

Exposition Etre Moderne Le Moma Paris

L'histoire des beaux-arts en Haïti remonte à la période coloniale. Cependant c'est avec le mouvement pictural des années 1930 que commence à se poser la question de l'haïtianité en matière artistique, laquelle connaît une reformulation avec l'avènement de l'art naïf en 1945-1947. Et c'est autour de cette problématique que se constitue, pour la première fois dans l'histoire intellectuelle du pays, un véritable espace discursif sur les arts plastiques. Certes le discours sur l'art n'était pas totalement inexistant jusque-là, toutefois un espace discursif propre se dégage dans la première moitié du XXe siècle. En effet, un ensemble de problèmes surgit dont le traitement diversifié génère un masse discursive importante, clairement identifiable, traduisant des enjeux spécifiques et ayant des effets repérables. La focalisation des débats sur l'art naïf a engendré deux grandes tendances. La première, hégémonique, soutient que seul ce type d'art exprime la véritable authenticité haïtienne. La seconde, qui adopte une démarche intégrative, non exclusiviste, élabore une version complexe de l'haïtianité en prenant en considération toutes les propositions artistiques. Ainsi, s'est engagée, dans les limites d'un même paradigme, une véritable « bataille de discours » qui réaffirme la dimension conflictuelle de l'énonciation identitaire.

This exhibition brings together a historic group of single-channel videos and media installations and over a hundred photomontages.

Although Swedish design has exercised an extraordinary influence on modern architecture and interior furnishings internationally since the early twentieth century, the intellectual background from which it emerged is far less wellknown, for some of the crucial, generative writings on the subject by Swedish thinkers of the time have never been widely translated. Modern Swedish Design Theory collects three of these seminal essays for the first time in English. Accompanying these texts in the book are introductory essays and a postscript by the renowned architectural historian Kenneth Frampton.

"Assemblage art consists of making three-dimensional or two-dimensional artistic compositions by putting together found-objects."--Boundless.

La biographie est l'un des genres littéraires les plus prisés. L'auteure utilise cette forme, dans cet ouvrage, pour nous présenter cinq leaders hors du commun. S'inspirant des histoires de vie et de réussite de ces personnalités de renommée internationale, l'auteure révèle les cinq clés qui permettent de décortiquer le leadership.

Did the twentieth century live up to what Swedish design reformer and social theorist Ellen Key, writing in 1900, envisaged as "the century of the child" ? This book, produced in conjunction with a major exhibition at The Museum of Modern Art, takes both its title and its launching point from Key's landmark book, which presaged the coming century as a period of intensified focus on and progressive thinking about the rights, development, and well-being of children. It tracks the fascinating confluence between the cultures of modern design and childhood, through an introductory essay by Juliet Kinchin, sixty-five short essays, and more than four hundred illustrations. The resulting kaleidoscopic narrative of innovative ideas, practitioners, and artifacts examines individual and collective visions for the material world of children, from utopian dreams for the citizens of the future to the dark realities of political conflict and exploitation. Despite being the focus of intense concern and profound thought, children remain one of the most underrepresented subjects in the historical analysis of modern design. To address this lacuna, this book surveys more than one hundred years of school architecture, playgrounds, toys and games, educational materials, children's hospitals and safety equipment, nurseries, furniture, animation, propaganda, advertising, books, and clothing. The outstanding projects that emerge illuminate how progressive design has enhanced the physical, intellectual, and emotional development of children and, conversely, how models of children's play and pedagogy have informed experimental design thinking. As protean beings and elastic ideological symbols, children help us to mediate between the ideal and real: they propel our thoughts forward. But as we look back, they also reveal important new dimensions of modernism in the twentieth century.

