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Artists and militant networks were drawn together by political affinities, and Palestine, Vietnam, and Chile were symbols of anti-imperialism. This form of politicization translated into an aesthetic practice of international vanguardism, contestation, criticality, counterhegemony, and postcolonial memorialization and assertion, within the framework of a politics of representation. Since that time, however, this kind of politics has come to be perceived as a form of violent nationalism that led to authoritarian states and propagandist aesthetics. Politics has become inseparable from the neoliberalized political economy, as well as from culture. The underclass is a blurry horizon disconnected from the flows of global capitalism; far from being a political figure, the underclass is sometimes subject to site-specific intervention, pacification, betterment, development, and community-building projects. Its emancipatory horizon lies in entrepreneurship. This form of politicization presupposes that displacing signs may contribute to destabilizing or mobilizing people, providing tools for articulations that can enable specific political goals. As a consequence, cultural production has become inextricable from political action. We must also consider what was made evident by the â€"13 worldwide mobilizations: If traditional forms of power were representative and lodged in institutions and persons, power is now hidden in infrastructure a highway, a supermarket, software, fiber optics, a data center, corporate providers of energy and water and materialized as spatial arrangements. Post-representative forms of power manifest themselves as the organization, design, and configuration of the world; these forms of power are architectural and impersonal, as opposed to representative and personal. This dissociation leads to pervasive contradictions: Our post-political and post-ideological era is characterized by a sharp discrepancy between political position, political action, and symbolic gesture. In what follows I would like to address the transformations in militantism in the context of the shift from representation to post-politics and post-ideology, as manifested in politicized art in recent decades. This shift embodies the passage from the ruin of representation to sensible politics: One of the questions that urgently needs to be asked concerns the role that contemporary art plays in geopolitics, if we consider the art world as an industry, as the harbinger of neoliberalism, and as a tool for pacification, normalization, and gentrification. Relatedly, can the nation-state can still function as a container for globalized struggles? Parsons travelled throughout the United States and became a well-known labor leader and one of the main defenders of anarchism, Black people, and the rights of prostitutes. Gilles Deleuze and Michel Foucault discussed the shifts in militantism and their implications in a public dialogue on March 4, In the discussion, Foucault defined two types of politically involved intellectuals: For Deleuze, the role of the intellectual was no longer to situate himself ahead of workers, but to contest the very forms of power that position intellectuals as producers of knowledge. This cleared a path for an array of different struggles beyond class consciousness, rooted in the cultural and social arenas, as well as for a politics of counter-information, which privileged the mass media as a site of militant intervention. These struggles sought to use the logic of subjectivation to organize militant self-consciousness, constructing an active, politically constituted subject or subjectivity that could counter the process of subjugation. In the domain of art, after the shifts prompted by the ruin of aesthetic-political representation manifested in philosophy as post-structuralist theory , artists developed conceptual art strategies that aimed to dematerialize the art object in order to resist its ever increasing status as a commodity. Through institutional critique they began to question the conditions of art production, and through a pedagogy of viewership, they made art most notably video art that sought to counter the spectacle. From Anti-Imperialism to the Global Celebration of Difference Parallel to student and worker struggles in Europe, anti-imperialism and decolonization battles were underway in the third world, seeking to establish alternatives to Western capitalism. Cuba, China, Palestine, Chile, and Vietnam were key referents in the s. By the s, however, the revolutionary anti-imperialist subject and project had been disavowed as a sort of aberration of decadent socialism, A new de-ideologized form of third-world emancipation, beyond the international division of labor and the figure of the worker as a politically self-defined subject, was foregrounded. But a new ethical humanism took over, replacing revolutionary and

political sympathy with pity and moral indignation, transforming the latter into political emotions within the framework of human rights. Image copyright of the artist, courtesy of Video Data Bank. These figures became the postcolonial, ethnically self-defined and self-represented subjects struggling for recognition and for a place from which to speak their own suppressed, unheard, or forgotten narratives: By the late s it manifested itself in the art world as biennials in marginal corners of the world, somehow fulfilling the multicultural utopia of globalization. Under the site-specific intervention model of the biennial, space came to be regarded as epistemically rich; delivering experiences or intervening in everyday processes took over from representation. Site-specific art sought to infuse social criticism into the everyday. As a moral statement, however, site-specific intervention became the limit of its own political effect. Confined within the art world, it provided contrasts and pointed at potentials, yet fell short of modifying the background of political turmoil, and even caused epistemic violence to the site in question. Site-specificity had been liberatory insofar as it had enabled the displacing of essentialized nation-state identities and had introduced the possibility of multiple identities, allegiances, and new meanings. This was prompted by what Susan Buck-Morss described as a compensatory fantasy that responded to the intensified fragmentation and alienation of an expanded market economy. Considering that fluid identities are made possible by the privilege of mobilization and thus bear a specific relationship to power, a new class division based on degrees of mobility was established: Globalphobic Aesthetics and Tactical Media With the fall of the Soviet Union in , the political horizon of communism as a promise, a utopia, an intellectual construct, and a political vision waned. Instead, it became a place and an event in actual history, a disastrous experiment manifested in totalitarian dictatorships. Within this framework, anticapitalists critiqued the failures of neoliberal governance from an array of different positions: Antiglobalization protesters converged at gatherings of world leaders, most notably in Genoa , and at their own international conferences, like the World Social Forum in Porto Alegre, Brazil that same year. The multitude exists within the imperial rule of biopower, a form of social control that regulates and administers life from within, extending through consciousness, bodies, and the entirety of social relations. As opposed to taking over power and the means of production, as Marxism prescribed in the twentieth century, for Hardt and Negri the task of the multitude is to democratize the common s , exploit networks of social production with the purpose of achieving autonomy, and undermine the sovereignty of biopower. The flesh of the multitude, however, embodies a series of ambivalent conditions that can become dangerous: In parallel with the antiglobalization movement, artistic production veered toward anticapitalist politics, characterized by interdisciplinarity and the adoption of an array of countercultural positions and political affiliations, with the goal of creating autonomous zones, albeit symbolically. Examples include art collectives producing counter-informative, didactic, and symbolic interventions or actions against capitalism in the public sphere: The limitations of the antiglobalization agenda are illustrated by one of the actions performed within the framework of Yomango, a Spanish artistic project of social disobedience. The Yomango project involved disseminating instructions on how to appropriate goods available in globalized stores, followed by gatherings in which the goods were shared. Designed to facilitate the redistribution of the commons, the action, however, obscured the international and thus imperial division of labor and the conditions of production surrounding the goods that the participants appropriated for themselves. Following Brian Holmes, the antiglobalization movement ultimately faltered due to the cultural consequences of globalization, that is to say, the global success of American mass culture, which extinguished local cultures only to resurrect them in a Disneyfied form. The antiglobalization movement was also defeated by the very neoliberal program that launched it in the first place, which manifested itself as a military, moral, and religious return to order, a massive expansion of capital, and a worldwide clampdown on civil liberties. Relationality and Salvaging Art In parallel with the antiglobalization agenda, a current in art production sought to experiment with different forms of collectivity and community beyond identity and processes of identification. Relational art of the s was the catalyzer for transient communal gatherings that sought to revive social relations and counter the alienation brought about by the spectacle. This form of art, described by Nicolas Bourriaud, envisioned the audience as a community and unfolds in the realm of human interactions, elaborating meaning collectively. We can regard relational, participatory, and dialogical art practices as experiments with new models of social and political organization.

