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Nota di contenuto	Art and communism in postwar France : the impossible task of defining a French socialist realism / Lucia Piccioni and Cecile Pichon-Bonin -- Decelerating Le Mouvement of Paris with Vision in motion-Motion in vision of Antwerp : movement, time, and kinetic art, 1955-1959 / Noemi Joly -- Claire Fontaine, Redemptions / Liam Considine 1. Beyond the Cliches of "Decadence" and the Myths of "Triumph": Rewriting France in the Stories of Postwar Western Art -- Catherine Dossin, Purdue University, USA -- 2. Art and Communism in Postwar France: The Impossible Task of Defining a French Socialist Realism -- Lucia Piccioni, Center for Italian Modern Art of New York, USA, and Cecile Pichon-Bonin, French National Centre for Scientific Research (CNRS), France -- 3. The Art of Community in Isidore Isou's Traite de bave et d'eternite (1951) -- Marin Sarve-Tarr, University of Chicago, USA -- 4. Their Paris, Our Paris: a Situationist derive -- Emmanuel Guy, Parsons Paris, The New School, France -- 5. Pinot Gallizio's Cavern: Re-

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## Sommario/riassunto

"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 Realisme, while bringing to the fore lesser known artists and groups, including GRAPUS, the Sociological Art Collective, and Nicolas Schffer. 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."--Bloomsbury Publishing

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