En 1970, dans les réserves du Musée d'art de la Rhode Island School of Design à Providence, Andy Warhol prépare avec ses collaborateurs le troisième volet de l'exposition *Raid the Icebox*. Loin de son personnage de dandy aux cheveux platinés et au visage fardé, le pape du Pop art est montré dans un rôle que l'on connaît peu de lui et que pourtant bien des artistes après lui assumeront : celui de commissaire d'exposition. Aujourd'hui, nous sommes habitués à ce que des plasticiens, des écrivains, des cinéastes, des stylistes, et même des joueurs de football, soient invités à mettre en scène des œuvres conservées dans un musée. Nous ne sommes pas davantage surpris de voir des artistes exposer leurs pairs, diriger des manifestations artistiques internationales, s'associer à des curateurs de profession ou, à l'inverse, être les commissaires de leurs propres expositions. L'artiste serait-il devenu un nouveau professionnel de l'art ou, comme l'aurait dit Marcel Broodthaers, un « administrateur culturel » ? À vrai dire, les choses sont plus complexes car cette figure de l'artiste commissaire, désormais si influente, reste profondément ancrée dans un système de valeurs et d'exigences qui, depuis la fin du XIXe siècle, oscille entre le compromis et la transgression, entre le souci d'être à la fois dans l'institution et hors d'elle. La visée du présent ouvrage est précisément de montrer comment la figure de l'artiste commissaire s'est imposée au gré d'une histoire longue et complexe qui tient tant aux diverses stratégies déployées par les créateurs qu'aux transformations progressives du paysage institutionnel de l'art. Cette histoire était d'autant plus importante à écrire qu'elle ne révèle pas seulement une évolution du statut de l'artiste et du métier de commissaire, mais un phénomène plus large qui pose la question de l'exposition comme méta-œuvre et, plus encore, comme lieu et instrument de pouvoir.

Published to accompany the 1994 exhibition at The Museum of Modern Art, New York, this book constitutes the most extensive survey of modern illustrated books to be offered in many years. Work by artists from Pierre Bonnard to Barbara Kruger and writers from Guillaume Apollinaire to Susan Sontag. An important reference for collectors and connoisseurs. Includes notable works by Marc Chagall, Henri Matisse, and Pablo Picasso.

"Brings together critical historical documents, many of which are translated into English for the first time, in Japanese arts from the

end of World War II through the next four and a half decades."--P. 14.

Un panorama des arts plastiques en Europe dans les années 30.

20 ans que le label Optical Sound existe ! Travailler de manière indépendante, œuvrer librement à différents rythmes, fréquences et ampleurs de projets a permis de pérenniser ce label marqué par l'éclectisme des choix d'éditions sonores, La spécificité d'Optical Sound joue également un rôle essentiel : il s'agit d'un projet à collectif variable avec des individualités fortes. Graphistes, artistes, musiciens sont tous décisionnels dans les actions et axes que nous développons. Nous multiplions donc les forces et maîtrises. Si l'on me considère comme label manager, directeur artistique, ou encore homme orchestre, je cherche à équilibrer tous ces égos et projets artistiques, ce qui me paraît assez rare, même encore aujourd'hui. Au sommaire d'OpticalSound numéro cinq : p.nicolas ledoux, pierre beloüin, entretien 20 ans optical sound juan pérez, agirregoikoa, miquel mont, entretien mabel tapia l'esthétique de notre rage ou les vies multiples de l'art françois coadou, «exégètes, pour y voir clair...»une voie possible, à partir de paul nougé sasha vernaev, david evrard, entretien mom, tatoué sur l'avant-bras gauche anne-valérie gasc, p.nicolas ledoux, entretien tales of a time machine, une conversation entre cary loren et laura morsch-kihn hifiklub, nicolas chapelle, entretien nicolas floc'h, structures productives nathalie leleu : voir et lire. mettre de l'ordre dans l'art (et ailleurs) olivier cablat, p.nicolas ledoux, entretien françois deck & raphaële jeune, 14/05/2016-12/05/2017 richard kern, jérôme lefèvre, entretien hubert selby jr., p.nicolas ledoux avec silvain gire : entretien, couper le souffle laura morsch-kihn, jj peet: un voyage dans les failles du réel lia pradal et camille tallent, jérôme poret : entretien, païen ludovic chemarin© : total recall, 38 652 signes (espaces compris) Joséphine michel, vers mika vainio jean-jacques gay, sans titre*, (notes sur l'art numérique) étant donnés, discographie

