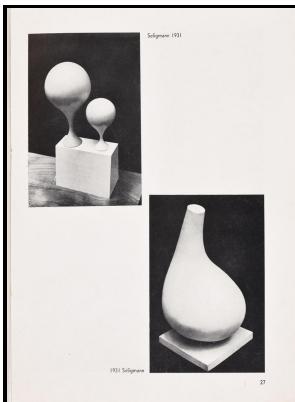


Abstraction-création

Galerie Bargera - Abstraction



Description: -

-
Art, Abstract -- Exhibitions.
Béothy, Etienne, -- 1897-1962 -- Exhibitions.
Herbin, Auguste, -- 1882-1960 -- Exhibitions. Abstraction-création
-Abstraction-création
Notes: Exhibition catalog.
This edition was published in 1974



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Tags: #Abstraction #Creation

Abstraction

. A year-long exhibition of Abstraction-Création artworks began in December 1933 on the ground floor of 44 Avenue de Wagram, Paris.

Abstraction

Constructivist Art in Britain 1913 - 2005. At its peak, well-known abstractionist contributing members included Piet Mondrian, Vasily Kandinsky, László Moholy-Nagy, Kurt Schwitters, Jacques Villon, Willi Baumeister, and Alexander Calder. But its accomplishments had already succeeded in influencing the course of history by convincing society of the value of Abstract art.

Abstraction Creation

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. But despite their 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.

Abstraction

In 1929 Joaquín Torres-García and Michel Seuphor founded the Cercle et Carré group which brought together artists who still believed in abstract art, and in 1930 Theo Van Doesburg published his Manifesto of Concrete Art.

Abstraction

By this time war was again on the horizon and Europe in the depths of economic depression so inevitably the group was disbanded.

Abstraction Creation

Abstraction-Création aimed to promote an international network of abstract artists, while simultaneously forming an aesthetic counterpoint to the increasing prevalence of Surrealism and social realism in France. This pluralist conception of abstraction reflected an intentionally democratic cultural position in contrast to the totalitarian regimes emerging elsewhere in Europe throughout the 1930s.

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