These experiments emerged in the face of the fragmentation, the destruction of social bonds, and the alienation brought about by globalization. These practices also evidenced how art has become a form of experimental activity that overlaps transversally with the world through its flight into other disciplines, dispositifs, and regimes, with the purpose of addressing sociopolitical concerns. Participation, however, has its limits, as it is one of the forms of neoliberal governance and power. Participatory art, however, can be understood as an effort to experiment with ways to restore community links that have been destroyed or threated by neoliberal policies. It is not that the world or reality has been lost, but rather that our connection to and belief in them have been destroyed, and thus need to be saved. The role of this kind of art has been to experiment with ways to restore vital contact with the real, highlighting the current crisis of presence due to extreme alienation in the West. Politics of the Art World and Politics of Resistance Antiglobalization, relational, and interventionist forms of aesthetic practice exemplify the different ways in which art and politics have related to each other within politicized aesthetics. But there are other ways in which politics and aesthetics converge. Taking institutional critique even further, recently there have been mobilizations that transcend the domain of art production to become direct political action within museums. For instance, last June members and allies of the group Gulf Labor temporarily occupied the Guggenheim in New York to protest the working conditions of laborers building the new Guggenheim museum in Abu Dhabi. Artists are less and less keen to separate creativity, exhibition venues, and the sponsors that support them. They are reluctant to give credibility to sponsors that fund art in order to whitewash their own crimes. Through disruptive actions, groups Gulf Labor and Liberate Tate protest against labor exploitation, the capture of public space, climate injustice, and gentrification. They are trying to restore contact with the political real by investigating and denouncing labor exploitation and new forms of enslavement: Creating assemblages that link actors from the art world to projects oriented toward political action, these actors seek to create subjectivities and terrain for political acts by locating power struggles instances of subjectivation , and are sometimes linked to social and political movements, autonomous collectives, and alternative media. While art and the art world have indisputably served as a self-reflexive site, and elucidated on global processes of oppression and expropriation, experimental laboratories or platforms for communal organization, collective therapies, speculative politics, yet as vehicles for visibility, politicized aesthetics these formats are not in and of themselves, a means to resist. Moreover, we must consider that critiques of capitalism need a social base, as well as forms of organization to resist against the neoliberal destruction of forms ways of life and common experiences. We must also take into account that nowadays, power is embedded in everyday objects and environments, that power is the order of things itself: The nation-state today legitimizes itself not through democratic processes, but by neutralizing citizen demands through governmentality, and by governing its populations differentially, as we will see in the following part of this essay. Her work about film, the Palestine Question, art, cinema, culture, and neoliberalism has been translated to Italian, French, English, Arabic, Turkish, Hebrew, and Serbian, and she has presented it at an array of international venues.

2: The Po-Mo Page: Postmodern to Post-postmodern

The ruin of representation in modernist art and texts (Studies in the fine arts) [Jo Anna Isaak] on www.enganchecubano.com *FREE* shipping on qualifying offers.