Le dialogue entre la couleur et l'architecture est déterminé par le concepteur, qui définit ainsi les fonctions de la couleur dans un projet : mettre en valeur un espace, délimiter des zones, accentuer le dialogue d'un bâtiment avec le paysage urbain, modifier la perception des volumes, des dimensions, etc.Ce livre fournit les bases théoriques et les outils pratiques nécessaires à une utilisation raisonnée de la couleur en architecture, de la perception de la couleur à son intégration lors de la conception d'un projet. Ainsi, il aborde l'harmonie et les critères d'association des couleurs, introduisant une véritable grammaire de la couleur. Il explique ensuite qu'une couleur intégrée à un bâtiment peut être un élément fonctionnel, de construction ou esthétique. Enfin, il indique comment optimiser la gestion des couleurs dans un projet, afin que leur rendu à l'écran et dans réalité soit proche, voire similaire, de la première esquisse au projet final.De nombreux bâtiments emblématiques, comme le Centre Georges Pompidou de Paris ou le marché Santa Catarina de Barcelone, sont pris en exemple, et des activités, à effectuer parfois à l'aide de logiciels de graphisme, permettent d'appliquer les notions acquises à des situations concrètes.

Volume II of The Oxford History of the British Empire examines the history of British worldwide expansion from the Glorious Revolution of 1689 to the end of the Napoleonic Wars, a crucial phase in the creation of the modern British Empire. This is the age of General Wolfe, Clive of India, and Captain Cook. An international team of experts deploy the latest scholarly research to trace and analyze development and expansion over more than a century. They show how trade, warfare, and migration created an Empire, at first overwhelmingly in the Americas but later increasingly in Asia. Although the Empire was ruptured by the American Revolution, it survived and grew into the British Empire that was to dominate the world during the nineteenth and early twentieth centuries. Series Blurb The Oxford History of the British Empire is a major new assessment of the Empire in the light of recent scholarship and the progressive opening of historical records. From the founding of colonies in North America and the West Indies in the seventeenth century to the reversion of Hong Kong to China at the end of the twentieth, British imperialism was a catalyst for far-reaching change. The Oxford History of the British Empire as a comprehensive study allows us to understand the end of Empire in relation to its beginnings, the meaning of British imperialism for the ruled as well as the rulers, and the significance of the British Empire as a theme in world history.

"During the last decade, the emergence of Italy as the dominant force in design has had a profound influence in Europe and the Americas. The phenomenon is important not only because of the high quality and diversity of the forms produced, but also because it has generated a lively debate on the sociocultural implications of product design, raising questions of vital concern to designers throughout the world. For many designers, the aesthetic quality of individual objects intended for private consumption have become irrelevant in the face of such pressing problems as poverty, urban decay, and the pollution of the environment now encountered in all industrialized countries. Consequently, they are increasingly shifting the focus of their attention from the well-designed object to man's total environment, seeing the designer's function as one that can mold patterns of behavior by creating new settings for freer, more adaptable lifestyles. Some, however, despairing of effecting social change through design, regard their task as essentially a political one. They therefore abstain from the physical designing of either objects or environments and channel their energies into the staging of events and the issuing of polemical statements. Their approach thus parallels that of many artists in other mediums who view their art in primarily conceptual terms. This publication, issued in conjunction with a major exhibition at The Museum of Modern Art, is the first to deal comprehensively with these challenging developments. Over 150 objects of Italian design of the past ten years have been selected for the show and are all reproduced in color and black-and-white, as are the dozen environments by well-known Italian designers specially commissioned for the occasion, and the two awarded prizes in a concurrent competition for young designers under thirty-five sponsored by the Museum. Each environment is accompanied by a statement in which the individual or group responsible for the project clarifies his position regarding the present and future role of design. In addition to essays by Emilio Ambasz, Curator of Design at the Museum of Modern Art and director of the exhibition, the book contains contributions by a number of outstanding Italian critics and art historians. Together, these comprise the first historical survey of contemporary Italian design and a critical analysis of its intellectual and formal positions within the context of international design today." -- Publisher's description

Ce livre offre à la fois un panorama historique de la fondation des musées d'art moderne et contemporain ainsi que l'évolution de leurs notions respectives depuis 1818 jusqu'à nos jours, en passant par le modèle parisien du Musée des Artistes vivants au XIXe siècle, au Muséum of Modern Art à New York et son influence comme nouveau paradigme tout au long du XXème siècle.

