

Machines De Tinguely

The Marquis de Sade and the Avant-Garde "Nouveau R?isme, 1960s France, and the Neo-avant-garde "France and the Visual Arts Since 1945 Jean-Jacques Lebel and French Happenings of the 1960s Art History after Deleuze and Guattari Museum Jean Tinguely Sculpture in the Rijksmuseum Kr Iller-Müller The Annual Obituary Robert Breer Niki de Saint Phalle & Jean Tinguely The Myth of Nouveau Réalisme Jean Tinguely : Méta-Reliefs, Méta-Matics, 1955-1961 Le monde de Bernar Venet Art Machines, Machine Art Library of Congress Catalog Contemporary Artists Art International Handels- und Gewerbe-Adressbuch der Schweiz Library of Congress Catalogs Conversaciones con Jesús Soto Alyce Mahon Jill Carrick Catherine Dossin Laurel Jean Fredrickson Sjoerd van Tuinen Museum Jean Tinguely Basel Rijksmuseum Kr Iller-Müller Jennifer L. Burford Heidi E. Violand-Hobi Kaira Marie Caba as Bernard Blistène Alain Mousseigne Katharina Dohm Library of Congress Joann Cerrito Library of Congress Ariel Jiménez

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this is the first book to examine the cultural history of marquis de sade s 1740 1814 philosophical ideas and their lasting influence on political

and artistic debates an icon of free expression saude lived through france s reign of terror and his writings offer both a pitiless mirror on humanity and a series of subversive metaphors that allow for the exploration of political sexual and psychological terror generations of avant garde writers and artists have responded to saude s philosophy as a means of liberation and as a radical engagement with social politics and sexual desire writing fiction modelled on saude s novels illustrating luxury editions of his works and translating his ideas into film photography and painting in the saudean imagination alyce mahon examines how saude used images and texts as forms that could explore and dramatize the concept of terror on political physical and psychic levels and how avant garde artists have continued to engage in a complex dialogue with his works studying saude s influence on art from the french revolution through the twentieth century mahon examines works ranging from anne desclos s *the story of o* to images texts and films by man ray pier paolo pasolini guillaume apollinaire jean jacques lebel and peter brook she also discusses writings and responses to saude by feminist theorists including angela carter and judith butler throughout she shows how saude s work challenged traditional artistic expectations and pushed the boundaries of the body and the body politic inspiring future artists writers and filmmakers to imagine and portray the unthinkable

jill carrick s *nouveau r isme* 1960s france and the neo avant garde provides the first in depth historical analysis of the new realism movement and the critical and theoretical debates it engaged this text makes available a new corpus of material the rich historical and theoretical analysis as well as the fascinating photographic documentation of artists and works from one of the most significant french art movements of the post world war ii period whose literature has up to now been dominated by the terms of its founder pierre restany the illustrations and surprising contextual material many of which have been unearthed by the author s archival research document artwork artists collaborations and ephemeral events

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 sch ffer 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

combining a broad overview of jean jacques lebel s coming of age among surrealists and his rupture with the movement laurel jean fredrickson focuses on two landmark happenings in this book the first funeral of the thing of tinguely 1960 and the most scandalous 120 minutes dedicated to the divine marquis 1966 this study illustrates the development and significance of french happenings in relation to cultural and political changes of the 1960s research in lebel s archives and others like the archives nationale d outre mer are indispensable in the telling of this extraordinary historical and theoretical narrative it illuminates sensitive often veiled dimensions of postwar french society from torture during the algerian war to government censorship to the sexual politics of nudity in art this volume shows how lebel synthesized the lessons of dada and surrealism and 1960s experimentalism electrified by political radicalism to participate in shaping the erotics and forms of revolution in may 1968

at the crossroads of philosophy artistic practice and art history though gilles deleuze and felix guattari were not strictly art historians they reinvigorated ontological and formal approaches to art and simultaneously borrowed art historical concepts for their own philosophical work they were dedicated modernists inspired by the german school of expressionist art historians such as riegl w lfflin and worringer and the great modernist art critics such as rosenberg steinberg greenberg and fried the work of deleuze and guattari on mannerism and baroque art has led to new approaches to these artistic periods and their radical transdisciplinarity has influenced contemporary art like no other philosophy before it their work therefore raises important methodological questions on the differences and relations among philosophy artistic practice and art history in art history after deleuze and guattari international scholars from all three fields explore what a deleuze guattarian art history could be today contributors ric alliez kingston university université paris viii claudia blümle humboldt universität zu berlin jean claude bonne cole des hautes tudes en sciences sociales ann cathrin drews humboldt universität zu berlin james elkins school of the art institute of chicago sascha freyberg max planck institute for the history of science antoine lheureux independent researcher vlad ionescu

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a scintillating story about the love and work of two artists who together epitomized the avant garde of the late twentieth century one of modern art's most productive relationships the story of niki de saint phalle and jean tinguely is a tale of passion and creativity that started literally with a bang when the two artists met while working on their respective seminal exhibitions tinguely was taking the art world by storm with his self destructing piece homage to new york de saint phalle was staging her controversial shooting paintings together these iconoclastic geniuses would challenge convention and each other with their visions collaborating on such major projects as the tarot garden in tuscany the paradis fantastique for the 1967 expo in montreal and the golem playground in jerusalem these and other works are beautifully reproduced in this artistic duography that covers the life and work of each of these artists from 1955 when they met through to tinguely's death in 1991

a critical reassessment of the neo avant garde movement named by pierre restany the nouveaux réalistes which emerged in paris around 1960

catalogue de l'exposition jean tinguely métaréliefs métamatics 1955-1961 présentée à la galerie vallois à paris du 5 octobre au 17 novembre 2012 jean tinguely en reliefs onze œuvres majeures et pour certaines inédites viennent rappeler ici la profonde originalité du sculpteur décédé il y a déjà plus de vingt ans jean tinguely un nom qui tintinnabule et semble faire écho avec son travail un nom qui évoque pour chacun le merveilleux bricoleur d'œuvres à prêter l'œil et à tendre l'oreille jean tinguely qui mêle à la science amusante une réflexion sombre et grinçante sur l'univers de la machine à l'âge de son industrialisation jean tinguely qui invente entre malice et dérision dans la complicité de son ami pontus hulten la notion de métamatic sculpture pataphysique des temps modernes

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soto s first encounters with painting his efforts to create an independent artistic practice that could speak to us of the world of space and of time beyond pictorial representation made him a witness to and an extraordinary participant in some of the most fascinating artistic adventures of the latin american twentieth century at the same time they demonstrate his deep and vital connection with the long history of western art book jacket

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