Abstraction-création

Galerie Bargera - Abstraction



Description: -

Art. Abstract -- Exhibitions.

Béothy, Etienne, -- 1897-1962 -- Exhibitions.

Herbin, Auguste, -- 1882-1960 -- Exhibitions. Abstraction-création

-Abstraction-création Notes: Exhibition catalog.

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Abstraction Creation

A non-prescriptive group of artists were involved, whose ideals and practices varied widely: , , , , , , , , , , , , Leon Tutundjian and John Wardell Power. .

Abstraction Creation

After the First World War previous non-figurative developments were discarded, and there was a return to figuration in an effort to regain a sense of stability in society, and this cynical opposition towards non-figurative art remained dominant throughout the twenties. This pluralist conception of abstraction reflected an intentionally democratic cultural position in contrast to the totalitarian regimes emerging elsewhere in Europe throughout the 1930s.

Abstraction

The 1935 magazine issue claimed a membership of over 400 individuals hailing from seventeen countries outside of France. But despite there efforts, these groups struggled to gain recognition, until 1931 when Auguste Herbin united the abstract cause by founding Abstraction-Création, an assertive campaign of international avant-garde exhibitions and publications that would finally overcome the European resistance to this new form of art. Based in the back courtyard off the Avenue de Wagram in Paris, its members initially included artists such as Herbin, Valmier, Arp, Reth, Vantongerloo, Kupka, Leuppi, Bill, Delaunay, Gleizes, Charchoune, and by 1936 there were 400 members internationally that included British artists Barbara Hepworth and Ben Nicholson.

Abstraction

Art exhibitions were also held throughout Europe.

Abstraction Creation

But its accomplishments had already succeeded in influencing the course of history by convincing society of the value of Abstract art. Following the failure of the narrowly conceived abstract groups Art Concret and Cercle et Carré in 1930, Abstraction-Création pinpointed non-figuration as the

only criterion for membership.

Abstraction

A year-long exhibition of Abstraction-Création artworks began in December 1933 on the ground floor of 44 Avenue de Wagram, Paris. Beginning in 1931, the founding committee was composed of Theo Van Doesburg, Jean Arp, Albert Gleizes, Jean Hélion, Auguste Herbin, František Kupka, Léon Arthur Tutundjian, Georges Valmier, and Georges Vantongerloo.

Abstraction Creation

This important exhibition at Hanina Fine Arts celebrates the historic achievements of the Abstraction-Création group, 1931-1936, which was responsible for producing the decisive wave of Abstract art that finally established pure Abstraction as a viable form of art in Western culture. Five Cahiers yearbooks were published between 1932 and 1936 entitled Abstraction-création: Art non-figuratif, a reprint edition of the Cahiers was published by the Arno Press, New York in 1968. Founders , , and started the group to foster abstract art after the trend turned to representation in the 1920s.

Abstraction

By this time war was again on the horizon and Europe in the depths of economic depression so inevitably the group was disbanded. At its peak, well-known abstractionist contributing members included Piet Mondrian, Vasily Kandinsky, Lázló Moholy-Nagy, Kurt Schwitters, Jacques Villon, Willi Baumeister, and Alexander Calder. Article Abstraction-Création was a collective of abstract artists active in Paris until 1936.

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