in the country, grappling not only with the buildings but also with the political and critical context surrounding them. Cohen examines the developments in urban design and architecture within France, depicting the continuities and breaks in French architecture since 1900 against a broader international background. Describing the systems of architectural exchange with other countries—including Italy, Germany, Russia, and the United States—he offers a new view on the ideas, projects, and buildings otherwise so often considered only from narrow nationalistic perspectives. Cohen also maps the problematic search for a national identity against the background of European rivalries and France's

colonial past. Drawing on a wealth of recent research, this authoritatively written book will challenge the way design professionals and historians view modern French architecture.

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