Readins in high & low

Published to accompany an exhibition at the Fondation Louis Vuitton in Paris -the first major presentation in France of works from The Museum of Modern Art- 'Being Modern: Building the Collection of the Museum of Modern Art' presents more than one hundred paintings, sculptures, architecture drawings, design objects, photographs, films, video games, and more, telling the story of how these items came to be part of one of the world's greatest collections of modern and contemporary art. A short essay by a MoMA curator introduces each entry, providing fascinating insights into the artworks themselves as well as the circumstances of their acquisition by the Museum. Organized chronologically according to the year each item entered MoMA's collection, the book offers a rare glimpse of the Museum's inner workings. Le vidéomapping est une forme audiovisuelle émergente du champ des images numériques et des industries créatives. Il consiste à projeter des images sur des surfaces diverses selon des correspondances géométriques. Il est synonyme de spatial augmented reality, de projection mapping et de spatial correspondance. L'image au-delà de l'écran pose les bases d'un domaine d'étude qui croise l'audiovisuel, les sciences humaines, la création et les technologies numériques. Il réunit à la fois des contributions de chercheurs et des témoignages de

créateurs, de techniciens et d'organiseurs qui forment aujourd'hui la communauté plurielle du vidéomapping. La muséographie, le spectacle vivant, le patrimoine, l'urbanisme, le marketing, l'industrie, l'événementiel ou encore le champ médical ne sont pour l'heure que quelques exemples d'application de ce média.

This book is the first in-depth study of the still life as interpreted and transformed by avant-garde artists of the 20th century. Published to accompany a major exhibition opening in May 1997 at The Museum of Modern Art, New York, *Objects of Desire* traces a radical rethinking of the genre in terms of subject matter and formal invention. Through unprecedented juxtapositions of works by 56 artists, *Objects of Desire* profiles the changing cultural values that are patently evident in the still life, reflected in the choice of objects -- from pitchers to bicycle wheels to soup cans -- and their perceptual or conceptual, objective or subversive representations.

The world-renowned novelist, poet and singer/songwriter inspired generations of writers, musicians and artists. For decades, Leonard Cohen tenaciously supplied the world with melancholy but urgent observations on the state of the human heart. With equal parts gravitas and grace, he teased out a startlingly inventive and singular language, depicting both an exalted spirituality and an earthly sexuality. His interweaving of the sacred and the profane, of mystery and accessibility, was such a compelling combination it became seared into memory. Situated between monograph and devotional exercise, this visually striking publication documents a unique exhibition and pays homage to a global star's enormous cultural achievements. Visual artists, filmmakers, performers and musicians from around the world revisit Cohen's words, songs, and biography with new perspectives. Cohen himself makes an appearance as a visual artist with a projection of his many self-portraits. Co-curators John Zeppetelli and Victor Shiffman discuss the two years that went into bringing the ambitious event to fruition, from its original conception as a celebration to its final form of a tribute suffused in elegy. Cohen biographer Sylvie Simmons reviews Cohen's career from early promise to unexpected paths, through set-backs, and onto its astounding culmination. Chantal Ringuet draws upon specific moments in Cohen's life from early childhood to his last writings where he seems to be reciting his own Kaddish, the Jewish prayer for the dead. Also featured are artist statements from each of the 40 participants.

Henri Labrouste is one of the few nineteenth-century architects consistently lionized as a precursor of modern architecture throughout the twentieth century and into our own time. The two magisterial glass-and-iron reading rooms he built in Paris gave form to the idea of the modern library as a collective civic space. His influence was both immediate and long-lasting, not only on the development of the modern library but also on the exploration of new paradigms of space, materials and luminosity in places of great public assembly. Published to accompany the first exhibition devoted to Labrouste in the United States--and the first anywhere in the world in nearly 40 years--this publication presents nearly 225 works in all media, including drawings, watercolors, vintage and modern photographs, film stills and architectural models. Essays by a range of international architecture scholars explore Labrouste's work and legacy through a variety of approaches.