It is necessary to unravel the mechanisms at the heart of this process. I would argue that the cultural translation of political regimes of representation into images occurs precisely to conflate and blur the vectors of different power structures and movements. I find it especially important to set all these issues within a delicate landscape of multicultural environments and contexts: I want to highlight the fact that visual representation in such environments can produce surprisingly severe disruptions within the fields of contemporary democratic politics, justice and rights. The way in which Roma people are represented in the film is questionable for several reasons. There are about seventeen main stories in the film, in which the recorded individual characters appear under their real names or nicknames, but their personalities are mostly over-written through the commentary of Dr. Koljo, the narrator whose voice is permanently present, whether he himself is onscreen or not. I actually refer to the organised expressions of public anger that the film launch on 2. After the first screenings of the film in Skopje, several expressions of discontent were published in Macedonian newspapers and voiced on local and national TV stations. The clear-cut distinction between outsiders and insiders, between outlaws and citizens, has been justified through many different architectural, social and cultural decisions. While the camp was originally an exceptional, excluded space, surrounded by secrecy and cordoned off, it has today become nomos, a hidden matrix of the modern. Visual distinctions between the inside and the outside disappear; or if any remain, they are much more subtle and entangled. In , the renowned Japanese modernist architect Kenzo Tange won the UN-financed, international contest, the result of unprecedented worldwide solidarity. So it was Tange who designed the Master Plan for the reconstruction of earthquake-stricken Skopje. In fact, it did resemble the shape of what remained of the medieval wall ruins; however, what was once imagined only as a form of protection from the enemy and a clear division between the outside and the inside of the city was now collapsed into an all-embracing, closed structure that excluded its own citizens. Today there are some vacant and undeveloped spaces in the city centre that make the social gaps and conflicts in Macedonian society even more obvious. The predominant architectural difference between the left and right bank of the river Vardar is emphasised by the different ethnic and religious background of the majority community. In this way, it underlines the elitist monstrosity which an uncritical application of international modernism represents in the underdeveloped city that was Skopje before the earthquake. Although modernism brought many different concepts into being, one of its premises -- in art at least -- prevailed: However, it should not be forgotten that modernism had its avant-garde component that connected the aesthetic to the political, the singular to the communitarian. Unfortunately, within the architectural programmatic manifestos such as those proclaimed by Le Corbusier and Tange, the aestheticisation of the political often led to an inevitable alienation. The emergence of camps only signals that the state of exception has become the norm and that it transforms society into an unbounded and dislocated biopolitical place. Therefore the exception explains, in the manner of a vicious circle, both the general situation and the state of exception itself. The Nazi camp is the most extreme situation that one can imagine or perhaps cannot , but Agamben begins his investigation in reverse order by asking what juridical structure could have allowed such events to take place. Though motivated by the best of intentions, such representations often end up running counter to the initial concepts. The situation of non-citizens and refugees actually reveals the underlying situation of all political subjects. Agamben repeats this claim often, but focuses mainly on the theme of common insecurity so that his project offers an ethical sensibility rather than a normative constitutional theory. I think, therefore, that it is important to examine the dominant production of projects that are aimed at and that succeed in establishing the context for a relation with subalternity. However, a true participatory effect actually occurs precisely when the conditions of participation are not based on strict commonality and predictable decisions for participation, or on a clear identification with the artist or the concept in terms of social, cultural or political commonalities. On the other hand, one can readily agree that

the protests were misdirected, that the main reasons for the permanently extreme situation of Romany communities in Europe and particularly in the Balkans lie elsewhere, and not in the film or in representation in general. Nancy remarks that community happens within interruption, fragmentation, suspension: In fact, the most frightening community for the State, according to him, is the one that rejects all identity and every condition of belonging, one that is based on a singularity that does not want to belong, but that wants to appropriate the belonging itself. He sent his protest to the Government and to other institutions in the country. The Politics of Aesthetics. Sovereign Power and Bare Life. Stanford UP, , Article of the Amsterdam Treaty which established the European Community can become a caricature when it is exemplified and applied in a direct and unsophisticated manner. Stanford University Press, Minnesota University Press, Minnesota University Press, , They both questioned the possibility of representation, asking whether there can be appropriate representation today and whether it is possible to circumvent the representation altogether.

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In culture and the arts, interpreters of this era describe the kinds of cultural hybrids that emerge from mixing or rendering inoperative the categories of "high" and "low" cultures, and hybrids in cultural forms that have developed in regions where local identities seek definition against, or in dialog with, Western "hegemonic" cultures the mixing of "official" cultures and those defined as "other" in modernist ideologies. Postmodern views of history and national identity typically cancel a commitment to modern "master narratives" or "metanarratives" like progress and goal-directed history, and disrupt myths of national and ethnic identities as "natural" foundations of "unity. In all the discourse, we need to differentiate the terms and concepts of the postmodern as a condition of a historical era or postmodernity as simply what we are in whether we know it or not , and postmodernism reflected in movements with varying levels of intention and self-awareness , When interpreters of culture discuss postmodern strategies or features in architecture, literature, philosophy, and the arts, this usually includes uses of irony, parody, sampling, mixing "high" and "low" popular cultural sources, horizontal vs. The global economic system since the s has moved toward the international merging of cultures and the global marketing of cultural goods. Many see the features of postmodernism that are associated with the self-reflexive critique of society, culture, politics, and economics as already part of modernism, and thus an extension of "modernism. The post-postmodern viewpoint wherever we are today after having absorbed the issues in postmodernism seems to be taking the "postmodern condition" postmodernity as a given and creating new remixed works disassociated from the modern-postmodern arguments and oppositions. The post-postmodern takes the "always already" mixed condition of sources, identities, and new works as a given, not a question or problem. The metaphors of "network" and "convergence" in creative subcultures e. From this more recent perspective, living in remixed hybridity is thus obligatory, not a choice, since it is the foundation for participating in a living, networked, globally connected culture. We could also argue that the terms in the discourses about the postmodern are no longer be useful, or need to be redefined to be useful for today. Either way, the point is thinking through the problems and seeing if there are terms that do useful cultural work for us. And since around , a new debate on the "post-postmodern" has opened up. There is a shared sense in many areas of cultural practice and university research that many of the issues in postmodernism are over or assumed, and the we are now in a different global moment, however that it to define. As we know, each discourse concerned with history constructs its own historical objects. Postmodern theory constructs an image of modernism. Was there ever a pre-postmodern consensus about history, identity, core cultural values? A Report on Knowledge. Postmodernism as a movement in arts and culture corresponding to a new configuration of politics and economics, "late capitalism": Postmodernity as a phase of knowing and practice, abandoning the assumptions, prejudices, and constraints of modernism to embrace the contradictions, irony, and profusion of pop and mass culture. The grand linear narrative of art history and Western cultural history is exposed as ideological and constructed for class interests. These terms that insistently gesture to the beyond, only embody its restless and revisionary energy if they transform the present into an expanded and ex-centric site of experience and empowerment. Postmodernity, History, Mediation, and Representation Crises in the Representation of History Postmodern historians and philosophers question the representation of history and cultural identities: Art works are likewise caught up in the problem of representation and mediation--of what, for whom, from what ideological point of view? History requires representation, mediation, in narrative, a story-form encoded as historical. Dissolution of the transparency of history and tradition: Can we get to the unmediated referents of history? Multiculturalism, competing views of history and tradition. History and identity politics: Hence empathy with the victor invariably benefits the rulers. Historical materialists know what that means. Whoever has emerged victorious participates to this day in the triumphal procession in which the present rulers step over those who are lying prostrate. According to traditional practice, the spoils are carried along in the procession. They are called cultural treasures, and a historical materialist views them with

cautious detachment They owe their existence not only to the efforts of the great minds and talents who have created them, but also to the anonymous toil of their contemporaries. There is no document of civilization which is not at the same time a document of barbarism Debord and Baudrillard 2 "the fragmentation of time into a series of perpetual presents" "the erosion of the older distinction between high culture and so-called mass or popular culture" Jameson. Pastiche and parody of multiple styles: No individualism or individual style, voice, expressive identity. All signifiers circulate and recirculate prior and existing images and styles. The postmodern in advertising: Some features of postmodern styles: History has become one of the styles; historical representations blend with nostalgia. The information function of the media would thus be to help us to forget, to serve as the very agents and mechanisms of our historical amnesia" Jameson. Did this ever exist? Culture on Fast Forward: Time and history replaced by speed, futureness, accelerated obsolescence. The Modern and the Postmodern: Contrasting Tendencies The features in the table below are only often-discussed tendencies, not absolutes. In fact, the tendency to see things in seemingly obvious, binary, contrasting categories is usually associated with modernism. The tendency to dissolve binary categories and expose their arbitrary cultural co-dependency is associated with postmodernism. For heuristic purposes only. Myths of cultural and ethnic origin accepted as received. Progress accepted as driving force behind history. Suspicion and rejection of Master Narratives for history and culture; local narratives, ironic deconstruction of master narratives: Faith in "Grand Theory" totalizing explanations in history, science and culture to represent all knowledge and explain everything. Rejection of totalizing theories; pursuit of localizing and contingent theories. Master narrative of progress through science and technology. Skepticism of idea of progress, anti-technology reactions, neo-Luddism; new age religions. Idea of "the family" as central unit of social order: Alternative family units, alternatives to middle-class marriage model, multiple identities for couplings and childraising. Polysexuality, exposure of repressed homosexual and homosocial realities in cultures. Hierarchy, order, centralized control. Subverted order, loss of centralized control, fragmentation. Faith and personal investment in big politics Nation-State, party. Trust and investment in micropolitics, identity politics, local politics, institutional power struggles. Faith in "Depth" meaning, value, content, the signified over "Surface" appearances, the superficial, the signifier. Attention to play of surfaces, images, signifiers without concern for "Depth". Relational and horizontal differences, differentiations. Crisis in representation and status of the image after photography and mass media. Culture adapting to simulation, visual media becoming undifferentiated equivalent forms, simulation and real-time media substituting for the real. Faith in the "real" beyond media, language, symbols, and representations; authenticity of "originals. Dichotomy of high and low culture official vs. Imposed consensus that high or official culture is normative and authoritative, the ground of value and discrimination. Disruption of the dominance of high culture by popular culture. Mass culture, mass consumption, mass marketing. Demassified culture; niche products and marketing, smaller group identities. Art as unique object and finished work authenticated by artist and validated by agreed upon standards. Art as process, performance, production, intertextuality. Art as recycling of culture authenticated by audience and validated in subcultures sharing identity with the artist. Knowledge mastery, attempts to embrace a totality. Quest for interdisciplinary harmony. The Library and The Encyclopedia. Navigation through information overload, information management; fragmented, partial knowledge; just-in-time knowledge. Broadcast media, centralized one-to-many communications. Digital, interactive, client-server, distributed, user-motivated, individualized, many-to-many media. Internet file sharing, the Web and Web 2.

4: About Contemporary Art (Education at the Getty)

Ruin of Representation in Modernist Art and Texts Paperback - May, by Joanna Isaak (Author) Be the first to review this item. See all 2 formats and.