Betr. u.a. Hannes Meyer.

Published on the occasion of the exhibition "Paul Cezanne: The Basel sketchbooks", March - June 1988.

Edmund Burke prided himself on being a practical statesman, not an armchair philosopher. Yet his responses to specific problems - rebellion in America, the abuse of power in India and Ireland, or revolution in France - incorporated theoretical debates within jurisprudence, economics, religion, moral philosophy and political science. Moreover, the extraordinary rhetorical force of Burke's speeches and writings quickly secured his reputation as a gifted orator and literary stylist. This Companion provides a comprehensive assessment of Burke's thought, exploring all his major writings from his early treatise on aesthetics to his famous polemic, *Reflections on the Revolution in France*. It also examines the vexed question of Burke's Irishness and seeks to determine how his cultural origins may have influenced his political views. Finally, it aims both to explain and to challenge interpretations of Burke as a romantic, a utilitarian, a natural law thinker and founding father of modern conservatism.

Here, in the first comprehensive survey of her work by an American museum, authors Peter Boswell, Maria Makela, and Carolyn Lanchner survey the full scope of Hoch's half-century of experimentation in photomontage - from her politically charged early works and intimate psychological portraits of the Weimar era to her later forays into surrealism and abstraction.

Un terrain de basket-ball dans la jungle des Philippines ; une statue de la liberté à Taïpei ; des camions livrant du Coca-Cola dans les rues de Lahore ; un campus Rockefeller à l'université de Lyon ; un McDonald's à Alexandrie : autant de signes de la dimension planétaire de l'empreinte états-unienne. Nés au XVIIIe siècle, et ayant connu un développement extraordinairement rapide, les États-Unis sont sans doute le premier pays, dans l'histoire contemporaine, à avoir eu à la fois l'ambition et les moyens de rayonner à l'échelle de la planète et de la reconfigurer, tant sur le plan économique que politique ou culturel. Y sont-ils parvenus ? Du cinéma à l'exportation de la démocratie en passant par la consommation de masse ou la peinture abstraite, Ludovic Tournès offre la première analyse totale du processus d'américanisation. Examinant son évolution et ses transformations, mais aussi ses limites, aux États-Unis comme ailleurs, depuis plus de deux siècles, il renouvelle notre compréhension d'un phénomène bien plus complexe qu'il n'y paraît. Ludovic Tournès est professeur d'histoire à l'université de Genève. Il a publié de nombreux ouvrages, parmi lesquels *New Orleans Sur Seine. Histoire du jazz en France* (Fayard, 1999), *L'Argent de l'influence. Les fondations américaines et leurs réseaux européens* (Autrement, 2010), ou encore *Les États-Unis et la Société des Nations (1914-1946) : le système international face à l'émergence d'une superpuissance* (Peter Lang, 2015).

Among the great modern artists of the past century, Picabia is one of the most elusive, given his extreme eclecticism and persistent acts of self-contradiction. Though known as a Dadaist, Picabia's ongoing stylistic shifts, from Impressionism to radical abstraction, from mechanical imagery to pseudo-classicism, and from photo-based realism to art informel remain to be assessed in depth. Similarly, the breadth of his practice, which encompassed poetry, film and performance is under-recognized. Each makes him a figure relevant for contemporary artists, while the career as a whole challenges familiar narratives of modernism. Francis Picabia presents over 100 paintings, complemented by works on paper, publications, and film. Featuring some 500 illustrations and 14 essays, it examines the full range of Picabia's oeuvre. Authors including the exhibition curators, Anne Umland and

Catherine Hug, distinguished professors George Baker, Briony Fer, and David Joselit, and renowned Picabia scholars Carole Boulbès and Arnaud Pierre discuss a varied series of topics, including the corporeal character of Picabia's abstractions, his unexpected turn to mechanical painting, his experiments with materials and source imagery, the problems of his politics, and his contemporary legacy. A richly illustrated chronology details the expanded nature of Picabia's visual production - from press polemics to party organizing.

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