Water-lilies by the Nazi painter Ludwig Dettmann listed in the God-gifted list Art of the Third Reich was characterized by a style of Romantic realism based on classical models. While banning modern styles as degenerate , the Nazis promoted paintings that were narrowly traditional in manner and that exalted the " blood and soil " values of racial purity , militarism , and obedience. In general, painting—once purged of "degenerate art"—was based on traditional genre painting. Landscape painting featured prominently in the Great German Art exhibition. The worker, the farmer, the soldier are the themes Heroic subjects dominate over sentimental ones". The first goal of our new German creation of art [Analogous to the recovering of architectural art which began here in Munich, here also started the purification in the sphere of painting and sculpture, that maybe had been even more devastated. The whole swindle of a decadent or pathological trend-art has been swept away. A decent common level has been reached. And this means a lot. Only out of this can the truly creative genius arise. In contrast, the National Socialist regime made concentrated efforts to shun modern music which was considered degenerate and Jewish in nature and instead embraced classical German music. Anton Bruckner was highly favored as his music was regarded as an expression of the zeitgeist of the German volk. German composers who had their music performed more often during the Nazi period were Max Reger and Hans Pfitzner. Richard Strauss continued to be the most performed contemporary German composer, as he had been prior to the Nazi regime. Composers of enemy nations such as Debussy, Ravel and Stravinsky were largely banned and almost never performed — although there were some exceptions. Musicologists of the Third Reich[edit] As the Nazi regime accrued power in , musicologists were directed to rewrite the history of German music in order to accommodate Nazi mythology and ideology. Richard Wagner and Hans Pfitzner were notable preexisting composers who conceptualized a united order Volksgemeinschaft where music was an index of the German community. In a time of disintegration, Wagner and Pfitzner wanted to revitalize the country through music. In a book written about Hans Pfitzner and Wagner, published in Regensburg in followed not only the birth of contemporary musical parties, but also of political parties in Germany. Adorno —who wanted music to be autonomous from politics, Nazi control and application. According to Michael Meyer, "The very emphasis on rootedness and on tradition music underscored Nazi understanding of itself in a dialectic terms: All music was then composed for the occasions of Nazi pageantries, rallies, and conventions. When the Fuhrer assumed power the Nazi revolution was immediately expressed in musicological journalism. Certain progressive journalism pertaining to modern music was purged. By the end of the s the Mitteilungen der Reichsmusikkammer became another prominent journal that reflected the music policy, organizational and personnel changes in musical institutions. In the early years of the Third Reich, the musicologists and musicians redirected the orientation of music, defining what was "German Music" and what was not. Nazi ideology was applied to the evaluation of musicians for hero status; musicians defined in the new German musical era were given titles of prophets, while their accomplishments and deeds were seen as direct accomplishments of the Nazi regime. The contribution of German musicologists led to the justification of Nazi power and a new German music culture in whole. The musicologists defined the greater German values that musicians would have to identify with, because their duty was to integrate music and National Socialism in way that made them look inseparable. Nazi myth making and ideology was forced upon the new musical path of the Third Reich rather than truly embedded in the rhetoric of German music. Graphic design[edit] The poster became an important medium for propaganda during this period. Combining text and bold graphics, posters were extensively deployed both in Germany and in the areas occupied. The use of Fraktur was common in Germany until , when Martin Bormann denounced the typeface as "Judenlettern" and decreed that only Roman type should be used. According to Grunberger, "At the beginning of the war this department supervised no less than 2, publishing houses, 23, bookshops, 3, authors, 50 national literary prizes, 20, new books issued annually, and a total of 1 million titles constituting

the available book market. Themes in Nazi literature were defined as a range of "permissible literary expression" largely limited to four subjects: Writers celebrated the "heroics of front-line soldiers in [World War I], Blut und Boden Blood and Soil [edit] Novels in this theme often featured an instinctive and soil-bound peasant community that warded off alien outsiders who sought to destroy their way of life. Historical ethnicity[edit] Klaus Fischer says Nazi literature emphasized "Historic Ethnicityâ€"that is, how a group of people defines itself in a process of historical growth. Writers tried to highlight prominent episodes in the history of the German people; they stressed the German mission for Europe, analyzed the immutable racial essence of Nordic man, and warned against subversive or un-German forcesâ€"the Jews, Communists, or Western liberals. Erwin Guido Kolbenheyer Die Bauhutte: Elemente einer Metaphysik der Gerenwart; The building hut: Elements of a contemporary metaphysics, , Alfred Rosenberg Der Mythus des Nazi architecture Hitler favored hugeness, especially in architecture, as a means of impressing the masses. While performance of atonal music was banned, the prohibition of jazz was less strictly enforced. Benny Goodman and Django Reinhardt were popular, and leading English and American jazz bands continued to perform in major cities until the war; thereafter, dance bands officially played "swing" rather than the banned jazz. The film was portrayed in the Nazi press as a documentary to emphasize the cinema as truth, when in reality it was nothing more than propaganda to raise hatred against the Jewish community in its viewers. To add to this staged and exaggerated scene of filth was a warning released by officials of The Reich: The film director utilized racist cinema to bolster the illusion that Jews were parasites and corruptors of German culture. He also borrowed numerous scenes from other films, and presented them out of context from the original: Through the repetitive use of side angles of Jewish people, who were filmed without knowledge while looking over their shoulder at the camera, Der ewige Jude created a visual suggesting a shifty and conspiring nature of Jews. Yet another propaganda technique was superposition. Hippler superimposed the Star of David onto the tops of world capitals, insinuating an illusion of Jewish world domination. Eisenhower right inspects stolen artwork in a salt mine in Merkers , accompanied by Omar Bradley left and George S. The museum to-be by had thousands of pieces of furniture, paintings, sculptures and several other forms of fine craft. On June 5, a particularly important movement of thousands of paintings occurred, which included the Mona Lisa , and all were hidden in the Loc-Dieu Abbey located near Martiel during the chaos of invasion by German forces. Art dealers did their best to hide artwork in the best places possible; Paul Rosenberg managed to move over great pieces to a Libourne bank, which included works by Monet , Matisse , Picasso, and van Gogh. Art dealer Martin Fabiani moved mass quantities of pictures: Similar shipments landed in New York, all in an effort to protect artistic treasures from confiscation, theft, and destruction. As people were detained, their possessions were confiscated; if they were lucky enough to escape, their belongings left behind or in storage became the property of Germany. By the end of August, officials of the Reich were granted permission to access any shipping containers and remove any desirable items inside. As well as looting goods that were to be shipped out of occupied territories, Arthur Seyss-Inquart authorized the removal of any objects found in houses during the invasion, after which a long and thorough search was in effect for European treasures. At the height of trading in , art was used by Pieter de Boers , who was the head of Dutch association of Art Dealers, and the largest seller to Germans in the Netherlands, in the exchange of the release of his Jewish employee. Demand began to increase dramatically, forcing prices to rise, and only furthering the desire to discover hidden treasures within occupied territory. The owner of the vault was required to be present. One particular investigation of a vault was that of Pablo Picasso; he chose a rather clever tactic when soldiers searched the contents of his vault. The grand stockpile of art was ready for Hitler to choose from: Everything was supposed to be appraised and paid for, with proceeds being directed to French war-orphans. Reich officials decided what was to stay in France, and what was to be sent to Linz. Napoleon is considered the unquestioned record holder in the act of confiscating art. At first a pretense was made of exchanges of works sometimes with Impressionist masterpieces, considered degenerate by the Nazis , but later acquisitions came through forced "donations" and eventually by simple looting. During the Second World War, art theft by German forces was devastating, and the resurfacing of missing stolen art continues today, along with the fight for rightful ownership. In the end, the confiscation committees removed over 15, works of art from German public

collections alone. A thorough head-hunting of artists within Germany was in effect from the beginning of the Second World War, which included the elimination of countless members within the art community. Museum directors that supported modern art were attacked; artists that refused to comply with Reich-approved art were forbidden to practice art altogether. Wet brushes found during the inspections or even the smell of turpentine in the air was reason enough for arrest. In response to the oppressive restrictions, many artists chose to flee Germany. The Reich began to collect and auction countless pieces of artâ€"for example, "on June 30, a major auction took place at the elegant Grand Hotel National in the Swiss resort town of Lucerne ". This collection offered over paintings and sculptures by numerous famous artists, such as Henri Matisse , Vincent van Gogh , and Pablo Picasso ; all of which were considered "degenerate" pieces by Nazi authorities and were to be banished from Germany. An auction of this magnitude was viewed as suspicious by potential buyers, who feared that the profits would end up funding the Nazi party: This Gottbegnadeten list provides a well-documented index to the painters, sculptors, architects and filmmakers who were regarded by the Nazis as politically sympathetic, culturally valuable, and still residing in Germany at this late stage of the war.

Merovingian art Merovingian art is the art and architecture of the Merovingian dynasty of the Franks , which lasted from the fifth century to the eighth century in present-day France and Germany. The advent of the Merovingian dynasty in Gaul during the fifth century led to important changes in the arts. In architecture, there was no longer the desire to build robust and harmonious buildings. Sculpture regressed to being little more than a simple technique for the ornamentation of sarcophagi , altars , and ecclesiastical furniture. On the other hand, the rise of gold work and manuscript illumination brought about a resurgence of Celtic decoration, which, with Christian and other contributions, constitutes the basis of Merovingian art. The unification of the Frankish kingdom under Clovis I â€" and his successors, corresponded with the need to build churches. The plans for them probably were copied from Roman basilicas. Unfortunately, these timber structures have not survived because of destruction by fire, whether accidental or caused by the Normans at the time of their incursions. Carolingian art Aachen Gospels, c. The Carolingian era is the first period of the Medieval art movement known as Pre-Romanesque. For the first time, Northern European kings patronized classical Mediterranean Roman art forms, blending classical forms with Germanic ones, creating entirely new innovations in figurine line drawing, and setting the stage for the rise of Romanesque art and, eventually, Gothic art in the West. Illuminated manuscripts, metalwork, small-scale sculpture, mosaics, and frescos survive from the period. The Carolingians also undertook major architectural building campaigns at numerous churches in France. The Centula Abbey of Saint-Riquier Somme , completed in , was a major achievement in monastic architecture. With the end of Carolingian rule around , artistic production halted for almost three generations. After the demise of the Carolingian Empire, France split into a number of feuding provinces, lacking any organized patronage. French art of the tenth and eleventh centuries was produced by local monasteries to promote literacy and piety, however, the primitive styles produced were not so highly skilled as the techniques of the earlier Carolingian period. Multiple regional styles developed based on the chance availability of Carolingian manuscripts as models to copy, and the availability of itinerant artists. The monastery of Saint Bertin became an important center under its abbot Odbert â€" , who created a new style based on Anglo-Saxon and Carolingian forms. The nearby abbey of St. Vaast Pas-de-Calais also created a number of important works. In southwestern France a number of manuscripts were produced c. In Normandy a new style arose in By the later tenth century with the Cluny reform movement and a revived spirit for the concept of Empire, art production resumed. Romanesque art Romanesque art refers to the art of Western Europe during a period of one hundred and fifty years, from approximately AD to the rise of the Gothic style , which arose in the middle of the twelfth century in France. Interior of the Chapelle Haute, Sainte Chapelle , Paris Most Romanesque sculpture was integrated into church architecture, not only for aesthetic, but also for structural purposes. Small-scale sculpture during the pre-Romanesque period was influenced by Byzantine and Early Christian sculpture. Other elements were adopted from various local styles of Middle Eastern countries. Motifs were derived from the arts of the "barbarian," such as grotesque figures, beasts, and geometric patterns, which were all important additions, particularly in the regions north of the Alps. Among the important sculptural works of the period are the ivory carvings at the monastery of Saint Gall. Monumental sculpture was rarely practised separately from architecture in the Pre-Romanesque period. For the first time after the fall of the Roman empire, monumental sculpture emerged as a significant art form. Monumental doors, baptismal fonts, and candle holders, frequently decorated with scenes from biblical history, were cast in bronze, attesting to the skills of the contemporary metalworkers. Frescoes were applied to the vaults and walls of churches. Rich textiles and precious objects in gold and silver, such as chalices and reliquaries, were produced in increasing numbers to meet the needs of the liturgy, and to serve the cult of the saints. In the twelfth century, large-scale stone sculpture spread throughout Europe. Gothic art and Gothic architecture Gothic art and architecture were products of a Medieval art movement that lasted about three hundred years. It began in

France, developing from the Romanesque period in the mid-twelfth century. By the late fourteenth century, it had evolved toward a more secular and natural style known as, International Gothic , which continued until the late fifteenth century, when it evolved further, into Renaissance art. The primary Gothic art media were sculpture , panel painting , stained glass , fresco , and illuminated manuscript. The designations of styles in French Gothic architecture are as follows: Division into these divisions is effective, but debatable. Because Gothic cathedrals were built over several successive periods, and the artisans of each period not necessarily following the wishes of previous periods, the dominant architectural style often changed during the building of a particular building. Consequently, it is difficult to declare one building as belonging to certain era of Gothic architecture. It is more useful to use the terms as descriptors for specific elements within a structure, rather than applying it to the building as a whole. The French ideas spread. Gothic sculpture evolved from the early stiff and elongated style, still partly Romanesque, into a spatial and naturalistic treatment in the late twelfth and early thirteenth century. Influences from surviving ancient Greek and Roman sculptures were incorporated into the treatment of drapery, facial expression, and pose of the Dutch-Burgundian sculptor, Claus Sluter , and the taste for naturalism first signaled the end of Gothic sculpture, evolving into the classicistic Renaissance style by the end of the fifteenth century. Enguerrand Quarton , The Coronation of the Virgin, â€"53 Painting in a style that may be called, "Gothic," did not appear until about , nearly fifty years after the start of Gothic architecture and sculpture. The transition from Romanesque to Gothic is very imprecise and by no means clearly delineated, but one may see the beginning of a style that is more somber, dark, and emotional than the previous period. This transition occurs first in England and France around , in Germany around , and in Italy around Painting, the representation of images on a surface, was practiced during the Gothic period in four primary crafts, frescos , panel paintings , manuscript illumination , and stained glass. Frescoes continued to be used as the main pictorial narrative craft on church walls in southern Europe as a continuation of early Christian and Romanesque traditions. In the north, stained glass remained the dominant art form until the fifteenth century. Early Modern period[edit] Main article: French Renaissance In the late fifteenth century, the French invasion of Italy and the proximity of the vibrant Burgundy court, with its Flemish connections, brought the French into contact with the goods, paintings, and the creative spirit of the Northern and Italian Renaissance. It is characterized by figures which are elongated and graceful that rely upon visual rhetoric , including the elaborate use of allegory and mythology. No longer conceived of as fortresses, such pleasure palaces took advantage of the richness of the rivers and lands of the Loire region and they show remarkable architectural skill. In the early part of the seventeenth century, late mannerist and early Baroque tendencies continued to flourish in the court of Marie de Medici and Louis XIII. Art from this period shows influences from both the north of Europe, namely the Dutch and Flemish schools, and from Roman painters of the Counter-Reformation. Artists in France frequently debated the contrasting merits of Peter Paul Rubens with his Flemish baroque, voluptuous lines and colors to Nicolas Poussin with his rational control, proportion, Roman classicist baroque style. The later is credited with bringing the baroque in France and at his return in Paris in he was named first painter of the king. But French painting soon departed from the extravagance and naturalism of the Italian baroque and painters like Eustache Le Sueur and Laurent de La Hyre , following Poussin example developed a classicist way known as "Parisian atticism", inspired by Antiquity, and focusing on proportion, harmony and the importance of drawing. Even Vouet, after his return from Italy, changed his manner to a more measured but still highly decorative and elegant style. But at the same time there was still a strong Caravaggisti Baroque school represented in the period by the amazing candle-lit paintings of Georges de La Tour. The wretched and the poor were featured in a quasi-Dutch manner in the paintings by the three Le Nain brothers. From the mid to late seventeenth century, French art is more often referred to by the term "Classicism" which implies an adherence to certain rules of proportion and sobriety uncharacteristic of the Baroque, as it was practiced in most of the rest of Europe during the same period. Through propaganda , wars, and great architectural works, Louis XIV launched a vast program designed for the glorification of France and his name. In Rome, Pierre Legros , working in a more baroque manner, was one of the most influential sculptors of the end of the century. Rococo and Neoclassicism[edit] Main article: French Rococo and Neoclassicism Rococo and Neoclassicism are terms used to describe the visual and plastic arts and

architecture in Europe from the early eighteenth century to the end of the eighteenth century. There a new style emerged in the decorative arts, known as rocaille: This manner used to decorate rooms and furniture also existed in painting. Most of the times the moralising sides of myths or history paintings are omitted and the accent is put on the decorative and pleasant aspect of the scenes depicted. Paintings from the period show an emphasis more on color than drawing, with apparent brush strokes and very colorful scenes. Place de la Bourse in Bordeaux by Ange-Jacques Gabriel The most prominent architects of the first half of the century were, apart Boffrand, Robert de Cotte and Ange-Jacques Gabriel , who designed public squares like the place de la Concorde in Paris and the place de la Bourse in Bordeaux in a style consciously inspired by that of the era of Louis XIV. During the first half of the century, France replaced Italy as the artistic centre and main artistic influence in Europe and many French artists worked in other courts across the continent. The latter half of the eighteenth century continued to see French preeminence in Europe, particularly through the arts and sciences, and the speaking the French language was expected for members of the European courts. Although the hierarchy of genres continued to be respected officially, genre painting , landscape , portrait , and still life were extremely fashionable. Chardin and Jean-Baptiste Oudry were hailed for their still lives although this was officially considered the lowest of all genres in the hierarchy of painting subjects. One also finds in some of these gardensâ€"curious ruins of templesâ€"called "follies". The last half of the eighteenth century saw a turn to Neoclassicism in France, that is to say a conscious use of Greek and Roman forms and iconography. This movement was promoted by intellectuals like Diderot, in reaction to the artificiality and the decorative essence of the rocaille style. In painting, the greatest representative of this style is Jacques-Louis David , who, mirroring the profiles of Greek vases, emphasized the use of the profile. His subject matter often involved classical history such as the death of Socrates and Brutus. The dignity and subject matter of his paintings were greatly inspired by the works of Nicolas Poussin from the seventeenth century. Neoclassicism also penetrated decorative arts and architecture.

6: MoMA | What Is Modern Art?

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About Contemporary Art Note: Words in bold below are defined in the glossary for this curriculum see "For the Classroom" links. Strictly speaking, the term "contemporary art" refers to art made and produced by artists living today. Working in a wide range of mediums, contemporary artists often reflect and comment on modern-day society. When engaging with contemporary art, viewers are challenged to set aside questions such as, "Is a work of art good? Since the early 20th century, some artists have turned away from realistic representation and the depiction of the human figure, and have moved increasingly towards abstraction. In New York City after World War II, the art world coined the term "abstract expressionism" to characterize an art movement that was neither completely abstract, nor expressionistic. Nevertheless, the movement challenged artists to place more emphasis on the process of making art rather than the final product. Artists like Jackson Pollock brought art-making to choreographic heights by dripping paint in grand yet spontaneous gestures. As one critic noted, the canvas was an arena in which to actâ€""what was going on in the canvas was not a picture but an event. Contemporary artists working within the postmodern movement reject the concept of mainstream art and embrace the notion of "artistic pluralism," the acceptance of a variety of artistic intentions and styles. Whether influenced by or grounded in performance art, pop art, Minimalism, conceptual art, or video, contemporary artists pull from an infinite variety of materials, sources, and styles to create art. For this reason, it is difficult to briefly summarize and accurately reflect the complexity of concepts and materials used by contemporary artists. This overview highlights a few of the contemporary artists whose work is on view at the Getty Museum and the concepts they explore in their work. Paul Getty Museum, Los Angeles Appropriation Contemporary artists, like many artists that preceded them, may acknowledge and find inspiration in art works from previous time periods in both subject matter and formal elements. Sometimes this inspiration takes the form of appropriation. Using modern-day materials ink-jet printing mounted on a fiberglass panel , Baldessari juxtaposed the original image with a piece of sculpture in the form of a giant steel pin. By inserting the steel pin into the canvas, Baldessari combines mediums in a very modern way. Video Art In the s, artists began to turn to the medium of video to redefine fine art. Through video art, many artists have challenged preconceived notions of art as high priced, high-brow, and only decipherable by elite members of society. Video art is not necessarily a type of art that individuals would want to own, but rather an experience. Continuing the trend of redefining earlier ideas and ideals about art, some contemporary video artists are seeking to do away with the notion of art as a commodity. Artists turning to video have used the art form as a tool for change, a medium for ideas. Some video art openly acknowledges the power of the medium of television and the Internet, thus opening the doors of the art world to the masses. Such artists seek to elevate the process of creating art and move beyond the notion that art should only be valued as an aesthetically pleasing product. Video art exemplifies this, for the viewer watches the work as it is actually being made; they watch as the process unfolds. Using innovative video technologies, participants can sit on replicas of 18th-century French chairs and watch television screens in which they are virtually inserted in historic recreations of 18th-century French spaces. While traditional works of art are in galleries with signs that say "Do not touch," Cohen invites you to physically participate. In this way, the viewer becomes part of the work of art. Site-Specific Art Robert Irwin is another artist who sought to involve the viewer, as seen in his garden at the Getty Center. In the Central Garden, which Irwin has playfully termed "a sculpture in the form of a garden aspiring to be art," viewers can experience a maze-like configuration of plants, stones, and water. Here visitors get completely immersed in the sensation of being within the work of art. The sense of smell, touch, and sound are juxtaposed with the colors and textures of the garden. All of the foliage and materials of the garden were selected to accentuate the interplay of light, color, and reflection. A statement by Irwin, "Always changing, never twice the same," is carved into the plaza floor, reminding visitors of the ever-changing nature of this living work of art. In this way, Irwin subverts the idea that a work of art should be paint on a canvas.

Rather, nature can be art. By creating a garden specifically designed for the Getty Center, Irwin engages in site-specific art. That Profile, stationed on the plaza at the foot of the stairs leading to the Museum, mimics the grid-like patterns of the Getty Center building itself. Weighing 7, pounds, That Profile is massive. Questions such as "What is art? However, artists of all eras are products of their relative cultures and time periods. Contemporary artists are in a position to express themselves and respond to social issues in a way that artists of the past were not able to. When experiencing contemporary art at the Getty Center, viewers use different criteria for judging works of art than criteria used in the past. Instead of asking, "Do I like how this looks?

7: Art of the Third Reich - Wikipedia

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The Ruin of Representation. A century ago and up until the s, political action was framed under unions, parties, and associations, and consisted in attending rallies and organizing strikes, meetings, and marches.

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In Kelly she finds an artist at work whose creative acts are in themselves the ruin of representation as a whole, and the text is illustrated with Kelly's art. This original and provocative account of Deleuze contributes significantly to a critical feminist politics and philosophy, as well as to an understanding of feminist art.

Latin America in the year 2000 Media research methods PR LSAT WINDOWS 1995 (Cracking the Lsat With Sample Tests on Computer Disks) Mathematics of the energy crisis Education, repression liberation Pat Crowe invades Hull Village Motor vehicle accidents Paul D. Juarez. Mastero Medical Detective Tcna handbook for ceramic glass and stone tile installation Lives and times of the early Valois queens. Concept lattices and their applications And the trials and tribulations Billy Wilder faced in filming the tale of a legendary star. Dynamical Groups and Spectrum Generating Algebras PRESIDENTIAL AGENDA Hymne National Persan for orchestra 385 Religion, modernity, and science Witness to the Apocalypse Comets and Meteors (Kerrod, Robin. Our Solar System.) Intellectual Property Rights in EU Law: Volume I When I Think About You, My Friend Ageing minorities Harpers bible dictionary Electrical machines ii lab manual. Military Model Showcase (Europa Militaria, No 12) Matlab for mechanical engineers Dynamic regression models for survival data Letters on the fine arts Helicopter design and data manual What do your soil food webs look like? L B J and the American Dream Trekking on a Trail Music Makes Your Child Smarter Lens-work for amateurs Islamic State Practices, International Law And The Threat From Terrorism To the Companions Webers Art of the Grill Deck The importance of learning english as a foreign language The Thomas Berryman Numb Latest literary essays and addresses of James Russell Lowell. Wild chickens, farm chickens, and cormorants Ben Kiernan